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**НОРМАТИВНЫЙ КУРС**

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## PREFACE TO THE SECOND EDITION

This normative (practical) course in English phonetics is meant chiefly for students of foreign language departments of teachers training colleges.

The theoretical and practical subject-matter of the course helps the student both to learn and teach English pronunciation.

The course is divided into three parts: (1) *Essentials of English Phonetics*, (2) *Phonetic Exercises* and (3) *Phonetic Reader*. It also has a vocabulary of phonetic terms together with their Russian equivalents.

Since the publication of the first edition (1962), English pronunciation, naturally, has undergone changes, fresh phonetic facts have become known, and the theory of phonetics has advanced. This is why the authors of the course have revised the subject-matter, taking into account the progress made in this field by Soviet, British and American phoneticians.

The present edition is based on the whole on the same subject-matter as that of the first edition, which, the authors believe, has withstood the test of time.

However, the authors would like to stress that the general theoretical principles they adhere to stem from the research work carried out by Soviet phoneticians, and that their theoretical approach to some phenomena differs from that of British and American linguists.

Thus, the latter do not consider that the very essence of the phoneme is its ability to distinguish one meaningful unit of language (e.g. a morpheme, a word) from another. By contrast, all Soviet linguists regard this semantically-distinctive function of the phoneme as its *primary* function, and the treatment of the English speech-sounds in the present text-book is based on this concept of the phoneme.

The classification of the English vowels and consonants in this text-book is more detailed, and therefore more exact than in the works by British and American phoneticians. For example, the latter single out only seven classes of vowels in English, whereas we distinguish eleven. British and American phoneticians classify most consonants according to the *passive* organs of speech, but some of them, illogically, according to the *active* ones (they consider, unjustifiably, passive speech organs to be more important than active ones). In our text-book, consonants are classified according to both the active and passive speech organs, while the former are regarded as more important.

But the most numerous and significant differences between works by British and American phoneticians and the present text-book are found in the treatment of *intonation*. In this text-book, intonation is not reduced to just speech melody, which in reality is only one of the components of intonation. In addition, the following features of intonation are described and stressed: its inseparable connection with the grammatical structure and lexical composition of the utterance and its role in expressing each of the syntactically-, communicatively- and attitudinally-different types of sentences.

The experience gained from teaching English pronunciation to students of the Maurice Thorez Moscow State Pedagogical Institute of Foreign Languages on the basis of this course has shown that part of the subject-matter is superfluous. This is why the authors have abridged or deleted some materials of the first edition (take, for example, the deletion of Chapter XIX "Rules for Reading English Letters").

Other changes in the 2nd Edition consisted in the following.

All the chapters on intonation were rewritten in accordance with what was said above about the treatment of intonation in this text-book.

Small, though numerous, additions and alterations were made in all the other chapters. These additions and alterations were necessary to reflect the latest achievements both in the Soviet Union and in the leading English-speaking countries in the investigation of each of the components of the phonetic system of English (its sounds, syllable formation and syllable division, word-stress and intonation in the broadest sense of the term). In accordance with the purpose of the additions and alterations, they include more exact data contained in the experimental phonetics investigations by Soviet researchers of the above components of the phonetic structure of present-day English.

Most of the 1st Edition examples, exercises and some of the texts in the *Reader* were replaced with fresh ones. Phonetic transcription and intonation staves were removed where it was possible since they distract the student from what is being read. Sentence stresses, scales and terminal tones are now marked right in the conventionally spelt sentences and texts (a slightly modified system of R. Kingdon's tonetic stress-marks was used for the purpose). Following J. D. O'Connor and G. F. Arnold, the authors of the present text-book supplied many sentences-examples with a verbal context showing their appropriate use in English speech. Some exercises were supplied with 'keys', which introduce an element of programming into the text-book and thus facilitate its independent study.

The second edition, like the first one, has borrowed sentences for drilling and practice texts from British and American literature, from English linguaphone courses and phonetic text-books by British phoneticians.

*The authors*



## TABLE OF CONTENTS

Introduction . . . . .	7
------------------------	---

### Part I

#### Essentials of English Phonetics

Chapter I. The Organs of Speech and Their Functions. Classification of Speech-Sounds . . . . .	15
Chapter II. The Classification of English Consonant Phonemes . . . . .	16
Chapter III. The Classification of English Vowel Phonemes . . . . .	19
Chapter IV. Articulation of English Consonants . . . . .	25
Chapter V. Pronunciation of English Vowels . . . . .	46
Chapter VI. The Junction of Speech Sounds . . . . .	61
Chapter VII. Assimilation, Accommodation, Elision . . . . .	70
Chapter VIII. Subsidiary Variants of English Phonemes . . . . .	75
Chapter IX. Syllable Formation and Syllable Division . . . . .	86
Chapter X. The Accentual Structure of English Words . . . . .	89
Chapter XI. Strong and Weak Forms . . . . .	95
Chapter XII. Intonation (I). (Components of Intonation. Speech melody)	100
Chapter XIII. Intonation (II). (Sentence-Stress. Rhythm. Tempo of Speech. Voice Quality) . . . . .	118
Chapter XIV. Intonation Expressing Attitudes Neutral to the Listener . .	129
Chapter XV. Emphatic Intonation . . . . .	143
Chapter XVI. Intonation Expressing Attitudes Non-neutral to the Listener	155
Chapter XVII. Intonation of Longer Sentences . . . . .	162
Chapter XVIII. Intonation of Parentheses. Vocatives and Reporting Phrases	165

### Part II

#### Exercises

I. The Organs of Speech . . . . .	171
II. The Classification of English Consonant Phonemes . . . . .	171
III. The Classification of English Vowel Phonemes . . . . .	171
IV. Articulation of English Consonants . . . . .	171
V. The Pronunciation of English Vowels . . . . .	176
VI. The Junction of Sounds . . . . .	180
VII. Assimilation and Accommodation in English . . . . .	180
VIII. Subsidiary Variants of English Phonemes . . . . .	181
IX. Syllable Formation and Syllable Division . . . . .	182
X. The Accentual Structure of English Words . . . . .	183
XI. Strong and Weak Forms . . . . .	184
XII. Intonation. (Practice) . . . . .	188
XIII. Intonation. (Sentence-Stress and Rhythm) . . . . .	192
XIV-XVI. Intonation Expressing Attitudes Neutral and Non-neutral to the Listener . . . . .	197
XVII. Intonation of Longer Sentences . . . . .	218
XVIII. Intonation of Parentheses . . . . .	219
Key to Pattern Identification and Intonation Marking Exercises . . . . .	220

# Part III

## Reader

1. An Outing to Brighton . . . . .	224
2. A Street in London . . . . .	224
3. Afternoon Tea . . . . .	225
4. A Visit to London . . . . .	225
5. Time . . . . .	225
6. A Visit to the Doctor . . . . .	226
7. Radio and Television . . . . .	227
8. Travelling . . . . .	227
9. The Theatre . . . . .	227
10. Rex Got Lost . . . . .	228
11. A Hardworking Boy . . . . .	229
12. A Forgetful Husband . . . . .	230
13. Nursing a Sick Husband . . . . .	230
14. Birthday Presents . . . . .	231
15. Digging Up Potatoes is Good for the Appetite . . . . .	232
16. Saving a Dog . . . . .	233
17. Mending an Electric Iron . . . . .	234
18. After the Cinema . . . . .	234
19. A Talk about Television . . . . .	235
20. About Driving Lessons . . . . .	236
21. A Day when Everything Seemed to Go Wrong . . . . .	237
22. Asking the Way . . . . .	237
23. Rendezvous . . . . .	238
24. Arrival . . . . .	238
25. Departure . . . . .	239
26. A Walk for the Dog . . . . .	239
27. The Lunch Problem . . . . .	239
28. A Predicament . . . . .	240
29. Wilde O. The Importance of Being Earnest . . . . .	240
30. Shaw B. Pygmalion. Act II . . . . .	241
31. Shaw B. Mrs. Warren's Profession. Act III . . . . .	242
32. Jerome K. J. Three Men in a Boat. Extract 1 . . . . .	243
Jerome K. J. Three Men in a Boat. Extract 2 . . . . .	244
33. Galsworthy J. The Man of Property . . . . .	244
34. Byron G. Twilight . . . . .	245
35. Shelley Percy B. To the Men of England . . . . .	245
36. Mackay. No Enemies . . . . .	246
37. Burns R. O My Love's Like a Red, Red Rose . . . . .	246
38. Shakespeare W. Sonnet 116 . . . . .	247
39. Kipling R. Six Serving Men . . . . .	247
Supplement: Phonetic Vocabulary . . . . .	248
List of Phonetic Symbols and Signs . . . . .	255
Библиография . . . . .	256

## INTRODUCTION 1

Language can perform its function as the most important means of human intercourse only as a language of sounds, because spoken words in all languages consist of speech-sounds, and speech without words is impossible. Letters only serve to represent spoken words in writing. But words pronounced or written in isolation cannot express complete thoughts. More or less complete thoughts can only be expressed in sentences consisting of one or several words put together according to the grammar rules of the language and pronounced with the proper intonation.

As a means of communication by word of mouth, language is used in oral speech and in reading aloud. Therefore, in order to make oneself easily understood while expressing one's own or other people's thoughts in any language by means of oral speech or reading aloud, one must be able to pronounce sentences in that language quite correctly. Teachers and students of a foreign language must also be able to pronounce isolated words and even separate sounds correctly, both in their mother tongue and in the foreign language.

One must also have a good pronunciation in order to be able to understand other people easily when they speak or read aloud. This is proved by the well-known fact that the better we pronounce a foreign language the easier we understand it when we hear it.

The teacher of a foreign language must also be able to teach the correct pronunciation of that language.

Therefore, one of the principal aims of would-be teachers of a foreign language is to master both the pronunciation of the language they are going to teach and the methods of teaching this pronunciation.

In order to achieve this aim they must have a clear idea of what a good pronunciation is, what the difficulties in acquiring it are, and how these difficulties can be overcome.

To have a good pronunciation means (1) to articulate correctly all the speech-sounds of the language and all their combinations in their proper order not only in isolated words, but also in sentences; (2) to pronounce sentences fluently at the speed required by the situation, with correct stresses, melody, timbre, rhythm and pauses.

In order to acquire a good pronunciation in a foreign language the learner must first of all know exactly what to do with his organs of speech to produce the necessary speech-sounds.

The way in which an adult person, or even a child of school age, can master the pronunciation of a foreign language is quite different from that in which he has acquired the pronunciation of his mother tongue. Correct pronunciation habits in one's native language are acquired unconsciously, in one's early childhood, and, as one grows older, they get more and more fixed as a result of the constantly increasing everyday practice in speaking the language. Now, when adult people or even schoolchildren begin to learn a foreign language, they are so accustomed to hearing and reproducing the speech-sounds and intonations of their mother tongue only, that they are quite unable to give a correct imitation of the numerous foreign speech-sounds and intonations which in any degree, however slight, differ from their own. They simply substitute for them the acoustically closest speech-sounds and intonations of their mother tongue. Thus we see that it is quite impossible for a student or even a school-child to master the correct pronunciation of a foreign language by mere imitation. This aim can only be achieved by the scientific phonetic method, i. e. by studying the phonetic system of the language and doing special exercises in order to acquire the necessary pronunciation habits.

This involves, of course, a good deal of memory work. First of all, the language-learner must remember the *articulation* of each speech-sound of the foreign language, i. e. the actions he must perform with his organs of speech in order to produce the necessary sound. For example, in order to pronounce the English consonant [ŋ] correctly the Russian learner must remember to press the *back* part of his tongue against the *soft palate*, and not the *blade* of the tongue against the *teeth*, as he does when he pronounces the Russian consonant [н], which is acoustically nearest to [ŋ].

The articulation of a speech-sound can be learned and remembered from a description of it given by the teacher or in the text-book. Such a description is only possible if we use clearly defined phonetic terms, the simplest of which are, for example, the names of the organs of speech and of the actions they can perform. Therefore, these terms must also be remembered by the language-learner, and not only remembered, but clearly understood.

Many of the speech-sounds in any language have one or more articulatory, and therefore acoustic, features in common which serve as a basis for grouping these sounds together in definite classes, or classifying them.

When the student has learned and remembered what groups of speech-sounds have the same articulatory and acoustic features in common and by what terms these common features are designated, that is to say, when he has learned the *classification* of speech-sounds, it will be easier for him to remember the articulation of each sound. He will not have to memorize the full description of the articulation. It will be sufficient for him to remember only the *definition* of each sound given in terms which stand for these ar-

tulatory and acoustic features. Then he will be able to give a full description himself without learning it beforehand.

There are many other phonetic rules which students of a foreign language must learn in order to master its pronunciation.

The phonetic laws of a language reflect its phonetic structure, or system, whose basis is formed by its system of *phonemes*.

The phoneme is the smallest unit of language existing as such a speech-sound which is capable of distinguishing one word from another, otherwise alike, or one grammatical form of a word from another form of the same word. For example, the English words [bi:d] *bead* 'бусина', [bɪd] *bid* 'велеть', [bed] *bed* 'постель', [bæd] *bad* 'плохой', [bʌd] *bud* 'бутон' are distinguished one from another by the vowel sounds [i:], [ɪ], [e], [æ], [ʌ]. The vowel sounds [e] and [æ], for example, differentiate two grammatical forms of the noun *man*: the singular form [mæn] *man* 'мужчина' and the plural form [men] *men* 'мужчины'. Therefore, these different vowel sounds represent *different phonemes* of the English language.

The different consonant sounds [s] and [z] distinguish from each other such words as [əd'vaɪs] *advice* 'совет' and [əd'vaɪz] *advise* 'советовать', while the consonant sounds [s] and [t] differentiate the grammatical forms of many English verbs, e. g. [ɑ:sk] *asks* 'просит' and [ɑ:skt] *asked* 'просил'. Therefore, the consonant sounds [s], [z], [t] also represent different English phonemes.

It is clear from all these examples that the correct pronunciation of sounds representing different phonemes is indispensable for the recognition, and therefore for the understanding of words. Thus, if the speaker or reader pronounces the vowel [e] instead of [æ] or vice versa, he will cause the hearer to confuse and therefore misunderstand such words as [bed] *bed* 'постель' and [bæd] *bad* 'плохой', [pen] *pen* 'перо' and [ræn] *ran* 'сковорода' and many others. Pronunciation mistakes of this kind are called *phonemic*, or *phonological*.\*

An actually pronounced speech-sound is always a variant (allophone) of a phoneme. Different allophones of one and the same phoneme are speech-sounds which have one or more articulatory and, therefore, acoustic features in common and at the same time differ from each other in some (usually slight) degree because of the influence upon them of their position, neighbouring speech-sounds and other purely phonetic factors. The allophones of one and the same phoneme are, therefore, incapable of differentiating words or the grammatical forms of a word. For example, in the words [eɪt] *eight* 'восемь' and [eɪθ] *eight* 'восьмой' the [t]-consonants are similar, but at the same time they are slightly different: the [t] in [eɪt] *eight* is pronounced with the tip of the tongue pressed against the *alveoli*, and is, therefore, an *alveolar* consonant, whereas the [t] in [eɪθ] *eight* is pronounced with the blade of the tongue pressed against the *upper teeth* and is, therefore, a *dental* consonant. Yet, if these two different [t]-sounds were interchanged, that is if the word *eight* were

\* Щерба Л. В. Фонетика французского языка. М., 1953, с. 14.

pronounced with a dental [t] and the word *eighth* with an alveolar [t], each of these words would still be recognized and understood as such.

Among the variants of one and the same phoneme there is always one that preserves all the articulatory-acoustic features of the phoneme which are listed in the phonetic definition given in the classification. It is usually the sound which would be pronounced by a native speaker of the language if he were asked to say the sound in isolation. This sound is called the *principal* variant of the phoneme. All the other variants of the same phoneme are called its *subsidiary* variants.

Although the substitution of one allophone of a phoneme for another allophone of the same phoneme (an allophonic, non-phonemic, non-phonological mistake) does not prevent the hearer from recognizing the words, the use of the correct *allophone* is almost as important as the use of the correct *phoneme*. This is due to the following main reason: when the wrong variants of phonemes are used, the hearer's understanding of what is being said or read is considerably hampered, because he pays more attention to the unusual pronunciation of the words than to their meaning.

The phonemic system of a language includes its phonemes in all their variants, and the language-learner must be able to articulate all of them correctly and remember to pronounce the variants which are required by the usage of the language in each word uttered by him.

The other components of the phonetic structure of a language, besides the system of its phonemes, are syllable formation and syllable division, word-stress, and intonation in the broadest sense of the term (see Chapters IX—XVIII).

Although it is quite impossible for an adult person to master the pronunciation of a foreign language without a thorough knowledge of its phonetic system, such a knowledge cannot by itself ensure a good pronunciation. Fluent speaking and reading aloud in a foreign language are only possible if the necessary actions of the organs of speech are automatic, or mechanical, that is to say, if the speaker or reader is able to pronounce all sounds properly without having to pay any particular attention to the way in which he does it. This can only be achieved by systematic training or exercise.

The first kind of exercise is ear-training. Even when the language-learner knows the articulation of a foreign speech-sound, he must still have some means of making sure that his first attempts at pronouncing it are successful, especially if there is no one (no teacher, for example) to tell him. The student will be able to tell himself whether he is pronouncing the foreign speech-sound correctly or not, if he has a clear memory of the sound.

In order to acquire a memory of foreign speech-sounds the student must first of all learn to hear the difference between the various sounds of the foreign language, and between the foreign sounds and the sounds of his mother tongue. This ability to discriminate between speech-sounds and thus recognize foreign sounds can only be acquired

by systematic practice in listening, or, in other words, by ear-training. There is only one effective exercise for this purpose, and that is writing down in phonetic transcription separate sounds, words and sentences pronounced by the teacher in class or recorded on magnetic tape.

The second kind of exercise indispensable for the development of automatic pronunciation habits consists in training the student's organs of speech to articulate the foreign sounds and intone sentences correctly at the required speed. For this purpose special articulation and intonation exercises must be used. Imitation, coupled with the student's knowledge of the articulation of the foreign speech-sounds and with a sharpened ear, will now be of great help too.

Thus we see that in order to master and be able to teach the pronunciation of a foreign language would-be teachers of it must take a special systematic course in phonetics, which is called the *normative*, or *practical*, course. It is called so because its aims are mainly practical: (1) the students must master the *norms* of the language in the matter of its phonemes, syllable formation and syllable division, word-stress and intonation; (2) the students must learn how to diagnose, prevent and correct all sorts of pronunciation mistakes; (3) the students must acquire such an amount of theoretical knowledge of phonetics (both general and of the language studied) without which it is impossible to achieve the above-mentioned practical aims; (4) the students must learn those phonetic terms without which it is impossible to acquire the necessary amount of theoretical knowledge. These phonetic terms must be learned by the students both in their native language and in the language they are studying. The knowledge of phonetic terms in the foreign language is necessary for the students to read foreign phonetic literature, which will be required to enlarge their knowledge of phonetics later on, when they take a theoretical course in phonetics, and, after graduation.

In accordance with these aims of a normative course in English phonetics and the methods of achieving them the present text-book contains the necessary amount of information about the phonetic structure of Modern English.

The type of English pronunciation described in the present text-book is known as Received Pronunciation (RP). RP is easily understood in all the English-speaking countries: Great Britain, the United States, Canada, Australia, etc. RP has been recorded, investigated and described more comprehensively and thoroughly than any other type of English pronunciation. For all these reasons, RP is adopted as the teaching norm in the schools and higher educational institutions of the Soviet Union and most other countries.





According to the active speech organ				Labial		Lingual								Back-lingual	Glottal
According to the place of obstruction				Bilabial	Labiodental	Forelingual								Medio-lingual	Glottal
						According to the position of the tongue tip									
According to the manner of the production of noise and according to the type of obstruction				Dorsal	Apical				Cacuminal		Palatal	Velar			
					Dental	Dental	Alveolar	Palato-alveolar	Alveolar	Post-alveolar					
Constrictive consonants	Noise consonants (fricatives)	without coarticulation	flat narrowing	f, v ɸ, ɸ	θ, ð								x	h	
		with tongue-front coarticulation		ɸ', ɸ'				f, ɸ w, ɸ x, ɸ							
		with tongue-back coarticulation						w, ɸ							
	Sonorants	without coarticulation	round narrowing									ɹ			
		with tongue-back coarticulation		w											
		with tongue-front coarticulation													
Rolled consonants	Sonorants	without coarticulation	flat narrowing												
		with tongue-front coarticulation													

Table of English Consonants

According to the active speech organ					Labial		Lingual						Back-lingual	Glottal						
According to the place of obstruction					Bilabial		Labio-dental		According to the position of the tongue tip					Medio-lingual	Glottal					
									Apical											
According to the manner of the production of noise and according to the type of obstruction					P, b		t, d		Alveolar		Palato-alveolar		Alveolar		Post-alveolar		Palatal		Velar	
Occlusive consonants		Noise consonants	Plosive consonants	without coarticulation	coarticulation	flat narrowing	m	n	t, d	k, g										
Sonorants (nasal)			Affricates	with tongue-front articulation																
Constrictive consonants		Noise consonants (fricatives)	without coarticulation		flat narrowing			f, v	θ, ð											h
Sonorants		Median	without coarticulation		round narrowing				s, z											
Lateral			with coarticulation		flat narrowing															
			with coarticulation																	
											</									

## Part I

### ESSENTIALS OF ENGLISH PHONETICS

#### Chapter I

#### THE ORGANS OF SPEECH AND THEIR FUNCTIONS

1.1. To understand how speech-sounds are produced students of English must have some knowledge of the organs of speech and their function.

The organs of speech are as follows: the mouth cavity; the nasal cavity; the pharynx; the lips; the teeth; the tongue; the roof of the mouth; the larynx containing the vocal cords.

The organs of speech: (1) the wind-pipe; (2) the vocal cords; (3) the lips; (4) the teeth; (5) the alveolar ridge; (6) the hard palate; (7) the soft palate with the uvula; (8) the blade with the tip; (9) the front of the tongue; (10) the back of the tongue; (11) the pharynx; (12) the epiglottis.

1.2. The roof of the mouth is divided into the following parts: a) the alveolar ridge; b) the hard palate; c) the soft palate with the uvula.

The tongue has no physical division like the palate. However its surface is conventionally divided into three parts corresponding to the parts of the roof of the mouth. They are: the blade with the tip, the front and the back.

When the tongue is at rest, the blade with the tip lies opposite the alveolar ridge, the front of the tongue lies opposite the hard palate, and the back of the tongue lies opposite the soft palate.

1.3. The air (or breath) passes from the lungs into the wind-pipe, then through the larynx into the pharynx and into the mouth cavity.

If the soft palate is lowered, the air passes through the nasal cavity.

1.4. The vocal cords are situated in the larynx. They can be brought together (without entirely closing the air-passage) and when the air stream is forced between them, they vibrate and produce voice.

When the vocal cords are wide apart, the air stream passes between them freely, they do not vibrate and no voice is produced.

The space between the vocal cords is called the *glottis*.

1.5. The organs of speech are divided into *movable* and *fixed*. The movable speech organs take an active part in the articulation of speech-sounds and are called *active organs of speech*.

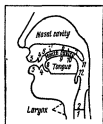


Fig. 1. The organs of speech.

The fixed speech organs with which the active organs form obstruction are called *passive organs of speech*. The passive speech organs serve as points of articulation.

## THE CLASSIFICATION OF SPEECH-SOUNDS

1.6. Speech-sounds are divided into *vowels* and *consonants*.

A vowel is a *voiced sound* produced in the mouth with no obstruction to the air stream. The air stream is weak. The tongue and the vocal cords are tense, the muscular tension is distributed more or less evenly throughout the mouth cavity and the pharynx.

A consonant is a *sound produced with an obstruction* to the air-stream. The organs of speech are tense at the place of obstruction. In the articulation of voiceless consonants the air stream is strong, while in voiced consonants it is weaker.

Vowels are sounds of pure musical tone while consonants may be either sounds in which noise prevails over tone (*noise consonants*) or sounds in which tone prevails over noise (*sonorants*).

An obstruction is formed in the articulation of sonorants as well, but the air-passage is wider than in the formation of noise consonants. This results in very little friction produced by the rather weak air-stream. That is why in the articulation of sonorants tone prevails over noise, whereas in all the other consonants (both voiced and voiceless) noise prevails over tone. The English sonorants are [m], [n], [ŋ] and [w], [l], [r], [j].

## Chapter II

### THE CLASSIFICATION OF ENGLISH CONSONANT PHONEMES

(as Compared with Russian Consonant Phonemes) \*

2.1. The particular quality of a consonant depends on the work of the vocal cords, the position of the soft palate and the kind of noise that results when the tongue or the lips obstruct the air-passage.

There are two types of articulatory obstruction: complete and incomplete.

A *complete* obstruction is formed when two organs of speech come in contact with each other and the air-passage through the mouth is blocked.

An *incomplete* obstruction is formed when an articulating organ (articulator) is held so close to a point of articulation as to narrow, or constrict, the air-passage without blocking it.

2.2. Consonants are usually classified according to the following principles:

I. According to the type of obstruction and the manner of the production of noise.

II. According to the active speech organ and the place of obstruction.

\* See Tables on pp. 12-14.

III. According to the work of the vocal cords and the force of articulation.

IV. According to the position of the soft palate.

2.3. According to the type of obstruction English consonants are divided into *occlusive* and *constrictive*.

Occlusive consonants are produced with a complete obstruction formed by the articulating organs, the air-passage in the mouth cavity is blocked.

Occlusive consonants may be: (A) noise consonants and (B) sonorants.

According to the manner of the production of noise occlusive noise consonants are divided into *plosive consonants* (or *stops*) and *affricates*. In the production of plosive consonants the speech organs form a complete obstruction which is then quickly released with plosion, viz. \* the English [p], [b], [t], [d], [k], [g] and the Russian [n], [n'], [ɖ], [ɖ'], [tʃ], [tʃ'], [ʈ], [ʈ'], [kʃ], [kʃ'], [r], [r'].

In the production of affricates the speech organs form a complete obstruction which is then released so slowly that considerable friction occurs at the point of articulation, viz. the English [tʃ], [dʒ] and the Russian [u], [u'].

In the production of occlusive sonorants the speech organs form a complete obstruction in the mouth cavity which is not released, the soft palate is lowered and the air escapes through the nasal cavity, viz. the English [m], [n], [ŋ] and the Russian [m], [m'], [ɳ], [ɳ'].

Constrictive consonants are produced with an incomplete obstruction, that is by a narrowing of the air-passage.

Constrictive consonants may be: (A) *noise consonants* (or *fricatives*) and (B) *sonorants*.

In the production of noise constrictives the speech organs form an incomplete obstruction, viz. the English [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h] and the Russian [ɸ], [ɸ'], [ɸ], [ɸ'], [c], [c'], [a], [a'], [ɬ], [ɬ'], [ʂ], [ʂ'].

In the production of constrictive sonorants the air-passage is fairly wide so that the air passing through the mouth does not produce audible friction and tone prevails over noise.

Constrictive sonorants may be *median* and *lateral*.

In the production of median sonorants the air escapes without audible friction over the central part of the tongue, the sides of the tongue being raised, viz. the English [w], [r],\*\* [j].

In the production of lateral sonorants the tongue is pressed against the alveolar ridge or the teeth, and the sides of the tongue are lowered, leaving the air-passage open along them, viz. the English [l], and the Russian [ɭ], [ɭ'].

2.4. According to the active organ of speech English consonants are divided into *labial*, *lingual* and *glottal*.

1. *LABIAL* consonants may be (A) bilabial and (B) labio-dental.

\* videlicet (*Lat.*) = namely

\*\* The Russian [p], [p'] are rolled, i. e. they are produced by the tongue tip tapping two or three times against the alveolar ridge.

(A) *Bilabial* consonants are articulated by the two lips, viz. the English [p], [b], [m], [w] and the Russian [п], [п'], [б], [б'], [м], [м'].

(B) *Labio-dental* consonants are articulated with the lower lip against the upper teeth. The English labio-dental consonants are [f], [v], the Russian labio-dental consonants are [ф], [ф'], [в], [в'].

2. *LINGUAL* consonants may be (A) *forelingual*, (B) *mediolingual*, and (C) *backlingual*.

(A) *Forelingual* consonants are articulated by the blade of the tongue, the blade with the tip or by the tip against the upper teeth or the alveolar ridge. According to the position of the tip English forelingual consonants may be (a) *apical*, and (b) *cacuminal*.

(a) *Apical* consonants are articulated by the tip of the tongue against either the upper teeth or the alveolar ridge, viz. the English [θ], [ð], [t], [d], [l], [n], [s], [z] and the Russian [л], [л'], [ш], [ш':], [ж], [ж':], [ч'].

Note. The Russian [ɾ], [ɾ'], [ɲ], [ɲ'], [ɳ], [ɳ'], [ɕ], [ɕ'] [ʂ], [ʂ'] are dorsal, i. e. they are articulated by the blade of the tongue against either the upper teeth or the alveolar ridge, the tip being passive and lowered.

(b) *Cacuminal* consonants are articulated by the tongue tip raised against the back part of the alveolar ridge. The front of the tongue is lowered forming a spoon-shaped depression, viz. the English [r] and the Russian [р], [р'].

(B) *Mediolingual* consonants are articulated with the front of the tongue against the hard palate, viz. the English [j] and the Russian [й].

(C) *Backlingual* consonants are articulated by the back of the tongue against the soft palate, viz. the English [k], [g], [ŋ] and the Russian [к], [к'], [г], [г'], [х], [х'].

3. *GLOTTAL* consonants are produced in the glottis, viz. the English [h], [ʔ] (the glottal stop).

According to the point of articulation forelingual consonants are divided into (1) *dental* (*interdental* or *post-dental*), (2) *alveolar*, (3) *palato-alveolar*, and (4) *post-alveolar*.

(1) *Dental* consonants are articulated against the upper teeth either with the tip, viz. the English [θ], [ð], the Russian [л], [л'], or with the blade of the tongue, viz. the Russian [ɾ], [ɾ'].

(2) *Alveolar* consonants are articulated by the tip of the tongue against the alveolar ridge: the English [t], [d], [n], [l], [s], [z] and the Russian [п], [п'].

(3) *Palato-alveolar* consonants are articulated by the tip and blade of the tongue against the alveolar ridge or the back part of the alveolar ridge, while the front of the tongue is raised in the direction of the hard palate: the English [ʃ], [ʒ], [tʃ], [dʒ] and the Russian [ш], [ш':], [ж], [ж':].

(4) *Post-alveolar* consonants are articulated by the tip of the tongue against the back part of the alveolar ridge: the English [ɾ].

According to the point of articulation mediolingual and backlingual consonants are called *palatal* and *velar*, respectively.



A diphthong is a complex sound consisting of two vowel elements pronounced so as to form a single syllable. In the pronunciation of a diphthong the organs of speech start in the position of one vowel and glide gradually in the direction of another vowel, whose full formation is generally not accomplished. The first element of an English diphthong is called the *nucleus*. It is a strong, clear and distinct. The second element is rather weak; it is called the *glide*.

There are eight diphthongs in English: three with a glide towards [ɪ] ([eɪ], [aɪ], [ɔɪ]), two with a glide towards [ʊ] ([aʊ], [oʊ]) and three with a glide towards [ə] ([ɪə], [eə], [ʊə]).

Besides these diphthongs, there are two vowels in English ([i:] and [u:]) which may have a diphthongal pronunciation: in the articulation of these vowels the organs of speech change their position but very slightly. These vowels are called *diphthongized vowels*, or *diphthongoids*.

3.2. The particular quality, or tamber, of vowels depends on the volume and shape of the mouth-resonator and to a great extent also on the shape and size of the opening of the resonator. The shape and size of the mouth-resonator are changed by the movements of the tongue and the lips. The opening of the mouth-resonator is formed either by the lips when they are neutral or rounded and protruded, or by the teeth when the lips are spread.

When the lips are rounded and protruded, as in the case of the Russian [y] and the English [u:], [ɔ:], they increase the volume of the mouth-resonator.

3.3. In vowel production the tongue may move in a *horizontal* direction (forward and backward) and in a *vertical* direction (to various heights in the mouth).

As a result of these movements, the tongue may take up various positions in the mouth cavity.

Moving in the horizontal direction, the bulk of the tongue may be in different parts of the mouth while one of the parts of the tongue is at the same time raised higher than the others. Thus in pronouncing the English [i:] the bulk of the tongue is in the front part of the mouth while the front of the tongue is higher than its other parts. In pronouncing the English [ɔ] the bulk of the tongue is in the back part of the mouth while the back of the tongue, although low, is higher than its other parts.

According to the vertical movement of the tongue, its raised part may be at different heights with respect to the roof of the mouth. Thus in pronouncing the English [i:] the front of the tongue is raised very high towards the hard palate, while in pronouncing [æ] the same part of the tongue is raised very little.

Different positions of the tongue determine the shape of the mouth-resonator and, consequently, the quality, or tamber, of vowels.

3.4. However, in English the character of certain vowels varies not only with their quality, but also with their quantity, or length (duration). Thus the English [ɔ:] differs from [ɔ] not only because it is pronounced with the back of the tongue raised higher and the lips



rounded a little more than in the case of [ɔ], but also because [ɔ:] is longer than [ɔ] when both vowels occur in the same phonetic context and are pronounced with the same degree of stress. Cf. [pɔ:t] *port* and [pɒt] *pot*.

There is a similar difference of length accompanying a slight difference in timbre between the English monophthongs in the pairs [i:]—[ɪ], [u:]—[ʊ].

The difference in the length of the English vowels in the above pairs is accompanied by a difference in the muscular tension of the speech organs involved: the long vowels are generally pronounced with greater muscular tension than the short ones. Cf. [i:]—[ɪ], [ɔ:]—[ʌ], [u:]—[ʊ].

3.5. Thus the English monophthongs may be classified according to the following principles:

- I. According to the tongue position.
- II. According to the lip position.
- III. According to the length of the vowel.
- IV. According to the degree of tenseness.

The first two principles are the main ones because they reflect the qualitative characteristics of the English vowel phonemes, which are their most important features, while their quantitative characteristics are of secondary importance: the length of one and the same English vowel phoneme changes in different positions, while its quality remains unchanged. For example, the English [i:] in the word [si:t] *seat* is shorter than in the word [si:d] *seed*, although the quality of the vowel sound in both words is the same.

3.6. According to the position of the bulk of the tongue (or the horizontal movement of the tongue) vowels are divided into five groups: (A) *front*, (B) *front-retracted*, (C) *central*, (D) *back* and (E) *back-advanced*.

(A) *Front* vowels are those which are produced with the bulk of the tongue in the front part of the mouth while the front of the tongue is raised in the direction of the hard palate, forming a large empty space in the back part of the mouth. The English front vowels are [i:], [e], [æ] and the nucleus of [eə].

The Russian front vowels are [ɪ] and [ɛ].

(B) *Front-retracted* vowels are those which are produced with the bulk of the tongue in the front part of the mouth, but somewhat retracted (as compared with its positions for [i:], [e], [æ]), while the front of the tongue is raised in the direction of the hard palate. There is only one front-retracted monophthong in English: it is [ɪ]. The nuclei of the diphthongs [aɪ] and [aʊ] are also front-retracted.

There are no front-retracted vowels in Russian.

(C) *Central* vowels are those in which the central part of the tongue\* is raised towards the juncture between the hard and soft palate. English central vowels are [ʌ], [ə:], [ə] and the nucleus of [əʊ].

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\* The centre is that part of the tongue which is opposite the juncture between the hard and soft palate.

The Russian central vowels are [ɤ] and [A].

(D) *Back* vowels are those which are produced with the bulk of the tongue in the back part of the mouth while the back of the tongue is raised in the direction of the soft palate, forming an empty space in the front part of the mouth. The English back vowels are [ɔ:], [ɜ:], [u:] and the nucleus of the diphthong [ɔɪ].

The Russian back vowels are [o], [y].

(E) *Back-advanced* vowels are those which are produced with the bulk of the tongue in the back part of the mouth, but somewhat advanced (as compared with the positions for back vowels) while the back part of the tongue is raised in the direction of the front part of the soft palate. The English back-advanced vowels are [æ], [ʊ].

There are no back-advanced vowels in Russian.

3.7. According to the height of the raised part of the tongue (or the vertical movement of the tongue) vowels are divided into three groups: (A) *close*, or *high*, vowels, (B) *open*, or *low*, vowels and (C) *mid-open*, or *mid*, vowels.

(A) *Close (high)* vowels are those which are produced when one of the parts of the tongue comes close to the roof of the mouth and the air-passage is narrowed, but not so much as to form a consonant.

The English close, or high, vowels are [i:], [ɪ], [u:], [ʊ].

The Russian close vowels are [и], [ы], [y].

(B) *Open (low)* vowels are those which are produced when the raised part of the tongue is very low in the mouth, and the air-passage is very wide.

The English open, or low, vowels are [æ], [ɑ], [ɒ], [ʌ] and the nuclei of [aɪ], [aʊ].

The only open vowel in Russian is [a].

(C) *Mid-open (mid)* vowels are those which are produced when the raised part of the tongue is half-way between its high and low positions.

The English mid-open, or mid, vowels are [e], [ɛ:], [ə], [ɜ:] and the nuclei of [eə], [oʊ].

The Russian mid-open vowels are [ə], [o].

Each of these three main tongue-positions (high, mid and low) has two variations: *narrow* and *broad*. For instance, the vowels [ɛ:] and [ə] are both central and mid-open but in the production of [ɛ:] the central part of the tongue is raised a little higher than in the production of [ə]; for this reason the vowel [ɛ:] is defined as central, mid-narrow, while the vowel [ə] is defined as central mid-broad. This makes it convenient to subdivide each of the three above-mentioned large groups of English vowels into the following smaller groups:

*High (close)* vowels into (a) *high-narrow*, viz. [i:], [u:]; (b) *high-broad*, viz. [ɪ], [ʊ];

*Mid (mid-open)* vowels into (a) *mid-narrow*, viz. [e], [ɛ:] and the nucleus of [oʊ]; (b) *mid-broad*, viz. [ɜ:], [ə] and the nucleus of [eə].

*Low (open)* vowels into (a) *low-narrow*, viz. [ʌ] and the nucleus of [ɔɪ]; (b) *low-broad*, viz. [æ], [ɑ], [ɒ] and the nuclei of [aɪ], [aʊ].

3.8. According to the lip position vowels may be rounded and unrounded.

Rounded vowels are produced when the lips are more or less rounded and slightly protruded. The English rounded vowels are [ɒ], [ɔ:], [ʊ], [u:] and the nuclei of [ou], [ɔɪ]. The Russian rounded vowels are [y], [ɔ].

Unrounded vowels are produced when the lips are spread or neutral. The English unrounded vowels are [i:], [ɪ], [e], [æ], [ə], [ʌ], [ɑ:], [ə] and the nuclei of all the diphthongs except those of [ou], [ɔɪ]. The Russian unrounded vowels are [ə], [ʌ], [ʌ], [ʊ].

3.9. According to their length vowels may be long and short.

The following English vowels may be described as long: [i:], [ɑ:], [ɔ:], [u:], [ɑ:].

The following English vowels may be described as short: [ɪ], [e], [æ], [ʊ], [ʊ], [ʌ], [ə].

There is no differentiation of Russian vowel phonemes according to length.

3.10. According to the degree of tenseness vowels are divided into tense and lax.

Tense vowels are produced when the organs of speech are tense: the muscles of the tongue, the walls of the mouth-resonator and of the pharynx are tense.

All the English long vowels are tense, viz. [i:], [ɑ:], [ɔ:], [u:], [ɑ:].

Lax vowels are those which are produced with lesser tenseness of the speech organs.

All the English short vowels are lax, viz. [ɪ], [e], [æ], [ʊ], [ʊ], [ʌ], [ə].

The greater tenseness of long vowels is closely connected with their length. In pronouncing a long vowel the organs of speech are held in a certain position for a rather long time. Retaining the quality of a long vowel unchanged requires greater muscular tension of the organs of speech than in the articulation of a short vowel.

Russian vowel phonemes are not differentiated according to their tenseness, but one and the same vowel is more tense in a stressed syllable than in an unstressed one.

3.11. In addition to the above principles, the English vowels are also classified according to the character of their end. From this point of view they may be: (a) checked and (b) unchecked.

(a) Checked vowels are those which are pronounced without any lessening the force of utterance towards their end. They have, therefore, a strong end. They end abruptly and are interrupted by the consonant immediately following. Therefore they can only occur in a closed syllable, i. e. a syllable which ends in a consonant sound.

The English short vowels under stress are checked. So are the English long vowels and diphthongs when followed by voiceless consonants, e.g. *bed* [bed], *not* [nɒt], *pull* [pʊl], *hat* \* [hæt], *speak* [spi:k], *type* [taɪp].

\* The vowel [æ] before voiced consonants is rather long and therefore unchecked.

TABLE OF ENGLISH VOWELS

According to the height of the raised part of the tongue	According to the position of the bulk of the tongue	Front vowels	Front-retracted vowels	Central vowels	Back-advanced vowels	Back vowels
Close (high) vowels	Narrow variation	i:				
	Broad variation					u:
Mid-open (mid) vowels	Narrow variation	e		ɪ	ʊ	
	Broad variation	ɛ <sup>1</sup>		æ <sup>2</sup>	o <sup>3</sup>	
Open (low) vowels	Narrow variation					ɒ <sup>4</sup>
	Broad variation		æ	ʌ		ɑ <sup>4</sup>

<sup>1</sup> [e] — the nucleus of the diphthong [eə]

<sup>2</sup> [a] — the nucleus of the diphthongs [aɪ] and [aʊ]

<sup>3</sup> [o] — the nucleus of the diphthong [oʊ]

<sup>4</sup> [ɔ] — the nucleus of the diphthong [ɔɪ]

(b) *Unchecked* vowels are those which are pronounced with lessening the force of utterance towards their end. Therefore, they have a weak end.

The English long vowels and diphthongs when stressed both in open and in closed syllables followed by voiced consonants are unchecked: The same is true of all the English unstressed vowels no matter whether long or short, e.g. *free* [fri:], *card* [kɑ:d], *time* [taɪm], *attitude* [ˈætɪtju:d], *window* [ˈwɪndəʊ], *city* [ˈsɪtɪ], *father* [ˈfɑðə].

All the Russian vowels are unchecked too.

3.12. The English vowel phonemes are not differentiated according to the position of the soft palate. They are all oral, i.e. in the pronun-

TABLE OF ENGLISH AND RUSSIAN VOWELS

According to the height of the raised part of the tongue	According to the position of the bulk of the tongue	Front vowels	Front-retracted vowels	Central vowels	Back-advanced vowels	Back vowels
Close (high) vowels	Narrow variation	ɪ				
	Broad variation	i:			ɤ	u: y
Mid-open (mid) vowels	Narrow variation		ɪ			
	Broad variation	e		ɜ: ɒ		
Open (low) vowels	Narrow variation					ɔ:
	Broad variation			ʌ		ɒ
			ə	ʌ	ɑ	ɒ

<sup>1</sup> [e]—the nucleus of the diphthong [ea].

<sup>2</sup> [a]—the nucleus of the diphthongs [aɪ] and [aʊ].

<sup>3</sup> [o]—the nucleus of the diphthong [ou].

<sup>4</sup> [ɔ]—the nucleus of the diphthong [ɔɪ].

<sup>5</sup> [A]—the Russian vowel

ciation of any English vowel the soft palate is always raised and the entire volume of air passes out through the mouth cavity.

#### Chapter IV

#### ARTICULATION OF ENGLISH CONSONANTS

(as Compared with Russian Consonants) \*

4.1. The six English plosive consonants ([p], [b], [t], [d], [k], [g]) are pronounced as follows.

The consonants [p, b] are articulated with the lips pressed together. Thus a complete obstruction is formed so that the air-passage through

\* Only the principal variants of phonemes are considered.

the mouth cavity is blocked for a short time. Then the lips are quickly opened and the air escapes with plosion.

In the production of [p] the vocal cords are kept apart and do not vibrate, whereas in the articulation of [b] they are drawn near together and vibrate.

Thus [p] and [b] may be defined as *occlusive noise plosive bilabial consonants*.

The consonant [p] is voiceless-fortis, the consonant [b] is voiced-lenis.

The English [p] in a stressed syllable, when followed by a vowel and not preceded by [s], is pronounced with aspiration.

*Aspiration* is a slight puff of breath that is heard after the plosion of a voiceless plosive consonant before the beginning of the vowel immediately following.

When a voiceless plosive aspirated consonant is pronounced before a stressed vowel in English, the pressure of the air against the obstruction is rather strong as the glottis is open. At the same time muscular tension at the place of obstruction is weak. When the contact is released, the glottis is still open, and the air escapes from the mouth cavity with plosion. This takes place before the vocal cords begin vibrating to produce voice for the vowel that follows.

In Russian a plosive voiceless consonant like [n] is pronounced without any aspiration. When the contact is released, and the air escapes with a kind of plosion, the vocal cords are already close together and in vibration. Thus voice begins at the instant of the plosion.

In the pronunciation of the Russian consonants [n] and [ɕ] the lips are not spread, and they are less tense.

The articulation of the Russian consonants [n'] and [ɕ'] is similar to that of [n] and [ɕ], the only difference being that the front of the tongue is raised towards the hard palate, thus palatalizing the sounds (tongue-front coarticulation).

4.2. The consonants [t], [d] are articulated with the tip of the tongue pressed against the alveolar ridge (apical articulation). Thus contact is formed so that the air-passage through the mouth is blocked for a short time. Then the tip of the tongue is quickly removed from the alveolar ridge and the air escapes with plosion.

In the production of [t] the vocal cords are kept apart and do not vibrate, whereas in the articulation of [d] they are drawn near together and vibrate.

Thus [t] and [d] may be defined as *occlusive noise plosive forelingual apical alveolar consonants*; the consonant [t] is voiceless-fortis, the consonant [d] is voiced-lenis.

The English [t] in a stressed syllable, when followed by a vowel and not preceded by [s], is pronounced with aspiration.

In the production of the corresponding Russian consonants [ɾ] and [ɽ] the blade of the tongue touches the upper teeth, the tip being passive and lowered (dorsal articulation). The Russian [ɾ] is not aspirated.

The articulation of the Russian consonants [ɾ'] and [ɲ'] is similar to that of [ɾ] and [ɲ], the only difference being that the front of the tongue is raised towards the hard palate, thus palatalizing the the sounds (tongue-front coarticulation).

In pronouncing the English alveolar consonants [t] and [d] Russian learners are apt to make the following gross mistakes. They replace [t], [d] by the Russian dental consonants [ɾ], [ɲ] respectively. In order to be able to prevent or correct these mistakes the learner should know where the alveolar ridge is and remember to press the tip of the tongue slightly against it (and not the blade of the tongue against the back of the upper teeth).

4.3. The consonants [k], [g] are articulated with the back of the tongue pressed against the soft palate. Thus contact is formed so that the air-passage through the mouth is completely blocked for a short time. Then the back of the tongue is quickly removed from the soft palate and the air escapes with plosion.

In the production of [k] the vocal cords are kept apart and do not vibrate, whereas in the articulation of [g] they are drawn near together and vibrate.

Thus [k] and [g] may be defined as *occlusive noise plosive backlingual velar consonants*; the consonant [k] is voiceless-fortis, the consonant [g] is voiced-lenis.

The English [k] in a stressed syllable, when followed by a vowel and not preceded by [s], is pronounced with aspiration.

The Russian [κ] and [ɣ] are articulated in a similar way. The Russian [κ] is not aspirated.

The articulation of the Russian consonants [κ'] and [ɣ'] differs from that of [κ] and [ɣ] in that the tongue takes a more advanced position and the central part of the tongue is pressed against the juncture of the hard and soft palate, thus palatalizing the sound (tongue-front coarticulation).

4.4. As stated before, the English voiceless plosive consonants [p], [t], [k] are pronounced with aspiration before a stressed vowel.

However the degree of their aspiration may vary.

(a) It is strongest when [p], [t], [k] are followed either by a long vowel or by a diphthong, e.g.



Fig. 3. Tongue position of the English [k], [g].



Fig. 2.

- (a) Dorsal tongue position of the Russian [ɾ], [ɲ].  
(b) Apical tongue position of the English [t], [d].

[pas] pass [tɔ:l] tall [kɔ:z] cause

[pə] *pair* [tə] *tear* [kə] *care*

(b) Aspiration becomes weaker when [p], [t], [k] are followed by short vowels, e.g.

[pʊl] *pull* [tʊk] *took* [kʌt] *cut*  
 [pʊt] *pot* [tɒp] *top* [kɒt] *cot*

(c) When [p], [t], [k] are preceded by the consonant [s] they are pronounced with no aspiration. Cf.

[pæk] *park* — [spæk] *spark*  
 [taɪ] *tie* — [stai] *sty*  
 [ku:l] *cool* — [sku:l] *school*

The same is true of [p], [t], [k] when they occur before an unstressed vowel. Compare [p], [t], [k] in the stressed and unstressed syllables of the following words:

['peɪpə] *paper* ['kɒkəʊ] *cocoa*  
 ['taɪtə] *tighter*

Thus in the pronunciation of the English consonants [p], [t], [k] there can be distinguished three degrees of aspiration.

Russian learners are apt to pronounce the English plosive consonants [p], [t], [k] without aspiration before a stressed vowel, which is due to the absence of aspiration in Russian.

In order to pronounce a voiceless plosive consonant with aspiration it is necessary to let a puff of air out of the mouth after the plosion of the consonant before the beginning of the vowel that follows. Care should be taken not to make another mistake, i.e. to pronounce the Russian sound [x] instead of aspiration. To avoid this mistake the back part of the tongue should not be raised towards the soft palate.

Pronounce the following words and mark the difference in the articulation of the Russian and English plosive consonants:

Non-aspirated Russian voiceless plosives before a stressed vowel

пай  
 том  
 кант

Aspirated English voiceless plosives before a stressed vowel

[paɪ] *pie*  
 [tɒm] *Tom*  
 [kʌnt] *can't*

Once the learners have mastered the aspiration of the English voiceless plosive consonants before a stressed vowel, they are apt to make the mistake of aspirating these consonants strongly in all other positions.

In order to prevent or eliminate this superfluous aspiration it is necessary to pronounce the English voiceless plosives in the same way in which the corresponding Russian sounds are pronounced.

Pronounce the following words and mark the difference in the voiceless plosive consonants as far as aspiration is concerned:



**Strongly aspirated English  
voiceless plosives**

[pɔ:t] *port*

[tɔ:k] *talk*

[ku:l] *cool*

**Non-aspirated Russian  
voiceless plosives**

порт

ток, сток

вата

куль, скуды

марка

**Non-aspirated English  
voiceless plosives**

[spɔ:t] *sport*

[ˈɪmpɔ:t] *import*

[stɔ:k] *stalk*

[ˈwɔ:tə] *water*

[sku:l] *school*

[ˈmɑ:kə] *marker*

4.5. The two English affricative consonants [tʃ], [dʒ] are articulated with the tip and blade of the tongue raised to touch the back part of the alveolar ridge. Then contact is made so as to block the air-passage through the mouth cavity for a short time. Then the front of the tongue is raised in the direction of the hard palate, and the tip of the tongue is slowly removed from the alveolar ridge, forming a flat narrowing through which the air passes with friction. Thus in the production of [tʃ], [dʒ] their primary articulation is accompanied by tongue-front coarticulation, slightly palatalizing these sounds.

In the production of [tʃ] the vocal cords are kept apart and do not vibrate, whereas in the production of [dʒ] they are drawn near together and vibrate.

Thus [tʃ], [dʒ] may be defined as *occlusive noise affricative with tongue-front coarticulation fore- and mediolingual apical palato-alveolar consonants*.

The consonant [tʃ] is voiceless-fortis, [dʒ] is voiced-lenis.

The English [tʃ], as compared with the Russian [ч'], is not so much palatalized and sounds darker. In the production of the Russian [ч'] the front of the tongue is raised higher.

Russian learners are apt to replace the English [tʃ] by a more palatalized Russian [ч']. This mistake can be prevented or corrected by making the second element of the affricate [tʃ] near to the Russian [ш].

4.6. No consonant similar to the English [dʒ] exists in the Russian language, though there is a voiced variant of the Russian [ч], which resembles the English [dʒ]. This voiced variant occurs in connected speech when [ч'] is immediately followed by the voiced consonants [б], [д], [г], [з] or [ж], e.g.

дочь больна [дóдж' бл'нá]  
с плеч долой [с пл'эдж' дллóй]  
ключ забыл [кл'удж' злбýл]

In trying to articulate the English affricate [dʒ] Russian learners are apt to replace it by a cluster of two separately pronounced consonants, namely [д+з] or [д+ж]. In order to prevent or correct this mistake it is necessary to pronounce first the [tʃ]-sound and then,



Fig. 4. Tongue position of the English [tʃ], [dʒ].

without changing the position of the organs of speech, try to make it voiced in the same way as [s] can be voiced to [z], [ʃ] to [ʒ], and so on. The learners should bear in mind that the [dʒ]-sound is nothing but [tʃ] made voiced, i.e. pronounced with voice added to it. Cf.

[tʃeɪn] chain — [dʒeɪn] Jane  
[lɑ:tʃ] larch — [lɑ:dʒ] large

To facilitate this process of voicing [tʃ] to [dʒ] learners should pronounce fluently and quickly such combinations of Russian words as *ключ забыл, ночь была* and others, in which the Russian affricate [tʃ] is immediately followed by a voiced noise consonant.

The substitution of the consonant cluster [d + ʒ] or [d + ʒ] for the English affricate [dʒ] is a gross, though non-phonemic, mistake.

Mistakes in the pronunciation of speech-sounds are divided into two classes: (1) phonemic mistakes and (2) non-phonemic mistakes.

A phonemic mistake consists in the use of one of the variants of a different phoneme instead of the required one, as a result of which the mispronounced word is taken for another word by the hearer, or becomes a meaningless sequence of sounds. For instance, if the consonant [s] or [f] is pronounced instead of [θ] in the word [tenθ] *tenth* 'десятый', the latter may be taken for the word [tens] *tense* 'напряженный' or will become a meaningless group of sound: [tenf].

A non-phonemic mistake consists in replacing the required variant of a phoneme by another variant of the same phoneme or by a sound which only seems to the learner to be similar to the required one but actually does not exist in the foreign language at all.

In Russian there is one more affricate. It is the consonant [u].

In the pronunciation of the Russian affricate [u] the blade of the tongue touches the upper teeth, the tip being passive and lowered (dorsal articulation). Thus, a stop is formed. After that the blade of the tongue is slowly removed from the teeth, forming a groove-like narrowing. The air passes through it with friction.

The consonant [u] may be defined as an *occlusive noise affricative forelingual dorsal dental voiceless consonant*.

The English [ts] is not an affricate; it is a cluster of two consonants ([t] + [s]). Cf. *байт* and [bæts] *bats*.

4.7. The three English occlusive nasal sonorants ([m], [n], [ŋ]) are pronounced as follows.

The consonant [m] is articulated with the lips slightly pressed together, forming a complete obstruction to the air flow through the mouth cavity. The soft palate is lowered and the air passes out through the nasal cavity. The vocal cords are drawn near together and vibrate.

Thus [m] may be defined as an *occlusive nasal bilabial sonorant*.

The articulation of the Russian [м] is similar to that of the English [m].

In the articulation of the Russian [м'] the front of the tongue is raised towards the hard palate, thus palatalizing the sound (tongue-front coarticulation).

4.8. The consonant [n] is articulated with the tongue tip touching the alveolar ridge (apical articulation), forming a complete obstruction to the air flow through the mouth cavity. The soft palate is lowered. The air passes out through the nasal cavity. The vocal cords are drawn near together and vibrate.

Thus [n] may be defined as an *occlusive nasal forelingual apical alveolar sonorant*.

In the articulation of the Russian sound [н] the blade of the tongue is pressed against the upper teeth, the tip being passive and lowered (dorsal articulation).

The articulation of the Russian consonant [н'] is similar to that of [н], the only difference being that the front of the tongue is raised towards the hard palate, thus palatalizing the sound (tongue-front coarticulation).



Fig. 5. Tongue and soft palate positions for the Russian [н] and the English [n].



Fig. 6. Tongue position of the English [k], [g] and [ŋ].

In pronouncing the English [n] Russian learners are apt to replace it by the dental [н]. In order to prevent or correct this mistake the same directions must be given as for the prevention or correction of the similar mistake in the articulation of [t], [d] and the other alveolar consonants of English (see p. 27).

4.9. The consonant [ŋ] is articulated with the back of the tongue raised and touching the soft palate, thus forming a complete obstruction to the air flow through the mouth cavity. The soft palate is lowered and the air passes out through the nasal cavity. The vocal cords are drawn near together and vibrate.

Thus [ŋ] may be defined as an *occlusive nasal backlingual velar sonorant*.

The consonant [ŋ] can only occur at the end of a word or syllable, e.g. [sɪŋ] *sing*, [sɪŋ] + [ɪŋ] *singing*, [ɪŋ] + [ɡlɪf] *English*.

In Russian there is no sonorant similar to the English [ŋ].

In pronouncing the English [ŋ] Russian learners are apt to replace it by the Russian dental consonant [ɲ] or the English alveolar consonant [n].

To prevent or eliminate these mistakes care should be taken not to let the tip of the tongue or the blade touch the upper teeth or the alveolar ridge: the complete obstruction must be formed only by the back of the tongue pressed against the soft palate, as in pronouncing [g].



Fig. 7. Tongue positions of the English [n] and [ŋ].

To prevent the tip or blade of the tongue from touching the upper teeth or the alveolar ridge it is recommended, while pronouncing the sonorant [ŋ] in isolation, to keep the tip of the tongue pressed against the base of the lower teeth. The correct position of the tongue can be checked in a hand-mirror with the mouth slightly open.

In pronouncing the final [ŋ] Russian learners are apt to add the consonant [k] to it.

To prevent this mistake it is recommended to lengthen the consonant [ŋ], then stop pronouncing the sound and slowly remove the back of the tongue from the soft palate.

When [ŋ] occurs between two vowels, as in the word *singing*, learners usually add the consonant [g] to [ŋ].

To prevent or eliminate this mistake it is recommended to remove the tongue from the palate slowly.

The mistake of replacing the English backlingual consonant [ŋ] by a forelingual [n] is phonemic. Cf.

[ŋ]		[n]
[θɪŋ] <i>thing</i> 'вещь' —		[θɪn] <i>thin</i> 'тонкий'
['sɪŋə] <i>singer</i> 'певец' —		['sɪnə] <i>sinner</i> 'грешник'

4.10. The English occlusive nasal sonorants have certain peculiarities of pronunciation which are common to all of them and not found in their Russian counterparts.

The length of the English occlusive nasal sonorants varies depending on their position. Thus when English word-final sonorants follow stressed short vowel sounds, they are longer, more sonorous and energetic than after long vowels. Cf.

[kɑ:m:] <i>come</i>	[kɑ:m] <i>calm</i>
[sɪn:] <i>sin</i>	[sɪ:n] <i>seen</i>

One and the same nasal sonorant after a short vowel is pronounced longer before a voiced consonant than before a voiceless one. Cf.

[hɑm:z] <i>hums</i>	[hɑmp] <i>hump</i>
[sen:d] <i>send</i>	[sent] <i>sent</i>

Russian word-final sonorants are much shorter and less energetic and sonorous than English word-final sonorants. Cf.

Russian word-final sonorants	English word-final sonorants
том [-м]	Tom [-m:]
сан [-н]	sun [-n:]
Он притворился глухим.	[ˈgɪv də ˈbuk tə ˈɦim:] Give the book to him.
Его зовут Бен.	[hɪz ˈneɪm ɪz ˈben:] His name is Ben.

As a result of this difference, Russian learners are apt to make the English nasal sonorants too short at the end of a word after a short vowel. Besides, some of them devoice the end of the sonorants [m] and [n] in word-final position and make them non-syllabic after a consonant. In order to make the word-final [m] and [n] syllabic it is necessary to lengthen them and increase muscular tension of the organs of speech. Cf.

Russian non-syllabic sonorants (often devoiced)	English syllabic sonorants (never devoiced)
фильм	[fɪlm] * <i>film</i>
чёлн	[fɔ:l̩] <i>fallen</i>

Many Russian learners of English pronounce a weak neutral vowel sound after the word-final sonorants [m] and [n].

In order to prevent or correct this mistake it is necessary to stop pronouncing the sound just before releasing the contact between the articulating organs. Cf.

Wrong pronunciation	Correct pronunciation
[kamʰ] <i>come</i>	[kam:] <i>come</i>
[tenʰ] <i>ten</i>	[ten:] <i>ten</i>

4.11. The nine English constrictive noise (fricative) consonants ([f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h]) are pronounced as follows.

The consonants [f], [v] are articulated with the lower lip raised to the edge of the upper teeth, forming a flat narrowing. The air passes through it with friction.

In the production of [f] the vocal cords are kept apart and do not vibrate, whereas in the articulation of [v] they are drawn near together and vibrate.

Thus [f], [v] may be defined as *constrictive noise fricative labio-dental consonants* pronounced with a *flat narrowing*.

The consonant [f] is voiceless-fortis, the consonant [v] is voiced-lenis.

4.12. The consonants [θ], [ð] are articulated with the tip of the tongue slightly projected out between the upper and lower teeth. The tip of the tongue is placed against the edge of the upper teeth to

\* The mark ː placed below the transcription symbol of a consonant sound indicates that this consonant is syllabic.

form a flat narrowing, the main part of the tongue being fairly flat and relaxed, while the air passes through the narrowing with friction.

In the production of [θ] the vocal cords are kept apart and do not vibrate, whereas in the articulation of [ð] they are drawn near together and vibrate.

Thus [θ], [ð] may be defined as *constrictive noise fricative forelingual apical (inter)dental consonants* pronounced with a *flat narrowing*.

The consonant [θ] is voiceless-fortis, the consonant [ð] is voiced-lenis.

In Russian there are no consonants similar to the English [θ], [ð]. In pronouncing these consonants Russian learners of English are apt to replace [θ] by the sounds [f] or [φ], [s] or [c], [t] or [τ], [ts] or [тс], and [ð] by the sounds [v] or [в], [z] or [з], [d] or [д], [dz] or [дз] and [l] or [л].

In order to prevent or correct the substitution of [f] or [φ] for [θ] and of [v] or [в] for [ð] care should be taken not to let the

lower lip touch the upper teeth.\* The correct position of the tongue tip can be observed in a hand-mirror.



Fig. 8. Tongue position of the English [θ], [ð].

To prevent or eliminate the substitution of [s] or [c] for [θ] and of [z] or [з] for [ð] care should be taken to keep the tongue tip right between the teeth.

The mistakes of replacing [θ] and [ð] by [s] or [c] and [z] or [з] respectively are especially likely to occur before or after the consonants [s] and [z], i.e. in the following clusters: [θs], [θz], [ðs], [ðz], [sθ], [sð], [zð], [zθ]. These clusters may occur both inside words and at the junction of words, e.g. [mʌnθs] *months*, [ðɪ 'eɪtθ 'zəʊn] *the eighth zone*, [wɪð'stænd] *withstand*, [kloʊðz] *clothes*, [sɪksθ] *sixth*, [ɪz 'θɪn] *is thin*, [ɪts 'ðɪs] *It's this*, ['hu:z 'ðæt] *Who's that?*

To prevent or eliminate the substitution of [t] or [τ] for [θ] and of [d] or [д] for [ð] the tip of the tongue must not be pressed hard against the upper teeth.

To prevent or eliminate the substitution of [l] or [л] for [ð] it is necessary to keep the tongue tense and flat so as to close the air-passage along the sides of the tongue. Care should be taken to direct the air stream only through the passage between the tongue tip and the upper teeth.

Some of the above-mentioned mistakes in the articulation of the English consonants [θ] and [ð] are phonemic. Cf.

[θɔ:t] <i>thought</i> 'думал'	[fɔ:t] <i>fought</i> 'сражался'
[sɔ:t] <i>sought</i> 'искал'	
[tɔ:t] <i>taught</i> 'учил'	

\* Schoolchildren may be told to bare their teeth as if they were going to clean them with a tooth-brush.

4.13. The consonants [s], [z] are articulated with the tip and blade of the tongue held close to the alveolar ridge. The sides of the blade of the tongue are raised, forming a short and narrow groove-like channel. Thus a round narrowing is formed through which the air passes with friction.

In the production of [s] the vocal cords are kept apart and do not vibrate, whereas in the articulation of [z] they are drawn near together and vibrate.

Thus [s], [z] may be defined as *constrictive noise fricative forelingual apical alveolar consonants* pronounced with a *round narrowing*.

The consonant [s] is voiceless-fortis, the consonant [z] is voiced-lenis.

In the articulation of the Russian [c], [z] a round narrowing is formed by the blade of the tongue against the upper teeth, the tongue tip being lowered and passive (dorsal articulation).

The alveolar apical articulation of the English [s], [z] presents considerable difficulty to Russian learners.

To overcome this difficulty it is recommended to practise pronouncing [s], [z] in words where (a) the sounds [s], [z] occur between two alveolar consonants, (b) after an alveolar consonant, (c) before an alveolar consonant.

In all these positions care should be taken not to lower the tongue tip while pronouncing [s]-, [z]-sounds.

If the [s]- and [z]-sounds still remain post-dental in these positions, the learners should lengthen them and during their articulation move the tongue tip upwards to the alveolar ridge.

In pronouncing the consonants [s] and [z] before or after [θ], [ð], care should be taken not to replace [s], [z] by [θ], [ð]. These mistakes may occur both inside words and at the junction of words, as [kloʊðs] *cloths*, [wɪð 'smɪθ] *with Smith*, [bɑ:ðz] *baths*, [ðɪs 'θɪn 'bʊk] *this thin book*, ['ðʊz 'θɪk 'wɔ:lz] *those thick walls*, [ɪts ðə 'seɪm] *It's the same*, ['hu:z 'ðeə] *Who's there?*

4.14. The consonants [ʃ], [ʒ] are articulated with the tip and blade of the tongue and the front of the tongue simultaneously raised. A flat narrowing is formed by the tip and blade of the tongue held close to the back of the alveolar ridge for primary articulation and by the front of the tongue raised in the direction of the hard palate for tongue-front coarticulation which slightly palatalizes the consonants. The air passes through the narrowing with friction. The lips are rounded and slightly protruded.

In pronouncing [ʃ] the vocal cords are kept apart and do not vibrate, whereas in the production of [ʒ] they are drawn near together and vibrate.

Thus [ʃ], [ʒ] may be defined as *constrictive noise fricative with tongue-front coarticulation forelingual apical palato-alveolar consonants* pronounced with a *flat narrowing*.



Fig. 9. Tongue position of the English [s], [z].

The consonant [ʃ] is voiceless-fortis, the consonant [ʒ] is voiced-lenis.

The Russian long palatalized consonants [ш':], [ж':] are also pronounced with tongue-front coarticulation. But in pronouncing [ш':], [ж':] the front of the tongue is raised higher than in the case of the English [ʃ], [ʒ]; as a result, the Russian [ш':], [ж':] are more palatalized. Cf.



Fig. 10. Tongue position of the English [ʃ], [ʒ].

[ʃi:]	<i>she</i>	—	[ш':и:]	<i>щи</i>
[ʃʊk]	<i>shook</i>	—	[ш':ук]	(as in <i>много щук</i> )
['meʒə]	<i>measure</i>	—	[др'ож':и]	<i>дрожжи</i>

In pronouncing the English consonants [ʃ] and [ʒ] Russian learners are apt to replace them by the Russian consonants [ш] and [ж] respectively. To prevent or correct these mistakes it is recommended to palatalize the Russian consonants [ш] and [ж] deliberately. This can be achieved by trying to pronounce the Russian vowel [и] and not the required [ы] after [ш], [ж] in such words as *шили*, *жили* (i.e. [ш'йли], [ж'йли] and not [шыли, жыли]). Care should be taken, however, not to palatalize [ш] and [ж] too much and not to lengthen them, lest they should change into the Russian consonants [ш':] and [ж':] (spelt *щ* and *жж* respectively, as in the words *щи* and *вожжи*). Cf.

English words with semi-palatalized [ʃ] and [ʒ]

[ʃɪp]	<i>ship</i>
[ʃi:]	<i>she</i>
[reɪʒi:m]	<i>regime</i>

Russian words with non-palatalized and overpalatalized [ш], [ж] [ш':], [ж':]

[шып]	<i>шип</i>	[ш':ипкъ]	<i>щипка</i>
[шыл]	<i>шил</i>	[ш':и]	<i>щи</i>
[ри'жым]	<i>режим</i>	[в'ож':и]	<i>вожжи</i>

The substitution of the Russian consonants [ш] and [ж] for the English [ʃ] and [ʒ] respectively is a non-phonemic mistake.

4.15. The consonant [h] is articulated with a strong air stream passing through the open glottis.

The bulk of the tongue and the lips are held in the position necessary for the production of a following vowel.

Thus [h] may be defined as a *constrictive noise fricative glottal voiceless consonant* pronounced with a *flat narrowing*. The consonant [h] can only occur in syllable-initial prevocalic position, e.g. [haɪ] *high*, [bɪ+haɪnd] *behind*. In Russian there is no consonant similar to the English [h].

The Russian consonant [x], which seems to Russian learners to be similar to the English [h] is articulated in the mouth cavity. In pronouncing the Russian consonant [x] the back of the tongue forms a narrowing against the soft palate, and the air passes through the narrowing with considerable friction.

In pronouncing the English glottal fricative consonant [h] Rus-



sian learners are apt to replace it by the Russian backlingual fricative consonant [x].

To prevent or correct this mistake it is necessary to keep the back of the tongue away from the soft palate without creating any obstruction in the mouth cavity to the air stream. The learners should bear in mind that the English consonant [h] is a pure sound of breath, almost noiseless, a voiceless onset to the following vowel\*.

The substitution of the backlingual consonant [x] for the English glottal [h] is a gross, though non-phonemic, mistake.

In order to hear the difference between the Russian [x] and the English [h] it is recommended to compare words like the following:

[x]		[h]	
хил(ый)	[hɪl]	hill	'холм'
хата	[hʌt]	hut	'хижина'
хутор	['hu:tə]	hooter	'гудок'



Fig. 11. Tongue position of the Russian [x].

4.16. The four English constrictive sonorants ([w], [r], [j], [l]) fall into two groups: *median* [w], [r], [j] and *lateral* [l].

The consonant [w] is articulated with the lips forming a round narrowing, the back of the tongue being raised towards the soft palate as for [u] or even higher (tongue-back coarticulation). The sides of the tongue are raised and the air-passage is open along the median line of the tongue. The air passes through the round narrowing between the lips without any audible friction. In the articulation of the sonorant [w] tone prevails over noise as the air-passage is rather wide.

The vocal cords are drawn near together and vibrate.

The sound is very short and weak. The tongue and the lips immediately glide from the position for [w] to that of the following vowel.

Thus [w] may be defined as a *constrictive median with tongue-back coarticulation bilabial sonorant* pronounced with a *round narrowing*. The sonorant [w] can only occur in syllable-initial prevocalic positions, e.g. [wɜ:d] *word*, ['fɔ:wəd] *forward*. In Russian there is no phoneme similar to the English [w].

In pronouncing the English bilabial sonorant [w] Russian learners are apt to replace it by the labio-dental fricative English consonant [v] or the Russian [в], and by the bilabial fricative consonant [β] (pronounced with the lips forming a flat narrowing). To prevent or correct these mistakes it is recommended to protrude the lips and

\* In teaching the English [h]-sound to schoolchildren they may be told to breathe the air out of the mouth lightly, as if to find out if it is cold in the room and whether their breath can be seen. Another device is to breathe lightly on a mirror as if one were going to wipe it after that. The sound of *breath* heard in these cases is actually the consonant [h].

round them closely as if for the vowel [u:]. The correct lip position can be checked in a hand-mirror. Another mistake consists in replacing the sonorant [w] by the Russian vowel [y], or the English [ʊ]. To prevent or correct this mistake it is recommended to round the lips closer and make the sound shorter. The glide of the organs of speech from this starting point toward the position of the vowel immediately following must be very quick and the vocal cords must start vibrating at the very beginning of the glide.



Fig. 12. Tongue position of the English [w].



Fig. 13. Lip position of the English [w].

The mistake of replacing the bilabial sonorant [w] by the labio-dental fricative consonant [v] is phonemic. Cf.

[waɪn] wine 'вино' — [vam] vine 'виноградная лоза'  
[west] West 'запад' — [vest] vest 'жилет'

4.17. The consonant [r] is articulated with the tongue tip raised towards the back part of the alveolar ridge, forming a rather wide air-passage, while the front of the tongue is to some extent depressed (cacuminal articulation).

The sides of the tongue are raised and the air passes along the median line of the tongue without any audible friction. As a result tone prevails over noise. The vocal cords are drawn near together and vibrate.

Thus [r] may be defined as a *constrictive median forelingual cacuminal post-alveolar sonorant*.

The sonorant [r] can only occur in prevocalic and intervocalic positions, e.g. [red] red, [ˈveri] very. The Russian consonant [p] is a rolled (or trilled) cacuminal alveolar sonorant.

In the articulation of the Russian [p] the tongue tip is raised towards the alveolar ridge, the front of the tongue is somewhat depressed (cacuminal articulation). The difference between the English [r] and the Russian [p] is also in the manner of the production of noise.

In pronouncing the Russian [p] the tongue tip vibrates, interrupting the air stream repeatedly and forming momentary obstructions against the alveolar ridge. The tongue tip taps against the alveolar ridge two or three times.

Russian learners are apt to replace the English [r] by the Russian [p]. To prevent or correct this mistake learners should be told to start from a long [ʁ]-sound and then move the tongue tip slowly away from the alveolar ridge, without ceasing to pronounce the sound thus changing [ʁ] into [r].



Fig. 14. Tongue position of the English [r].

If Russian learners substitute the Russian [p] for the English [r] when it is preceded by a consonant they should be told to pronounce those two consonants almost simultaneously, trying to avoid tapping the tip against the alveolar ridge. Both mistakes are non-phonemic.

Russian rolled [p]  
(not pronounced closely with the  
preceding consonant)

брат  
грунт

English constrictive [r]  
(pronounced closely with the  
preceding consonant)

[<sup>1</sup>brʌðə] brother  
[graʊnd] ground

4.18. The consonant [j] is articulated with the front of the tongue held against the hard palate at approximately the same height as in pronouncing the vowel [i]. The sides of the tongue are raised, leaving the air-passage open along the median line of the tongue. The vocal cords are drawn near together and vibrate. The air-passage between the front of the tongue and the hard palate is rather wide and the air flows through it without any audible friction. As a result, in the articulation of [j] tone prevails over noise. The sound is very short and weak. The tongue immediately glides from the position for [j] to that of the following vowel. The vocal cords are drawn near together and vibrate. Thus [j] may be defined as a *constrictive median mediolingual palatal sonorant*.

The sonorant [j] can only occur in syllable-initial prevocalic positions, e.g. [jɔ:] *your*, [br + jʊnd] *beyond*.

In the articulation of the prevocalic Russian [ä] the front of the tongue is raised still higher in the direction of the hard palate. As a result, the Russian [ä] is pronounced with more noise than the English [j] and is a fricative consonant.

Russian learners are apt to replace the English [j] by the Russian [ä].

In order to prevent or correct this mistake, it is recommended to start pronouncing the sonorant as [i] and then make a quick glide to the position of the vowel immediately following.

The starting point of the English [j] should be higher than that of the short vowel [i] only in those cases when the sonorant [j] occurs immediately before the vowels [i:] and [ɪ], as in the words [ji:st] *yeast* 'дрожжи' and ['jɪdɪʃ] *Yiddish* 'новоеврейский язык'. But even in these cases, which are very rare, the starting point should not be higher than that of the Russian [ä]-sound.

Pronounce the following Russian and English words and note the difference in the height of the front of the tongue and in the amount of noise when the Russian [ä] and the English [j] are articulated:



Fig. 15. Tongue position of the English [j].

Russian [ɣ]	English [j]
[ɣy] (the name of the letter ю)	[ju:] <i>you</i>
[ɣat] яд	[jɑːd] <i>yard</i>
[ɣəl] ел	[jel] <i>yell</i>
[ɣom] ём	[jo:] <i>your</i>

The substitution of [ɣ] for [j] is a non-phonemic mistake.

4.19. The consonant [l] has two variants in English.

One is called the "clear" [l]. It is used before vowels and [j], e.g. [lesn] *lesson*, [liv] *live*, [ˈvæljʊ:] *value*.

The second is called the "dark" [ɫ]. It is used before consonants and in word-final position, e.g. [ˈtʃɪldrən] *children*, [beɪ] *bell*. When followed by a vowel or the sonorant [j] in context the clear variant is used. Cf. [tel] *tell*—[ˈtel əs] *tell us*; [wɪl] *will*—[ˈwɪl juː] *will you*.

In pronouncing both variants of the consonant [l] the tongue tip is slightly pressed against the alveolar ridge while the sides of the tongue are lowered forming rather wide passages. The air passes along these channels without audible friction. As a result, in the articulation of [l] tone prevails over noise.

In the articulation of the clear variant of the phoneme [l] the front of the tongue is raised in the direction of the hard palate (tongue-front coarticulation). This slightly palatalizes the sound.

In the articulation of the dark variant the back of the tongue is raised in the direction of the soft palate (tongue-back coarticulation). This gives a dark colouring to the sound.

In the articulation of both variants of [l] the vocal cords are brought close together, drawn tight and vibrate.

Thus [l] may be defined as a *constrictive lateral forelingual apical alveolar sonorant*, pronounced with tongue-front coarticulation in the clear variant and with tongue-back coarticulation in the dark variant.



Fig. 16. Tongue position of the English clear [l].



Fig. 17. Tongue position of the English dark [ɫ].

Whereas the English clear [l] and dark [ɫ] are two variants of one and the same phoneme, their use being determined by their different positions in the word, the Russian consonants [л] and [л'] are different phonemes, because they are capable of distinguishing Russian words otherwise alike and occur, therefore, in one and the same position. Cf.

[мол] *мол* — [мол'] *моль*  
 [лук] *лук, луг* — [л'ук] *люк*

The Russian [л'] is more palatalized than the English clear [l], because in the articulation of the Russian [л'] the front of the tongue is raised still higher. The Russian non-palatalized [л] is darker than the English dark variant of the phoneme [l], because in the articulation of the Russian [л] the back of the tongue is raised still higher while the front of the tongue is lower. Besides, the place of the articulation of the Russian [л], [л'] is different: in the articulation of the Russian sounds the tongue tip is pressed against the upper teeth, whereas in the production of the English [l] the tip is pressed against the alveolar ridge.

In pronouncing the English [l] Russian learners are apt to make the following mistakes:

(a) they replace the principal *alveolar* variant of [l] by the Russian *dental* consonant [л].

In order to prevent or correct this mistake the learner must follow the same directions as for the articulation of other alveolar consonants (see p. 27).

(b) Russian learners are apt to make the English clear [l] too palatalized.

In order to avoid this mistake the learners should make this consonant a little darker, closer to the Russian [л].

(c) Russian learners substitute the dark variant for the clear one.

To avoid this mistake they should slightly palatalize the sound [l].

(d) Russian learners make [l] too short and less sonorous in word-final position, especially after short vowels or before voiced consonants.

To avoid this mistake it is recommended to lengthen [l].

Russian non-palatalized	English dark	Russian palatalized	English clear
[л]	[ɫ]	[л']	[l]
сел	[sel] <i>sell</i>	лес	[les] <i>less</i>
пил	[pi:l] <i>peel</i>	лип	[li:p] <i>leap</i>

(e) Russian learners are apt to make the final [l] non-syllabic after a consonant.

In order to prevent or correct this mistake it is necessary to lengthen the word-final dark [ɫ] and pronounce it with a new articulatory effort after a consonant. Cf.

Russian word-final [л] (short, often devoiced, non-syllabic after a consonant)	English word-final [ɫ] (long, never devoiced, always syllabic after a consonant)
Снег был бел.	[ˈrɪŋ ʒə ,bel] <i>Ring the bell!</i>
воплѣ	[pi:pɫ] <i>people</i>

Care should also be taken not to insert a weak neutral vowel sound between the word-final [ɫ] and the preceding consonant, e.g. [pi:pɫ] and not [ˈpi:pəl].

4.20. The pronunciation of English voiceless and voiced consonants in word-final position differs from the pronunciation of their Russian counterparts. The differences are as follows.

The English word-final voiceless consonants [p], [t], [k], [tʃ], [f], [θ], [s], [ʃ] are strong (fortis), whereas their Russian counterparts are much weaker. Cf.

English word-final voiceless consonants		Russian word-final voiceless consonants
[stɒp]	<i>stop</i>	СТОП
[bi:t]	<i>beat</i>	БИТ
[mæk]	<i>mark</i>	МАК
[mʌtʃ]	<i>much</i>	МЯЧ
[skɪf]	<i>skiff</i>	СКИФ
[les]	<i>less</i>	ЛЕС

The English word-final consonants [b], [d], [g], [dʒ], [v], [ð], [z], [ʒ] are not fully voiced (lenis). The beginning of the consonant is weak and voiced, whereas the end is weak and voiceless; in other words, a final voiced consonant in English is gradually devoiced towards its end, e.g.

[v<sup>h</sup>] *live*, [-ð<sup>h</sup>] *bathe*, [-z<sup>h</sup>] *says*, [-ʒ<sup>h</sup>] *garage*,  
 [-dʒ<sup>h</sup>] *judge*, [-b<sup>h</sup>] *tube*, [-d<sup>h</sup>] *deed*, [-g<sup>h</sup>] *big*.

In English, it is extremely important to distinguish between voiced and voiceless word-final consonants, because there are many pairs of words in which one word is differentiated not only by the presence or absence of voice in the final consonants but also by the weak (lenis) pronunciation of the voiced consonant and the strong (fortis) pronunciation of its voiceless cognate, as well as with the different length of the preceding vowel sound, which is longer before a voiced consonant than before a voiceless one. Cf.

[kæb]	<i>cab</i>	'такси'	—	[kæp]	<i>cap</i>	'кепка'
[bed]	<i>bed</i>	'постель'	—	[bet]	<i>bet</i>	'пари'
[bæg]	<i>bag</i>	'сумка'	—	[bæk]	<i>back</i>	'спина'
[seɪv]	<i>save</i>	'спасти'	—	[seɪf]	<i>safe</i>	'в безопасности'
[ju:z]	<i>use</i>	'использовать'	—	[ju:s]	<i>use</i>	'польза'

In the Russian language voiced noise consonants do not occur in word-final positions before a pause; nor do they occur when followed by voiceless consonants, vowels, sonorants and the consonant [ɐ] in the next word pronounced without a pause before it. A voiced noise consonant in these positions is replaced by its voiceless cognate. Cf.

	клуб [-п]
	Клуб полон. [-п]
Клуб закрыт. [-б]	Клуб открыт. [-п]
	Клуб новый. [-п]
	Клуб велик. [-п]

As a result, the Russian letters б, в, з, д, ж, з in the above positions are read as voiceless consonants, e. g.

дуб [-п]	ров [-ф]	снег [-к]
Дуб вырос. [-п]	Ров неглубок. [-ф]	Снег выпал. [-к]
Дуб срубили. [-п]		Снег убрали. [-к]
труд [-т]	мороз [-с]	рожь [-ш]
Труд надо ценить. [-т]	Мороз ослаб. [-с]	Рожь убрали. [-ш]
		Рожь (лежит) в амбаре. [-ш]

Voiced noise consonants are pronounced in word-final position in Russian only before a noise voiced consonant, except [в], which begins a following word pronounced without the slightest pause before it. Cf.

клуб — клуб закрыт [-п] [-б]	так — так же [-к] [-г]	лес — лес густой [-с] [-з]
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As a result of this difference in the use of voiced and voiceless consonants in Russian and English speech, Russian learners are apt to make various mistakes in the pronunciation of English voiced and voiceless noise consonants.

Their grossest mistake consists in completely devoicing the consonants [b], [d], [g], [v], [ð], [z], [ʒ], [dʒ] at the end of a word or before a voiceless consonant, that is to say, in replacing them by their voiceless cognates [p], [t], [k], [f], [θ], [s], [ʃ], [tʃ] respectively.

This mistake is phonemic when word-final voiced noise consonants are completely devoiced. Cf.

[kæb] <i>cab</i> 'кеб, такси'	—	[kæp] <i>cap</i> 'кепка'
[li:v] <i>leave</i> 'покидать'	—	[li:f] <i>leaf</i> 'лист'
[lɑ:ʒ] <i>large</i> 'большой'	—	[lɑ:tʃ] <i>larch</i> 'лиственница'

In trying not to devoice the English voiced noise consonants Russian learners often make them strong and fully voiced. This naturally results in a weak neutral vowel following the voiced consonants, e.g. [kæb<sup>a</sup>] instead of the correct [kæb] *cab*, [ʔæb<sup>a</sup>sənt] instead of [ʔæbsənt] *absent*.

Russian learners are also apt to make the English voiceless consonants [p], [t], [k], [f], [θ], [s], [ʃ], [tʃ] voiced before a voiced consonant except [v]. This is due to the influence of the Russian language.

To avoid this mistake it is recommended to lengthen the voiceless consonant which is followed by a voiced one and/or devoice the beginning of the latter. Cf.

Russian voiceless consonants replaced  
by their voiced cognates before  
a voiced consonant

English voiceless consonants remaining  
voiceless before a voiced consonant

Суп закипел.

[-б з-]

Кот замурылкал.

[-д з-]

Банк сгорел.

[-г зг-]

Пресс был сломан.

[-з б-]

Камыш был густой.

[-ж б-]

The soup began to boil.

[-p b-]

The cat began to purr.

[-t b-]

The bank burned down.

[-k b-]

The press broke down.

[-s b-]

push-ball

[-ʃ b-]

4.21. The systems of consonant phonemes in English and Russian may be compared along the following lines:

1. The number of consonant phonemes in each of the two languages.

2. Consonant phonemes in one language which have no counterparts in the other.

3. Differences in the articulation of similar consonants existing in both languages.

4.22. There are 24 consonant phonemes in English\* as compared with 36 in Russian.

The English consonant phonemes are:

six plosives: [p], [b], [t], [d], [k], [g];

two affricates: [tʃ], [dʒ];

three nasal sonorants: [m], [n], [ŋ];

nine fricatives: [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h];

four constrictive sonorants: [w], [r], [l], [j].

The Russian consonant phonemes are:

twelve plosives: [n], [n'], [ɕ], [ɕ'], [t], [t'], [ʈ], [ʈ'], [k], [k'], [r], [r'];

\* The phoneme [ɹ] which is represented in spelling by *wh* in words like *why*, *where*, *which*, etc. is not included in this number as its use is not obligatory. The phoneme [ɹ] is considered to be a free variant of the phoneme [w]. For this reason the two phonemes are used interchangeably, e.g. *which* [wɪtʃ] - [ɹɪtʃ].



two affricates: [tʃ], [tʃʰ];

four nasal sonorants: [m], [mʰ], [n], [nʰ];

fourteen fricatives: [f], [fʰ], [β], [βʰ], [c], [cʰ], [ɜ], [ɜʰ], [w], [wʰ], [ʒ], [ʒʰ], [x], [xʰ];

two constrictive sonorants: [ɹ], [ɹʰ];

two rolled sonorants: [p], [pʰ].

Russian has no consonant phonemes like the following seven English phonemes:

(a) the bilabial constrictive median sonorant [w], as in [wind] *wind*;

(b) the interdental (or post-dental) fricative consonants [θ], [ð], as in [saʊθ] *South*, [ðis] *this*.

(c) the voiced bicentral affricate [dʒ], as in [dʒu:n] *June*;

(d) the post-alveolar constrictive median sonorant [r], as in [roud] *road*;

(e) the backlingual nasal sonorant [ŋ], as in [sɪŋ] *sing*;

(f) the glottal fricative voiceless [h], as in [hi:] *he*.

English has no consonant phonemes like the following seventeen Russian phonemes:

(a) the palatalized consonants [nʰ], [ɕʰ], [tʰ], [xʰ], [kʰ], [rʰ], [mʰ], [nʰ], [fʰ], [βʰ], [cʰ], [ɜʰ], [pʰ];

(b) the voiceless unicentral affricate [tʃ];

(c) the rolled (or trilled) post-alveolar sonorants [p], [pʰ];

(d) the backlingual fricative voiceless [x].

4.23. The articulation of the English consonants listed below differs from that of the similar Russian ones in the following ways.

(a) The English voiceless consonants [p], [t], [k], [f], [s], [ʃ], [tʃ] are pronounced more energetically than the similar Russian consonants [n], [t], [k], [f], [c], [w], [tʃʰ].

(b) The English voiced noise consonants [b], [d], [g], [v], [z], [ʒ] are much weaker than the similar Russian consonants [β], [ɗ], [ɣ], [β], [ɜ], [ʒ].

(c) The English voiceless plosive consonants [p], [t], [k] are pronounced with aspiration in a stressed position when followed by a vowel, whereas the similar Russian consonants [n], [t], [k] are pronounced without any aspiration.

(d) The English consonants [t], [d], [n], [s], [z] have *apical* articulation whereas similar Russian consonants have *dorsal* articulation. There is no dorsal articulation in English at all.

(e) Many of the English forelingual consonants, such as [t], [d], [n], [s], [z], [l] have *alveolar* articulation, whereas the similar Russian consonants [t], [ɗ], [n], [c], [ɜ], [ɹ] have *dental* articulation.

(f) The English phonemes [ʃ], [ʒ] are *short*, whereas the similar Russian consonants [tʃʰ], [ʒʰ] are *long*. There are no long consonant phonemes in English.

(g) Palatalization of consonants is not a phonemic feature in English though the consonants [ʃ], [ʒ], [tʃ], [dʒ] are slightly palatalized, whereas it is a phonemic feature in Russian, which has sixteen pairs of palatalized and non-palatalized consonant phonemes.

(h) In English the *voiced* noise consonants [b], [d], [g], [v], [ð], [z],

[ʃ], [dʒ] may occur in word-final position and before voiceless consonants, whereas in Russian voiced noise consonants cannot occur in these positions and are replaced by the corresponding *voiceless* sounds.

## Chapter V

### PRONUNCIATION OF ENGLISH VOWELS

(as Compared with Russian Vowels) \*

5.1. The four English front monophthongs ([i:], [ɪ], [e], [æ]) are pronounced as follows.

The vowel [i:] is pronounced with the bulk of the tongue in the front part of the mouth, and the front of the tongue raised high in the direction of the hard palate, but not so high as to cause the air stream to produce audible friction. It is long and tense. During the pronunciation of the vowel the tongue may slightly change its position; the front of the tongue may move from a more open and retracted position to a closer and more advanced one as a result of which the vowel is diphthongized. In this case the tenseness of the vowel gradually increases towards the end. The lips are spread or neutral. The opening between the jaws is rather narrow.



Fig. 18. Tongue position of the English long [i:].



Fig. 19. Lip position of the English long [i:].

Thus the vowel [i:] may be defined as *front high-narrow (diphthongized) unrounded long and tense*.

As compared with the Russian vowel [и], the English [i:] is not so close and advanced at the beginning, but towards the end it may become almost as close and front as the Russian [и].

Russian learners are apt to replace [i:] by [и]\*\*. In order to prevent or correct this mistake the front part of the tongue should be kept a little lower than in the case of the Russian vowel [и], and the English vowel should be made a little longer and more tense. Care should be taken, however, not to make the English vowel [i:] too long before voiceless consonants and in words of more than one syllable. The Russian vowel that resembles the English [i:] most of all is [ɪ] in the word *и́а*. Cf. *и́а*—[i:v] *е́е* 'канун'.

\* Only the principal variants are considered.

\*\* Mistakes made by Russian learners in the pronunciation of English vowels are more difficult to prevent or correct than mistakes in the articulation of consonants. This is due to the fact that for phonetically untrained learners, such as schoolchildren, for example, tongue positions in pronouncing vowels are more difficult to feel or observe in a mirror. However, reference can be made to the difference in lip positions and the distance between the jaws, because these organs of speech can be watched in a looking-glass. Therefore, the comparison between tongue positions of English and Russian vowels which is made below is meant principally for would-be teachers of English and not for their future pupils.

The student may also be told to give the colouring of [ɤ] to the beginning of the vowel.

If, however, the student replaces the English [i:] by a distinct Russian [ɤ] he should be told to give a shade of [ɤ] to the end of the sound.

Russian learners are also apt to substitute the English [ɪ] for [i:] which is a phonemic mistake. Cf. [ˈfɪlɪŋ] *filling* 'пломба'—[ˈfi:lɪŋ] *feeling*—'чувство'.

In this case the learner may be told to lengthen the vowel and give a shade of [ɤ] to the end of the sound.

Besides making the above mistake in the pronunciation of the [i:]-vowel itself, Russian learners are also apt to palatalize English consonants before this and the other front vowels, as well as before [j]. This is a gross, though non-phonemic, mistake.

Russian learners of English make this mistake under the influence of their native language in which a consonant regularly becomes palatalized before the sound [j] and [ɤ], while the letters *е, ё, ю* and *я* signify that the preceding consonant is palatalized, e.g. [в'ѣук] *выюк*, [в'ил] *вил*, [с'эл] *сел*, [с'ол] *сел*, [т'ук] *тюк*, [п'ат'] *пять*.

Palatalization is caused by raising the front of the tongue towards the hard palate during the retention stage in the articulation of the consonant (in preparation for the following sound). Therefore, in order to prevent or eliminate palatalization, the front part of the tongue must be raised towards the hard palate *after* the release of the preceding consonant. In other words, the learner must pass over to the articulation of the following sound *only after* the articulation of the preceding consonant has been completed. Practice should begin with continuants, i.e. consonants that can be held on continuously without change of quality, such as [m], [n], [l], [f], [v], [s]. Cf.

Russian palatalized continuants

[м'ил] *мил*  
[н'ит'] *нить*

English non-palatalized continuants

[mi:l] *meal*  
[ni:t] *neat*

In teaching the correct pronunciation of English vowels to phonetically untrained Russian learners the teacher has to rely mainly on his pupil's auditory self-control. This can be achieved in three ways: (1) The teacher can draw such parallels between Russian and English vowels which are based principally on auditory impressions. Thus it is helpful to find words in Russian which contain vowels as close to English vowels as possible. Compare, for example, the Russian [e] in *эп* and the English [e]. (2) If no such parallels can be drawn, the teacher can use the following method. The pupil may be told to give the necessary shade of a Russian or English vowel to the mispronounced English vowel. For example, if the pupil replaces the English [ɪ] by [e] or the Russian [ɤ] he is told to give the shade of the Russian [э] or [ɤ] which will automatically lead to his lowering and retracting the front of the tongue. (3) The pupil may be told to change the inherent tonality of the mispronounced vowel. For example, if he replaces an English back vowel by a more advanced one he may be told to pronounce the vowel in question on a lower pitch, since back vowels are known to have a lower inherent tonality.

All the three methods are based on the pupil's auditory self-control: the quality of the vowel is changed in the right direction by the pupil's automatically placing his speech organs in the necessary position.

[л'ип] *лип*  
 [ф'ил'м] *фильм*  
 [в'ил] *вил*  
 [с'ин'] *синь*

[li:p] *leap*  
 [fi:l] *feel*  
 [vi:l] *veal*  
 [si:n] *seen*

After learning how to pronounce the above English continuants without palatalizing them the learners may attempt to pronounce the English non-palatalized plosives observing the same direction to avoid palatalization. Cf.

Russian palatalized plosives

[п'ит'] *пить*  
 [б'ит'] *бить*  
 [т'ик] *тик*  
 [к'ипъ] *кипа*  
 [г'ипс] *гипс*

English non-palatalized plosives

[pi:t] *peat*  
 [bi:t] *beat*  
 [ti:k] *teak*  
 ['ki:pə] *keeper*  
 [gi:s] *geese*

Palatalization of English consonants followed by [i:] may be corrected by giving a shade of [ʏ] to the beginning of the vowel.

5.2. The vowel [i] is pronounced with the bulk of the tongue in the front part of the mouth cavity, but slightly retracted. The front of the tongue is raised in the direction of the hard palate, but not so high as for [i:]. The lips are spread or neutral. The opening between the jaws is narrow.

The vowel [i] is short, and, like all the other short vowels, it is lax.

The vowel [i] may be defined as *front-retracted high-broad unrounded short and lax*.

As compared with the Russian [и] and the English [i:], the vowel [i] is more open and less front.



Fig. 20. Tongue position of the English short [i].



Fig. 21. Lip position of the English short [i].

Russian learners are apt to replace the English vowel [i] by the Russian vowels [и] or [ʏ] or by the English vowel [i:]. The latter mistake is phonemic. Cf. [sit] *sit* 'сидеть'—[si:t] *seat* 'сиденье'; [liv] *live* 'жить'—[li:v] *leave* 'покидать, оставлять'.

The substitution of the Russian [и] for the English [i] is a phonemic mistake in the pronunciation of those who also replace the English [i:] by the Russian [и]. In this case such English words as [bi:t] *beat* 'бить' and [bit] *bit* 'кусочек' would sound alike and might be confused.

To prevent or correct these mistakes the tongue should be slightly retracted and its front kept lower as compared with its position for the English [i:] or the Russian [и]. The student should be told to give a shade of [e] or [ʏ] to the vowel.

If the student replaces the English [ɪ] by a distinct Russian [ɨ] he should be told to give a shade of [ə] or [ʌ] to the vowel.

If the student substitutes the English [i:] for [ɪ] he should be told to shorten the vowel.

In order to make the vowel [ɪ] short and checked it is necessary either to pass over to the following consonant very quickly or to lengthen the preceding consonant and make the vowel very short.

Care should be taken not to palatalize consonants before [ɪ]. Cf.

мил — [mi:l] *meal* — [mɪl] *mill*  
 лип — [li:p] *leap* — [lɪp] *lip*

5.3. The vowel [e] is pronounced with the bulk of the tongue in the front part of the mouth cavity. The front of the tongue is raised in the direction of the hard palate, but a little less than for the [ɪ]-vowel. The lips are spread. The opening between the jaws is medium.

The vowel [e] is short and lax.

It may be defined as *front mid-narrow unrounded short and lax*.

It is similar to the Russian [ə] between a palatalized and a non-palatalized consonant, as, for example, in *дед* [д'эт], but it is less open and more front than the Russian [ə] in *этом*.

Russian learners are apt to replace the English [e] by the more open vowel [æ]. This mistake is phonemic. Cf.

[теш] *теш* 'мужчины' — [тæп] *тап* 'мужчина'.

To prevent or eliminate the substitution of [æ] for [e] the front of the tongue should be kept a little higher as compared with its position for [æ]. It is necessary to aim at pronouncing the English vowel [e] like the Russian [ə] between a non-palatalized and a palatalized consonant, as in the words *эму*, *цень*. Cf.

English [e]—[æ]	Similar Russian [ə]	More open Russian [ə]
[et] <i>ате</i> —[æt] <i>ат</i>	[эт'и] <i>эму</i>	[этъ] <i>эма</i>

To prevent or correct the substitution of [e] by [æ] the student may also be recommended not to open his mouth too wide, spread the lips a little and check their position in a hand-mirror.

Another mistake in pronouncing the English [e] consists in making it too long and free (not checked). To prevent or correct this mistake see the recommendation given for [ɪ]. Care should also be taken not to palatalize consonants before the English [e]. Cf. [п'эн'] *пень*—[pen] *пен*; [с'эл] *сел*—[sel] *селл*; [т'эн'] *тень*—[ten] *тен*.

5.4. The vowel [æ] is pronounced with the bulk of the tongue in the front part of the mouth cavity. The tongue is rather low in the mouth. The front of the tongue is slightly raised, but not so high



Fig. 22. Tongue position of the English [e].



Fig. 23. Lip position of the English [e].

as for [e]. The lip position is neutral. The opening between the jaws is wide.

This vowel may be defined as *front low-broad unrounded short and lax*.

The English phoneme [æ] is more open than the Russian [ə] in *амом*.

Russian learners are apt to replace the English [æ] by the Russian vowel [ə] or the English vowel [e].

This mistake is phonemic. Cf. [pæn] *пан* 'сковородка' — [pen] *пен* 'перо'; [bæd] *бад* 'плохой' — [bed] *бед* 'постель'.

To prevent or correct this mistake the front of the tongue should be kept lower for [æ] than for the English [e] or the Russian [ə]. It



Fig. 24. Tongue position of the English [æ].



Fig. 25. Lip position of the English [æ].

is useful in practising the pronunciation of [æ] to keep the mouth wide open. The learners should aim at pronouncing a vowel intermediate in quality between the Russian vowels [ə] and [a]. To prevent or correct the substitution of [æ] by [ə] or [e] the student may be recommended to give a shade of [a] to the vowel. Care should also be taken to make the English vowel [æ] checked before a voiceless consonant, as in the word [mæp] *map*, and in words of more than one syllable, as in [ˈmænə] *manner*. To make the vowel checked see the recommendation given for [ɪ].

Consonants before [æ] must not be palatalized. Cf. [m'acɤ] *мясо* — [mæs] *mass*; [fl'agɤ] *флаг* — [flæg] *flag*. To prevent or correct this mistake the student should give a shade of [a] to the beginning of the vowel.

5.5. The five English back monophthongs ([ɑ], [ɒ], [ɔ:], [ʊ], [u:]) are pronounced as follows.

The vowel [ɑ] is pronounced with the bulk of the tongue in the back part of the mouth cavity but somewhat advanced. The back of the tongue is slightly raised. The lips are neutral. The opening between the jaws is fairly wide.

The vowel [ɑ] may be defined as *back-advanced low-broad unrounded long and tense*.

The vowel [ɑ] is more retracted than the Russian [a] in *закла*.

Russian learners are apt to replace the English [ɑ] by the Russian vowel [a]. To prevent or eliminate this mistake the bulk of the tongue must be rather retracted as compared with its position when the principal variant of the Russian [a]-phoneme is pronounced.

It can also be recommended to pronounce the vowel [ɑ] on a lower pitch.

The substitution of the Russian vowel [a] for the English [ɑ] is a phonemic mistake in the pronunciation of those who replace the English vowel [ʌ] also by the Russian vowel [a]. In this case such English words as [mæst] *mast* and [mæst] *must*, [mætʃ] *march* and [mætʃ] *much* would sound alike and might be confused.

5.6. The vowel [ʊ] is pronounced with the tongue held in a position which is farther back than that of [æ]. The back of the tongue is raised a little more than for [æ]. The lips are slightly rounded. The opening between the jaws is wide.

This vowel may be defined as *back low-broad slightly rounded short and lax*.

The Russian [o] is closer. In pronouncing the Russian [o] the lips are more rounded and protruded.

Russian learners are apt to replace the English [ʊ] by the Russian vowel [o]. In order to prevent or eliminate this mistake the tongue must be held as low down in the mouth and as far back as possible, while the lips must be slightly rounded and slightly protruded.



Fig. 26. Tongue positions of the English [æ] and the Russian [a].



Fig. 28. Tongue position of the English short [ʊ].



Fig. 27. Lip position of the English [æ].



Fig. 29. Lip position of the English short [ʊ].

The difference in the lip position in pronouncing the Russian [o] and the English [ʊ] can be observed in a hand-mirror.

To prevent or correct the mistake of lip-protrusion students may be told to open the mouth, show the upper teeth and pronounce the vowel on a lower pitch.

The substitution of the Russian [o] for the English [ʊ] is a phonemic mistake in the pronunciation of those who replace the English diphthong [ou] also by the Russian [o]. In this case such English words as [nɒt] *not* and [nəʊt] *note* would sound alike, and might be confused. The mistake is also phonemic when along with the use of the Russian [o] instead of the English [ʊ], the English [ɔ:] is replaced by the Russian [o] as well. In this case such English words as [nɒt] *not*, [nɔ:t] *naught* and [nəʊt] *note* would sound alike and might be confused.

5.7. The vowel [ɔ:] is pronounced with the bulk of the tongue in the back part of the mouth cavity. The back of the tongue is

raised in the direction of the soft palate, higher than for [ɒ]. The lips are rounded and slightly protruded to form an opening which is much smaller than for [ɒ]. The opening between the jaws is medium.

The vowel [ɔ:] may be defined as *fully back mid-broad rounded long and tense*.

The Russian [o] is closer than the English [ɔ:] and more rounded. Russian learners are apt to replace the English [ɔ:] also by the Russian vowel [o]. To prevent or eliminate this mistake the same directions about retracting the tongue must be observed as in the case of the vowels [æ] and [ɒ], but the lips must be rounded closer than for [ɒ]. Some Russian learners pronounce the English vowel [ɔ:]



Fig. 30. Tongue position of the English long [ɔ:].



Fig. 31. Lip position of the English long [ɔ:].

with a faint [y]-glide at its beginning. To prevent or eliminate this mistake the lips must not be protruded so strongly.

Students should be told to give a shade of [a] to the beginning of the vowel [ɔ:].

If students do not round their lips and pronounce an [a]-like sound instead of [ɔ:] they should be told to give a shade of [y] to the vowel [ɔ:].

If students pronounce the vowel [ɔ:] with an [a]-glide at its end they may be told to give a shade of [y] to the end of the vowel.

The substitution of the Russian [o] for the English [ɔ:] is a phonemic mistake in the pronunciation of those who replace the [ɒ]-sound also by the Russian [o].

5.8. The vowel [ʊ] is pronounced with the bulk of the tongue in the back part of the mouth cavity, but somewhat advanced. The back of the tongue is raised in the direction of the front part of the soft palate, higher than for [ɔ:]. The lips are slightly rounded. It may be defined as *back-advanced high-broad slightly rounded short and lax*.

The Russian [y] is more back. It is pronounced with the lips far more rounded and protruded than for [ʊ].

Russian learners are apt to replace the English [ʊ] by the Russian vowel [y]. In order not to make this mistake the lips must be rounded less than for the Russian [y] and less protruded. A very near approach to the correct quality of the English [ʊ] can be obtained by trying to pronounce a vowel intermediate in quality between the Russian [y] and [ʌ].

If students do not round their lips and pronounce an [ʌ]-like sound instead of [ʊ] they should be told to give a shade of [y] to the vowel.

The substitution of the Russian [y] for the English [ʊ] is a phonemic mistake in the pronunciation of those who replace the long [u:] also by the Russian [y]. In this case such English words as [pu:l] *pool* and [pʊl] *pull* would sound alike and might be confused.

5.9. The vowel [u:] is pronounced with the bulk of the tongue



retracted more than for [ʊ]. The back of the tongue is raised in the direction of the soft palate higher than for [ʊ], but not so high as to cause the air stream to produce audible friction. It is long and tense. During the pronunciation of [u:] the tongue may move from a more advanced and open position to a closer and more retracted position, as a result of which the vowel is diphthong-



Fig. 32. Tongue position of the English short [ʊ].



Fig. 34. Tongue position of the English long [u:].



Fig. 33. Lip position of the English short [ʊ].



Fig. 35. Lip position of the English long [u:].

ized. In this case the tenseness of the vowel gradually increases towards the end. At the beginning of [u:] the lips are fairly rounded. Towards the end the lips are still more rounded. The opening between the jaws is narrower than for the phoneme [ʊ].

The vowel [u:] may be defined as *back high-narrow diphthongized rounded long and tense*.

The English [u:] is not so retracted, or so close as the Russian [y].

Russian learners are apt to replace the English [u:] by the Russian vowel [y]. In order not to make this mistake the lips must be less rounded and less protruded. Students may also be recommended to give a shade of [ɯ] to the vowel.

If students do not round their lips and pronounce an [ɯ]-like sound instead of [u:] they should be told to give a shade of [y] to the vowel.

The substitution of the Russian [y] for the English [u:] is a phonemic mistake in the pronunciation of those who replace the short [ʊ] by the Russian [y] (see the above examples *pool* and *pull*).

5.10. The three English central monophthongs ([ʌ], [ə:], [ə]) are pronounced as follows.

The vowel [ʌ] is pronounced with the central part of the tongue raised in the direction of the juncture of the hard and soft palate a little higher than for [a]. The lips are spread. The opening between the jaws is not so wide as for [a].

It may be defined as *central low-narrow unrounded short and lax*.

The English vowel [ʌ] is not so open as the Russian stressed [a] (for example, in *дан*). It sounds very much like the Russian [ʌ] in a pretonic syllable (for example, in *како́й* [КАКО́Й]).

Russian learners are apt to replace the English [ʌ] by the Russian [a]. In order not to replace the English [ʌ] by the Russian [a] the tongue must be held a little higher as compared with its position in pronouncing the Russian stressed [a].



Fig. 36. Tongue positions of the English [ʌ] and [a].



Fig. 37. Lip position of the English [ʌ].

Students should be told to give a shade of [ʌ] to the vowel. They may also be recommended to pronounce the vowel on a lower pitch.

In order not to replace the English [ʌ] by [a] the bulk of the tongue must take up a more advanced position as compared with its position in pronouncing [a], the central part of the tongue being raised a little higher than for [a]. Students must also be told to shorten the vowel and give a shade of [ʌ] to it. Besides, care should be taken to make the English [ʌ] short and checked. To achieve this it is necessary to lengthen the preceding consonant and pronounce the following consonant as quickly as possible.

If the learner manages to make the Russian pretonic [ʌ] stressed without changing its quality, he will pronounce the same vowel as the English [ʌ]. To do this it is recommended to pronounce the following pairs of Russian and English words, trying to stress the Russian [ʌ] without changing its quality: [ʌно́р] *онор* — [ʌрə] *upper*; [кʌто́к] *каток* — [кʌт] *cut*.

The mistake of replacing the English [ʌ] by [a] is a phonemic one. Cf. [мʌʃ] *much* 'много' — [мʌʃ] *march* 'марш'; [кʌт] *cut* 'резать' — [кʌт] *cart* 'телега'.

The mistake of replacing the English [ʌ] by the Russian [a] is phonemic in the pronunciation of those who replace the English [ʌ] also by the Russian [a]. In this case such words as *much* and *march* will sound alike and might be confused.

5.11. The vowel [ɛ:] is pronounced with the central part of the tongue raised almost as high as for [e]. There is no lip-rounding. The opening between the jaws is narrow. The vowel [ɛ:] may be defined as *central mid-narrow unrounded long and tense*.

In Russian there is no vowel sound like the English [ɛ:].

Russian learners are apt to replace the English [ɛ:] by the Russian vowel [o]. The use of the Russian [o] instead of the English [ɛ:] is often accompanied by the palatalization of the preceding consonant. The most important point to be borne in mind is that there must be no lip-rounding in pronouncing the English [ɛ:] and no arching

of the tongue. The tip of the tongue touches the base of the lower teeth, the opening between the jaws must be narrow, the lips must be spread, showing the teeth a little. Keeping the organs of speech in this position, the learner should aim at pronouncing a vowel intermediate in quality between the Russian vowels [ə] and [o]. If he errs on the side of the Russian [ə], he should make the sound a little more like the Russian vowel [o]. If the mistake is on the side of the Russian [o], the learner should pronounce a vowel that is a little closer to the Russian [ə]. Cf.



Fig. 38. Tongue positions of the English long [a:] and the Russian [a].

[ʼo] — [ə:]		[ʼə] — [ə:]	
[ав'ос] ав'ос — [ə'və:s] <i>averse</i>		[п'эл] пел — [pə:l] <i>pearl</i>	
[т'орн] тёрн — [tə:n] <i>turn</i>		[т'эн'] тень — [tə:n] <i>turn</i>	
[ʼo] — [ə:]			
[пол] пол — [pə:l] <i>pearl</i>			
[т'онн'] тонна — [tə:nə] <i>turner</i>			



Fig. 39. Lip position of the English long [a:].

5.12. The vowel [ə] is pronounced with the central part of the tongue raised a little, but less than for [ə:]. The lips are neutral. The opening between the jaws is narrow.

The vowel [ə] may be defined as *central mid-broad unrounded short and lax*. The vowel [ə] only occurs in unstressed positions. There is no vowel in Russian that fully coincides in quality with the English neutral vowel.

Therefore Russian learners are apt to replace the English [ə] by the Russian vowels [ə] and [a]. The nearest Russian approximation to the English neutral vowel pronounced at the end of a word is the unstressed Russian *a* [ɐ] in a word-final position. Compare the English neutral vowel [ə] at the end of [ʼrʌnə] *runner* with the Russian unstressed [ɐ] at the end of [pʌnɐ] *пана*.



Fig. 40. Lip position of the English "neutral" vowel [ə].

If this unstressed Russian [ɐ] is made still weaker, it will sound like the English neutral vowel pronounced initially and medially, as in the words [ə'baʊt] *about*, [ɪntəvəl] *interval*.

The Russian vowel in the second syllable of the word *комната* is also very much like the English neutral vowel in the middle of a word.

5.13. The three English diphthongs with an [ɪ]-glide ([eɪ], [aɪ], [ɔɪ]) are pronounced as follows.

The diphthong [eɪ] is pronounced with the bulk of the tongue in the front part of the mouth cavity. During the pronunciation of the nucleus of this diphthong the front of the tongue is raised in

the direction of the hard palate, as for [e]. Thus the nucleus of the diphthong [eɪ] is practically the same as the vowel [e], i. e. *front mid-narrow unrounded*. After completing the nucleus, the front of the tongue glides still higher, moving in the direction of [ɪ], though the actual formation of [ɪ] is not accomplished. During the pronunciation of both the nucleus and the glide the lips are slightly spread. The opening between the jaws is rather narrow, a little wider for the nucleus than for the glide.

Russian learners are apt to mispronounce both the glides and the nuclei of the English diphthongs.

Mistakes in the pronunciation of the *glides* consist (a) in dropping the glide and thus replacing the diphthong by a monophthong; (b) in replacing the glides by different sounds.

Mistakes in the pronunciation of the *nuclei* of the English diphthongs consist (a) in replacing the required vowel sound by a different vowel and (b) in not observing the proper length of the nucleus.

Thus the diphthong [eɪ] is often replaced by the monophthong [e], which is sometimes lengthened and becomes [e:]. The glide of the diphthong [eɪ] (as well as of [aɪ] and [ɔɪ]) is usually replaced by the distinct vowels [ɪ], [i:] or [ʌ] or by the consonants [j], [x'] (more exactly [ç] — the German 'ich-Laut', which resembles the Russian palatalized [x'])). In order to prevent or correct these mistakes the gliding movement of the tongue should be stopped before the tongue reaches the position necessary to pronounce these sounds.

As a matter of fact, the glide should sound like a very weak and vague [e].

The English diphthong [eɪ] resembles the Russian sound combination [sɐ] in such words as *сейка, шейка* (cf. [ʃeikə] *shaker*).

The mistake of replacing the diphthong [eɪ] by the monophthong [e] is phonemic. Cf. [peɪn] *pain* 'боль' — [pen] *pen* 'перо'; [seɪl] *sail* 'парус' — [sel] *sell* 'продавать'.

5.14. The diphthong [aɪ] is pronounced with the bulk of the tongue in the front of the mouth cavity, but slightly retracted. During the pronunciation of the nucleus of the diphthong the front of the tongue is slightly raised, but lower than for [æ]. Thus the nucleus may be defined as *front-retracted low-broad unrounded*. During the glide the front of the tongue moves higher, in the direction of [ɪ], but without reaching it. The glide of [aɪ] sounds, in fact, like a weak [e].

The opening between the jaws is rather wide for the nucleus and much narrower for the glide.

Russian learners are apt to replace the nucleus of the English diphthong [aɪ] by the English [æ]

In order to prevent or correct this mistake it is necessary to pronounce a vowel intermediate in quality between the English vowel [æ] and the Russian [a]. The nearest Russian approximation



Fig. 41. Tongue movement in the English diphthong [aɪ].

to the nucleus of the English diphthong [aɪ] is the Russian vowel [a] between two palatalized consonants, as in the words *янь, чай*. Cf. [n'ar'] *янь* — [pai] *pie*; [ʧai] *чай* — [ʧainə] *China*.

**5.15. The diphthong [ɔɪ].** During the pronunciation of the nucleus of the diphthong the bulk of the tongue is in the back part of the mouth; the back of the tongue is slightly raised, though it is not so low as for the vowel [ɔ]. The lips are slightly rounded. Thus the nucleus may be defined as *back low-narrow slightly rounded*.

In pronouncing the glide the tongue moves forward and upward, i.e. in the direction of the position for [ɪ], without actually reaching it. The glide sounds like a weak [e]. The opening between the jaws is wide for the nucleus and much narrower for the glide.



Fig. 42. Tongue movement in the English diphthong [ɔɪ].

Russian learners are apt to replace the nucleus of the diphthong [ɔɪ] by the Russian vowel [ɔ]. In order to prevent or correct this mistake the same directions should be given as for the prevention and correction of the mistakes in the pronunciation of the English vowel [ɔ] (see p. 51).

**5.16. The two English diphthongs with an [ʊ]-glide [aʊ, oʊ] are pronounced as follows.**

**The diphthong [aʊ].** The nucleus is pronounced with the bulk of the tongue in the front part of the mouth, but slightly retracted. The front of the tongue is slightly raised. Thus the nucleus may be defined as *front-retracted low-broad unrounded*. In pronouncing the glide the tongue moves higher and backward, i.e. in the direction of [ʊ], without actually reaching its position. As a result, the glide of [aʊ] often sounds like a weak [o]. The opening between the jaws is wide for the nucleus and much narrower for the glide.



Fig. 43. Tongue movement in the English diphthong [aʊ].

Russian learners are apt to replace the glide of the diphthong [aʊ] by the very distinct vowels [y], [u:].

In order to prevent or correct these mistakes the gliding movement of the tongue should be stopped before the tongue reaches the position necessary to pronounce these vowels. Care should also be taken not to protrude the lips. The glide of the diphthong must actually resemble a very weak and indistinct [o].

**5.17. The diphthong [oʊ].** During the pronunciation of the nucleus the central part of the tongue is in the [ɔ:] position. The nucleus of [oʊ] is *central mid-narrow unrounded*. During the glide the back of the tongue rises higher, moving in the direction of [ʊ]. The glide is rather distinct in stressed syllables and sounds like the vowel [ʊ]. The lips are neutral at the beginning of the diphthong but during

the glide, i. e. at the end of the diphthong, they are almost as much rounded as for [ʊ].

Russian learners are apt to replace the English diphthong [oʊ] by the Russian vowel [o]. To correct this mistake students should be told to start the diphthong with the vowel [a:].

If the glide is omitted, i. e. the monophthong [o] is substituted for the diphthong [oʊ], students should add a shade of [ʊ] after the nucleus. The whole diphthong [oʊ] is very much like the combination of two Russian vowel sounds pronounced at the junction of the words *еуѣ* and *у* in the phrase *еуѣ у нас*. Cf. *еуѣ у*—[foʊ] *show*.

The mistake of replacing the diphthong [oʊ] by the Russian vowel [o] or by the nucleus of the English diphthong [oʊ] is phonemic in the pronunciation of those who substitute these vowels for the English [ɔ:] or [ɒ] as well. In this case such English words as [nɒt] *note*, [nɔ:t] *nought*, [nɒt] *not* would sound alike and might be confused.

5.18. The three English centering diphthongs with an [ə]-glide are pronounced as follows.

**The diphthong [ɪə].** During the pronunciation of the nucleus the bulk of the tongue is in the front part of the mouth cavity. The front of the tongue is raised to the position of the vowel [ɪ]. Thus the nucleus of [ɪə] is *front-retracted high-broad unrounded*. In pronouncing the glide the tongue moves back and down towards [ə], the articulation of which is fully accomplished.

When the diphthong [ɪə] occurs in an open syllable and is followed by a pause, the glide sounds like the vowel [ʌ]. The lips are neutral.

Russian learners are apt to replace the diphthong [ɪə] by the monophthongs [ɪ] or [i:], especially before the sonorant [r]. Thus the sentence [ˈhɪər ɪt ɪz] *Here it is* is sometimes incorrectly pronounced [ˈhɪr ɪt ɪz] or [ˈhi:r ɪt ɪz]. This mistake is phonemic. Cf. [brəd] *beard* 'борода'—[bɪd] *bid* 'повеление'—[bi:d] *bead* 'бусина'.



Fig. 44. Tongue movement in the English diphthong [ɪə].

The omission of the glide [ə] in the diphthong [ɪə] can be prevented or corrected by trying to pronounce a weak unstressed Russian *a* [ʌ] after the nucleus [ɪ]. The diphthong [ɪə] resembles the combination of two Russian vowel sounds pronounced at the junction of the words in the sentence *Учи англійский*. Cf. *учи а*—[ʏɪə] *cheer*.

5.19. **The diphthong [eə].** During the pronunciation of the nucleus the bulk of the tongue is in the front part of the mouth. The front of the tongue is mid-way between the positions for [e] and [æ], the nucleus of [eə] is more open than either the vowel [e] or the Russian [ə] before a non-palatalized consonant, as, for instance, in *smot*. The lips are spread or neutral. Thus the nucleus of [eə] may be defined as *front mid-broad unrounded*.

In pronouncing the glide the bulk of the tongue moves to the

position for [ə]. When the diphthong occurs in a word-final position, the glide may sound like [ʌ].

Russian learners are apt to replace the diphthong [eə] by the monophthong [e] or [ɛ], especially before the sonorant [r]. Thus the word ['peərənts] *parents* is sometimes incorrectly pronounced ['perənts] or ['perənts].

The omission of the glide [ə] in the diphthong [eə] can be prevented or corrected by trying to pronounce a weak unstressed Russian [ʌ]-sound after the nucleus [ɛ]. The diphthong [eə] resembles the combination of two Russian vowels pronounced at the junction of the last two words in the phrase *в конце аллеи*.

The mistake of replacing the diphthong [eə] by the monophthong [e] is phonemic. Cf. [feəd] *fared* 'поживал' — [fed] *fed* 'кормил'; [deəd] *dared* 'посмел' — [ded] *dead* 'мертвый'.

**5.20. The diphthong [ʊə].** During the pronunciation of the nucleus the bulk of the tongue is in the back part of the mouth cavity, but slightly advanced. The back of the tongue is raised as high as for the vowel [ʊ].

Thus the nucleus of [ʊə] may be defined as *back-advanced high-broad slightly rounded*. In pronouncing the glide the tongue moves down to the position of the vowel [ə], which is actually pronounced.

Russian learners are apt to replace the diphthong [ʊə] by [ʊ] or [u:], especially before the sonorant [r]. Thus the word ['dʒʊəriŋ] *during* is sometimes incorrectly pronounced ['dʒʊriŋ] or ['dʒu:riŋ]. The omission of the glide [ə] in the diphthong [ʊə] can be prevented or corrected by trying to pronounce a weak unstressed Russian [ʌ]-sound after the nucleus of the diphthong [ʊə]. The diphthong [ʊə] resembles the combination of the Russian vowel sounds [y] and [ʌ] pronounced at the junction of the words in the sentence *Пишу опять*. Cf. *пишу опять* — [ʃʊə] *sure*.



Fig. 46. Tongue movement in the English diphthong [ʊə].

The mistake of replacing the diphthong [ʊə] by the monophthong [u:] is phonemic. Cf. [ʃʊə] *sure* 'уверенный' — [ʃu:] *shoe* 'туфля'; [kʃʊə] *cure* 'лечение' — [kʃu:] *queue* 'очередь'.

**5.21. Russian learners of English** make the nuclei of English diphthongs too long before voiceless consonants and too short at the end of words or before voiced consonants. It should be borne in

mind that the diphthongs [eɪ], [aɪ], [ɔɪ], [aʊ], [oʊ], [ɪə], [eə], [ʊə] are long at the end of a word before a pause, half-long before a voiced consonant and quite short before a voiceless consonant. In order to make a diphthong short before a voiceless consonant it is necessary to pass over from the vowel to this voiceless consonant as quickly as possible. Compare the length of the diphthongs in the following words:



Fig. 45. Tongue movement in the English diphthong [eə].

Long	Half-long	Short
[leɪ] <i>lay</i>	[leɪd] <i>laid</i>	[leɪt] <i>late</i>
[taɪ] <i>tie</i>	[taɪd] <i>tied</i>	[taɪt] <i>tight</i>

Compare also:

Long in English	Shorter in Russian
[maɪ] <i>my</i>	май
[bɔɪ] <i>boy</i>	бой
Short in English	Longer in Russian
[seɪf] <i>safe</i>	сейф
[aʊt] <i>out</i>	аут

**5.22.** In pronouncing the combination of an English diphthong with a simple vowel sound learners are apt to make the following mistakes:

(a) The [ɪ]-glide is sometimes replaced by the mediolingual sonorant [j]. Thus *May I answer?* ['meɪ aɪ ,ɑnsə?] becomes ['me j aɪ ,ɑnsə?].

To avoid this mistake learners should not raise the front of the tongue too high for the glide of the diphthong.

(b) The [ʊ]-glide is sometimes replaced by the sonorant [w]. Thus *How are you?* ['haʊ ə ju:] becomes ['ha 'wə ju:].

To avoid this mistake learners should not round their lips too much during the glide.

**5.23.** The systems of vowel phonemes in English and Russian may be compared along the same lines as the systems of consonant phonemes (see 4.21).

1. The number of vowel phonemes in each of the two languages.

2. Vowel phonemes in one language which have no counterparts in the other.

3. Differences in the pronunciation of similar vowel phonemes existing in both languages.

There are twenty vowel phonemes in English and six in Russian.\*

The English monophthongs are: [i:], [e], [æ], [ɪ]; [ɑ], [ɒ], [ɔ:], [ʊ]; [ʌ], [ə]; [ə].

The English diphthongs are: [eɪ], [aɪ], [ɔɪ]; [aʊ], [oʊ]; [ɪə], [eə], [ʊə].

The English vowel phonemes include monophthongs and diphthongs, whereas there are no diphthongs in Russian.

From the point of view of the horizontal movement of the tongue in the formation of vowels the Russian language has neither front-retracted nor back-advanced vowels (such as the English [ɪ], [ʊ]) nor fully back, low vowels (such as the English [ɒ]).

From the point of view of the vertical movement of the tongue in the formation of vowel phonemes the English language has twice

\* The phoneme [ɔə] which is represented in spelling by -ore in words like *more*, *sore*, etc. is not included in this number as its use is not obligatory. The phoneme [ɔə] is considered to be a free variant of the phoneme [ɔ:]. For this reason the two phonemes are used interchangeably. e. g. *sore* [ɔ:], [ɔə].



as many groups of vowels as the Russian. This is due to the fact that there are two variants (narrow and broad) of each of the three main positions of the tongue (high, medium, low) with the result that there are six groups of vowels (see p. 22). The Russian language, however, has no variations of any of the three main positions of the tongue. Therefore, Russian vowel phonemes, when classified according to the vertical movement of the tongue, form three groups, namely: high vowels ([u], [y]), mid ([ə], [o]) and low ([a]).

It is also important to note that there is no division of Russian vowel phonemes into long and short, as the case is in English. Thus there is only one [u]-vowel in Russian, whereas English has the long [i:] and the short [ɪ]. Nor is there any differentiation in Russian of tense and lax vowels, which is characteristic of the English language.\*

There are rounded vowels in both languages. They differ in the degree of lip-rounding. The Russian rounded vowel phonemes [o] and [y] are articulated with considerable lip-rounding and lip-protrusion, whereas the English [ɔ:] and [u:] are pronounced with the lips rounded, but slightly protruded.

The English vowels differ from the Russian vowels also in the way they end. All the Russian vowels are free, whereas some of the English vowels are free and others are checked (see p. 23).

## Chapter VI

### THE JUNCTION OF SPEECH-SOUNDS

6.1. Sounds in actual speech are seldom pronounced by themselves.\*\* They are usually pronounced together with other sounds within single words and at the junction of words in phrases and sentences. But in order to pronounce a word consisting of more than one sound, a phrase or a sentence, it is necessary to join the sounds together in the proper way. One should not think that sounds are always joined together in the same way in different languages or even in one and the same language. As a matter of fact, there exist several types of junction, some of which are common to all or many languages, while others are characteristic of individual languages.

In order to master these specific types of junction it is necessary to understand the mechanism of joining sounds together. This mechanism can only be understood after analysing the stages in the articulation of a speech-sound pronounced in isolation.

6.2. Every speech-sound pronounced in isolation has three stages of articulation. They are (1) the on-glide, or the initial stage, (2) the retention-stage, or the medial stage, and (3) the off-glide (release), or the final stage.

\* In Russian, one and the same vowel may have different degrees of length and tenseness in different positions. Thus a stressed vowel is longer and tenser than the same phoneme in an unstressed syllable. Compare the first and the second [a]-vowels in the word *самá*.

\*\* A speech-sound is pronounced by itself when it coincides with a word, e.g. [æ] *are*, and in teaching or learning the pronunciation of a language.

The *on-glide*, or the beginning of a sound, is the stage during which the organs of speech move away from a neutral position to take up the position necessary for the pronunciation of a consonant or a vowel. The on-glide produces no audible sound.

The *retention-stage*, or the middle of a sound, is the stage during which the organs of speech are kept for some time either in the same position necessary to pronounce the sound (in the case of non-complex sounds) or move from one position to another (within complex sounds, such as diphthongoids, diphthongs and affricates). For the retention-stage of a stop consonant the term *stop-stage* may also be used.

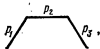
The *off-glide*, or the end of a sound, is the stage during which the organs of speech move away to a neutral position.

The off-glide of most sounds is not audible, the exception being plosives whose off-glide produces the sound of plosion before a vowel and in a word-final position before a pause.

To illustrate these three articulatory stages let us analyse the work of the organs of speech in pronouncing the consonant [p].

During the on-glide of this consonant the soft palate is being raised, and the lips are brought together to form a complete obstruction. At the same time the vocal cords are kept apart, because [p] is a voiceless consonant. As soon as the lips are closed to form a complete obstruction, the stop-stage of the sound begins. The stop-stage is immediately followed by the off-glide, or release. During this stage the lips are quickly opened, and the air escapes from the mouth with plosion. The soft palate is lowered. Thus the organs of speech take up a neutral position.

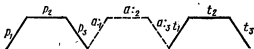
The three stages in the articulation of the consonant [p] pronounced in isolation may be represented graphically in the following way:



where  $p_1$  stands for the on-glide,  $p_2$  for the retention-stage

and  $p_3$  for the off-glide.

If we pronounce a sequence of sounds one after another separately, i. e. if we pronounce each of them with all the three stages of articulation, the sounds do not form a word, because the organs of speech move away to a neutral position at the end of each sound, e. g. [p], [æ], [t]:



The same sequence of sounds will make a word only if all the three sounds are joined together in the proper way, thus forming a kind of chain.

Sound junction takes place in words and phrases. But there is no junction before a pause, e. g.

In the ,morning | I 'go to the 'Institute.  
[... ,mɔ:nɪŋ | aɪ ...]

6.3. In English there are two principal ways of linking two adjacent speech sounds:

I. Merging of stages.

II. Interpenetration of stages.

The type of junction depends on the nature of the sounds that are joined together.

As all English sounds come under the classification of consonants and vowels we may speak of joining:

(a) a consonant to a following vowel (C + V), as in the word [mi:] *me*;

(b) a vowel to a following consonant (V + C), as in the word [ɒn] *on*;

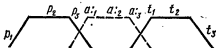
(c) two consonants (C + C), as in the word [blɔʊ] *blow*;

(d) two vowels (V + V), as in the word [rɪ:'ælɪtɪ] *reality*.



### I. Merging of Stages

6.4. Merging of stages, as compared with interpenetration of stages, is a simpler and looser way of joining sounds together. It usually takes place if two adjacent sounds of a different nature are joined together. In this case the end of the preceding sound penetrates into the beginning of the following sound. In other words, the end of the first sound and the beginning of the second are articulated almost *simultaneously*. Thus, during the merging of stages, some organs of speech move away from the position taken up for the pronunciation of the first sound and others move to take up the position necessary for the articulation of the second sound.

Such a junction of speech-sounds in the word [pɑt] *part*, for example, may be approximately represented graphically in the following way:



(Compare it with the graphical representation of the articulatory phases in sounds pronounced separately, one after another, given above.)

During the merging of stages as in  and  the

organs of speech work in the following way:

The end of [p] merges with the beginning of [a], that is to say, while the lips are being opened to remove the complete obstruction and the air escapes with a kind of plosion, the lower jaw is lowered ([p<sub>3</sub>]), the bulk of the tongue becomes more or less flat, the back of the tongue is raised a little to the position of a low back vowel, and the vocal cords are drawn near together ([a<sub>1</sub>]). Thus the lips, the tongue and the vocal cords work almost simultaneously. The end of [a] merges with the beginning of [t], that is to say, while the back part of the tongue is being lowered ([a<sub>3</sub>]), the tongue is moving forward, the tip of the tongue being raised in the direction of the alveolar ridge to form a complete obstruction, the vocal cords stop vibrating and move apart ([t<sub>1</sub>]). Thus the back part of the tongue, the blade with the tip of the tongue and the vocal cords work almost simultaneously.

As has been stated merging of stages usually takes place when sounds of different nature are joined together, that is to say, the sounds articulated

(a) by different organs of speech, e. g.

C + V: [pæt] *part*, [mi:] *me*, [fɔ:] *four*\*

V + C: [æm] *arm*, [i:v] *eve*

C + C: [fju:] *few*, [spel] *spell*

(b) by different parts of the tongue, e. g.

C + V: [gɪv] *give*

V + C: [i:gl]

*eagle*

C + C: [kju:] *queue*

V + V: [kjuə'nɪsɪtɪ] *curiosity*

(c) both by different organs of speech and by different parts of the tongue, e. g.

C + V: [wi:] *we*

V + C: [-i:w-] (as in *the employee was talking to the manager*).

Thus in [pæt] the consonant [p] is articulated by the *lips*, whereas the *back of the tongue* is raised in the pronunciation of the vowel [æ].

In [i:gl] the *front* of the tongue takes part in the pronunciation of the vowel [i:], whereas the consonant [g] is articulated by the *back part* of the tongue.

\* With the exception of the cases when the consonant [h] and a vowel are joined together, e. g. [hæ] *he*. See "Interpenetration of Stages", p. 69.

In [wi:] the consonant [w] is articulated by the *rounded lips* and by the *back* part of the tongue, whereas the *front* of the tongue is raised in the pronunciation of the vowel [i:], the lips being spread.

## II. Interpenetration of Stages

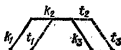
6.5. Interpenetration of stages usually takes place when consonants of a *similar* or *identical* nature are joined.

In this case *the end of the first sound penetrates not only into the beginning but also into the middle part of the second sound*, as in [ækt] *act*, [begd] *begged*.

6.6. **Sounds of a similar nature articulated by different parts of the tongue.** In the pronunciation of [-kt], [-gd] the organs of speech move away already in the middle of the first sound to take up the position necessary to pronounce the second sound.

This may be represented graphically as follows.

[-kt]:



In pronouncing the sounds [-kt] the organs of speech work in the following way.

The back part of the tongue is raised in the direction of the soft palate. Then it is pressed against the soft palate, and a complete obstruction is formed. At this moment the tip of the tongue is raised in the direction of the alveolar ridge to form a complete obstruction for [t]. After the tip of the tongue touches the alveolar ridge the back part of the tongue is lowered. In other words, the off-glide of the sound [k] takes place during the stop-stage of the sound [t]. The stream of air is stopped by the obstruction of [t], and for this reason the plosion of [k] is not heard. When the complete obstruction of [t] is removed, the air escapes through the mouth cavity with a kind of plosion; then the blade with the tip of the tongue is lowered, the soft palate is lowered too, and the organs of speech take up a neutral position.

So in the pronunciation of the cluster of two stops [-kt] there is *only one* plosion, that of the sound [t], because the sounds are joined together by interpenetration of stages.

The Russian cluster [-кт] as, for example, in *факт*, is pronounced with two plosions, because the sounds are joined together by merging of stages, that is to say, the end of [к] almost coincides in time with the beginning of [т].

When the back part of the tongue is lowered, the tip of the tongue is not yet pressed against the teeth to form the obstruction for [т], and, as a result, the plosion of [к] is heard.

In joining [ɡ] and [d] in the [-gd]-cluster the above described

work of the tongue is accompanied by the vibration of the vocal cords.

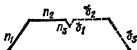
The articulation of [kl-] as, for example, in the word [klə] *clear*, is similar to that of [-kt], the only difference being that the moment the retention-stage of [l] begins, the back part and the sides of the tongue are lowered, the front of the tongue is raised, the tongue tip touches the alveolar ridge and the air escapes along the sides of the tongue with plosion. The vocal cords start vibrating at the end of the retention-stage.

The pronunciation of [-gn-], as in [ˈrɛkəɡnaɪz] *recognize*, is also similar to that of [-kt], the only difference being that the moment the retention-stage of the consonant [n] begins, the tip of the tongue touches the alveolar ridge, while the back part of the tongue and the soft palate are lowered. The air escapes through the nasal cavity.

**6.7. Sounds of a similar nature articulated by the same part of the tongue (with the same place of articulation).** Two adjacent dental sounds with different manner of the production of noise are linked by interpenetration of stages as in [ɪn ðə] *in the*, [mʌnθ] *month*, [æt ðə] *at the*, [ɔːl ðæt] *all that*.

In the pronunciation of [-nð-], [-nθ-] [-tð-], [-lð-] the organs of speech, moving away to take up the position necessary to pronounce the first sound, are already partly preparing for the pronunciation of the second, as both of them are dental.

This may be approximately represented graphically in the following way:



Thus during the on-glide of [-n] in [-nð-] the tip of the tongue moves towards the *teeth*, and the vocal cords continue vibrating, which is necessary for the pronunciation of both sounds. The moment the tip of the tongue is pressed against the teeth, an obstruction is formed. The soft palate is lowered and the air begins to pass through the nasal cavity. We say that the organs of speech are only partly prepared for the pronunciation of [ð] while preparing for the articulation of [n], because these sounds have different manner of the production of noise. So the end of [n] is marked by the tip of the tongue (together with the lower jaw) being slightly lowered to form a flat narrowing and by the soft palate being raised to block the air-passage through the nasal cavity. The moment the air begins to pass through the narrowing, the sound [ð] is heard. Then the tip of the tongue is removed from the interdental position, the soft palate is lowered, and the vocal cords stop vibrating. The organs of speech take up a neutral position.

Thus, in the pronunciation of [-nð-], the on-glide of the second sound partly penetrates into the on-glide of the first sound.

The same type of junction takes place when two *alveolar* consonants with different manner of the production of noise are joined together as in; [ˈrɪtɪn] *written*, [ˈbɑːdn̩] *burden*, [ˈlɪtl̩] *little*, [ˈmɪdl̩] *middle*.

In the pronunciation of [-dn̩], as in the word [ˈbɑːdn̩] *burden*, the soft palate remains raised. During the on-glide of [d] the tip of the tongue is raised in the direction of the alveolar ridge and the vocal cords continue vibrating, which is necessary for the pronunciation of both consonants. The moment the tip of the tongue is pressed against the alveolar ridge, a complete obstruction for [d] is formed. The stream of air is stopped at the place of obstruction. The end of the sound [d] is marked by the lowering of the soft palate. The air escapes through the nasal cavity with *nasal plosion*. This is at the same time the beginning of the retention-stage of [n]. The tip of the tongue remains pressed against the alveolar ridge for some time. Then the off-glide of the sound [n] begins. The tip of the tongue is lowered, the vocal cords stop vibrating and move apart. Thus the organs of speech take up a neutral position.

In the pronunciation of [-tɪn], as in the word [ˈrɪtɪn] *written*, the organs of speech work in a similar way, the only difference being in the position of the vocal cords. They are drawn near together when the tip of the tongue is already pressed against the alveolar ridge for [t] and they start vibrating when the soft palate is lowered for [n].

Russian learners are apt to insert the neutral vowel between the English consonants [t] and [n], e.g. [ˈbɪːt̪n̩] or between [d-] and [-n], e.g. [ˈbɑːd̪n̩].

In order to avoid this mistake one should press the tip of the tongue more energetically during the pronunciation of [-t-] or [-d-] and should keep the tip of the tongue still pressed against the alveolar ridge for the sound [-n-].

In the pronunciation of [-dl̩], as in the word [ˈmɪdl̩] *middle*, the soft palate remains raised, the tip of the tongue is raised in the direction of the alveolar ridge, and the vocal cords continue vibrating, which is necessary for the pronunciation of both sounds. The moment the tip of the tongue is pressed against the alveolar ridge, and a complete obstruction is formed, the stream of air is stopped at the place of obstruction and the retention-stage begins. The off-glide of the sound [d] is marked by the lowering of the sides of the tongue and by the raising of the back part of the tongue. The air escapes along the sides of the tongue with *lateral plosion*. This is at the same time the beginning of the retention-stage of [l]. The tip of the tongue remains pressed against the alveolar ridge for some time, then the off-glide begins: the tip of the tongue and the soft palate are lowered, the vocal cords stop vibrating and move apart. Thus the organs of speech take up a neutral position.

In the pronunciation of [-tl̩], as in the word [ˈlɪtl̩] *little*, the organs of speech work in a similar way, the only difference being in the position of the vocal cords. They are drawn near together when the tip of the tongue is already pressed against the alveolar ridge for [t] and

they start vibrating when the sides of the tongue are lowered for [l].

Russian learners are apt to insert the neutral vowel between the English consonants [t-] and [-l], e.g. [bʊtʲl] *bottle* or between [d-] and [-l], e.g. [midʲl] *middle*.

In order to avoid this mistake one should press the tip of the tongue more energetically during the pronunciation of [t-] or [d-] and should keep the tip of the tongue still pressed against the alveolar ridge for the sound [l].

An alveolar plosive and an affricate are also joined together by interpenetration of stages as in [ʰæt ʰtʃə] *that chair*, [ʰlɑst ʰdʒu:n] *last June*.

It should be borne in mind that the tongue tip remains pressed against the alveolar ridge at the end of the articulation of the sound [t], and the complete obstruction of [t] is not removed. As a result of this, no plosion is heard at the end of the sound [t]. Thus the beginning of [tʃ] is marked by the front part of the tongue being raised to pronounce the affricate [tʃ]. The junction of the Russian phonemes [r] and [ʁ] is made in the same way, e.g. *omvëm*.

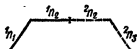
**6.8. Identical sounds.** Two identical sounds are joined together as follows: the second sound penetrates into the beginning of the first one, that is the organs of speech, while moving to take up the position necessary to pronounce the first sound, already fully prepare for the pronunciation of the second as in:

**C + C:** [ʰʌn'noun] *unknown*, [ʰðis ʰstɔ:rɪ] *this story*, [ʰlɑst ʰtaɪm] *last time*, [ʰwɪð ðəm] *with them*.

In pronouncing the combination of consonants [-nn-] the organs of speech work in the following way.

The soft palate is lowered, the blade with the tip of the tongue is raised in the direction of the alveolar ridge to form a complete obstruction, the vocal cords continue vibrating, which is necessary for the pronunciation of both sounds. The moment the tip of the tongue is pressed against the alveolar ridge, a complete obstruction is formed and the air passes through the nasal cavity. As the first [n] is followed by a second [n], the tip of the tongue is not removed from the alveolar ridge, but remains pressed against it for a rather long time, since the retention-stage of the first [n] is immediately followed by the retention-stage of the second [n]. Then the tip of the tongue is removed from the alveolar ridge. The vocal cords stop vibrating and move apart.

[-nn-]



Though there is no interruption in the articulation of both sounds, we do not pronounce one long [n:]-sound, we hear two sounds quite



distinctly. This is due to the change in the tenseness of articulation (in the muscular tension). The tenseness decreases at the end of the retention-stage of the first [n] and then increases at the beginning of the retention-stage of the second [n].

The change in the tenseness of the two [n]-sounds can be graphically represented as follows:

[<sup>h</sup>nnoun] unknown.

A change in the tenseness of articulation takes place when any two sounds are joined together in English, though this is not the only thing that characterizes the junction of the sounds, whereas in the case of *two identical sounds the change in the tenseness is the only thing that marks the end of one sound and the beginning of the other.*

Any pair of identical sounds is pronounced in a similar way, that is to say, interpenetration is accompanied by the omission of two stages: the off-glide of the first and the on-glide of the second sound.

In the pronunciation of [-tt-] and of any other two identical stops, both in English and Russian, there is no plosion of the first stop, because the retention-stage of the first stop is immediately followed by the retention-stage of the second. Cf.

Russian plosionless stops

[-пп-]: споп пшеницы

[-тт-]: оттуда

[-дд-]: над домом

English plosionless stops

[-pp-]: [ˈhelp ˈpi:tə] *Help Peter.*

[-tt-]: [ət ˈtaɪmz] *at times*

[-dd-]: [ˈɡʊd ˈdeɪ] *Good day.*

However, Russian learners are apt to pronounce an English stop consonant ([p], [b], [t], [d], [k], [g]) with plosion before another stop or an affricate ([tʃ], [dʒ]), which has a different place of articulation. Cf.

Russian stops pronounced with plosion  
(release, then new closure)

[-пт-]: аптека

[-бд-]: суп да мясо

[-кч-]: к чему

English stops pronounced without  
plosion (release of the first consonant  
during the contact for the second)

[-pt-]: [æpt] *apt*

[-pd-]: [læpɪdʒ] *lapdog*

[-ktʃ-]: [sɪk ˈtʃɪldrən] *sick children*

After mastering nasal plosion in the clusters [-tn-], [-dn-], learners must be taught how to pronounce without plosion those English stops whose place of articulation is different from that of [m] or [n].

6.9. Sounds of a different nature articulated by different organs of speech are joined together by means of interpenetration of stages even though they are of a different nature. This is true of the consonant [h] when joined to a vowel. During the articulation of [h] the tongue is prepared for the pronunciation of the following vowel, e.g. [hi:] *he*, [hu:] *who*, etc. So the on-glide of the vowel partly coincides with the on-glide of [h].

## Chapter VII

### ASSIMILATION, ACCOMMODATION AND ELISION

7.1. Two adjacent consonants within a word or at word boundaries often influence each other in such a way that the articulation of one sound becomes similar to or even identical with the articulation of the other one. This phenomenon is called *assimilation*.

In assimilation the consonant whose articulation is modified under the influence of a neighbouring consonant is called the *assimilated sound*; the consonant which influences the articulation of a neighbouring consonant is called the *assimilating sound*.

The term assimilation may also be extended to include cases when two adjacent consonants so influence each other as to give place to a single new sound different from either of them.

While by assimilation we mean a modification in the articulation of a *consonant* under the influence of a neighbouring consonant, the modification in the articulation of a *vowel* under the influence of an adjacent consonant, or, vice versa, the modification in the articulation of a *consonant* under the influence of an adjacent *vowel* is called *adaptation*, or *accommodation*.

7.2. Assimilation may affect all the features of the articulation of a consonant or only some of them. Thus we speak of:

1. assimilation affecting (a) the point of articulation, (b) both the point of articulation and the active organ of speech;
2. assimilation affecting the manner of the production of noise;
3. assimilation affecting the work of the vocal cords;
4. assimilation affecting the lip position;
5. assimilation affecting the position of the soft palate.

7.3. Assimilation affecting the point of articulation takes place when the principal (alveolar) variants of the phonemes [t], [d], [n], [l], [s], [z] are replaced by their subsidiary dental variants if they are adjacent to dental consonant phonemes [θ], [ð], e.g. *tenth* [tenθ], *in them* [ɪn ðəm], *width* [wɪð], *read this* [ri:d ðɪs], *wealth* [welθ], *all that* [ɔ:l ðæt], *sixth* [sɪksθ], *What's this?* [ˈwɒts ðɪs], *his thoughts* [hɪz ðɔ:ts], *has the* [hæz ðə].

7.4. Assimilation affecting the active speech organ and the point of articulation takes place in the following cases.

In words with the prefix *con-*, when it is followed by the consonants [k], [g]: the forelingual alveolar [n] is replaced by the backlingual velar [ŋ], if the prefix bears either a primary or a secondary stress, e.g. *congress* [ˈkɒŋɡres], *concrete* [ˈkɒŋkri:t].

There is no assimilation if the prefix is unstressed *congratulation* [kənˌgrætʃjuˈleɪʃn].

The same kind of assimilation takes place when a vowel between [n] and [k] in an unstressed syllable is omitted in rapid speech. Cf. *bacon* [ˈbeɪkən] → [ˈbeɪkŋ], *I can go* [aɪ kən ˈɡoʊ] → [aɪ kŋ ˈɡoʊ].

When [m] occurs immediately before [f] or [v] it is assimilated to them, and its principal *bilabial* variant is replaced by its subsidiary *labio-dental* variant.

7.5. Assimilation affecting the manner of the production of noise takes place in the following cases.

When the constrictive noise fricative [v] occurs before the occlusive nasal sonorant [m] at the word boundary between *me* and *give*, *let*, in rapid speech they are likely to be assimilated to [m], e.g. *give me* [gɪm mɪ], *let me* [lɛm mɪ]. True, assimilation in this case affects not only the manner of the production of noise, but also the position of the soft palate.

7.6. Assimilation affecting the work of the vocal cords takes place in the following cases.

A voiceless consonant may be replaced by a voiced one under the influence of the adjacent voiced consonant.

Thus the voiceless [s] in *goose* [gu:s] was replaced by the voiced [z] in the compound noun *gooseberry* ['guzbəri] under the influence of the voiced [b] in *berry*.

A voiced consonant may be replaced by a voiceless one under the influence of the adjacent voiceless consonant.

Thus in the verb *used* [ju:zd] the consonants [z] and [d] have been replaced by the voiceless consonants [s] and [t] before *to* — namely in *used to* ['ju:st tʊ] meaning 'accustomed to'. This pronunciation is now common even when no *to* follows, e.g.

*Used they to live here?* ['ju:st ðeɪ tə ,lɪv hɪə]  
*No, they usedn't.* ['nou, ðeɪ ,ju:snt]

When the vowel [ɪ] in the verb form *is* [ɪz] is omitted in rapid colloquial speech and [z] finds itself preceded by a voiceless consonant other than [s], [f], or [tʃ], it is replaced by [s] under the influence of the preceding voiceless consonant. Cf.

*What is this?* ['wɒt ɪz 'ðɪs]  
*What's this?* ['wɒts 'ðɪs]

The English sonorants, [m], [n], [l], [r], [j], [w] are partly devoiced when they are preceded by the voiceless consonants [s], [p], [t], [k], e.g. *small*, *please*, *slow*, *try*, *pew*, *quick*, *twenty*, etc.

7.7. Assimilation affecting the lip position takes place when labialized subsidiary variants of the phonemes [k], [g], [t], [s], etc. are used under the influence of the following bilabial sonorant [w], e.g. *quick* [kwɪk], *twenty* ['twɛntɪ], *language* ['læŋgwɪdʒ], *swim* [swɪm].

7.8. Assimilation affecting the position of the soft palate takes place when nasal consonants influence oral ones. (See *let me*, *give me* examples above.) Also in *sandwich* ['sænwɪdʒ], *kindness* ['kaɪnmɪs], *grandmother* ['grænmlðə] the consonant [d] influenced by the preceding [ŋ] changed to the consonant [n] and then disappeared.

In *handkerchief* ['hæŋkətʃɪf] the process of assimilation was more complicated. Under the influence of [ŋ] the consonant [d] changed to consonant [n] and then disappeared. The remaining [ŋ] in its turn

changed to [ŋ] under the influence of [k]. Thus in the word *handkerchief* we observe assimilation affecting the active organ of speech and the point of articulation.

7.9. Assimilation may be of three degrees: *complete*, *partial* and *intermediate*.

Assimilation is said to be complete when the articulation of the assimilated consonant fully coincides with that of the assimilating one.

For example, in the word *horse-shoe* [hɔːʃʃuː] which is a compound of the words *horse* [hɔːs] and *shoe* [ʃuː], [s] in the word [hɔːs] was changed to [ʃ] under the influence of [ʃ] in the word [ʃuː]. In rapid speech *does she* is pronounced [ˈdʌʃʃiː]. Here [z] in *does* [dʌz] is completely assimilated to [ʃ] in the word *she* [ʃiː].

Assimilation is said to be partial when the assimilated consonant retains its main phonemic features and becomes only partly similar in some feature of its articulation to the assimilating sound.

For example, in the above-stated assimilation of the alveolar variants of the consonants [t], [d], [n], [l], [s], [z] to the dental consonants [θ], [ð] the main phonemic features of the former are retained, but their point of articulation is changed, and they are replaced by the dental variants of the same phonemes under the influence of the following [θ] and [ð].

In *twice* [twais], *please* [pliːz], *try* [traɪ], the principal (*fully voiced*) variants of the phonemes [w], [l], [r] are replaced by their *partly devoiced* variants, while their main phonemic features are retained.

The degree of assimilation is said to be intermediate between complete and partial when the assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant.

Examples of intermediate assimilation are *gooseberry* [ˈguːzbəri], where [s] in *goose* [guːs] is replaced by [z] under the influence of [b] in *berry*; *Congress* [ˈkɒŋɡres], where [n] is replaced by [ŋ] under the influence of [g].

In *That's all right* [ˈðætʃ ɔːl ˈraɪt] [s] has replaced [z] under the influence of the preceding [t]. In *handkerchief* [ˈhæŋkətʃɪf] there are two assimilations: complete and intermediate. The change of [d] into [n] is an instance of complete assimilation, the subsequent change of [n] into [ŋ] under the influence of [k] is an instance of intermediate assimilation.

In rapid colloquial speech [z] followed by [j] at word boundaries is usually replaced by [ʒ] under the influence of [j], e.g. *How's your father?* [ˈhaʊz jə ˈfɑːðəʔ].

7.10. Assimilation may be of three types as far as its direction is concerned: *progressive*, *regressive* and *double*.

In *progressive* assimilation the assimilated consonant is influenced by the preceding consonant. This can be represented by the formula  $A \rightarrow B$ , where *A* is the assimilating consonant, and *B* the assimilated consonant.

For example, in the word *place* the fully voiced variant of the consonant phoneme [l] is assimilated to [p] and is replaced by a partly devoiced variant of the same phoneme.

In *What's this?* [ˈwɒts ˈðɪs] [z] is replaced by [s] under the influence of [t].

In *regressive* assimilation the preceding consonant is influenced by the one following it ( $A \leftarrow B$ ).

For example, the voiced consonant [z] in *news* [nju:z] is replaced by the voiceless consonant [s] in the compound *newspaper* [ˈnju:spɛɪpə] under the influence of the voiceless sound [p].

In *horse-shoe* [ˈhɔ:fʃu:] [s] in *horse* [hɔ:s] was replaced by [ʃ] and thus become fully assimilated to [ʃ] in *shoe* [ʃu:].

In *reciprocal*, or *double*, assimilation two adjacent consonants influence each other. For example, in *twenty* [ˈtwenti], *quick* [kwɪk] the sonorant [w] is assimilated to the voiceless plosive consonants [t] and [k] respectively by becoming partly devoiced. In their turn, [t] and [k] are assimilated to [w] and are represented by their labialized variants.

In rapid colloquial speech one more kind of reciprocal assimilation may take place in some close-knit groups.

When [t] as in *don't* is immediately followed by [j] as in *you* the consonant [t] devoices [j] and under the influence of this the devoiced [j] acquires tongue-front coarticulation and thus changes into [tʃ]. Cf. *don't you* [ˈdaʊnt jʊ], [ˈdaʊntʃʊ], *can't you* [ˈkɑnt jʊ], [ˈkɑntʃʊ].

When [j] is preceded by [d] the former disappears giving [d] tongue-front coarticulation. As a result [dj] is replaced by [dʒ]. Cf. *did you* [ˈdɪd jʊ], [ˈdɪdʒʊ], *could you* [ˈkʊd jʊ], [ˈkʊdʒʊ].

7.11. If the present-day pronunciation of a word is the result of an assimilation which took place at an earlier stage in the history of the language we have the so-called *historical* assimilation.

Thus a regular series of assimilations took place in the English language in words where the consonants [s], [z], [t] were followed by [j] provided these consonant combinations occurred in unstressed syllables. Reciprocal assimilation which took place in the combinations [sj], [zj], [tj] changed them into [ʃ], [ʒ], [tʃ] respectively, e.g. *occasion* [əˈkeɪʒən] from [əˈkæzjən], *session* [ˈseʃən] from [ˈsesjən], *question* [ˈkwɛstʃən] from [ˈkwɛstjən], *nature* [ˈneɪtʃə] from [ˈnætjər]. While the combinations of the sounds [ti], [tj] have changed, as a result of assimilation, into [tʃ] in the unstressed syllable of the words *nature* [ˈneɪtʃə], *culture* [ˈkʌltʃə], no assimilation has taken place in *mature* [məˈtjʊə] because *-ture* is stressed.

The existence of two pronunciations of the word *issue* ([ˈɪʃju:] and [ˈɪʃju:]) shows that assimilations of this type are still going on in the English language.

7.12. In the pronunciation of such compounds as *horse-shoe* [ˈhɔ:fʃu:], *gooseberry* [ˈɡu:zbəri], at word boundaries such as *does she* [ˈdʌʃʃi:], *used to* [ˈju:st tə], we have *contextual* assimilations. In contextual assimilation a word comes to have a pronunciation different from that which it has when said by itself.

Thus we pronounce *horse-shoe* [ˈhɔ:fʃu:], but the word *horse* by itself is pronounced [hɔ:s]. We say *newspaper* [ˈnju:spɛɪpə] with [s], but *news* [nju:z] with [z]. We say *does she* [ˈdʌʃʃi:], but in combina-

tions with other words the verb is pronounced [daz] — *does he* ['daz hi], *does it* ['daz it].

7.13. Assimilation in the English language differs in some respects from that in Russian.

Whereas assimilation in English acts in both directions and may affect various features in the articulation of consonants, assimilation in Russian is mainly regressive and affects principally the work of the vocal cords. Progressive assimilation affecting the work of the vocal cords is very rare in the Russian language. However, we find it in the words *воплъ, смотр* where the sonorants [л'] and [р] are partly devoiced under the influence of the preceding voiceless [н] and [т]. Regressive assimilation affecting the work of the vocal cords occurs in Russian not only within a word but also at the junction of words.

Thus two adjacent consonants in Russian are either both voiced or voiceless, depending on whether the second consonant is voiced or voiceless. Cf.

[стал]	стал	—	[эдал]	сдал
[вѳс с'ѳнъ]	воз сена	—	[вѳз дрѳф]	воз дров
[фтр'н]	в три	—	[вдва]	в два

Note. However, Russian voiceless consonants are not replaced by their voiced counterparts before vowels, sonorants and the consonant [в]. Cf.

Within words

[сл'йвы]	сливы
[квас]	квас

At the junction of words

[сл'йвы]	с липы
[квам]	к вам

In the English language regressive assimilation affecting the work of the vocal cords occurs only in a few compounds, e.g. *newspaper* ['nju:spɛɪpə] from *news* [nju:z] and *paper* ['peɪpə], *gooseberry* ['gu:zbəri] from *goose* [gu:s] and *berry* ['beri]. However, in the overwhelming majority of English compound words assimilation affecting the work of the vocal cords does not take place, e.g. *blackboard* ['blækbo:d], *setback* ['setbæk].

Nor does this type of assimilation take place in words with prefixes and at the junction of words, e.g. *subscribe* [səb'skraɪb], *English book* ['ɪŋɡlɪʃ 'bʊk], *like that* [laɪk 'ðæt], *these people* ['ði:z 'pi:pl].

7.14. In *accommodation* the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighbouring sound. In modern English there are three main types of accommodation.

(1) An *unrounded* variant of a consonant phoneme is replaced by its *rounded* variant under the influence of a following rounded vowel phoneme, as at the beginning of the following words:

Unrounded variants of  
consonant phonemes

[ti:]	tea
[les]	less
[nʌn]	none

Rounded variants of  
consonant phonemes

[tu:]	too
[lu:s]	loose
[nu:n]	noon

(2) A *fully* back variant of a back vowel phoneme is replaced by its slightly *advanced* (fronted) variant under the influence of the preceding mediolingual phoneme [j]. Cf.

Fully back variant of [u:]	Fronted variant of [u:]
['bu:tɪ] <i>booty</i>	['bjʊ:tɪ] <i>beauty</i>
[mu:n] <i>moon</i>	['mju:zɪk] <i>music</i>

(3) A vowel phoneme is represented by its *slightly more open* variant before the dark [ɪ] under the influence of the latter's back secondary focus. Thus the vowel sound in *bell*, *tell* is slightly more open than the vowel in *bed*, *ten* (cf. [beɪ] — [bed], [teɪ] — [ten]).

7.15. In rapid colloquial speech certain notional words may lose some of their sounds (vowels and consonants). This phenomenon is called *elision*. Elision occurs both within words and at word boundaries, e.g.

<i>phonetics</i>	[fou'netɪks]	[f'netɪks]
<i>mostly</i>	['mɔʊstli]	['mɔʊsh]
<i>all right</i>	['ɔ:l 'raɪt]	['ɔ:raɪt]
<i>next day</i>	['nekst 'deɪ]	['neks 'deɪ]

The student must know all the forms of assimilation, accommodation and elision described above but he must aim at careful colloquial style in his own speech and avoid using assimilations and elisions typical of rapid colloquial English.

## Chapter VIII

### SUBSIDIARY VARIANTS OF ENGLISH PHONEMES

8.1. It is important for a language learner to distinguish between the principal variant of a phoneme and its subsidiary variants.

The principal variant of a phoneme is the most representative of its sounds, that is to say, it preserves to the fullest extent all of its characteristic features, both distinctive and non-distinctive.

For example, the principal variant of the English consonant phoneme [k] as pronounced in the word [kəm] *calm* may be defined as occlusive, noise, backlingual, velar, plosive, aspirated and voiceless-fortis.

8.2. In the word [fækt] *fact* the consonant sound [k] lacks two of the characteristic features of the principal variant of the English [k]-phoneme: it has no plosion and, consequently, no aspiration. Therefore, it is a plosionless subsidiary variant of the English [k]-phoneme.\*

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\* In the clusters of two plosives the principal plosive variant of the first consonant instead of its subsidiary plosionless one is gaining ground in Modern English. The two variants used interchangeably in such clusters are considered to be free variants (Венжуке Д. П. Свободное варьирование звукового состава слов в современном южноанглийском (литературном) произношении. Канд. дис., МГПИИЯ, 1974).

In the word [ki:p] *keep* the consonant sound [k] is not so fully backlingual as the principal variant of the English [k]-phoneme; it is an *advanced* backlingual subsidiary variant of the English [k]-phoneme.

It is clear from the above examples that subsidiary variants of a phoneme are those which lack one or more of the features of the principal variant, or have one or more of these features in a modified form.

8.3. A phoneme has different subsidiary variants as a result of several factors, the chief of which are as follows:

The influence of a neighbouring speech-sound, namely, partial assimilation and adaptation.

The specific way in which the sound is joined to the following speech-sound (apart from assimilation and adaptation), depending on whether it occurs at the beginning, in the middle or at the end of a syllable, a word, a sense-group or a sentence, before a vowel or a consonant, before or after a vowel or between vowels, in a stressed or an unstressed syllable, before or after a pause.

These factors may be illustrated by the following examples.

(a) The sound [t] in the word [eɪtθ] *eight* is pronounced with the tongue tip pressed against the upper teeth and not against the alveolar ridge, as the case is in the articulation of the principal variant of the English [t]-phoneme. This *dental* subsidiary variant of the English [t]-phoneme is the result of partial regressive assimilation affecting the point of articulation.

The [t]-sound in the word [tu:] *too* is pronounced with the lips already rounded during the stop-stage in anticipation of the following rounded vowel [u:]. This *labialized* subsidiary variant of the English [t]-phoneme is the result of regressive adaptation affecting the position of the lips.

(b) The [k]-sound in the English word [fækt] *fact* is pronounced without plosion, because the off-glide of the [k]-sound in the English pronunciation of this word takes place during the stop-stage of the following [t]-sound. This *plosionless* subsidiary variant of the English [k]-phoneme is the result of the specific way in which a stop is joined to a following stop in English.

The [h]-sound in the word [bɪ'haɪnd] *behind* is a *voiced* subsidiary variant of the English [h]-phoneme occurring in the middle of a sense-group or a word in intervocalic position, i.e. between vowels.

The second [p]-sound in the word ['peɪpə] *paper* is practically an unaspirated subsidiary variant of the English [p]-phoneme occurring before an unstressed vowel.

8.4. The variants of one and the same phoneme are mutually exclusive in speech, that is to say, none of them can occur in the same phonetic context as any other. For example, an *alveolar* variant of the English [t]-phoneme cannot occur immediately before the [θ]- or [ð]-sounds of the same word (as in [eɪtθ]) or of a following word (as in ['raɪt θɪs]), unless the two words are separated by a pause. And, vice versa, a *dental* subsidiary variant of the English [t]-phoneme can never occur in initial position (as in [teɪbɪ] or [twais]).



The use of the wrong variant, or allophone, of a phoneme is an *allophonic*, or *non-phonemic*, mistake. Allophonic mistakes are one of the causes of a foreign accent in the pronunciation of the language-learner and make his speech or reading hard to understand.

The use of this or that allophone in actual speech is determined largely by the tempo of speech or the style of pronunciation. Thus, in very slow speech or in reading aloud, as in slow-speed dictation, for example, most of those subsidiary variants of phonemes which are used in colloquial style or reading aloud at normal speed are replaced by the principal variants, especially at the junction of words. Therefore, it should be borne in mind that most of the subsidiary variants of the English phonemes described below occur in the *normal-speed colloquial style of pronunciation*.

8.5. The variants of consonant phonemes due to partial assimilation affecting an articulator or/and a point of articulation are as follows:

A *labio-dental* (instead of a *bilabial*) variant of the [m]-phoneme is used by many native speakers of English immediately before the consonant [f] or [v] of the same or the following word. Cf.

Bilabial variants

*come*  
*am*

Labio-dental variants

*comfortable*  
*I'm very glad.*

*Dental* (instead of *alveolar*) variants of the English phonemes [t], [d], [n], [l] are used immediately before the consonant [θ] or [ð] of the same or the following word. Cf.

Alveolar variants

[eɪt] *eight*  
[iˈðæt ˈiːvɪŋ] *that evening*  
[ˌraɪt ɪt] *Write it.*  
[waɪd] *wide*  
[ˌriːd ɪt] *Read it.*  
[ten] *ten*  
[ɒn maɪ ˈteɪbəl] *on my table*  
[hiːl] *heal*  
[ˈɔːl hɪz] *all his*

Dental variants

[eɪθ] *eighth*  
[iˈðæt ˈθiːm] *that theme*  
[ˌraɪt ˈðɪs] *Write this.*  
[wɪdθ] *width*  
[ˌriːd ˈðɪs] *Read this.*  
[tenθ] *tenth*  
[ɒn ðə ˈteɪbəl] *on the table*  
[helθ] *health*  
[ˈɔːl ˈðɪs] *all this*

If any *two* of the English phonemes [t], [d], [n], [l] occur before [θ] or [ð], *dental* variants of both of them are used. Cf.

Alveolar variants

[aɪ ˈsent ɪt] *I sent it.*  
[ænd ˈaɪ] *and I*  
[hi ˈspelt ɪt] *He spelt it.*  
[ʃi ˈsould ɪt] *She sold it.*

Dental variants

[aɪ ˈsent ˈðɪs] *I sent this.*  
[ænd ˈðeɪ] *and they*  
[hi ˈfelt ˈðæt] *He felt that.*  
[ʃi ˈsould ˈðæt] *She sold that.*

Before the consonant [θ] or [ð] most native speakers of English use *dental* variants of the phonemes [s] and [z] as well, but foreign students of English are advised to pronounce alveolar [s] and [z] before [θ] or [ð] in order to avoid the danger of replacing [s] and [z] by [θ]

or [ð] or, vice versa, [θ] or [ð] by [s] or [z] respectively, e.g. [ɪts θɪk] *It's thick*, [ɪts ðɪs] *It's this*, [ɪz ðæt] *Is that* ...

Post-alveolar (instead of *alveolar*) variants of any one of the English phonemes [t], [d], [n], [l] are used before [r]. Cf.

Alveolar variants

[taɪ]	<i>tie</i>
[daɪ]	<i>die</i>
[hen]	<i>hen</i>
[ɔ:l]	<i>all</i>
[sent]	<i>sent</i>
[hænd]	<i>hand</i>
[kʌlt]	<i>cult</i>
[tʃaɪld]	<i>child</i>

Post-alveolar variants

[traɪ]	<i>try</i>
[draɪ]	<i>dry</i>
[ˈhenrɪ]	<i>Henry</i>
[ɔ:lˈredɪ]	<i>already</i>
[ˈsentrəl]	<i>central</i>
[ˈhʌndrɪd]	<i>hundred</i>
[ˈʌltrə]	<i>ultra</i>
[ˈtʃɪldrən]	<i>children</i>

An *alveolar* (instead of a *post-alveolar*) variant of the English phoneme [r] is used after [θ] or [ð]. Cf.

Post-alveolar variants

[tri:]	<i>tree</i>
[dred]	<i>dread</i>
[ənd ˈrʌʃn]	<i>and Russian</i>

Alveolar variants

[θri:]	<i>three</i>
[θred]	<i>thread</i>
[wɪð ˈrʌʃn]	<i>with Russian</i>

*Advanced* backlingual (instead of *fully* backlingual) variants of the English [k]- and [g]-phonemes are used before the mediolingual sonorant [j]. Cf.

Fully backlingual variants

[ku:p]	<i>coop</i>
[gu:s]	<i>goose</i>

Advanced backlingual variants

[kju:b]	<i>cube</i>
[ˈægjʊ:z]	<i>argues</i>

*Labialized* variants of consonant phonemes occur immediately before the [w]-phoneme of the same word. Cf.

Non-labialized variants

[del]	<i>dell</i>
[ˈlæɡɪdʒ]	<i>luggage</i>
[ˈʒændəʃ]	<i>gendarme</i>

Labialized variants

[dwel]	<i>dwel</i>
[ˈlæŋɡwɪdʒ]	<i>language</i>
[ˈbʊʒwə]	<i>bourgeois</i>

Labialized variants of English consonant phonemes are not used before the [w]-phoneme if the latter belongs to a following word. Cf.

Labialized variants

[dwel]	<i>dwel</i>
[ˈlæŋɡwɪdʒ]	<i>language</i>

Non-labialized variants

[ˈri:d ˈwel]	<i>read well</i>
[ðə ˈbæg wɪtʃ hi ˈhæd]	<i>the bag which he had</i>

8.6. The variants due to partial assimilation affecting the work of the vocal cords are as follows:

*Partially devoiced* variants of the English sonorous phonemes (sonorants) occur after *syllable-initial voiceless* consonants. (By a *partially devoiced* sonorant we mean a sonorant which begins as a voiceless sound and ends as a voiced one.)

Devoicing is most noticeable in the English constrictive sonorants [w], [l], [r], [j] when they are preceded by a syllable-initial plosive consonant and followed by a stressed vowel, that is in the clusters [pl], [pr], [tw], [tr], [kw], [kl], [kr] + a stressed vowel. Cf.

Fully voiced variants

[leɪn]	<i>lane</i>
[raɪs]	<i>rice</i>
[bɪ'weə]	<i>beware</i>
[draɪ]	<i>dry</i>
['waɪə]	<i>wire</i>
[li:n]	<i>lean</i>
[gri:n]	<i>green</i>

Partially devoiced variants

[pleɪn]	<i>plane</i>
[praɪs]	<i>price</i>
[bɪ'twi:n]	<i>between</i>
[traɪ]	<i>try</i>
['kwaɪə]	<i>quire</i>
[kli:n]	<i>clean</i>
[kri:m]	<i>cream</i>

Devoicing is less noticeable in the English sonorants when they occur in all the other clusters, namely in [pj], [tj], [kj], [fl], [fr], [fj], [θr], [θj], [θw], [sw], [sl], [sj], [sm], [sn] + a stressed vowel. Cf.

Fully voiced variants

['bju:tɪ]	<i>beauty</i>
[dju:n]	<i>dune</i>
[ju:]	<i>you</i>
[laɪ]	<i>lie</i>
[rend]	<i>rend</i>
[rɪ'vju:z]	<i>reviews</i>
[raɪs]	<i>rice</i>
[ɪ'nju:mə'reɪt]	<i>enumerate</i>
[weɪ]	<i>way</i>
[li:p]	<i>leap</i>
[mju:t]	<i>mute</i>
[maɪl]	<i>mile</i>
[nəʊ]	<i>know</i>

Partially devoiced variants

['pju:pl]	<i>pupil</i>
[tju:n]	<i>tune</i>
[kju:]	<i>queue</i>
[flaɪ]	<i>fly</i>
[frend]	<i>friend</i>
[rɪ'fju:z]	<i>refuse</i>
[θraɪs]	<i>thrice</i>
[ɪn'θju:ziæzm]	<i>enthusiasm</i>
[sweɪ]	<i>sway</i>
[sli:p]	<i>sleep</i>
[sju:t]	<i>suit</i>
[smaɪl]	<i>smile</i>
[snəʊ]	<i>snow</i>

Devoiced variants of the English sonorants are not used after a voiceless consonant which belongs to a preceding word. Cf.

Devoiced variants

[twajs]	<i>twice</i>
['treɪnɪŋ]	<i>training</i>
[tju:n]	<i>tune</i>

Fully voiced variants

['ɪz ɪt ,waɪz]	<i>Is it wise?</i>
['ɪz ɪt ,reɪnɪŋ]	<i>Is it raining?</i>
['ɪz ðæt ,ju:]	<i>Is that you?</i>

8.7. The variants due to the adaptation of consonants to vowels are as follows:

*Advanced backlingual* (instead of *fully backlingual*) variants of the English [k]- and [g]-phonemes are used before the English front vowels. Cf.

Fully backlingual variants

[ku:p]	<i>coop</i>
[gu:s]	<i>goose</i>

Advanced backlingual variants

[ki:p]	<i>keep</i>
[gi:s]	<i>geese</i>

*Labialized* variants of English consonant phonemes are used before the English rounded vowels. This labialization is due to the fact that

the lips are already rounded during the retention stage of the consonant in anticipation of a following vowel. As a result of this, the degree of consonant labialization is in direct proportion to the degree of lip-rounding in the pronunciation of a following vowel: the more rounded the vowel, the more labialized is the preceding consonant. Therefore, consonant labialization is especially noticeable before the vowels [u:] and [ɔ:]. Cf.

Non-labialized variants

[pi:l] *peal*  
[ti:] *tea*  
[gi:s] *geese*

Labialized variants

[pu:l] *pool*, [pɔ:l] *Paul*  
[tu:] *too*, [tɔ:] *tore*  
[gu:s] *goose*, [gɔ:ðs] *gorge*

8.8. The variants of vowel phonemes due to the adaptation of vowels to consonants are as follows:

The position of the tongue during the pronunciation of one and the same vowel before or after different consonants may be slightly different. As a result of this, a vowel phoneme has subsidiary variants which are either slightly advanced or, on the contrary, slightly retracted as compared with the principal variant of the phoneme, or are either closer (higher) or more open (lower) than the principal variant.

The following are the most noticeable of the subsidiary variants of some English vowel phonemes due to this adaptation of vowels to consonants.

An *advanced* (or *fronted*) variant of the English [u:]-phoneme is used before the mediolingual sonorant [j], because the back part of the tongue moves forward closer to the position for the mediolingual consonant [j]. Cf.

Back [u:]

[<sup>1</sup>bʊ:tɪ] *booty*  
[mu:n] *moon*

Back-advanced [u:]

[<sup>1</sup>bju:tɪ] *beauty*  
[<sup>1</sup>mju:zɪk] *music*

A *slightly more open*, or *lowered*, variant of the English [e]-phoneme is used before the dark variant of the [ɪ]-phoneme, because the raising of the back part of the tongue, which is necessary to form the dark variant of the [ɪ]-phoneme, causes the front part of the tongue to lower slightly. Cf.

Principal variant

[bed] *bed*  
[wet] *wet*

Lowered subsidiary variant

[beɪ] *bell*  
[weɪ] *well*

A *retracted* and at the same time *raised* variant of the English neutral vowel phoneme [ə] which slightly resembles the Russian [ы]-sound is used under the influence of the backlingual consonants [k] and [g]. This variant occurs immediately before, after and between the [k]- and [g]-sounds. Cf.

Principal variant

[fə<sup>1</sup>nætɪk] *fanatic*  
[<sup>1</sup>sæt ə<sup>1</sup>raʊnd] *saf around*

Retracted and raised subsidiary variant

[kə<sup>1</sup>næl] *canal*  
[<sup>1</sup>bæk ə<sup>1</sup>ɡem] *back again*

8.9. The variants due to the specific way in which English consonants are joined together are as follows:

*Plosionless* (instead of *plosive*) variants of English stop consonant phonemes are used before another stop or an affricate, both within the same word (when such clusters occur at all) and at the junction of words. Cf.

Plosive variants	Plosionless variants
[ <sup>1</sup> pəpə] <i>paper</i>	[æpt] <i>apt</i>
[ <sup>1</sup> leɪtə] <i>later</i>	[ <sup>1</sup> step <sup>1</sup> daʊn] <i>step down</i>
[ <sup>1</sup> kəʊkəʊ] <i>cocoa</i>	[ <sup>1</sup> sɪt <sup>1</sup> daʊn] <i>Sit down.</i>
[ə'geɪn] <i>again</i>	[ <sup>1</sup> dəʊnt <sup>1</sup> dʒɔʊk] <i>Don't joke.</i>
	[ækt] <i>act</i>
	[ <sup>1</sup> blæk <sup>1</sup> tʃeəz] <i>black chairs</i>
	[ <sup>1</sup> bɪg <sup>1</sup> tʃi:z] <i>big cheese</i>

*Nasally exploded* variants of the English stop consonant phonemes [p], [b], [t], [d], [k], [g] are used before the nasal sonorants [m], [n]. This is so because the explosion after the stop is produced by the air suddenly escaping through the nasal cavity at the moment when the soft palate is lowered to form the nasal consonant. Cf.

Orally exploded variants	Nasally exploded variants
[ <sup>1</sup> help əs] <i>Help us.</i>	[ <sup>1</sup> help mi] <i>Help me.</i>
[dɪ'pɑ:ɪŋ] <i>departing</i>	[dɪ'pɑ:tmənt] <i>department</i>
[ <sup>1</sup> dəʊnt <sup>1</sup> ɑ:sk] <i>don't ask</i>	[ <sup>1</sup> dəʊnt <sup>1</sup> nəʊ] <i>don't know</i>
[ <sup>1</sup> dɑ:kə] <i>darker</i>	[ <sup>1</sup> dɑ:knis] <i>darkness</i>
[ <sup>1</sup> ɑ:sk əs] <i>ask us</i>	[ <sup>1</sup> ɑ:sk mi] <i>ask me</i>

*Laterally exploded* variants of the English [t]- and [d]-phonemes are used before the [l]-phoneme. Cf.

Orally exploded variants	Laterally exploded variants
[taɪm] <i>time</i>	[lɪtl] <i>little</i>
[deɪ] <i>day</i>	[ <sup>1</sup> ðæt <sup>1</sup> lesn] <i>that lesson</i>
	[mɪdl] <i>middle</i>
	[ <sup>1</sup> ɡʊd <sup>1</sup> lʌk] <i>good luck</i>

8.10. The variants due to the specific way in which English consonant phonemes are pronounced in different positions are as follows:

A *voiced* (instead of a *voiceless*) variant of the [h]-phoneme is used in intervocalic position (i. e. between vowels). Cf.

Voiceless variants	Voiced variants
[haɪ] <i>high</i>	[bɪ'hænd] <i>behind</i>
[hæv] <i>have</i>	[aɪ'hæv] <i>I have</i>

Practically *unaspirated* variants of the English voiceless stop phonemes [p], [t], [k] are used before an unstressed vowel and after the fricative consonant [s]. Cf.

## Aspirated variants

[ <sup>h</sup> pɑ:tɪŋ]	<i>parting</i>
[ <sup>h</sup> taɪl]	<i>tile</i>
[ <sup>h</sup> kɑ:d]	<i>card</i>
[ <sup>h</sup> pɑ:k]	<i>park</i>
[ <sup>h</sup> ti:m]	<i>team</i>
[ <sup>h</sup> ku:l]	<i>cool</i>

## Almost unaspirated variants

[pɑ: <sup>h</sup> tɪfn]	<i>partition</i>
[ <sup>h</sup> fju:taɪl]	<i>futile</i>
[ <sup>h</sup> plækɑ:d]	<i>placard</i>
[spæk]	<i>spark</i>
[sti:m]	<i>steam</i>
[sku:l]	<i>school</i>

The *clear* variant of the English [ɪ]-phoneme (instead of the *dark* one) is used before a vowel and the sonorant [j] both within the word and at the junction of words (unless separated by a pause). Cf.

## Dark variants

[faɪd]	<i>file</i>
[teɪ]	<i>tell</i>
[wɪl]	<i>will</i>
[beɪt]	<i>belt</i>

## Clear variants

[laɪf]	<i>life</i>
[ <sup>h</sup> teɪŋ]	<i>telling</i>
[ <sup>h</sup> vælju:]	<i>value</i>
[ <sup>h</sup> wɪl ju]	<i>will you</i>

The English phonemes [m], [n], [l] have variants of different length. Thus *long* or *half-long* variants of the [m]-, [n]- and [l]-phonemes are used at the end of an isolated word or at the end of a sense-group when they occur after a short vowel. They are also long when followed by voiced consonants. Cf.

## Shorter variants

[di:m]	<i>deem</i>
[ <sup>h</sup> dɪmɪŋ]	<i>dimming</i>
[ <sup>h</sup> tɒm ɪznt ˌhɪə]	<i>Tom isn't here.</i>
[si:n]	<i>seen</i>
[ <sup>h</sup> sɪnɪŋ]	<i>sinning</i>
[fi:l]	<i>feel</i>
[fi:ld]	<i>field</i>
[ <sup>h</sup> wɒt ə ðeɪ ˌbɪldɪŋ]	<i>What are they building?</i>
[dremt]	<i>dreamt</i>
[sent]	<i>sent</i>
[bɪlt]	<i>built</i>

## Long variants

[dɪm:]	<i>dim</i>
[dɪm:d]	<i>dimmed</i>
[ <sup>h</sup> weəz ˈtɒm:]	<i>Where's Tom?</i>
[sɪn:]	<i>sin</i>
[sɪn:d]	<i>sinned</i>
[fɪl:]	<i>fill</i>
[fɪl:d]	<i>filled</i>
[ <sup>h</sup> wɒt wɪl ðeɪ ˌbɪl:d]	<i>What will they build?</i>
[stem:d]	<i>stemmed</i>
[sen:d]	<i>send</i>
[bɪl:d]	<i>build</i>

8.11. The variants due to the specific way in which English unstressed vowels are pronounced in different positions are as follows:

A *slightly more open*, or *lowered*, variant of the English [ɪ]-phoneme, resembling a weak [e]-sound, is used in an unstressed open syllable at the end of a word when a pause follows. Compare the first and the last [ɪ]-sounds in the words [<sup>h</sup>bɪzɪ] *busy*, [<sup>h</sup>sɪtɪ] *city*, [<sup>h</sup>lɪlɪ] *lily*.

If, however, another word follows in the same sense-group, the principal variant of the [ɪ]-phoneme is used in the final syllable. Cf. *London is a very large city* [<sup>h</sup>sɪtɪ] and *The city* [<sup>h</sup>sɪtɪ] *of London is very large*.

A *slightly more open*, or *lowered*, variant of the English [ə]-phoneme, resembling [ʌ], is used in word-final position before a pause.

Principal variant	
[ <sup>1</sup> sentəns]	<i>sentence</i>
[ <sup>1</sup> sɪnɪməz]	<i>cinemas</i>
[ <sup>1</sup> ti:tʃ əs]	<i>teach us</i>

Opener ([ʌ]-like) variant	
[ <sup>1</sup> sentə]	<i>centre</i>
[ <sup>1</sup> sɪnɪmə]	<i>cinema</i>
[ <sup>1</sup> ti:tʃə]	<i>teacher</i>

**8.12. Vowel variants due to the change in duration.** All the English vowel phonemes may be characterized from the point of view of both quality and quantity, or length. For example, if we compare [ɪ] with [i:], [ʊ] with [u:] and [ʊ] with [u:], we see that these pairs of phonemes are different not only because their quality is different, but also because one of them is long whereas the other is short.

Thus *quality* and *length* are two characteristic features of vowel phonemes. But since we do not find pairs of vowel phonemes in Modern English which are the same in quality and different in duration, a change in the latter alone cannot possibly serve to differentiate English words or their grammatical forms and is not phonemic. Cf.

(1) [aɪ 'kænt ˌɡoʊ]

*I can't go.*

(2) [aɪ 'kænt ˌɡoʊ]

The diphthong [oʊ] in the word *go* is much longer in the second case than it is in the first, due to the fact that it is pronounced with the falling-rising tone. However, the phoneme [oʊ] preserves its quality.

Therefore, we may say that it is the *quality* of the vowel phonemes in Modern English that plays the decisive role in differentiating words and their grammatical forms.

Nevertheless since vowel duration varies noticeably depending upon the positions in which vowels occur in speech it is necessary to learn the positional variants of English vowel phonemes.

For example, the length of the English vowel [i:], as pronounced in the words [hi:] *he*, [hi:l] *heel*, [hi:t] *heat* is different. The vowel [i:] is longest when it is in word-final position (before a pause), it becomes a little shorter if it is followed by a final voiced consonant and it is shortest when followed by a final voiceless consonant.

As a matter of fact, vowel duration may increase to such an extent that the so-called short vowels may sound as long as, or even longer than, the so-called long vowels.

For example, the long vowel [i:] as pronounced in the word [hi:t] *heat* actually sounds shorter than the short vowel [ɪ] in the word [hɪd] *hid* when it is pronounced with the falling-rising tone. It is wrong to think that the so-called long vowels are always longer than the so-called short vowels.

It is clear from what has just been said that we can speak of long and short vowel sounds (including diphthongs) only when they occur in the same phonetic context, for example, if both vowels are followed by voiced consonants ([mi:l]—[mɪl]) or voiceless consonants ([fi:t]—[fɪt]), in an unemphatically stressed syllable pronounced with the same tone, etc. It should also be borne in mind that the correct vowel-duration is of great practical importance to the rhythmical structure of sense-

groups in speech, because vowel duration is influenced by the rate of utterance; the higher the rate the shorter the vowels. That is why it is possible to speak only of *relative vowel duration*. The relative allophonic duration of English vowels should always be strictly observed, irrespective of the rate of utterance. The wrong allophonic vowel duration may lead to a misunderstanding. For example, in the sentence [hi· wəz hæ:t] *He was hurt* the listener expects to hear a voiceless sound at the end of the word [hæ:t], because the speaker has pronounced a shortened variant of the [a:]-phoneme which is used before a voiceless consonant under stress in a monosyllabic word. The wrong longer variant of the phoneme [a:] makes the listener expect a voiced sound at the end and consequently the meaning of the sentence may be misunderstood: [hi· wəz hæ:d] *He was heard*, especially if the final consonant is not pronounced distinctly enough.

Thus the duration of a preceding vowel sound serves as a cue to the correct perception of the presence/absence of voice in word-final consonants.

8.13. The duration of monophthongs and diphthongs depends upon the following factors:

(1) *Their position in words*.—One and the same vowel sound is longer in word-final position than when followed by a consonant. Cf.

[si:] *sea* — [si:z] *seas*  
[fɑ:] *far* — [fɑm] *farm*

(2) *Presence/absence of voice in the succeeding consonant*.—Vowels are longer before voiced consonants than before voiceless ones. Cf.

[bɪd] *bid* — [bɪt] *bit*  
[li:v] *leave* — [li:f] *leaf*

(3) *Number of syllables in the word*.—One and the same vowel is longer in monosyllabic words than in polysyllabic ones. Cf.

[li:d] *lead* — [ˈli:də] *leader*  
[æsk] *ask* — [ˈæskɪŋ] *asking*

(4) *Stress*.—One and the same vowel is longer in stressed than in unstressed syllables. Cf.

[pɑ:t] *part* — [pɑˈtɪʃn] *partition*  
[və:b] *verb* — [ˈædvə:b] *adverb*

Exceptions to this are [ə] and [ɪ].

A *lengthened* variant of the English neutral vowel phoneme [ə] represented in spelling by a vowel letter + the letter *r* is used in post-stressed syllables before the morphemes [-z] and [-d]. This lengthened variant retains the quality of the principal one. Cf.

Short variant  
[ˈɑnsə] *answer*

Lengthened variant  
[ˈɑnsəːz] *answers*, [ˈɑnsəːd] *answered*



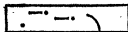
Here the duration of the neutral vowel may equal or even exceed that of [ə:] when the latter is followed by a voiceless consonant. The same is sometimes true of the post-stressed word-final [ɪ] as, for instance, in [ˈpɑːtɪ] *party*, [ˈkʌntrɪ] *country*, [ˈsɪtɪ] *city* where [ɪ] may be fairly long. It may be as long as [i:] followed by a voiceless consonant.

(5) *Degree of stress*. — One and the same English vowel is longer in an emphatically stressed syllable than in a syllable bearing unemphatic stress.

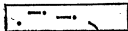
(The pitch range of an emphatically stressed syllable is widened). Cf.

The room is very large.

[ðə ˈrʊm ɪz ˈveri ˈlɑːdʒ]



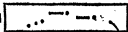
[ðə ˈrʊm ɪz ˈveri ˌlɑːdʒ]



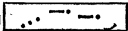
(6) *Influence of different tones*. — One and the same vowel is longer in an unemphatically stressed nuclear syllable pronounced with the rising tone than in the same syllable taking the falling one. Cf.

He should pronounce the word like that.

[hi ʃəd prəˈnaʊns ðə ˈwɜːd laɪk ˌðæt]

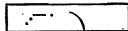


[hi ʃəd prəˈnaʊns ðə ˈwɜːd laɪk ˌðæt]

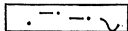


The vowel is also longer in an emphatically stressed nuclear syllable pronounced with the falling-rising tone than with the falling tone. Cf.

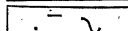
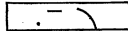
1. It is very far!  
[ɪt ɪz ˈveri ˈfɑː]



2. It isn't very far!  
[ɪt ɪznt ˈveri ˈfɑː]



3. It won't fit.  
[ɪt ˈwʊnt ˈfɪt]  
[ɪt ˈwʊnt ˌfɪt]



Thus, to sum up, the relative allophonic duration of one and the same English vowel phoneme depends on:

1. whether the vowel is in final position or is followed by a consonant;

2. whether the vowel is followed by a voiceless or by a voiced consonant;

3. whether the vowel is in a monosyllabic or polysyllabic word;

4. whether the vowel is stressed or unstressed;

5. whether the vowel is stressed emphatically or unemphatically;

6. (a) whether it is in an unemphatically stressed syllable pronounced with the rising or with the falling tone;

(b) whether it is in an emphatically stressed syllable pronounced with the rising-falling or with the falling tone.

In conclusion it is necessary to point out the significance of differentiating phonemic vowel length from allophonic vowel duration.

Phonemic vowel length is *phonemically conditioned*. It is a phonemic characteristics of the system of English monophthongs.

Allophonic vowel duration is *phonetically conditioned* in speech, it is a non-phonemic feature and is characteristic of both monophthongs and diphthongs.\*

## Chapter IX

### SYLLABLE FORMATION AND SYLLABLE DIVISION IN ENGLISH

9.1. The syllable may be defined as one or more speech-sounds forming a single uninterrupted unit of utterance which may be a whole word, e.g. [mæn] *man*, [aɪ] *I* or part of it, e.g. [ˈmɔːnɪŋ] *morning*.

In English a syllable is formed (1) by any vowel (monophthong or diphthong) alone or in combination with one or more consonants and (2) by a word-final sonorant (lateral or nasal) immediately preceded by a consonant, e.g.

(1) [ɑ] *are*, [hiː] *he*, [ɪt] *it*, [mæn] *man*.

(2) [ˈteɪbəl] *table*, [ˈrɪðm] *rhythm*, [ˈɡɑːdn̩] *garden*

Learners of English should remember that sonorants in word-final position are not syllabic when they are preceded by a vowel sound. Cf.

[Syllabic sonorants

[ˈsædn̩] *sadden*

[ˈdʌzn̩t] *doesn't*

[ˈrʌʃn̩] *Russian*

Non-syllabic sonorants

[sænd] *sand*

[daʊnt] *don't*

[ˈrʌʃən] *Russian*

The English sonorants [w] and [j] are never syllabic since they are always syllable initial. The syllabic consonants that commonly occur in English words are the sonorants [n] and [l].

There are few words in English with the syllabic [m], while the syllabic [ŋ] only occurs as a result of progressive assimilation of the forelingual consonant [n] to the preceding backlingual consonant [k] or [g], which takes place in a few English words, e.g. [ˈbeɪkən] → [ˈbeɪkŋ] *bacon*, [aɪ kən ˈɡəʊ] → [aɪ kŋ ˈɡəʊ] *I can go*.

\* Шлафштейн Е. М. Реализация в речи долготы английских ударных монофтонгов как свойства фонологической системы современного английского языка. Канд. дис., М., 1975.

9.2. In the Russian language the sonorants [l], [m], [ŋ] at the end of a word after a consonant may be both syllabic and non-syllabic.\*

The Russian learners of English are apt to make the English sonorants in this position non-syllabic. To avoid this mistake the learner must make an additional articulatory effort while pronouncing the English syllabic sonorant and lengthen it slightly. Cf.

Russian sonorants

воплѣ  
ритм  
чѣлн

English sonorants

[ˈpi:p] *people*  
[ˈrɪðm] *rhythm*  
[ˈfɔ:lŋ] *fallen*

9.3. Many English words may be pronounced with a neutral vowel before the final sonorant, in which case the latter becomes non-syllabic. Cf. [əˈraɪv] and [əˈraɪvəl] *arrival*, [ˈspeʃ] and [ˈspeʃəl] *special*, [ˈrʌʃŋ] and [ˈrʌʃən] *Russian*, [dɪˈvɪʒŋ] and [dɪˈvɪʒən] *division*, [ˈoʊpŋ] and [ˈoʊpən] *open*, [ˈbɒtŋ] and [ˈbɒtəm] *bottom*.

These are only words which are spelt with a vowel letter before the final sonorant. Compare *radical* which may be pronounced [ˈrædɪk] or [ˈrædɪkəl], with *miracle* which has only one pronunciation, namely [ˈmɪrək].

However, there are many words in English which are spelt with a vowel letter before the final sonorant and yet have only one pronunciation — that with a syllabic final sonorant, e. g. *capital* [ˈkæpɪt], *garden* [ˈgædŋ], *pardon* [ˈpædŋ], *eaten* [ˈi:tŋ], *button* [ˈbʌtŋ], *lesson* [ˈlesŋ], *season* [ˈsi:zŋ].

Since no rules can be formulated as to which words spelt with a vowel letter before the final sonorant may be pronounced with a neutral vowel sound in the last syllable, the learner of English is recommended to make the final sonorant always syllabic in such words.

He must also be careful to make the sonorant [n] always syllabic in the contracted negative forms of auxiliary and modal verbs, e.g. [ˈɪzŋt] *isn't*, [ˈwɒzŋt] *wasn't*, [ˈhævŋt] *haven't*, [ˈhæzŋt] *hasn't*, [ˈdʌzŋt] *doesn't*, [ˈdɪdŋt] *didn't*, [ˈwʊdŋt] *wouldn't*, [ˈʃʊdŋt] *shouldn't*, [ˈkʊdŋt] *couldn't*, [ˈmaɪtŋt] *mightn't*, [ˈniːdŋt] *needn't*, [ˈmʌsŋt] *mustn't*, [ˈɔːtŋt] *oughtn't*.

9.4. The sonorants may often lose their syllabic character when they occur in the middle of a word before a vowel belonging to a suffix. Cf.

Syllabic sonorants

[ˈlɪsŋ] *listen*  
[ˈdrɪzŋ] *drizzle*

Non-syllabic sonorants

[ˈlɪs-nɪŋ] *listening*  
[ˈdrɪz-lɪŋ] *drizzling*

9.5. Every syllable has a definite structure, or form, depending on the kind of speech-sound it ends in. There are two types of syllables distinguished from this point of view.

\* Реформатский А. А. Слоговые согласные в русском языке. Развитие фонетики современного русского языка. М., 1971.

(1) A syllable which ends in a *vowel* sound is called an *open* syllable, e.g. [aɪ] *I*, [hi:] *he*, [ðeɪ] *they*, [ˈraɪ-tə] *writer*.

(2) A syllable which ends in a *consonant* sound is called a *closed* syllable, e.g. [ɪt] *it*, [ˈhʌn-drəd] *hundred*, [mæn] *man*.

The open and closed syllables referred to here are *phonetic* syllables, i.e. syllables consisting of actually pronounced *speech-sounds*. These phonetic syllables should not be confused with the open and closed syllables sometimes referred to in the so-called reading rules.

9.6. Inseparably connected with syllable formation is the second aspect of the syllabic structure of words, namely syllable division, or syllable separation, i.e. the division of words into syllables.

Syllable division is effected by an all-round increase in the force of utterance, including an increase in muscular tension and in the force of exhalation, or the on-set of a fresh breath-pulse, at the beginning of a syllable. This can be illustrated by pronouncing the preposition *without* in two different, but equally correct ways, as far as syllable division is concerned, namely [wɪˈðaʊt] and [wɪðˈaʊt].

In the first case ([wɪˈðaʊt]) an increase in the force of utterance, including the on-set of a fresh breath-pulse, takes place at the beginning of the consonant [ð], and the point of syllable division is, therefore, between the vowel [ɪ] and the consonant [ð]: [wɪˈðaʊt].

In the second case ([wɪðˈaʊt]) an increase in the force of utterance with the on-set of a fresh breath-pulse takes place at the beginning of the diphthong [aʊ], and the point of syllable division is, therefore, between the consonant [ð] and the diphthong [aʊ] (care should be taken not to pronounce the initial vowel of the syllable with a glottal stop: [wɪðˈaʊt] and not [wɪðʔaʊt]).

Most English form words, however, have only one pronunciation as far as syllable division is concerned. Thus, in the pronoun *another*, which, like the preposition *without*, consists of two morphemes, the first two syllables are always divided by the syllable boundary between the neutral vowel and the consonant [n], namely [əˈnʌðə]. The pronunciation of this word with the point of syllable division between the consonant [n] and the vowel [ʌ] ([ənˈʌðə]) would be wrong, although it would not be a phonological mistake.

Correct syllable division at the junction of words, however, may be of phonological importance in English, as wrong syllable division in this case may lead to the confusion of one word with another, or to a phonological mistake. For example, the sequence of the English speech-sounds [ə], [n], [eɪ], [m] pronounced with the point of syllable division between the neutral vowel [ə] and the consonant [n] means *a name* [əˈneɪm], while the same sequence of sounds pronounced with the point of syllable division between the consonant [n] and the diphthong [eɪ] means *an aim* [ən ˈeɪm]. Compare also: [ə ˈnaɪs ˈhaʊs] *a nice house* — [ən ˈaɪs ˈhaʊs] *an ice house*, [ʃɪ ˈsɔː də ˌmi:t] *she saw the meat* — [ʃɪ ˈsɔː ðəm ˌi:t] *she saw them eat*.

It is clear from these examples that correct syllable division is just as important as correct articulation of speech-sounds. Even when there is no danger of confusing words because of wrong syllable

division at the junction of words, the learner of English should take care not to pronounce the final consonant of a word in such a way as if it were the first sound of the following stressed word. Cf.

Correct syllable division

[ðə 'lesn̩ ɪz ,oʊvə]

*The lesson is over.*

Incorrect syllable division

[ðə 'lesn̩ ɪ ,zoʊvə]

[ðə 'stju:dənts 'stænd 'ʌp]

*The students stand up.*

[ðə 'stju:dənts 'stæn 'dʌp]

9.7. The division of English words into syllables is governed by the following principal rules.

Because of their weak off-glide the English long monophthongs, diphthongs and the unstressed short vowels [ɪ], [ə], [ʊ] always occur in a phonetically open syllable (that is to say, the point of syllable division is immediately after them) when they are separated from a following syllabic sound by only one consonant, e.g. ['mi:-tɪŋ] *meeting*, [ˈɑ:-mi] *army*, [ˈɔ:-di-nə-rɪ-lɪ] *ordinarily*, [ˈvɔɪ-sɪz] *voices*, [ˈhau-zɪŋ] *housing*, [pi:-pəl] *people*, [ˈgɑ:-dn̩] *garden*, [ˈfɔ:-lən] *fallen*, [tə ˈi:t] *to eat*.

A short stressed vowel in the same position, i.e. when separated from a following syllabic sound by only one consonant, always occurs in a closed syllable, the syllable boundary being within the consonant, \* e.g. ['sɪtɪ] *city*, ['meni] *many*, [ˈspænɪʃ] *Spanish*, [ˈbɒdɪ] *body*, [ˈstʌdɪ] *study*, [ˈlɪtɪ] *little*, [ˈmedl̩] *meddle*.

It is in such words that the checked character of the English short stressed vowels is especially manifest.

9.8. In Russian words with only one consonant between two vowels the first syllable is always open, e.g. *си-ла, во-ды, э-ти, пу-ля, бы-ли*.

The free character of the Russian vowels makes the Russian learner of English apt to forget that the English stressed short vowels can only occur in a closed syllable. As a result of this he tends to make the first syllable open in all English words with only one consonant sound between a vowel and a following syllabic sound. Cf.

Open syllables in Russian

Си-ти

Пе-ти (*Пети нет дома*)

ле-го

фа-ми-ли-я

со-ры

Ма-ни (*Мани нет дома*)

Closed syllables in English

['sɪtɪ] *city*

['petɪ] *petty*

['letə] *letter*

['fæmɪli] *family*

['sɒrɪ] *sorry*

['mʌni] *money*

## Chapter X

### THE ACCENTUAL STRUCTURE OF ENGLISH WORDS

10.1. Closely connected with the syllabic structure of words is their accentual structure, because it is the syllable that bears what is known as word-stress or word accent. Every disyllabic and poly-

\* Камышина Н. Г. Слоговоеделение в современном английском языке. Канд. дис., М., 1972.

syllabic word pronounced in isolation has word-stress. Word accent in a disyllabic or polysyllabic word may be defined as a singling out of one or more of its syllables by giving them a greater degree of prominence as compared with the other syllable or syllables in the same word.

10.2. In English and Russian this greater degree of prominence is effected mainly by pronouncing the stressed syllable (a) on a different pitch or with a change of pitch direction in it (b) with greater force of exhalation and greater muscular tension. The greater force of articulation is accompanied by an increase in the length of the sounds in the stressed syllable, especially its vowel, and by pronouncing the vowel very distinctly (without reduction). For instance, in the word [ɪn'fɪnɪtv] *infinitive* there are four syllables: by pronouncing the second syllable with a change in pitch direction (e.g. a fall), by increasing the force of its articulation and by making its vowel more distinct and a little longer than the other [ɪ]-vowels in the word, we render this syllable prominent and thus make it accented.

In the word [ɪndɪ'vɪzɪ'bɪlɪtɪ] *indivisibility* consisting of seven syllables, we make the first, third and fifth syllables prominent by the same means, but the degrees of their prominence are different.

The stress on the fifth syllable is effected chiefly by a change in pitch direction. This syllable is called the *accentual nucleus* of the word and the stress on it, the *primary (nuclear) accent*.

The stress on the first syllable is also primary, but it is effected by pronouncing the syllable on a high level pitch. This syllable bears the *pre-nuclear primary accent*.

The stress on the third syllable is weaker and is called *secondary*. It is effected by pronouncing the syllable on a mid-level pitch.

10.3. The nuclear primary accent is more important than the pre-nuclear one for two reasons. (1) In some words the pre-nuclear primary and the secondary stresses are interchangeable. Cf. *inconvenient* [ɪnkan'vi:njənt], [ɪnkan'vi:njənt]. (2) A difference in the position of the nuclear accent may perform a distinctive function, e.g. it may distinguish certain English verbs from nouns consisting of the same phonemes. Cf.

[ɪm'pɔ:t] *import* 'импорт'  
[ɪm'pɔ:t] *import* 'импортировать'

In such pairs of words the nuclear accent in the noun is on the initial syllable, while in the verb, on the last.

Besides, a difference in the position of the nuclear accent may distinguish in English a compound noun from a free (syntactical) word combination. Cf.

[ə 'blækbɜ:d] *a blackbird* 'дрозд'  
[ə 'blæk 'bɜ:d] *a black bird* '(любая) черная птица'

In Russian, a difference in the position of the nuclear accent may also distinguish one word from another and one grammatical form from another of the same word. Cf.

мѹ́ка — мука́;      ру́ки — руки́

From all the examples given above we can conclude that every word of more than one syllable pronounced in isolation (i.e. in its citation form) has an accentual structure, i.e. a definite arrangement, or distribution, of stressed and unstressed syllables in it.

10.4. The accentual structure, or pattern, of a word can be shown graphically by stress marks placed above (primary stress) or below (secondary stress) dashes representing the syllables of the word, e.g.

[ˈʌmpə:t]	
[ɪmˈpə:t]	— —
[ɪnˈfɪnɪtɪv]	— — — —
[ˈɪndɪˌvɪzɪˈbɪlɪtɪ]	— — — — — —

10.5. It is very important for a learner to know the most common accentual patterns of disyllabic and polysyllabic English words.

The misplacing of the nuclear accent may lead to a misunderstanding, i.e. one word will be taken for another by the listener. This will be an accentual phonological mistake.

Suppose you want to express in English: «Я видел в саду дрозда» and say:

[aɪv ˈsi:n ə ˈblæk ˌbə:d ɪn ðə ˌɡɑ:d]

The listener will think that you have seen some black-coloured bird («я видел черную птицу в саду»).

Misplacing pre-nuclear primary or secondary stress will not lead to a phonological mistake, but it will distort the accentual pattern of the word and make it difficult for the listener to recognize it.

The most common mistake of this kind made by Russian learners of English consists in omitting the secondary stress in polysyllabic words because such words in Russian have only nuclear accent. Cf.

[ˌɪndɪˌvɪdʒuˈælɪtɪ]	<i>individuality</i>	<i>индивидуальность</i>
[ˌdɛmənsˈtreɪʃn]	<i>demonstration</i>	<i>демонстрация</i>
[prəˌnʌnsɪˈeɪʃn]	<i>pronunciation</i>	<i>произношение</i>

The omission of the pre-nuclear secondary stress may also result in pronouncing the wrong vowels in the word, e.g.

[dɪmənsˈtreɪʃn], [prənənsɪˈeɪʃn]

10.6. To avoid making accentual mistakes it is necessary for the learner to know the basic rules of English word accentuation. They are as follows:

In most disyllabic words the accent falls on the initial syllable, e.g. [ˈredɪ] *ready*, [ˈmʌðə] *mother*, [ˈkʌlə] *colour*, [ˈpælɪs] *palace*.

In disyllabic words with a prefix which has lost its meaning the stress falls on the second syllable, that is to say, on the root syllable, e.g. [bɪˈkʌm] *become*, [bɪˈɡɪn] *begin*, [prəˈnʌns] *pronounce*.

In disyllabic verbs ending in *-ate*, *-ise*, *-ize*, *-fy* the stress falls on the last syllable, e.g. [dɪkˈteɪt] *dictate*, [səˈpraɪz] *surprise*, [dɪˈfaɪ] *defy*.

**10.7.** In most words of three or four syllables the accent falls on the third syllable from the end of the word, e.g. [ˈfæmɪli] *family*, [ˈsɪnɪmə] *cinema*.

The accent on the third syllable from the end is especially typical of polysyllabic verbs with the suffixes *-ize*, *-fy*, *-ate*, e.g. [ˈrekəɡnaɪz] *recognize*, [ˈdemənstreɪt] *demonstrate*, [ˈkwɒlɪfaɪ] *qualify*.

The accent falls on the third syllable from the end of the word before the following suffixes:

<i>-logy</i>	<i>psychology</i>	[saɪˈkɒlədʒɪ]
<i>-logist</i>	<i>biologist</i>	[baɪˈɒlədʒɪst]
<i>-graphy</i>	<i>geography</i>	[dʒɪˈɒɡrəfi]
<i>-grapher</i>	<i>geographer</i>	[dʒɪˈɒɡrəfə]
<i>-cracy</i>	<i>democracy</i>	[dɪˈmɒkrəsi]

The accent falls on the second syllable from the end of the word before the following suffixes:

<i>-ian</i>	<i>physician</i>	[fɪˈzɪʃn]
<i>-ence</i>	<i>experience</i>	[ɪksˈpɪəriəns]
<i>-ient</i>	<i>expedient</i>	[ɪksˈpiːdjənt]
<i>-cient</i>	<i>efficient</i>	[ɪˈfɪʃənt]
<i>-al</i>	<i>parental</i>	[pəˈrentl]
<i>-ial</i>	<i>essential</i>	[ɪˈsenʃl]
<i>-ual</i>	<i>habitual</i>	[həˈbɪtʃuəl]
<i>-eous</i>	<i>courageous</i>	[kəˈreɪdʒəs]
<i>-ious</i>	<i>delicious</i>	[dɪˈlɪʃəs]
<i>-iar</i>	<i>familiar</i>	[fəˈmɪljə]

The accent falls on the final syllable formed by the following suffixes: *-ee*, *-eer*, *-ier*, *-ade*, *-esque*. The root syllable in such words has secondary accent. Cf.

<i>refuge</i> [ˈrefjuːdʒ]	—	<i>refugee</i> [ˌrefjuːˈdʒiː]
<i>employ</i> [ɪmˈplɔɪ]	—	<i>employee</i> [ˌemplɔɪˈiː]
<i>engine</i> [ˈendʒɪn]	—	<i>engineer</i> [ˌendʒɪˈniə]
<i>picture</i> [ˈpɪktʃə]	—	<i>picturesque</i> [ˌpɪktʃəˈresk]

**10.8.** Most words of more than four syllables have two stresses: primary (nuclear) and secondary.

The primary stress falls either on the third or the second syllable from the end, as explained in paragraphs 10.6, 10.7.

In most words the secondary stress falls on the syllable separated from the nuclear syllable by one unstressed syllable, e.g. *pronunciation* [prəˈnʌnsɪˈeɪʃn], *recognition* [ˌrekəɡˈnɪʃn], *occupation* [ˌɒkjʊˈpeɪʃn], *academician* [ˌækədəˈmɪʃn], *governmental* [ˌɡʌvəˈmentəl], *patriotic* [ˌpætɪrɪˈɒtɪk].

In many derivative nouns the secondary stress falls on the same syllable which has the primary stress in the original word. In such nouns the syllable with the secondary stress may be separated from the nuclear syllable by two or even three unstressed syllables, e.g.



<i>organize</i> [ˈɔ:gənaɪz]	—	<i>organization</i> [ˈɔ:gənaɪzeɪʃn]
<i>experiment</i> [ɪksˈperɪmənt]	—	<i>experimentation</i> [ɪksˌperɪmenˈteɪʃn]
<i>peculiar</i> [pɪˈkju:lɪə]	—	<i>peculiarity</i> [pɪˈkju:lɪærəti]

If the original word has both a primary and a secondary<sup>\*</sup> stress, the secondary stress in the derivative word remains on the same syllable, while the primary stress changes its place and falls on the syllable immediately preceding the suffix. Cf.

<i>recommend</i> [ˌrekəˈmend]	—	<i>recommendation</i> [ˌrekəmenˈdeɪʃn]
<i>represent</i> [ˌreprɪˈzent]	—	<i>representation</i> [ˌreprɪzenˈteɪʃn]

10.9. Some English words have two primary stresses, the second being the nuclear one.

Most English words which have two primary stresses are formed with prefixes or suffixes. One of two primary stresses falls on the root syllable, the other on the suffix or the prefix, \* e.g. [ˈtrʌsˈti:] *trustee*, [ˈtʃaɪˈni:z] *Chinese*, [ˈmɪsˈprɪnt] *misprint*, [ˈɪlɪˈɡəl] *illegal*.

Numerals from 13 to 19 are pronounced with two primary stresses: the first primary stress falls on the root syllable and the nuclear stress falls on the suffix *-teen*, e.g. [ˈfɔ:ˈti:n] *fourteen*, [ˈsɪksˈti:n] *sixteen*.

Words with separable prefixes also have two primary stresses. They are as follows:

(1) *un-*, *dis-*, *non-*, *in-*, *il-*, *im-*, *ir-* as negative prefixes, e.g.

<i>unknown</i> [ˈʌnˈnoʊn]	<i>non-final</i> [ˈnɒnˈfaɪn]
<i>unable</i> [ˈʌnˈeɪbəl]	<i>inartistic</i> [ˈɪnɑːˈtɪstɪk]
<i>disappear</i> [ˈdɪsəˈpiə]	<i>illegitimate</i> [ˈɪlɪˈɡɪtɪmət]
<i>disbelief</i> [ˈdɪsbɪˈli:f]	<i>immaterial</i> [ˈɪməˈtɪəriəl]
<i>non-party</i> [ˈnɒnˈpɑ:ti]	<i>irregular</i> [ˈɪrɪˈɡjʊlə]

(2) *ex-* meaning 'former', e.g.

*exminister* [ˈeksˈmɪnɪstə], *expresident* [ˈeksˈprezɪdənt]

(3) *re-* [ri:] denoting repetition, e.g.

*reorganize* [ˈri:ˈɔ:gənaɪz], *rewrite* [ˈri:ˈraɪt]

(4) *under-* with various meanings, for example, that of subordination, assistance, insufficiency, etc., e.g.

*underdo* [ˈʌndəˈdu:], *underfeed* [ˈʌndəˈfi:d]

(5) *anti-* meaning 'contrary to', 'against', e.g.

*antiwar* [ˈæntɪˈwɔ:], *antiseptic* [ˈæntɪˈseptɪk]

(6) *sub-* meaning 'subordinate', 'assistant', e.g.

*sub-librarian* [ˈsʌblaɪˈbreəriən], *sub-editor* [ˈsʌbˈedɪtə]

\* Торсуев Г. П. Вопросы акцентологии современного английского языка. М., 1960.

(7) *inter-* meaning 'among', 'within', e.g.

*international* ['ɪntə'næʃnl], *interchange* ['ɪntə'tʃeɪndʒ]

(8) *mis-* meaning 'wrong', e.g.

*misinterpret* ['mɪsmɪ'tə:prɪt], *misbehave* ['mɪsbɪ'herv]

(9) *vice-* meaning 'in place of', e.g. ,

*vice-president* ['vaɪs'prezɪdnt], *vice-admiral* ['vaɪs'ædmərəl]

(10) *over-* meaning 'too much', e.g.

*overexcite* ['oʊvərɪk'saɪt], *overanxious* ['oʊvər'æŋkʃəs]

(11) *pre-* meaning 'before', 'beforehand', e.g.

*prewar* ['pri:'wɔ:], *prepaid* ['pri:'peɪd]

(12) *out-* meaning 'surpass', 'do more than', e.g.

*outdo* ['aʊt'du:], *outgo* ['aʊt'gəʊ]

(13) *arch-* meaning 'chief', e.g.

*arch-heretic* ['ɑ:ʃ'hərɪtɪk], *archbishop* ['ɑ:ʃ'bɪʃəp]

(14) *ultra-* meaning 'utmost', e.g.

*ultracritical* ['ʌltrə'krɪtɪkl], *ultramodern* ['ʌltrə'mɒdn]

**10.10.** We have been dealing up to now with the accentual structure of simple and derivative words.

Now we shall analyze the accentual structure of compound words.

The place of word-stress in English compound nouns principally depends on the semantic factor, that is to say, the element which determines the meaning of the whole compound has a primary stress. Some compound words have single stress, others have two stresses. Single stress compound nouns with the nuclear accent on the first element are by far the most common, e.g. ['bʊkkeɪs] *bookcase*, ['daɪnɪŋ rum] *dining-room*.

There are some compound nouns which have (a) the nuclear accent on the second element the first being unstressed, e.g. [mæn'kaʊnd] *mankind*, [ʃɔ:t'kʌmɪŋ] *shortcoming*; (b) the nuclear accent on the first element and the secondary on the second which is pronounced on a low level pitch, e.g. ['heə'dresə] *hair-dresser*; (c) the pre-nuclear primary accent on the first element and the nuclear one on the second, e.g. ['aɪs'kri:m] *ice-cream*, ['ɑ:m'tʃeə] *armchair*, ['ti:'pʊt] *tea-pot*.

The accentuation of compound nouns with the pattern (b) and (c) should be learned individually.

Compound adjectives have, as a rule, primary stress on each element of the compound, e.g. ['wel'nəʊn] *well-known*, ['æbsənt'maɪndɪd] *absent-minded*, ['hɑ:d'wɜ:kɪŋ] *hard-working*, ['laɪt'blu:] *light-blue*.

Composite verbs also have two primary stresses, e.g. [tə 'get 'ʌp] *to get up*, [tə 'gɪv ə'weɪ] *to give away*, [tə 'kʌm 'ɪn] *to come in*.

## Chapter XI

### STRONG AND WEAK FORMS

11.1. In English there are certain words which have two forms of pronunciation: (1) *strong*, or *full*, form and (2) *weak*, or *reduced*, form.

These words include form-words and the following pronouns: personal, possessive, reflexive, relative and the indefinite pronoun *some* denoting indefinite quantity.\*

These words have strong, or full, forms when they are stressed, e.g.

He will do it.  
(and not anybody else)  
[ˈhiː l ˌduː ɪt]

However these words may be used in their strong forms even though unstressed. This takes place in careful speech, e.g.

He will do it.  
[hi wil ˈduː ɪt]

Each of these words usually has more than one weak form used in unstressed positions. For example, the weak forms of the pronoun *he* are [hi], [hɪ], [iː] and [ɪ], as in the following sentences:

He will do it.  
[hi l ˈduː ɪt]  
or [hɪ l ˈduː ɪt]

11.2. There are three degrees of the reduction of strong forms.

1. The reduction of the length of a vowel without changing its quality (the so-called *quantitative reduction*). Cf.

Strong forms	Weak forms with quantitative reduction
you [juː]	[juː], [ju]
he [hiː]	[hiː], [hi]
your [jɔː]	[jɔː], [jɔ]

Compare the length of the vowel [iː] in the pronoun *she* in the following two sentences:

She looked for it.  
[ˈʃiː lʊkt ˌfɔːr ɪt]  
She looked for her.  
[ʃiː lʊkt ˌfɔː hæ]

2. The second degree of reduction consists in changing the quality of a vowel (the so-called *qualitative reduction*). Cf.

\* The emphasizing pronouns and the absolute form of a possessive pronoun always have their full form.

Strong forms	Weak forms with qualitative reduction
for [fɔ:]	[fə]
her [hə:]	[hə]
he [hi:]	[hi]
at [æt]	[ət]
can [kæn]	[kən]
was [wɒz]	[wəz]
but [bʌt]	[bət]

Compare the quality of the vowels in the preposition *for* also in the following two sentences:

I'll do it for him.  
[aɪ 'du: ɪt fɔ:r ɪm]  
I'll do it for Ann.  
[aɪ 'du: ɪt fə 'æn]

Most vowels in weak forms are reduced to the neutral vowel [ə], although the long vowels [i:] and [u:] are usually reduced to [ɪ] and [ʊ] respectively. Cf.

Strong forms	Weak forms
he [hi:]	[hi]
do [du:]	[dʊ]

Compare also the following sentences:

He will go there.  
['hi: l 'gəʊ ðeə]  
[hi l 'gəʊ ðeə]

3. The omission of a vowel or consonant sound (the so-called *zero reduction*). Cf.

Strong forms	Weak forms with zero reduction (the vowels are omitted)
am [æm]	[m]
of [ɒv]	[v]
can [kæn]	[kn], [kɪ] before [k], [g]
do [du:]	[d]
is [ɪz]	[s], [z]
us [ʌs]	[s]
shall [ʃæl]	[ʃl]
	(the consonants are omitted)
he [hi:]	[i:], [ɪ]
him [hɪm]	[ɪm]
his [hɪz]	[ɪz]
must [mʌst]	[məs]
had [hæd]	[əd]
have [hæv]	[əv]

and	[ænd]	[ən], [n]
has	[hæz]	[əz], [z], [s]
(both the vowels and the consonants are omitted)		
have	[hæv]	[v]
had	[hæd]	[d]
will	[wɪl]	[l]
shall	[ʃæl]	[l]
would	[wʊd]	[d]

Compare the strong and weak forms with zero reduction also in the following sentences:

Are you a student?  
 [ˈɑː ju ə ˈstjuːdnt]  
 Yes, I am. And you?  
 [ˈjes | əɪ ˈæm | ənd /juː]  
 I'm a post-graduate.  
 [ˈaɪm ə ˈpəʊst ˌgrædʒʊət]  
 I must go there.  
 [aɪ ˈmʌst ɡəʊ ðeə]  
 [aɪ ms ɡəʊ ðeə]  
 Have you got this book?  
 [ˈhæv ju ˈɡɒt ðɪs ˌbʊk]  
 I've got a very interesting magazine.  
 [aɪv ˈɡɒt ə ˈveri ˈɪntrɪstɪŋ ˌmæɡəːziːn]

### 11.3.

#### List of Strong and Weak Forms

	Strong forms	Weak forms
<b>I. Articles</b>		
the	[ði:]	[ðə] (before consonants) [ði], [ði] (before vowels)
a	[eɪ] (before consonants)	[ə] (before consonants)
an	[æn] (before vowels)	[ən], [n] (before vowels)
<b>II. Prepositions</b>		
at	[æt]	[ət]
for	[fɔ:]	[fə] (before consonants) [fər], [fr] (before vowels)
from	[frɒm]	[frəm]
of	[ɒv]	[əv], [v]
into	[ɪntu:]	[ɪntə] (before vowels) [ɪntə] (before consonants)
to	[tu:]	[tə], [t] (before consonants)
through	[θru:]	[θrə]

	Strong forms	Weak forms
III. Verbs		
can	[kæn]	[kən], [kn]
must	[mʌst]	[kɪ] (before [k], [g])
will	[wɪl]	[məst], [məs]
shall	[ʃæl]	[l]
do (auxiliary)	[du:]	[fəl], [fɪ]
does (auxiliary)	[dʌz]	[dʊ], [də], [d]
could	[kʊd]	[dəz], [z], [s]
would	[wʊd]	[kəd], [kd]
should *	[ʃʊd]	[wəd], [əd], [d] (after personal pronouns)
have (auxiliary)	[hæv]	[ʃəd], [fd]
has (auxiliary)	[hæz]	[hæv], [əv], [v]
		[həz], [əz], [z] (after vowels and voiced consonants)
		[s] (after voiceless consonants)
had (auxiliary)	[həd]	[həd], [əd], [d] (after personal pronouns) **
be	[bi:]	[bɪ]
been	[bi:n]	[bɪn]
am	[æm]	[əm], [m]
are	[ɑ] (before consonants)	[ə] (before consonants)
	[ɑr] (before vowels)	[ər] (before vowels)
is	[ɪz]	[z] (after vowels and voiced consonants)
		[s] (after voiceless consonants)
was	[wɒz]	[wəz]
were	[wə:] (before consonants)	[wə] (before consonants)
	[wə:r] (before vowels)	[wər] (before vowels)
IV. Pronouns		
you	[ju:]	[ju], [jʊ]
he	[hi:]	[hi], [hɪ], [i:], [ɪ] **
she	[ʃi:]	[ʃɪ], [ʃɪ]
we	[wi:]	[wi], [wɪ]
me	[mi:]	[mi], [mɪ]
her	[hə:] (before consonants)	[hə] [ə:], [ə] (before consonants)
<p>* <i>Should</i> is always used in its strong form when it expresses obligation.</p> <p>** A weak form with [h] would normally be used when unstressed but following a pause.</p>		

	Strong forms	Weak forms
him	[hɑ:r] (before vowels) [hɪm]	[hər] (before vowels) [ɪm]
us	[ʌs]	[əs], [s]
them	[ðem]	[ðəm], [əm], [m]
your	[jɔ:] (before consonants) [jɔ:r] (before vowels)	[jə], [jɔ], [jə] (before consonants) [jɔ:r], [jɔr], [jər] (before vowels)
his	[hɪz]	[ɪz] (in the middle of a sense-group)
some	[sʌm]	[səm], [sm] (to express unspecified quantity)
that	[ðæt]	[ðət] ( <i>relative pronoun</i> )
who	[hu:]	[hu], [hʊ], [u:], [ʊ] ( <i>relative pronoun</i> )
V. Conjunctions		
and	[ænd]	[ənd], [nd], [ən], [n]
but	[bʌt]	[bət]
than	[ðæn]	[ðən], [ðn]
as	[æz]	[əz]
or	[ɔ:] (before consonants) [ɔ:r] (before vowels)	[ɔ], [ɔ] (before consonants) [ɔ:r], [ɔr] (before vowels)
that	[ðæt]	[ðət]
VI. Particles		
there	[ðəə] (before consonants) [ðear] (before vowels)	[ðə] (before consonants) [ðer] (before vowels)
to	[tu:]	[tə] (before consonants) [tʊ] (before vowels)
VII. Negatives		
not	[nɒt]	[nt]
nor	[nɔ:] (before consonants) [nɔ:r] (before vowels)	[nɔ] (before consonants) [nɔr] (before vowels)

Note 1. The word *not* has no weak form with the neutral vowel. It can only be reduced to [nt] (in spelling *n't*), which is used in contracted negative forms of auxiliary and semi-auxiliary verbs.

Note 2. The weakest forms are used in rapid speech.

11.4. The following form-words in certain positions are used in their strong forms, even when they are unstressed.

1. Prepositions have their strong forms:

(a) When they are final, e.g.

Do you know where I come from? \*

[dʒu 'nu: weə ,a: kʌm ,frɒm]

(b) When they are followed by an unstressed personal pronoun at the end of a sense-group or a sentence. However in this position the weak form may also be used, e.g.

She was not listening to them.

[ʃi wəz 'nɒt 'lɪsnɪŋ ,tu: (tə) ðəm]

2. Auxiliary and modal verbs, as well as the link-verb *to be*, have their strong forms at the end of a sense-group or a sentence, e.g.

Who is on duty to-day? I am.

[ˈhu: ɪz ɒn 'dʒu:ti təˌdeɪ | ˈaɪ æm]

Who is absent to-day? Ann is.

[ˈhu: ɪz 'æbsənt təˌdeɪ | ˈæn ɪz]

What is hanging on the wall? Pictures are.

[ˈwɒt ɪz 'hæŋɪŋ ɒn ðə 'wɔ:l | 'pɪktʃəz ə]

I don't know where Tom was.

[aɪ 'doʊnt 'nu: weə 'tɒm wəz]

There are some form-words which are never reduced. They are: *which, what, where, on, in, with, then, when, how, some* in the meaning of 'certain'.

Well, then go and do as you're told.

[wel | ðen 'ɡoʊ ənd 'du: əz juə 'təʊld]

I stand on my right here.

[aɪ 'stænd ɒn maɪ 'raɪt hɪə]

For some reason he hasn't come to the party.

[fə sʌm ,ri:zən | hi 'hæznt 'kʌm tə ðə ,pɑ:ti]

## Chapter XII INTONATION (I)

### (Components of Intonation. Speech Melody)

12.1. Intonation may be defined as such a unity of speech melody, sentence-stress (accent), voice quality (timbre) and speech tempo which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitude towards reality and the contents of the utterance.

*Speech melody*, or the pitch component of intonation, is the variations in the pitch of the voice which take place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. The pitch of speech sounds is produced by the vibrations of the vocal cords.



*Stress in speech* is the greater prominence which is given to one or more words in a sentence as compared with the other words of the same sentence. In English this greater prominence is achieved by uttering the stressed words with greater force of exhalation and muscular tension than the unstressed words, as well as by a change in the pitch and by an increase in the length of stressed syllables of words in the sentence.

The *voice quality (timbre)* is a special colouring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speaker's emotions, such as joy, sadness, irony, anger, indignation, etc.

The *tempo of speech* is the speed with which sentences or their parts are pronounced. It is determined by the rate at which speech-sounds are uttered and by the number and length of pauses. Closely connected with the tempo of speech is its *rhythm*: the recurrence of stressed syllables at more or less equal intervals of time. Therefore, the tempo and rhythm of speech may be said to constitute the *temporal component of intonation*.

The components of intonation are said to form a unity, because they always function all together, and none of them can be separated from any of the others in actual speech: it is only possible to single out each component for purposes of intonational analysis.

Especially close is the connection between speech melody and sentence stress which are the most important and the most thoroughly investigated components of English intonation. As to the other components they play only a subordinate and auxiliary part in performing this or that particular function of intonation.

12.2. The sentence is the basic unit of language. It may either be a single intonational unit or consist of two or more intonational units. This intonational unit is called the *intonation group*. If considered not only from the purely intonational point of view, but also from the semantic and grammatical view points this unit is known as the *sense-group*.\*

An intonation group may be a whole sentence or part of it. In either case it may consist of a single word or a number of words.

An intonation group has the following characteristics:

- (a) It has at least one accented word carrying a marked change in pitch (a rise, a fall, etc.).
- (b) It is pronounced at a certain rate and without any pause within it.
- (c) It has some kind of voice quality.

12.3. It is convenient for intonational analysis and teaching purposes to distinguish certain elements in the pitch-and-stress pattern of an intonation group. The most important of these elements, always present in an intonation group, is the *nuclear tone*, i.e. a marked change of pitch which occurs on the final stressed syllable (the *accentual nucleus*).

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\* The sense-group is explained in detail on pp. 117-118.

The nucleus may be followed by one or more unstressed or partially stressed syllables called the *tail*.

Thus we can speak of two variants of the terminal tone: the *nuclear* (with no tail) and the *nuclear-postnuclear* variant (with a tail).

The terminal tone may be preceded by a *scale*, i.e. a series of stressed and unstressed syllables that may be pitched variously starting with the first stressed syllable (the *head* of the scale).<sup>\*</sup> The head may be preceded by one or more unstressed syllables called the *pre-head*. The pitch component of intonation manifests itself in pitch movement in each of the above elements of an intonation group and in the whole of it.

12.4. Since each syllable is pronounced on a definite pitch level, pitch movement may be defined as a *succession of pitch levels*.

The interval between two different pitch levels is called the *pitch range*.

12.5. It would be practically impossible to count all pitch levels in an intonation group and name each of them. Therefore it is convenient for intonational analysis and teaching purposes to distinguish in the range of the human voice in normal speech three pitch levels—*high*, *mid* and *low*—all or some of which manifest themselves in an intonation group.


In highly emotional speech there may be two more pitch levels—*extra-high* and *extra-low*.


12.6. The pitch and sentence stress components of intonation can be represented graphically either on the so-called staves (according to L. Armstrong's and I. Ward's dot-dash system) or in the line of text itself (according to R. Kingdon's tonetic-stress marks system).

The staves are two horizontal (parallel) lines which represent the approximate upper and lower limits of the pitch range of the voice in speech.

Speech melody together with sentence-stress is indicated on the staves with the help of dashes, curves and dots placed on different levels.

A dash (—) represents a stressed syllable pronounced with level pitch.

A downward curve (  ) represents a stressed syllable pronounced with a fall in pitch within that syllable.

An upward curve (  ) represents a stressed syllable pronounced with a rise in pitch within that syllable.

A dot (·) represents an unstressed syllable.

In the line of text itself intonation is indicated by means of tonetic (vertical or slanting) stress-marks which are placed above or below the line immediately before the syllables they refer to.

<sup>\*</sup> British phoneticians use other terms. Arnold and O'Connor use the term *head* instead of *scale*. R. Kingdon uses the term *head* for the first stressed syllable, but excludes the latter from the scale, which he calls the *body*.

12.7. All the English terminal tones can be classified under two types: tones of unchanging pitch, known as *level tones* and tones of changing pitch, known as *moving tones*.\*

There are two main forms of pitch change: a *fall* and a *rise*. Accordingly we speak of falling and rising tones. The falling tones carry with them a sense of completion and finality and are categoric in character. The rising tones carry a sense of incompleteness and are non-categoric in character.

Moreover pitch can change either in one direction only (*simple tones*) or in more than one direction (*complex tones*).

12.8. Simple falling tones can be classified according to the pitch level from which the voice begins falling. Thus we can speak of *high* and *low* falling tones.

In the high falling tones the end of the fall is significant too and we can speak of the *High Wide* and *High Narrow* falling tones.

12.9. **The Low Fall.** The voice starts at a medium pitch level or a little below it and falls to a low pitch level, e.g.

,No.		(nuclear variants)
,Thank you.		(nuclear-postnuclear variants)
,Certainly.		(nuclear-postnuclear variants)

The Low Fall is categoric in character and expresses finality. It indicates a number of attitudes ranging from neutral to grim, cool, detached, phlegmatic attitudes.

12.10. **The High Wide Fall.** The voice starts from the high pitch level or a little below it and falls to the bottom of the voice range, e.g.

'No.		(nuclear variants)
'Thank you.		(nuclear-postnuclear variants)
'Certainly.		(nuclear-postnuclear variants)**

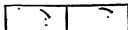
The High Wide Fall is as categoric as the Low Fall and also expresses finality. It indicates liveliness, polite and friendly interest, personal involvement and sometimes mild surprise.

\* *Kingdon R.* The Ground Work of English Intonation. London, 1959.

\*\* "If there is no fall on the nuclear syllable the impression of a fall is conveyed by the sudden drop from the high pitch of the nucleus to the low pitch of the tail (any unstressed or weakly stressed syllables that follow the nucleus)." *Palmer H. E.* A Grammar of Spoken English. 1976, p. 22.

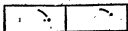
**12.11. The High Narrow Fall.** The voice starts high and stops at a medium pitch or a little above it, e.g.

\*Do.



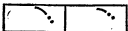
(nuclear variants)

\*Thank you.



(nuclear-postnuclear variants)

\*Certainly.



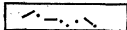
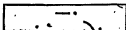
(nuclear-postnuclear variants)

The High Narrow Fall is less categoric and final in character and that is why it is often used in non-final sense-groups.

**12.12.** There is a falling tone in Russian too, but it differs from the English falling tones. The Russian fall is more sloping and its range is narrower because the fall ends on a much higher level than in English. Cf.

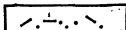
It was <sup>1</sup>done by <sup>1</sup>Peter.

Это сделала Наташа.



However, when a Russian sentence is pronounced with anger or insistence the end of the fall is rather low, that is, it almost reaches the bottom of the low pitch and thus resembles the English fall, e.g.

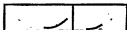
Это сделала Наташа.



**12.13.** Simple rising tones are also classified according to their start and end.

**The Low Rise.** The voice starts low and rises to a medium pitch or a little below it, e.g.

No?



(nuclear variants)

Never?



(nuclear-postnuclear variants)

The Low Rise expresses non-finality, it is non-categoric and implicatory in character. It often implies a guarded, perfunctory attitude.

**12.14.** Russian also has more than one Rising Tone, each with the nuclear and nuclear-postnuclear variants. However, the Russian rising tones differ from their English counterparts both in shape and use. The commonest Russian Rise normally used in general questions and certain non-final sense-groups always occurs *within the last stressed syllable* of the intonation group no matter whether this syllable is final or followed by one or more unstressed syllables.

In both cases the voice starts at a medium pitch level and rises to a rather high pitch level.

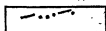
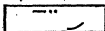
The rise in both variants is rather steep and is followed by a fall which is very slight in the nuclear variant and quite noticeable in the nuclear-postnuclear one, i.e. the final unstressed syllables gradually descend to the level determined by their number. Cf.

Has she found? Нашла?



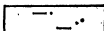
If you are free ...

Если ты свободен ...

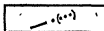


Are you ready now?

Вы готовы теперь?

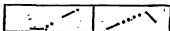


In Russian, the steep rise in the last stressed syllable of a non-final sense-group may be continued in the tail.



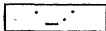
This happens when the speaker wants to show the unexpectedness or unusualness of the action or state expressed in the sense-group that follows, e.g.

Он повернулся — в комнате никого.

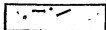


An English-like rise is used in Russian contrastive elliptical general questions beginning with the conjunction *a* followed by a noun in which the stressed syllable is followed by unstressed syllables, e.g.

А яблоко? \*



A similar rise is used in the Russian special elliptical question equivalent in meaning to the English *Well, what of it?* 'Ну и что?'



\* Брызгунова Е. А. Звуки и интонация русской речи. М., 1969, с. 41.

**12.15. The High Narrow Rise.** The voice starts at a medium pitch or a little above it and rises to a high one, e.g.

'No?



(nuclear variants)

'Always?



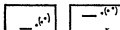
(nuclear-postnuclear variants)

Notice the difference between the pitch movement in the nuclear variant and that in the nuclear-postnuclear one in both the Low Rise and the High Narrow Rise.

In the nuclear variant the beginning of the last stressed syllable is rather even, while the rise starts somewhere in the middle of the syllable.



In the nuclear-postnuclear variant the whole of the last stressed syllable is level in pitch while the rise begins in the first unstressed syllable and is gradually continued in the rest of the tail.



The High Narrow Rise is an interrogating and echoing tone. It is used in all sorts of echoes and in questions calling for a repetition.

**12.16.** There is an English-like High Narrow Rise in Russian which is used in elliptical questions asking for repetition, e.g.

Кáк?



**12.17. The High Wide Rise.** The voice starts at a low pitch and rises to a high pitch, e.g.

/No.



(nuclear variant)

/Never.



(nuclear-postnuclear variant)

The High Wide Rise expresses surprise or a shocked reaction.

**12.18.** A High Wide Rise is also used in Russian when the speaker is greatly astonished.

In this case, in the nuclear variant the beginning of the rise is at a very low pitch and the end is rather high, e.g.

Что?



In the nuclear-postnuclear variant the stressed syllable is pronounced on a low pitch and the following unstressed syllables rise, e.g.

Мáша? (Как ты оказалась здесь?)



12.19. There are three complex tones in English: the Rise-Fall, the Fall-Rise, the Rise-Fall-Rise.

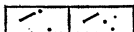
**The Rise-Fall.** The voice first rises from a fairly low to a high pitch level and then quickly falls to a very low pitch level, e.g.

^ No.



nuclear)  
(variant)

^ Perfectly.



(nuclear-  
postnuclear  
variants)

The Rise-Fall is final and categoric in character. It expresses attitudes both pleasant and unpleasant, ranging from irony to sarcasm, from being pleasantly impressed to admiration.\*

12.20. A Rise-Fall also exists in Russian as in a kind of mocking or envious remarks of the type. Cf.

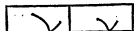
^ Really!

Йшь ты!



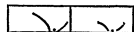
12.21. **The Fall-Rise.** The voice first falls from a high or medium pitch level to the low pitch level and then slowly rises to a little below the mid pitch level, e.g.

^ No.



(nuclear variants)

^ Perfectly.



(nuclear-postnu-  
clear variants)


The Fall-Rise is a contrastive, implicatory tone. It expresses politeness, apology, concern and uncertainty.\*\*

\* Карачкина В. А. Акустическая структура фраз с восходяще-нисходящим тоном и его функция в современном английском языке. Канд. дис. М., 1974.

\*\* Путилов Л. З. Акустическая структура фраз с нисходяще-восходящим тоном и его функции в современном английском языке. Канд. дис. М., 1974.

The question whether the Fall-Rise exists in Russian or not has not been sufficiently investigated.







**12.22. The Rise-Fall-Rise.** The voice starts from a fairly low pitch, reaches a high level and then falls to a low pitch and then rises a little below the medium pitch, e.g.

~\*No.  (nuclear variant)

~\*Perfectly.  (nuclear-postnuclear variant)

The Rise-Fall-Rise is another implicatory tone. As compared with the Fall-Rise the Rise-Fall-Rise suggests optimism and enthusiasm. No such tone exists in Russian.

**12.23. The Level Tones** may be pitched at different levels. There are *High*, *Mid* and *Low* Level Tones. The one most frequently used is a *Mid Level Tone*, e.g.

	High	Mid	Low	
>Oh.				(nuclear variants)
>Oh.				
>Oh.				
>Sometimes.				(nuclear-postnuclear variants)
>Sometimes.				
>Sometimes.				

The Level Tones are non-final and non-categoric in character. They may express hesitation and uncertainty and are often used in reciting poems.

The question whether the Level Tone exists in Russian or not has not been sufficiently investigated.

**12.24. Tone combinations** consist of non-nuclear tones followed by a nuclear tone.

The commonest tone combinations are a High Fall + a High Fall and a High Fall + a Low Rise.

Tone combinations are used when it is desired to give prominence to more than one important word in an utterance. The important word is marked by a non-nuclear High Fall while the nuclear tone may be a High Fall, a Low Rise or some other tone, e.g.

'Why don't you wait for the 'others?  
I 'knew it was going to ,rain.

**12.25. The scales** most commonly used in English may be classified as follows (in order of their frequency).

According to their general pitch direction scales may be (a) *descending*, (b) *ascending*, (c) *level*.

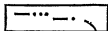
According to the direction of pitch movement within and between syllables the descending and ascending scales may be: (a) *stepping*, (b) *sliding* and (c) *scandent*.



According to the pitch level of the whole scale (which is determined by the position of the highest pitch point in it), scales may be: (a) *low*, (b) *mid* and (c) *high*.

12.26. The Descending Stepping Scale is formed by a series of stressed and unstressed syllables in which pitch descends in "steps", so to speak, i.e. pitch movement within each stressed syllable is level, and the following stressed syllable is pitched a little lower while the unstressed syllables are pronounced on the same pitch as the preceding stressed syllables, e.g.

'How do you pro'nounse this ,word?



In the above sentence pitch moves downwards uninterruptedly, unbrokenly up to the beginning of the terminal tone. Therefore this variety of the Descending Stepping Scale is called the *Unbroken Descending Stepping Scale*.\*

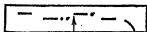
The Descending Stepping Scale is the commonest scale used with all the English tones.

12.27. In another variety of this scale the descending pitch movement is interrupted, broken by pronouncing one of the stressed syllables on a higher pitch than the preceding one, after which the downstepping pitch movement is resumed. The pitch rise within the downstepping scale is called a Special Rise, and the scale containing it is called the *Upbroken Descending Scale* (or the Descending Scale with a Special Rise).

Although the pitch of the stressed syllable of the word pronounced with a special rise is higher than the pitch of the preceding syllable, it is generally not so high as that of the first stressed syllable (unless the special rise is made in the second stressed syllable).

A special rise is indicated by an upward-pointing arrow (↑) before the syllable in which it takes place. As this syllable is always stressed the ordinary stress-mark before it is not used, e.g.

'Jane 'Brown is a †very 'nice ,girl.



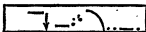
The Upbroken Descending Scale is used mainly to give a slight effect of prominence to the word on which the pitch is moved up.

Note. In contradistinction to the Upbroken Scale there is the *Downbroken Scale* (the so-called *Scale with a Drop*). The drop of the pitch of the voice usually takes place on the second stressed word which consequently is pitched very low. After the drop the pitch rises up to the beginning of the High Fall.

\* This scale is also called the Gradual Descending Scale or the Regular Descending Scale.

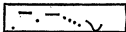
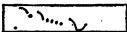
This pitch drop is indicated by a downward pointing arrow (↓) before the syllable in which it takes place, e.g.

He 'may ↓ go to a 'technical college.

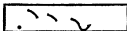


12.28. *The Descending Sliding Scale* is formed by a descending series of stressed syllables pronounced with downward slides, so that each slide begins a little higher than the end of the preceding one. If there are any unstressed syllables between the stressed ones each is pitched a little lower than the preceding syllable; the stressed syllables may then be said on a level pitch, e.g.

He 'hasn't 'definitely refused.



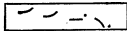
You 'can't 'mean 'that.



The Descending Sliding Scale gives additional prominence to all the stressed words in the utterance.

12.29. *The Descending Scandent Scale* is formed by a descending series of syllables pronounced with pitch rises within stressed syllables while each of the unstressed ones is pitched a little higher than the preceding syllable, e.g.

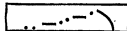
'I 'hate 'doing 'nothing.



The Descending Scandent Scale is used for emphasis expressing liveliness and sometimes impatience. The Descending Sliding and Scandent Scales give additional prominence to all the stressed words in the utterance and are used for emphasis.

12.30. *The Ascending Stepping Scale* is formed by an ascending series of syllables in which each stressed syllable is pitched a little higher than the preceding one. The unstressed syllables between them rise gradually, e.g.

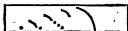
I could 'hardly be'lieve my 'eyes.



The Ascending Stepping Scale is very often used to show surprise, interest, protest. With a High Narrow Rise it is used in echoing utterances.

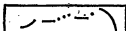
12.31. *The Ascending Sliding Scale* is formed by an ascending series of syllables in which each stressed syllable is pronounced with a slide, while each of the unstressed syllables is pitched a little lower than the end of the preceding syllable, e.g.

It's \such a \pity that you \can't 'come.



12.32. *The Ascending Scandent Scale* is formed by an ascending series of syllables in which each stressed syllable is pronounced with a rise, while each of the unstressed syllables is pitched a little higher than the end of the preceding syllable, e.g.

Why /haven't you ar/rived in 'time.



The Ascending Sliding and Scandent Scales are more emphatic than the Ascending Stepping Scale.

12.33. *A Level Scale* is formed by a series of stressed and unstressed syllables pronounced on the same pitch level.

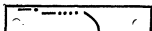
The pitch level of the Level and Descending Stepping Scales is determined by that of the head which is the highest pitch point in them. Accordingly these scales may be: (a) *low*, (b) *mid* and (c) *high*, e.g.

→What →fine 'weather we are ,having to-day!



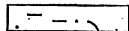
(High Level Scale)

'Go and 'do it as you are 'told.



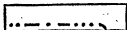
(High Descending Stepping Scale)

I 'don't 'think she ,knows.



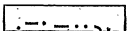
(Mid Descending Stepping Scale)

She will <sub>1</sub>have to <sub>2</sub>manage by her<sub>3</sub>self.



(Low Level Scale)

She <sub>1</sub>never <sub>2</sub>asked you to <sub>3</sub>go there.

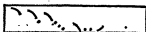


(Low Descending Stepping Scale)

The High Level Scale is used in highly emotional speech. The Mid Level Scale is used in less emotional speech. The Low Level Scale is used to express a perfunctory note in the utterance. It also serves to show indifference, hostility and some other unpleasant emotions.

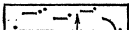
12.34. The pitch-level of the Descending Sliding, Scandent and Broken Scales is also determined by that of their heads. However these scales may only be high and mid, e.g.

He'll <sub>1</sub>give you <sub>2</sub>all the infor<sub>3</sub>mation you <sub>4</sub>want.



(Sliding Scale)

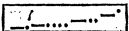
I <sub>1</sub>think you are <sub>2</sub>being <sub>3</sub>very <sub>4</sub>foolish.



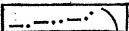
(Scandent Broken Scale)

The pitch level of the Ascending Scale is determined by that of its last syllable. The pitch level of this scale may be: (a) *high* and (b) *mid*, e. g.

Are you <sub>1</sub>interested in his<sub>2</sub>torical <sub>3</sub>places?



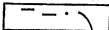
May I <sub>1</sub>give you a <sub>2</sub>lift in my <sub>3</sub>car?



Russian types of scales have not been sufficiently investigated.

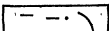
12.35. The pitch level of the first stressed syllable of the scale (the head) may vary. It may be *high*, *mid* and *low*. Its pitch direction may also vary. It may be *level* (—), *rising* (↗), and *sliding* (↘). The pitch direction in the head may differ from that of the scale, e.g.

'Start 'right a'way.



(High level Head)

'Start 'right a'way.



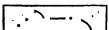
(Mid level Head)

John'll do it to-day.



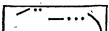
(Low level Head)

You'll again miss your train.



(Sliding Head)

That wouldn't matter in the least.



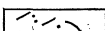
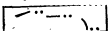
(Rising Head)

In Russian as in English the pitch level of the head may also vary. It may be high, mid and low. Its pitch direction may also vary. It may be level and rising.

12.36. In Russian, however, the head pronounced with the rising pitch direction has a wider range and a higher pitch than in English because it begins lower and ends higher. Cf.

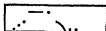
'Mary has 'gone to the cinema.

Ма́ша пошла́ в кино́.

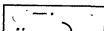


12.37. The pre-head may be ascending or level: (1) its pitch may gradually rise to that of the head—the *Ascending Pre-head* (2) its pitch remains unchanged—the *Level Pre-head*; it may be low, mid, and high, the *High Pre-head* being used in emotional speech, e.g.

We shall be ready presently.



It's a lovely day!



-Why ,where have you 'been?



12.38. The terminal tone is the most important element of the sentence, not only because it is always present in a sentence even if the latter consists of a single word, but also because it is the chief means of giving final shape to the sentence, determining its communicative type and thus distinguishing one sentence from another.

12.39. According to the general aim of communication there exist four broadly syntactical or general communicative types of sentences, namely, (1) declarative sentences, whose general aim is to state (tell, narrate, communicate) something; (2) interrogative sentences, whose general aim is to ask about something; (3) imperative sentences, whose general aim is to cause somebody to do something; (4) exclamatory sentences, whose general aim is to express emotions together with what is conveyed in the first three types.

12.40. Each broadly syntactical type of sentence usually has a grammatical structure of its own and the corresponding punctuation mark. There are two kinds of relationship between the grammatical structure of a sentence and intonation.

(1) A broadly syntactical type of sentence is expressed both by the grammatical structure of its own and the intonation peculiar to it.

For example, a declarative sentence expressing a categoric statement, an interrogative sentence expressing a special question and an exclamatory sentence usually take a falling tone, whereas an interrogative sentence expressing a general question is usually pronounced with a rising tone, e. g.

It 'isn't very ,far.

'Where d'you ,live?

'What 'fine 'weather we're ,having!

Is 'anyone ,absent to-day?

(2) A broadly syntactical type of sentence is expressed by intonation alone while its grammatical structure is typical of a different broadly syntactical type. In other words, intonation is the only distinguishing factor in cases when two syntactically different sentences have the same grammatical structure and consist of the same words. Cf.

He is ,there. He is 'there?

The first sentence is a declarative one expressing a categoric statement with both grammatical structure and intonation typical of such sentences.

The grammatical structure of the second sentence is the same, but the terminal rising tone makes the sentence interrogative (a general question).

On the other hand, a sentence which has the grammatical structure and punctuation mark typical of a general question may be equiva-

lent to a declarative sentence when pronounced with a falling tone. Cf. the two responses to the following statement.

He'll 'finish the work to-,mor-row.

- (1) But 'can he ,manage it? (a general question)
- (2) But 'can he ,manage it? (equivalent to the statement *He 'can't ,manage it.*)

Imperative sentences often have the grammatical structure typical of a general question, e.g. 'May I 'come ,in? (Allow me to come in.) 'Will you 'stop 'talking? (Stop talking.)

Exclamatory sentences have a grammatical form of their own but may take the form typical of declarative, interrogative and imperative sentences. In these three cases it is intonation alone (mainly the kind of terminal tone used) that makes the sentences exclamatory. Cf.

'What fine 'weather we are ,having!

'How 'fine the ,weather is to-,day!

(Exclamatory sentences both in grammatical structure and in intonation.)

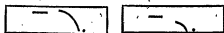
We are 'having † fine 'weather!

The 'weather is 'fine to-,day!

(Exclamatory sentences having the grammatical structure of declarative ones.)

'Stop 'talking! (An exclamatory sentence having the structure of an imperative one.)

Compare also: 'What 'heroes! 'What ,heroes?



The first sentence is an exclamatory one and is structurally and verbally identical to the second one, which is an interrogative sentence, namely an elliptical special question.

The two sentences are differentiated from each other by intonation alone. (The first has a wide pitch range and a high fall, while the second a narrower pitch range and a low fall.)

They also differ in voice quality, loudness and tempo.

When the pitch component of intonation differentiates the broadly syntactical types of sentences, it performs its syntactically distinctive function.

As stated before, the division of sentences into broadly syntactical types is based on different general aims of communication.

12.41. But each of the broadly syntactical types of sentence includes a number of various types of sentence with a particular aim of communication. These are called particular communicative types of sentence.

Thus an imperative sentence may express a command or a request. In the first case it is pronounced with a falling tone, in the second, with a rising one. Cf.

'Come 'in.



'Come ,in.



12.42. Each of the particular communicative types of sentence is further divided into subtypes. For instance, statements may be of narrative or descriptive character, answers to questions, announcements, etc.; general and special questions are further divided into repeated questions, questions calling for a repetition, echo questions and some other subtypes. Commands may be ordinary ones, military orders and so on.

The subtypes of the particular communicative types of sentences are too numerous to be listed here. They may be distinguished from each other by a difference in the terminal tone used in them, by different pre-heads, and scales, as well as by differences in the other components of intonation. The commonest of these subtypes and their intonation will be described in detail elsewhere in this book (see pp. 129-143).

When the pitch component of intonation differentiates the particular communicative types and subtypes of sentences, it performs its communicatively distinctive function.

12.43. In uttering a sentence which belongs to one of the communicative types and subtypes the speaker simultaneously expresses his attitude toward the contents of the sentence and reality.

Attitudes toward reality may include attitudes to situations the speaker finds himself in, e. g. where he is talking (at home, in public, etc.), to whom (to a friend or a stranger, to an adult or to a child), etc.

These attitudes are extremely numerous and are expressed by various linguistic means: grammatical, lexical, intonational and by their combinations.

The greatest number of attitudes are expressed by intonation alone, by the manner in which the speaker says something: jokingly or seriously, lively or indifferently, approvingly or disapprovingly and so on.

12.44. In addition to such emotionally neutral attitudes, there are emotionally coloured attitudes.

Depending on the situation the speaker finds himself in one and the same sentence may be pronounced so as to express different neutral and emotional attitudes. Cf.

He's 'coming to-morrow

— the speaker utters the statement in an emotionally neutral straightforward way



He's 'coming to'morrow	— the speaker utters the statement in a lively way
He's ,coming to,morrow	— the speaker utters the statement in a perfunctory way.
He's 'coming to~morrow	— the speaker utters the statement apologetically implying, 'If you can wait till then'.

Thus we see that sentences may have a variety of attitudes and simultaneously express a wide range of emotions.

However, it is often extremely difficult or even impossible to draw a clear-cut demarkation line between neutral and emotional attitudes; they often overlap.

Therefore, when the pitch component of intonation expresses the speaker's attitudes, it may be said to perform its attitudinally distinctive function.

The intonational means of expressing the commonest kinds of attitudes will be described in detail in Chapters XIV-XVI.

12.45. The different sentence types have so far been illustrated by one sense-group utterances.

In speaking and in reading aloud, many sentences may be divided into two or more sense-groups, each forming an intonation group.

A *sense-group* is a word or a group of words forming the shortest possible unit in a sentence from the point of view of meaning, grammatical structure and intonation, e.g.

In an ad'joining ,room [a 'woman was 'cooking ,supper.

From the point of view of intonation a sense-group has certain characteristics without which it cannot exist and which actually shape and at the same time delimit the sense-group and show its relative semantic importance.

All the components of intonation, though in different degree, take part in shaping a sense-group, but it is a change in pitch at the end of a sense-group (a rise, a fall, etc.) that is the principal means of delimiting it and of showing its relative semantic importance.

The choice of the terminal tone in a non-final sense-group may depend on the degree of semantic importance the speaker attaches to this sense-group.

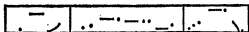
For example, the rising tone in the sense-group *In an adjoining room* shows that it is semantically dependent on the following sense-group and that it implies continuation.

The pitch characteristics of a sense-group also include its pitch level and range.

The speaker varies pitch levels to show the degree of semantic importance he attaches to sense-groups.

Compare the pitch levels of the sense-groups in the following sentence:

At 'this ,game, | without 'any 'training or ,practice, | he was a 'perfect ,master.



The second sense-group has the lowest pitch level because the speaker considers it to be the least important. The last sense-group is the most important of the three, therefore it has the highest pitch level. The pitch level of a sense-group is usually closely connected with its range.

The range of a sense-group is the interval between its highest-pitched syllable and its lowest-pitched syllable, for example, the pitch interval between the syllable *this* and the beginning of the syllable *game* in the first sense-group.

In English unemphatic speech the range usually depends on its pitch level: the higher the pitch level, the wider the range.

It may sometimes happen, however, that the range of a sense-group is narrow, although its pitch level is high, e. g.

'Oh, 'no!



'Come 'hère! (?)



'Come 'nearer! (?)



The kind of scale used in a non-final sense-group may also show the degree of its relative semantic importance. Thus the unbroken (gradually) descending scale shows that the speaker attaches more or less equal importance to all the words he stresses in the sense-group and does not wish to express any special emotions, while the upbroken descending scale shows that the speaker attaches more importance to the words on which the scale is broken.

## Chapter XIII

### INTONATION (II)

#### (Sentence-Stress, Rhythm, Tempo of Speech, Voice Quality)

13.1. The sentence-stress, temporal and voice quality components of intonation were only touched upon in passing in the definition of intonation given at the beginning of the preceding chapter. Now they will be dealt with in detail.

13.2. *Sentence-stress* is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence. This greater prominence is achieved by a combination of the following means:

- (1) by uttering the stressed syllables with greater force of exhalation and with greater muscular tension;
- (2) markedly changing the pitch level or pitch direction with which the stressed syllable is pronounced;
- (3) pronouncing the stressed syllables longer than they would be pronounced when unstressed;
- (4) pronouncing the vowel of a stressed syllable without changing its quality.

Sentence-stress serves to single out words in the sentence according to their relative semantic importance, e. g.

But 'Andrew was 'not ,calm.

In this sentence the words *Andrew*, *not* and *calm* are stressed because semantically they are the most important.

13.3. Speech melody and sentence-stress are the most important components of intonation, because it is chiefly thanks to them that the meaning of a sentence can be expressed. Their close interconnection manifests itself, among other things, also in that the last stressed word in a sense-group or sentence contains the significant change in pitch (i. e. one which determines the semantic importance of the sense-group or the communicative type of the sentence: a fall, a rise, etc.), e. g. *I am 'studying ,English.*

The sentence is pronounced with this particular intonation when the speaker considers the name of the language he is studying to be the most important piece of information and wants to communicate it, either on his own initiative or in answer to the question *What language are you studying?* The most important piece of information given in this sentence (the name of the language being studied) may also be conveyed by a slightly different sentence: *I am 'studying the ,English language.*

In this case the last stressed word is also *English*, and a significant change of pitch (a fall) takes place within that word.

The word *language* that follows the last stressed word is pronounced without any sentence-stress or with very weak stress and on a low pitch level.

The last sentence-stress may be combined not only with a fall, but also with another significant change in pitch—with a rise, for example, e. g. *'Are you 'going ,home?* or *'Are you 'studyiing the ,English language?* (or some other language?)

13.4. The most important piece of information (something new to the listener) conveyed in the sentence (or sense-group) is called its *communicative centre*. It may be expressed by a single word or a number of words. In the latter case it is usually the last word in the word-group that bears the last full stress in an English and Russian sentence or sense-group. This word is called the *accentual nucleus* of the communicative centre, and it carries the *terminal tone*. To illustrate this let us compare the following:

'What language are you 'studying at the ,Institute?	Какой язык вы изучаете в институте?
We're 'studying ,English. or	Мы изучаем английский.
We're 'studying the ,English language.	Мы изучаем английский язык.

The most important piece of information asked for in these questions and given in the answers is expressed by the words *English* and *английский*.

They form the communicative centre in the answers and bear the last sentence-stress and the terminal tone.

Now let us ask and answer the following question:

'What languages are you 'study-  
ing at the 'Institute?

Какие языки вы изучаете в ин-  
ституте?

We're 'studying 'English and  
'French.

Мы изучаем английский и фран-  
цузский.

This time the communicative centre of the answer is expressed by a word-group containing three words (*English and French*—английский и французский) and the accentual nucleus of the communicative centre is the last word *French*—французский which bears the last sentence-stress and the terminal tone.

In the answer to the following question the communicative centre consists of the words *the English language* and its accentual nucleus is expressed by the last word *language*:

What's the main subject you're studying at the Institute?

It's the 'English language.

Straightforward statements with the same communicative centres and the same accentual structure as those described above would be made not only in answer to questions, but, of course, on the speaker's own initiative, as well, when he wants to communicate the same pieces of information as something new to the listener, e.g.

'You know } at our 'Institute } we're 'studying 'English (or ... we're 'studying 'English and 'French).

All the above examples show that communicatively most important is the last full stress in a sentence or sense-group, because it indicates either a one-word communicative centre or the nucleus of a word-group communicative centre in the sentence or sense-group.

13.5. The communicative centre may occupy any place in a sentence. Compare the answers to the following questions.

When do your friends go to the sea-side?

Cf. My 'friends 'go to the 'sea-side 'every 'summer.

(an answer to a "when"-question)

My 'friends 'go to the 'sea-side every 'summer.

(an answer to a "where"-question)

My 'friends go to the 'sea-side every 'summer.

(an answer to a "who"-question)

'My friends go to the 'sea-side every 'summer.

(an answer to a "whose"-question)

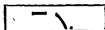
13.6. Sentence-stress may vary in degree: it may be *full* or *partial*. Full sentence-stress in its turn may be *unemphatic* or *emphatic*. Full unemphatic stress is indicated by single stress-marks placed above the line of print, e.g.

'Open your 'books at 'page ,three.

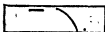
13.7. Emphatic stress is effected by greater force of utterance, greater force of exhalation and lengthening the sounds. It is usually accompanied by some pitch change in the scale and in the terminal tone. As a result, emphatically stressed syllables become more prominent and sound louder than syllables with unemphatic stress.

When emphatic stress is effected principally by greater force of utterance, it is indicated on the staves by heavy-type dashes, dots and curves. Cf.

'Stop 'talking.  
(an order given quietly)



"Stop "talking!  
(an order given very loudly, e.g. in anger)



13.8. Partial stress is indicated by single stress-marks placed below the line of print, e.g.

I ,haven't the ,slightest i,dea. There's a 'page ,missing from this ,book.

13.9. The last unemphatic or emphatic sentence-stress which falls on a one-word communicative centre at the beginning or in the middle of a sentence (sense-group) or an emphatic stress which falls on the sentence-final one-word communicative centre is called *logical stress*.

It often expresses something new to the listener (*novelty stress*), contrast (*contrastive stress*) or some other kind of special importance the speaker attaches to the word (*intensity stress*).

'We (or "We) are ,going to the ,cinema to-,night (and not anybody else).

We 'are (or "are) ,going to the ,cinema to-night (after all).

We are ,going to the ,cinema (or "cinema) to-,night (and not to the theatre).

We are ,going to the ,cinema to-"night (and not to-morrow).

Thus we see that a difference in the position and degree of the last full sentence-stress also performs a distinctive function. It distinguishes, first of all, communicative centres in sentences and sense-groups.

Secondly, it distinguishes the speakers modal and emotional attitudes and therefore performs the attitudinally distinctive function (e.g. the expression of contrast is considered to be a modal attitude, while the expression of anger is an emotional one).

13.10. Sentence-stress has its own specific features in every language.

A word belonging to one and the same part of speech may be stressed in one language, but unstressed in another. For instance, personal pronouns in the Russian language are usually stressed, whereas in English they are not. Compare the personal pronoun *you* in

the following English sentence with *вы* in the Russian translation:  
"You're 'not really 'telling me what you 'think," she 'said.

— Вы мне так и не сказа́ли, что вы ду́маете,— сказала она.

13.11. Words which are usually stressed in English unemphatic speech belong to the *notional parts of speech*, namely: nouns, adjectives, numerals, notional verbs, adverbs, demonstrative, interrogative, emphasizing pronouns and the absolute form of the possessive pronouns, for example, the words in bold type in the following sentences:

'Twenty 'minutes 'later | he 'came out of 'Number 7, | '\*pale, | with his 'lips 'tightly com'\*pressed | and an 'odd ex"\*pression on his 'face.

'Who was 'that on the 'phone?

He 'rang 'up him'self, | 'wanted to 'speak to you.

This 'fountain-pen is 'hers. \*

Thus the following notional words are stressed in these sentences: the nouns — *minutes, number, lips, expression, face, phone, fountain-pen*; the adjectives — *pale, compressed, odd*; the numerals — *twenty, seven*; the notional verbs — *came out, rang up, wanted, speak*; the adverbs — *later, tightly*; the demonstrative pronoun *that*; the interrogative pronoun *who*; the emphasizing pronoun *himself* and the absolute form of the possessive pronoun *hers*.

13.12. However, personal, possessive, reflexive and relative pronouns, which also belong to the notional parts of speech, are usually not stressed.

The other class of words which are usually not stressed in English unemphatic speech are *form-words*, i. e. words which express grammatical relationship of words in the sentence. These are: auxiliary and modal verbs, as well as the verb *to be*, prepositions, conjunctions, articles and particles, e. g.

She 'felt '\*hot, | 'took 'off her 'coat, | and 'flung it over her 'arm,

"'Why are you 'late?"

"You must be 'friends 'with him."

Pre'paring him'self, | he 'walked 'briskly into the con'sulting-room.

Thus the following words are not stressed in these sentences: the personal pronouns *she, it, you, he, him*, the possessive pronoun *her*, the reflexive pronoun *himself* and the form-words: *must, be, are, over, with, into, and, the*.

13.13. However, it is necessary to point out that *any* word in a sentence may have logical stress, e. g.

'Where 'have you been? Да где же вы бы́ли?

'Where have 'you been? Да где же вы бы́ли?

He 'is a student. Он де́йствительно студент.

\* Cf. *A friend of mine, a cousin of hers*, where the absolute form of the possessive pronoun is not stressed.

A word which is made prominent by logical stress may stand at the beginning, in the middle or at the end of a sense-group, and it is usually the last stressed word in it.

Sentence-stress on words following logical stress either disappears or becomes weak, as in the word *student* in the last sentence above.

Besides, form-words may be stressed in some special cases (see below pp. 124-125).

In the Russian language nearly all the words in a sentence are usually stressed, with the exception of prepositions (для, у, при), conjunctions (а, но, и), particles (бы, ли, же), etc.

Note that personal pronouns, possessive pronouns, auxiliary and modal verbs are also usually stressed in Russian, e.g.

Ей стало жарко, | она сбросила пальто | и перекинула его через руку.

She 'felt 'hot, | 'took 'off her ,coat, | and 'flung it over her ,arm.

13.14. Unstressed words in a sentence are attached, in pronunciation, either to the following stressed word and are then called proclitics or to the preceding word and are then called enclitics.

At the beginning of a sense-group unstressed words are joined to the following stressed word, i. e. they are *proclitics*.

At the end of a sense-group unstressed words are joined to the preceding stressed word, i. e. they are *enclitics*.

In the middle of a sense-group unstressed words may be either enclitics or proclitics, e. g.

He\_rose without\_a\_ 'word, | 'searched\_for 'Tom 'Evans' 'card, | ,handed\_it\_to\_her.

In this sentence the word *he* is a proclitic, the words *it to her* are enclitics, the word *for* is an enclitic and the words *without a* are proclitics.

There is a strong tendency in English to pronounce unstressed words in the middle of a sense-group as enclitics, for example, the preposition *for* in the above sentence. But if unstressed words in the middle of a sentence are semantically closer to the following word, they are pronounced as proclitics.

The last stress in a sense-group or a sentence is accompanied not only by an increase in the force of utterance, by lengthening the sounds, but also by such a change in the pitch of the voice as a fall, a rise, or a fall-rise.

13.15. The last stress may fall on different words in one and the same construction in English and in Russian. For example, in general questions of the type *Do you speak English?* the last stressed word is *English*, whereas in the corresponding Russian sentence *Вы говорите по-английски?* the last stressed word is *говорите*.

The difference here is in the position of the accentual nucleus of the word-group communicative centre. The latter in the English and Russian general questions is the same: *speak English* = *говорите по-*

английски. But in the English sentence the nucleus is expressed, as usual by the last word *English* while in the Russian sentence it is expressed by the word *вообще* which is an exception to the rule about the usual (sentence-final) position of the accentual nucleus of a word-group communicative centre.

The difference is observed in such general questions in which the verb is used with a direct object or an adverbial modifier of place. As a rule, it is on the object or the adverbial modifier of place that the last stress falls in an English general question, whereas in the Russian language it falls on the verb. Cf.

'D'you 'speak ,English?                      Вы говорíte по-английски?

'Will you 'go to the ,theatre?              Вы пойдёте в ,театр?

If the last stress falls on the object or an adverbial modifier in such general questions in Russian, but on the verb in English, some contrast will be expressed. Cf.

Вы говорíte по-английски? (или на каком-либо другом языке?)

Вы пойдёте в театр? (или в кино)

'D'you ,speak English? (or do you only read it?)

The last stress may fall on different words in English not only in general questions, but also in certain groups of words. Cf.

He will 'come in a 'day or two.              Он придёт через день или два.

And ,so on.    И так далее.

In sentences in which a negative meaning is emphasized, it is the verb that bears the last stress in Russian, whereas in English it is the negative particle *not*. Cf.

She is ,crying.                                      Она пла́чет.

She is ,not crying.                                Она не пла́чет.

13.16. It was stated above that some form-words are stressed in certain cases.

(1) Auxiliary and modal verbs, as well as the link-verb *to be*, are stressed in the following positions:

(a) At the beginning of a sentence, that is to say, in general and alternative questions, e. g. 'Were you ,busy last night? 'D'you 'like ,strong } or 'weak tea?

(b) When they stand for a notional verb as, for instance, in short answers to general questions, e. g. 'Have you ,seen him? 'Yes, I 'have. 'Are you ,busy? 'Yes, I 'am.

(c) In contracted negative forms, e. g. I 'shan't be in ,time. He 'doesn't ,know it.

(d) The auxiliary verb *to be* is stressed when final and preceded by the subject which is unstressed, e. g. I 'don't 'know where he ,was. 'Here we ,are.



(e) The auxiliary verb *to do* is stressed in emphatic sentences of the following type:

'Do ,come.

I 'do ,hate him.

13.17. (2) Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group, e. g. The 'dog ran ,after him.

Note. Prepositions consisting of one syllable may be either stressed or unstressed if they are followed by unstressed personal pronoun at the end of a sense-group. But even when they are unstressed in this position they usually have a full form. Cf. I've a 'job ,for you.

13.18. (3) Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word, e. g.

'When he had 'gone some ,distance | she '\*turned | and 'went 'back to the ,house. | 'If he '\*drives, { he may be 'here at ,any ,moment.

13.19. (4) When a personal pronoun is connected by the conjunction *and* with a noun they are both stressed, e. g.

Your 'mother and ,I { will be ,busy this ,morning.

13.20. Some words belonging to notional parts of speech are not stressed in certain cases. The most important of them are as follows:

1. When a word is repeated in a sense-group immediately following, the repetition is generally unstressed, because it conveys no new information, e. g.

'How many 'books have you ,got?.

'Two ,books.

2. Word-substitutes like *one*, in *good one*, *black one*, and others are usually unstressed, e. g.

I 'don't 'like this ,green ,fountain-pen. 'Show me a 'black one.

'Have you 'ever been to the ,Caucasus?

I have 'never been 'near the place.

3. When the word *most* does not express comparison, but a high degree of a quality and is equivalent to *very*, *extremely*, it is not stressed, e. g.

He 'listened with the most pro'found at,tention. 'This is a most 'beautiful ,picture.

However, when the word *most* serves to form the superlative degree of an adjective, it is usually stressed, the adjective being stressed too, e. g.

It is the 'most 'interesting 'book I've 'ever ,read.

4. The pronoun *each* in *each other* is always unstressed, while the word *other* may be stressed or unstressed, e. g.

They 'like each ,other.

5. The adverb *so* in *do so*, *think so*, etc. is not stressed, e. g.

I 'think so.

6. The adverbs *on* and *forth* in the expressions *and so on*, *and so forth* are usually not stressed, e. g.

There are some 'branches of 'summer sports: | '\*swimming, | '\*fish-  
ing, | '\*hunting | and ,so on.

7. The conjunction *as* in the constructions of the type *as well as*, *as bad as*, *as much as* is not stressed, e. g.

I was to 'blame there, Chris, } as 'much as ,Ivory.

8. The word *street* in the names of streets is never stressed, e. g.  
'Oxford Street, 'Regent Street.

Note. However, the words *road*, *square*, *lane*, *circus*, *hills*, *gardens*, *mountains*, *park*, etc. are always stressed in the names of localities, e. g.

'Oxford 'Road, 'Trafalgar 'Square, 'Chancery 'Lane, 'Oxford 'Circus, 'Herne  
'Hill, 'Kensington ['kenzɪŋtən] 'Gardens, the 'Ural 'Mountains, 'Hyde 'Park, etc.

The words *sea* and *ocean* are also stressed in geographical names, e. g.

the 'North 'Sea, the 'Black 'Sea, the 'Baltic 'Sea, the Atlantic 'Ocean, the  
Pacific 'Ocean, etc.

13.21. *Rhythm* in speech is the recurrence of stressed syllables in a sense-group at certain intervals of time. In connected English speech stressed syllables have a strong tendency to follow each other as nearly as possible at equal intervals of time and the unstressed syllables (whether many or few) occupy the time between the stressed syllables. The greater is the number of unstressed syllables the quicker they are pronounced, e. g.

'Andrew 'went 'back to ,London. 'Andrew has 'gone 'back to ,Lon-  
don. 'Andrew should have 'gone back to ,London.

These three sentences, each containing the same number of stressed, but a different number of unstressed syllables, are pronounced in the same period of time, although in the first sentence there is one unstressed syllable between the first two stressed syllables, while in the last the same stressed syllables are separated by three unstressed syllables.

13.22. A stressed syllable pronounced together with the unstressed syllables forms a *rhythmic group*.

A sense-group may consist of one or more rhythmic groups.

If there are several rhythmic groups in a sense-group, each of them takes approximately the same time to pronounce. Thus in each of the above three sentences there are four rhythmic groups and, as we have seen, each of them is pronounced in the same period of time.

13.23. Changes in the *tempo of English speech* caused by the regularity of its rhythm are closely connected with changes in the length of English sounds, especially vowels.

As stated above, to keep a good natural English rhythm it is necessary to pronounce stressed syllables at more or less regular intervals of time and to fit in unstressed syllables between them. In order to achieve this purpose the length of vowels in syllables is either increased or decreased.

Stressed vowels are shorter if followed by unstressed syllables than if followed by another stressed syllable. Compare the length of [æ] in the word *Ann* in the following sentences:

<sup>1</sup>Ann <sup>1</sup>went to the ,cinema.

<sup>1</sup>Ann has <sup>1</sup>gone to the ,cinema.

In the first sentence the stressed vowel [æ] is noticeably longer than in the second.

Since unstressed syllables between stressed ones are pronounced in the same period of time, no matter whether they are many or few, the length of the vowels in these unstressed syllables depends on their number. When there are many unstressed syllables, they are pronounced quicker and their vowels are shorter than when there are few of them.

Compare the length of the vowel [u:] in the word *you* in the following sentences:

She <sup>1</sup>thinks you <sup>1</sup>came to ,see her.

She <sup>1</sup>thinks you should have <sup>1</sup>come by <sup>1</sup>6 o'clock.

In the first sentence the unstressed vowel [u:] is longer than in the second.

13.24. In addition to the regular recurrence of stressed syllables, the rhythm of English speech has another characteristic feature: the alternation of stressed and unstressed syllables. There is a strong tendency in connected English speech to avoid stressing two syllables in succession.

Under the influence of this peculiarity of English rhythm in a sense-group, words normally pronounced with two equally strong stresses or with a primary and a secondary stress in isolation, very often lose one of the stresses in connected speech.

The word immediately preceded by a stressed word loses its first stress; the word immediately followed by a stressed word loses its second stress, e. g.

<sup>1</sup>un<sup>1</sup>known

He was an <sup>1</sup>unknown ,poet.

He was <sup>1</sup>quite un,kn<sup>1</sup>own.

<sup>1</sup>fif<sup>1</sup>teen

He is <sup>1</sup>fifteen <sup>1</sup>years ,old.

He is <sup>1</sup>just fif,teen.

<sup>1</sup>good-<sup>1</sup>looking

She is a <sup>1</sup>good-looking ,girl.

She is <sup>1</sup>quite good-,looking.

*conver'sation*

It was a 'short conver,sation

The 'conversation ,stopped.

In this case the secondary stress must be regarded as the primary one.

The stress of words which have only a single stress may be shifted under the influence of rhythm too. Cf.

*Ber'lin*

The 'Berlin 'streets were †crowded with ,people.

13.25. Under the influence of the same tendency of English rhythm, the alternation of stressed and unstressed syllables, words with full lexical meaning may lose their stress in a sense-group. Cf.

He †left ,London.

†John left ,London.

†Very ,good.

†Not very ,good.

†How ,many?

†How many ,books are there on the †table?

†How ,much?

†How much ,money, have you †got?

13.26. Thus the characteristic features of English speech rhythm may be summed up as follows:

1. The regular recurrence of stressed syllables which results in: (a) the pronunciation of each rhythmic group in a sense-group in the same period of time, irrespective of the number of unstressed syllables in it; (b) the influence of this feature of English speech rhythm upon the tempo of speech and the length of sounds, especially vowels.

2. The alternation of stressed and unstressed syllables, which results in the influence of rhythm upon word-stress and sentence-stress.

Thus we see that sentence-stress has one more function: to serve as the basis for the rhythmical structure of the sentence.

13.27. In the definition of the *temporal component of intonation* on pp.100-101 it was said that the tempo of speech is determined by two factors: (1) the rate at which speech-sounds are uttered and (2) by the number and length of pauses.

13.28. Within a sentence pauses are normally made between sense-groups (|) and serve as an additional means of delimiting one sense-group from another.

However in this position a pause is not obligatory, as the principal means of delimiting one sense-group from another is a change of pitch level or pitch direction at the junction of two sense-groups. The pause may be very short and optional (facultative); and is marked by a vertical wavy line (}). \*

\* In fact a pitch-change at the junction of two sense-groups often produces the impression of a pause and is called a psychological pause. It is also marked by (|).

Pauses between two sentences are obligatory, they are usually longer than pauses between sense-groups and are marked by two parallel bars (||).

Pauses are sometimes made within sense-groups as well: (1) in hesitation, e.g. when the speaker searches his memory for an appropriate word; (2) for emphasis (to create suspense, etc.).

Such a pause is called a caesura [si:'zjuərə] and marked by the symbol ({}), e.g.

It's a {} — I 'don't know 'what to {} call it.

13.29. The chief function of the tempo and rhythm of speech is to serve as an additional means of expressing the speaker's emotions and the degree of semantic importance he attaches to different sense-groups in a sentence or to different sentences.

13.30. The physical nature of *voice quality*, or *tamber*, has not yet been established. We only know that it is a special colouring of the speaker's voice used to express various emotions and moods in a sentence belonging to one of the communicative types or subtypes. Such emotions may be joy or sadness, anger, indignation, etc, e. g.

It was a 'glorious 'night!

If this sentence is pronounced with some emotion, say, delight, it is the tamber of the voice which will be the principal means of expressing this emotion.

13.31. The role of intonation in speech as dealt with in Chapters XII and XIII can be summarised as follows.

Through the simultaneous functioning of all its components intonation as a whole combines words in sense-groups, sentences and verbal contexts, thus giving them final shape, or form, without which they cannot exist. Intonation expresses and thus differentiates communicative types of sentences and the degrees of the semantic importance of sense-groups within them. Finally, it enables the speaker to express not only his thoughts, but also his attitude to what he is saying, as well as his emotions.

Thus we see that intonation as a whole plays an extremely important role in speech.

## Chapter XIV

### INTONATION EXPRESSING ATTITUDES NEUTRAL TO THE LISTENER

14.1. The main *communicatively-different types* of sentences are those which represent statements, general, special, alternative and disjunctive questions, commands, requests and exclamations.

Each of these communicatively-different sentence-types manifests itself in a number of communicative subtypes — actual utterances.

Each communicative subtype in its turn always belongs to one of the communicatively different sentence-types and through this to one of the broadly-syntactical types. For instance, an utterance ex-

pressing an entreaty is a subtype of a request, and at the same time it belongs to imperative sentences, e.g.

'Do ,let me ,stay a ,little ,longer.

14.2. It is important to consider each communicative subtype of utterance from the following four viewpoints, which have a direct bearing on its intonation:

- (1) the grammatical structure of the utterance;
- (2) its connection with the preceding context;
- (3) the number of times one and the same sentence is uttered;
- (4) the attitudinal colouring of the utterance.

14.3. By the *attitudinal colouring* of an utterance is meant the sum total of its features which tells the listener, besides and simultaneously with the intellectual (notional, logical, etc.) content of the sentence, the speaker's attitude toward this content and toward the surrounding reality, which includes the life-situation the speaker finds himself in as well as his attitude towards the person spoken to.

14.4. Very often the only means of expressing an attitudinal colouring is the *proper intonation*. It is by various intonational means alone that the speaker shows to the listener, for instance, what moods, feelings, emotions the surroundings evoke in him.

The number of intonationally expressed different attitudes of the speaker is so great that it is practically impossible to draw up an exhaustive list of them. But it is quite possible to single out certain groups among them on the basis of some common feature which all members of a given group have.

14.5. All the attitudinal colourings of the speaker's utterance from the point of view of the listener may be subdivided into: (a) neutral and (b) non-neutral (likable and unlikable).

14.6. It is extremely important to single out neutral, likable and unlikable attitudinal colourings because the foreign learner of English must know them to avoid misunderstandings and embarrassment which may be caused by his misuse of intonations expressing different attitudes. "This is very important—English speakers are able to make a good deal of allowance for imperfect sound-making, but being for the most part unaware of the far-reaching effects of intonation in their own language, they are much less able to make the same allowance for mistakenly used tunes. The result is that they may hold the foreigner responsible for what his intonation *seems* to say—as they would rightly hold an Englishman responsible in a similar case—even though the tune does not faithfully reflect his intention."\*

To avoid such misunderstandings and embarrassment the foreign student must know what neutral, likable and unlikable attitudinal colourings may or may not be expressed and what emphatic and unemphatic intonational means are used to express them.

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\* O'Connor J.D. and Arnold G.F. *Intonation of Colloquial English*. 1961, p.2. By *tune* the authors mean the melody of the utterance.

**14.7. Unemphatic** is the kind of intonation which makes use of ordinary stresses and pitch ranges.

**Emphatic** is the kind of intonation which makes use of extra strong stresses and very wide or very narrow pitch ranges.

**14.8.** It is, however, sometimes difficult to draw a clear-cut line of demarkation between unemphatic and emphatic intonation. This is due to the fact that an intonation which is on the whole unemphatic may have some features of emphatic intonation, and vice versa. These common features include, for example, some terminal tones, such as the Fall-Rise which may be used both in unemphatic and emphatic sentences.

**14.9.** It is also sometimes difficult to draw a clear-cut line of demarkation between a neutral attitude and a non-neutral (likable) one. Take the expression of politeness, *Thank you*. On the one hand it may be considered to be a neutral attitude (especially formal politeness) since it is a normal attitude which any cultured person takes up. On the other hand, the expression of politeness always pleases the listener; so from this point of view it is a non-neutral (likable) one.

**14.10.** It is necessary to bear in mind that there are certain relationships between the speaker's attitudes, the communicative types or subtypes of sentences expressing them and the unemphatic or emphatic character of the intonation of the text. It is beyond the scope of this text-book to enumerate and explain all these relationships (many of them will be clear to the student later on). But here are some examples by way of illustration.

**14.11. (1)** Certain attitudinal colourings are only peculiar to and can only be expressed by sentences belonging to definite communicative types or subtypes and to no others. For instance, highly emotional colourings such as those of joy, admiration, astonishment, etc. are only peculiar to and can only be expressed by exclamatory sentences pronounced with emphatic intonation.

If the speaker wants to find out whether the listener confirms his supposition about something, he can do that only by asking, with the proper (unemphatic) intonation, the subtype of general questions which is called a *confirmatory general question*, e.g.

'Here you are. || So 'this is your house?

**14.12. (2)** It follows from the existence of this relationship that sometimes one and the same communicative type or subtype of sentence has several attitudinal colourings. Such is the case, for example, with the above-mentioned exclamatory sentences: they can express a great many different colourings (joy, astonishment, admiration, etc.)

**14.13. (3)** One and the same communicative type or subtype of sentence can in different life-situations or contexts express different attitudes. For instance, if the speaker uses an exclamatory sentence to express his admiration of something not referring to the listener, the attitudinal colouring of the sentence will be neutral to the listener, e.g.

'How 'fine the ,weather is to-,day!

If the speaker expresses in an exclamatory sentence his admiration of the listener, the attitudinal colouring of the sentence will be non-neutral to the listener, viz. likable, e.g.

'How 'clever you ,are ([a:])!

If the speaker expresses in an exclamatory sentence his disapproval of the listener, the attitudinal colouring of the sentence will also be non-neutral to the listener, but this time, unlikable, e.g.

'How 'foolish you ,are ([æ])!

14.14. (4) The same attitudinal colourings may be intonationally expressed on the basis of sentences belonging to different communicative types or subtypes. For instance, insistence can be expressed in statements (insistent statements), in questions (insistent general and special questions), etc.

14.15. (5) The speaker sometimes expresses in a single sentence not one but two and even more attitudes, e.g. towards the content of his own utterance, towards his surroundings and towards the listener.

14.16. In describing attitudinally coloured intonations and in reading such descriptions it must also be borne in mind that some of the speaker's different attitudes are expressed by the same intonation. As a result, a great number of repetitions are inevitable in describing the intonational means of expressing various attitudes.

14.17. Although the title of this chapter suggests that it must deal with the intonation expressing only the neutral attitude of the speaker to the listener, it actually contains a description of the intonation expressing also *border-line attitudes*, when they are closer to neutral attitudes than to non-neutral ones.

Besides, this chapter describes mainly unemphatic intonation (the exception being the intonation of some kinds of requests, warnings and exclamations, which may be considered emphatic). As to the next chapter, it deals exclusively with emphatic intonation. The intonation expressing the speaker's likable and unlikable attitudes to the listener is described in Chapter XVI.

14.18. Of all the communicatively different types of utterances, the commonest ones are *statements*. Statements fall into two groups: *straightforward* and *implicatory*.

*Straightforward (non-implicatory) statements* are definite, categorical in character and do not express anything beyond what is directly meant by their notional words, i. e. they do not imply anything. Their attitudinal colouring is neutral, which is expressed by the use of a falling terminal tone (the High Wide or the Low Fall), the Descending Scale (which may be broken), the usual distribution of sentence-stresses, no deliberate quickening or slowing of the rate of utterance, and no special timbre (voice quality).





**14.20.** *Implicatory statements* are indefinite, non-categoric in character. The speaker's aim in making them is not only to convey the information expressed by the words of the statement, but also, at the same time, to hint at, i.e. to imply, something which these words do not express, but is clear to the hearer from the life-situation or context.

**14.21.** Depending on these, implicatory statements may express a neutral or a non-neutral attitude to the listener. If the implication is neither specially liked, nor disliked by the hearer, the implicatory statement has a neutral colouring. If the implication is pleasant or unpleasant to the listener, the implicatory statements express a non-neutral attitude (likable or unlikable, as the case may be).

**14.22.** Implicatory statements are mainly used in conversation. They fall into the following subtypes: insinuating (non-categoric) statements, implicatory answers, polite corrections, polite contradictions, reservations, tentative suggestions, suppositions, concessions. Implicatory statements take either a rising or a falling-rising terminal tone.

**14.23.** To express formal politeness, encouragement and the soothing attitude the speaker uses the Low Rise, and if the statement happens to have a scale, it is the High Level or the Descending Stepping one while if the sentence has a pre-head, it is the High one, e.g.

Insinuating statements:

It's 'not so ,bad (encouragingly).

(The implication being 'It might have been worse'.)

You 'won't ,fall (soothingly).

(The implication being 'Don't be afraid'.)

'That's all ,right (soothingly).

(The implication being 'Don't worry'.)

,Thank you (formal politeness).

Implicatory answers to questions:

'Where are you 'going?

'Just to 'post a ,letter (resentment).

'Who's 'there?

It's 'only ,me (soothing).

**14.24.** The Fall-Rise with the Descending Stepping or, more often, Sliding Scale (if there 'is a scale in the sentence) is used in the following subtypes:

(1) Polite correction of a wrong statement, e.g.

His 'name is ,John.

(No, you are wrong, I'm afraid.  
It's) ~Harry.

(2) Polite contradiction, e.g.

You are 'not ,trying.

(Excuse me, but it's not true.)  
I most 'certainly am.

(3) Reservation, e.g.

'Aren't these 'apples 'sour!

(Not all of them.) ~Some of them  
are all ,right..

(4) Tentative suggestion, e.g.

'What can I 'do to 'mend      You could a~pologize,  
,matters?

(5) Supposition, e.g.

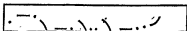
Carry: I su~ppose you re'member the Old ~Manor.

White: 'Yes, 'rather; | we 'used to 'go and 'play there. | When  
we were 'kids.

I 'shan't keep it ,long.

(Don't think I shall keep it long.)

I 'hope you 'don't ,think I ,dirty my ,own ,hands with the 'work.



(6) Concession (= grudging admission), e.g.

'What was the 'film ,like?      Well it \wasn't the \worst I've  
ever ~seen (but it was far from  
the best).

**14.25. General questions** are those which may be answered by "Yes" or "No". They may be expressed by sentences with (a) inverted and (b) direct word-order.

In conversation general questions are often elliptical.

According to whether they are asked for the first time or repeated, general questions are divided into two groups: first-instance questions and second-instance questions.

The first-instance questions comprise the following main subtypes: basic questions, confirmatory questions, questions put forward as a subject for discussion, comments.

The second-instance questions comprise echoing questions and insistent questions\* (the latter may be taken as expressing an unlikely attitude and consequently their intonation is dealt with in the chapter that follows the next one).

**14.26. First-Instance General Questions.** *Basic general questions* are asked when the speaker does not know whether he will receive an affirmative or negative answer. They usually take the Descending Stepping Scale+the Low Rise, e.g.

'Do you 'often 'go to the ,theatre?      'Yes, I 'do.

I'm 'going to 'do some 'shopping.      Can 'I come ,too?

General questions having the grammatical form of a declarative sentence take the Descending Stepping Scale+the Low Rise, which ends a little higher than usual, or the High Narrow Rise, e.g.

\* See Chapter XVI.

You're 'going 'back 'straight a'way?

However the High Wide Fall is sometimes used in a series of general questions, e. g.

Is it 'red? | Is it 'large? | Is it 'round?

14.27. *Confirmatory general questions* are those which are asked when the speaker expects a confirmation of the supposition expressed in the question.

Structurally they are declarative sentences. They often begin with the words *so, this, etc.*

They take the Descending Stepping-Scale + the High Fall, e. g.

Good 'morning, Jim. So you are 'back at 'work?

14.28. General questions put forward as a subject for discussion or as a suggestion take either the Low or the High Wide Fall preceded by the Descending Stepping Scale, e. g.

This 'knife is too 'blunt.

Is 'this one any 'better? (subject for discussion)

'Sorry, I 'can't 'make 'this 'evening.

Are you 'free to-'morrow 'night? (subject for discussion)

I've got 'so many things to 'do.

Can I help at 'all? (suggestion)

If the speaker thinks that his suggestion will hardly be accepted, because it is an unexpected one, the High Fall is preceded by the Ascending Scale, e. g.

I 'can't 'think 'who to 'turn to.

'Would it be 'any 'good 'trying 'John?

14.29. *General questions* consisting of an auxiliary verb and a pronoun and *used as comments* upon statements made by another speaker are widely used in conversation. Pronounced with different tones, they show a variety of attitudes. Therefore their appropriate use is of great importance. They take:

(a) The High Narrow Rise to keep the conversation going, e. g.

I've 'just 'seen 'John.

'Have you?

(b) the High Wide Fall to convey mild surprise and acceptance of what has just been said, e. g.

You are 'late.

'Am I?

(c) the Fall-Rise to intensify interest and surprise, e. g.

It's 'your turn.

'Is it?

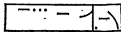
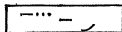
14.30. **Second-Instance General Questions.** *Echoing general questions* are those which are repeated by the hearer for three reasons:

(1) The hearer wants to make sure that he understood the original question correctly. In this case he repeats the question without alter-

ing the sentence-stress using a High Narrow Rise and usually a higher-pitched scale, e. g.

'Will you be a'way ,long?

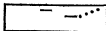
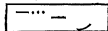
'Will I be a'way 'long? (I 'don't 'know.)



(2) The hearer did not understand part of the question. That is why the terminal tone is shifted on to the word he is doubtful about. These echo-questions also take a higher-pitched scale + a High Rise, e. g.

'Will you be a'way ,long?

'Will 'I be away long?



The hearer repeats the question, because he wants to think what to answer. In this case the hearer uses a High Rise preceded by a Descending Stepping Scale, e. g.

'Have you pre'pared the re-  
,port?

'Have I pre'pared the re'port?|  
'Not ,yet.

14.31. Special questions are those which contain an interrogative word such as *what, who, when, where*, e. g. -

'What's your 'name?

In conversation special questions are often elliptical, e. g.

I've 'just 'met your 'brother. ,Where?

14.32. Like general questions, special questions fall into first-instance (basic questions) and second-instance (echoing and insistent) \* questions.

In either case their intonation is conditioned by the context (utterance).

14.33. **First-Instance Special Questions.** *Basic special questions* take either the Low or the High Wide Fall which may be preceded by the Descending Stepping Scale, e. g.

~Someone'll have to do it.  
It ~wasn't a ~serious ,error.

But ,who?  
Then 'why are you so 'angry  
with him?

We ,simply 'must buy him  
a ,present.

'\*Yes,| but 'where's the ,money  
,coming from.

14.34. However, there are some subtypes of special questions which take a rising, and not a falling terminal tone. This group includes *special questions forming a series* as if in a questionnaire, the so-called *opening questions*, and *questions asking for a repetition*.

\* See Chapter XVI.

Unlike basic special questions, which take a falling tone, the first two subtypes of special questions are pronounced with the Low Rise, e. g.

(What's) your ,name?

,Natio,nality?

,Age?

,Occu,pation? (from a questionnaire)

(Hullo, little girl.) 'What's your ,name? (an opening question, i. e. a question used to open a conversation, especially with children)

**14.35.** One of the attitudes of the speaker toward the person he is talking with is the speaker's wish to hear again from his listener something not heard or understood properly. This attitude is commonly expressed by special questions asking for a repetition. Such questions usually take the High Narrow Rise on the interrogative word, e. g.

I ,think this is 'Joan's umbrella.

He'll be 'here soon after 'six o'clock?

'Whose?

'When did you say he was coming?

Note 1. Special questions, asking for a repetition may have direct word-order, e. g.

My 'knife is ,broken.

He must be 'made to o,bey.

Your 'what's broken?

He must be 'what?

Note 2. The apologetic expressions *sorry*, *excuse me* and *I beg your pardon*, which, of course, are not special questions, are also used in asking for a repetition. In this case, they are also pronounced with the High Narrow Rise, preceded by the Low Level Scale, e. g.

My 'name is ,Lumpkin.

I ,beg your 'pardon. (Would you mind saying that again.)

**14.36. Second-Instance Special Questions.** *Echoing special questions* are asked by the hearer for the same reasons as general echoing questions.

They take the Descending Stepping Scale plus the High Narrow Rise, e. g.

'How many 'English ,books has he?

'How 'many? ('Six, I be,lieve.)

'Which would you recom'mend?

'Which would 'I recommend?

**14.37. Alternative questions ("or"-questions)** are those in which the hearer is asked to choose from two or more alternatives.

An alternative question consists of two or more parts each of which structurally coincides with a general question, all but the first part usually being elliptical.

As a rule, each of the alternatives is pronounced as a separate sense-group.

Alternative questions express the speaker's attitude both toward the content of his own utterance and the life-situation he is in. This dual attitude finds its reflection in the fact that in asking an alter-

native question the speaker is made by the circumstances to offer the listener two kinds of choice: limited and unlimited.

The choice is limited when the list of alternatives is complete. Non-final sense-groups in such questions take the Low or the High Narrow Rise which may be preceded by the Descending Stepping Scale, while the last sense-group is pronounced with a falling tone (Low or High Wide), e. g.

Is 'this ex'pression 'used in 'actual ,speech, | or 'is it 'only a ,bookish ex,pression?

D'you pre'fer ,apples, | or ,pears, | or ,plums, | or 'cherries?

The choice is unlimited when the list of alternatives is incomplete and the hearer may add to it. In such alternative questions all the sense-groups take a rising tone (Low or High), e. g.

'Can I 'get you a 'cup of ,coffee, | an 'ice ,cream | or a ,lemonade?

14.38. *Tag questions* contain two sense-groups. The first sense-group is a statement (affirmative or negative), the second — a question tag. If the statement is affirmative, the tag is usually negative and vice versa.

The intonation of a tag question reflects one of the speaker's attitudes to the content of his own utterance namely his certainty or uncertainty of the truth of what he states.

14.39. When the speaker is certain that his statement is obviously true and he demands that the hearer agrees with him, both sense-groups take a fall (High Wide or Low), e. g.

To-'morrow is 'Monday, | 'isn't it?

You 'can't 'do 'two 'things at a 'time, | 'can you?

14.40. When the speaker expects the listener to agree, although he is not quite certain, he uses the High Wide Fall on the statement part and the High Narrow Rise on the tag, e. g.

You can 'drive a ,car, | 'can't you?

The 'doctor 'didn't al'low you to 'go 'out, | 'did he?

14.41. When the speaker makes his statement in a tentative way but is pretty confident that he will not be contradicted he uses the Low Rise on the statement part and the Fall (High or Low) on the tag, e. g.

You 'won't ,mind, | ,will you?

We shall 'see you to-,morrow, | 'shan't we?

14.42. When the speaker makes his statement in a tentative way and expects the listener to agree, although he is not quite certain, he uses the Rise (High Narrow or Low) on both sense-groups, e. g.

You'd 'like to ,speak to him, | ,wouldn't you?

We 'needn't 'wait for him, | 'need we?

14.43. *Imperative sentences* comprise the following main subtypes: commands, requests and warnings.

Structurally both commands and requests have the form of an imperative sentence or a general question.

They express the speaker's attitudes towards people addressed by him and are differentiated by their intonation alone: commands take the falling tones, while requests take the rising tones.

**14.44. Commands.** Serious, weighty commands take the Low Fall, preceded by the Descending Stepping Scale, e. g.

'Open your 'books at 'page ,five.

'Will you 'come to-,morrow?

'Don't 'stand on ,ceremony.

**14.45.** If the speaker's attitude is warm and friendly commands take the High Wide Fall.

When the High Wide Fall is preceded by the Descending Stepping Scale commands suggest a course of action in a friendly way, e. g.

I ,can't un'tie the 'string.

'Cut it, then.

I 'shan't be able to ~phone you.

'Drop me a 'line then.

**14.46. Requests.** To soothe or reassure the person to whom a request is addressed it is pronounced with the Low Rise, preceded by the Descending Stepping Scale or the High Pre-head, e. g.

I've 'just 'cut my ,finger.

'Let me ,see.

We had a 'lovely trip.

-Do ,tell me about it.

**14.47.** When pronounced with the Fall-Rise, requests sound urgent, concerned, e. g.

'Can I 'give you a ,hand?

~Please.

I'm a'fraid I must' ,leave.

'Please 'wait for the ~others.

**14.48.** Highly emotional requests in which the speaker is pleading take the High Fall followed by the Low Rise, e. g.

It's 'time to 'go to 'bed, ,Mary.

'Do let me ,stay a ,little ,longer.

The Fall-Rise may be replaced by the Rise-Fall-Rise, thus making the request sound more friendly, e. g.

I've 'just got 'Mary's 'picture.

'Let me ~\*see it.

**14.49.** A command may be softened into a kind of request when a question tag (*will you* or *won't you*) is added to the imperative.

The imperative should be affirmative, while the tag may be either affirmative or negative, the latter suggesting that the hearer is reluctant to comply with the request. The imperative takes a High Wide Fall or a Fall-Rise and the tag—a High Narrow Rise, e. g.

'Come 'early, | 'will you.

'Come 'early, | 'won't you.

'Wait for ~me, | 'will you.

'Wait for ~me, | 'won't you.



The request can be made urgent by using the Fall-Rise on the imperative and the High Wide Fall on the question tag.

The affirmative imperative is followed by a negative tag and the negative imperative by an affirmative one, e. g.

'Come 'early, | 'won't you.

'Don't be 'late, | 'will you.

**14.50. Warnings.** Structurally, warnings are usually imperatives, but they may also be declarative or exclamatory sentences. In both cases they take the Sliding or the Descending Stepping Scale with the Fall-Rise, e. g.

'May I 'hold the ,baby for a min-      Well, be 'careful with it.  
ute?

I 'shan't 'bother to 'take .      You'll 'catch 'cold.  
'jacket.

'Catch me, ,daddy.      'Steady! | You'll 'have me 'over.

Friendly warnings take the Rise-Fall-Rise, e. g.

'See how 'well I can 'balance      'Mind what you're 'doing.  
this ,vase.

**14.51. Exclamations** are sentences of various structural types whose principal aim is to express the speaker's moods, feelings and emotions, his special attitudes toward the surroundings.

According to whether exclamations are uttered for the first time or repeated they are also divided into two groups: first-instance exclamations and second-instance exclamations.

Exclamations may have a structure of their own. In this case they begin with *what* and *how* and, unlike special questions, have direct word-order. *How* and *what* may be stressed or unstressed. They are unstressed when it is desired to give greater prominence to the words following them.

Some exclamations coincide in their structure with other sentence types, such as questions, statements, imperatives.

Exclamations also comprise interjections. Exclamatory sentences are often elliptical.

**14.52. First-Instance Exclamations.** First-instance exclamations take either the High Wide Fall or the Low Fall, e. g.

How 'late he is!

What 'are they 'doing!

'What a ,pity!

'Isn't it ,interesting!

'Splendid!

Exclamations are often said with the Low Fall preceded by the Descending Stepping Scale or the High Pre-head, e. g.

It's my ,final e'xam to-,morrow.      The 'very 'best of ,luck to you!  
I've ,got to 'work on 'Saturday.      -Oh, ,no!

**14.53. Second-Instance Exclamations.** Second-instance exclamations take the High Wide Rise or a Rise-Fall.

In echoing the exclamation just uttered, the speaker conveys his surprise or wants to get further information. Echoing exclamations take the High Wide Rise, e. g.

'Excellent!

/Excellent! (What's so 'excellent about it?)

'Wonderful 'news.

/Wonderful news? ('Nothing of the ,kind!)

In order to show in echoing a prior remark how impressed the speaker is he pronounces the echoed part of the utterance as an exclamation with the Rise-Fall, e. g.

She was 'wearing 'purple ,stock-ings.

^Purple!

I paid 'two 'hundred ,roubles for it.

'Two ^hundred!

**14.54.** There are exclamation-like sentences such as *salutations*, *apologies* and *expressions of gratitude*.

*Salutations* are sentences (often elliptical) used when meeting or parting from people. Salutations used at meeting are called greetings. Salutations used at leave-taking are called farewells.

**14.55.** *Greetings* are often said with the High Wide Fall, e. g.

That 'you, 'Helen?

Good 'morning, Jack!

Intense and hearty greetings take the Low Fall preceded by a High Pre-head, e. g.

-Good ,morning!

Greetings sound fairly cordial when they take the Rise-Fall, e. g.

'How 'are you?

'Quite well, ,thank you! 'How are ^you.

Greetings sound bright and friendly when preceded by the High Pre-head, e. g.

-Hullo, ,Jack!

Greetings sound warm, pleasant and friendly when they take the High Wide Fall followed by the Low Rise, e. g.

'Hullo, ,Dad!

'Good ,morning, my boy!

**14.56.** *Farewells* are most commonly pronounced with the Low Rise, preceded by the High Pre-head, e. g.

-Good ,morning!

Very cordial farewells take either the Fall-Rise or the Rise-Fall-Rise, e. g.

Good ~night.

See you ~\*later.

Note. Farewells do not usually take any of the falling tones, unless the speaker wants to dismiss the hearer rather firmly or even rudely, or when on parting for good.

14.57. *Apologies* may have the form of statements (very often elliptical) or imperatives. They usually take the Fall-Rise or the High Wide Fall followed by the Low Rise, e. g.

I'm \very ~sorry. ~Sorry. I'm 'so sorry I ,couldn't ,get here earlier. Ex'cuse ,me.  
'Must you 'leave ,now? (Excuse me, but) I'm a ~fraid so.

14.58. *Expressions of gratitude* usually take a falling tone (High Wide or Low), e. g.

'Will you 'have a ,drink? 'Thank you (I'd 'love one).

However, if *thank you* is used when refusing an offer, it is pronounced with the Low Rise, e. g.

'More tea? 'No, thanks. | 'No, ,thank you.

## Chapter XV EMPHATIC INTONATION

15.1. One of the manifestations of the speaker's attitude towards the contents of his utterance is the singling out of one separate word (or more) in the sentence in order to draw the listeners' attention to this particular word because the speaker wants to show that he considers this word for some reason especially important.

15.2. There may be two reasons for the speaker to consider some single word in a sentence especially important and to show this to the listener.

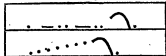
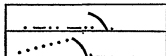
The first is to show that he wants to contrast a word with another word (either implied or previously expressed).

The intonational means of doing this is called *emphasis for contrast*, or *contrast-emphasis*.

The second reason for the speaker to consider some single word (or words) in a sentence to be especially important and to show this to the listener is the speaker's wish to intensify the meaning already contained in the word. The phonetic means of doing this is called *emphasis for intensity*, or *intensity-emphasis*.

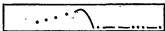
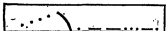
15.3. **Contrast emphasis.** In the case of contrast emphasis if the sentence requires the use of a falling terminal tone, the fall occurs in the stressed syllable of the emphasized word: it is the High Wide Fall: it begins on a much higher pitch than in unemphatic speech and ends on a low level; to make the emphasis still stronger the fall may be preceded by a slight rise. Besides, in both cases, the emphatically stressed syllable is made to sound much louder and its vowel is considerably lengthened as compared with the same syllable pronounced with unemphatic stress. The other words in the sentence which require stress are pronounced with weak stress, e. g.

I ,thought he was ,going to "London.



(The other speaker having just said that his friend was going to Edinburgh.) \*

There was an e"normous ,queue ,waiting at the ,theatre.



With this intonation the speaker is contradicting some such statement as *There was only a small queue waiting at the theatre*, thus expressing a contrast between the words *small* and *enormous*. \*\*

15.4. Emphatic stress always expresses logical stress implying contrast.

Unemphatic logical stress may also express contrast, but this contrast is not underlined as the case is with contrast-emphasis.

The intonational differences between them are as follows. Emphatic logical stress is more prominent than the unemphatic one since the last stressed syllable of the word expressing it is stressed stronger (sounds louder) and takes a higher fall.

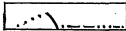
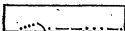
These two differences can easily be seen when we compare the following two different intonations with which the above sentence (about an enormous queue waiting at the theatre) can be pronounced.

Unemphatic

Emphatic

There was an e,normous ,queue  
 ,waiting at the ,theatre.

There was an e"normous ,queue  
 ,waiting at the ,theatre.



The first utterance is a first-instance straightforward statement in which a contrast with *small* is simply implied, and the speaker does not contradict anybody who actually said that the queue was small.

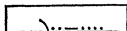
The second utterance does contradict a previously made statement about the queue being small. Analysis of many other sentences with unemphatic and emphatic logical stresses also shows that mostly in the first case contrast is simply implied while in the second it is expressed by way of contradicting a previously made statement. Cf. also:

\* Jones D. An Outline of English Phonetics. 1960, § 1049.

\*\* Armstrong L. and Ward I. A Handbook of English Intonation. 1926, p. 44.

Unemphatic logical stress

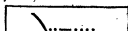
You are res<sub>1</sub>p<sub>1</sub>nsible for it.



Emphatic logical stress

"You are res<sub>1</sub>p<sub>1</sub>nsible for it.

(not anybody else)



15.5. The following examples show how logical stress (both unemphatic and emphatic) is shifted in a sentence which is grammatically and lexically the same:

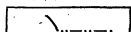
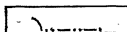
Unemphatic logical stress

(a) On the first word:

She didn't ask you to go there.

"She didn't ask you to go there.

(Someone else asked you.)

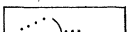
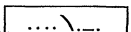
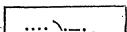


(b) On a word in the middle of the sentence:

She didn't ask you to go there.

She didn't ask "you to go there.

(But she asked someone else to go there.)

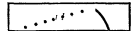
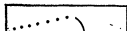
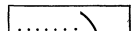
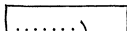


(c) On the last word:

She didn't ask you to go there.

She didn't ask you to go "there.

(But she asked you to go to another place.)



15.6. As seen from the above examples, all the notional words following the fall in the word bearing logical stress are weakly stressed and pronounced on a low level pitch.

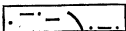
15.7. The syllables preceding the word with logical stress may be pronounced in four different ways:

(1) unstressed and on a low level pitch (as shown above);

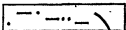
(2) unstressed and gradually rising to the level of the first or the last stressed syllable (as shown above);

3) stressed according to the general rules of English sentence stress and forming the Descending Stepping Scale before the word bearing emphatic logical stress, e. g.

She 'didn't 'ask "you to ,go there.  
(She asked someone else to go there.)

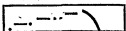


She 'didn't 'ask you to 'go "there.  
(She asked you to go to another place.)



(4) stressed according to the general rules of English sentence-stress and forming the Ascending Scale to make the word bearing emphatic logical stress still more prominent, e. g.

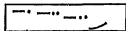
She ,didn't 'ask you to 'go "there.



15.8. Contrast-emphasis in sentences requiring the use of a rising tone is effected as follows. The last stressed syllable is also pronounced with very great force (loudness), and its vowel is also lengthened; the rise (both in the nuclear and nuclear-postnuclear variant) is high and wide in range—much wider than in the case when the same words are pronounced with a rise in unemphatic speech. Cf. the unemphatic and emphatic general questions.

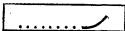
Unemphatic

'Did you 'think he was 'going  
to ,Leeds? (to ,London?)

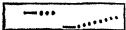


Emphatic

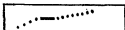
Did you think he was going  
to //Leeds? (to //London?)



'Was there an e,normous queue  
waiting at the theatre?

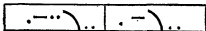


Was there an e''normous queue  
waiting at the theatre?



15.9. Emphasis may be used to express a contrast not only between separate words, as shown above, but also between parts of words or morphemes, e. g.

I 'didn't say "inclusive, | I said "ex ([eks-])clusive.



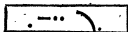
In order to contrast the first morphemes in the words *inclusive* and *exclusive*, the speaker stresses them on purpose and thus the usual pronunciation of the words ([ɪn'klu:sɪv] and [eks'klu:sɪv]) is changed.

15.10. Some of the means of effecting intensity-emphasis are the same as those used for contrast-emphasis, viz. extra strong (loud) stress, the use of the High Wide Fall or the Rise-Fall, and the lengthening of the vowel in the emphatically stressed syllable.

15.11. This is so for the following reasons.

(1) It may happen that in a sentence, one or more separate words are made specially prominent for intensity in one situation and for contrast in another, e. g.

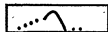
I 'can't under"stand it.



In one situation this intonation might imply 'I can read this word, but I don't know its meaning and can't understand it'. In this situation the words *understand* and *read* would be contrasted, so the emphasis here would be that of contrast. Pronounced with the same intonation in another situation this sentence might mean 'I can't understand how you could do such a thing'. The meaning of the word *understand* itself is intensified, so this would be intensity-emphasis.

(2) There are also cases when one and the same word is emphasized both for intensity and for contrast, e. g.

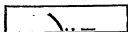
His acting was "marvellous!



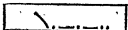
This sentence might be spoken in answer to the remark *His acting was not bad*. Here the meaning of the word *marvellous* itself is intensified and at the same time it is contrasted with the words *not bad*. So this would be both intensity- and contrast-emphasis. The word *marvellous* is emphasized by the High Wide Fall with a slight upward glide.

15.12. Emphasis both for contrast and intensity simultaneously is also used, to keep the interlocutor to the point, which can be achieved, e. g. by emphasizing special and general questions in the following way. The voice is made to fall within the interrogative pronoun or the first verb. The rest of the notional words are weakly stressed and pronounced on the lowest pitch level, e. g.

"Where does she live?  
(Don't tell me that the way there is long, just tell me where she lives.)

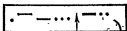


"Is it really interesting?  
(Don't tell me when you read it, just tell me if it is really interesting.)



15.13. Besides using the High Wide Fall the speaker may in certain cases express intensity-emphasis on a separate word by means of a high special rise on this word. This may be done with words expressing a particularly high degree of some quality, which is measurable; the special rise in such cases is equivalent to the insertion of words like *very*, *extremely*. While contrast-emphasis may be applied practically to any word, a special rise for intensity-emphasis occurs only on words whose lexical meaning requires emphasis such as, for example, the adjectives *huge*, *enormous*, *lovely*, *tremendous*, *wonderful*, etc., the adverbs *particularly*, *extremely*, *hopelessly* etc., the plural nouns *quantities*, *masses*, *heaps*, etc. and the verbs *rush*, *squeeze*, *hate*, etc., e. g.

The whole thing was a tremendous success.



15.14. In addition to the intonational means described above, intensity-emphasis on separate words can be effected by phonetic means not used for contrast-emphasis. These additional means are as follows.

(1) The lengthening of consonants, e. g.

It's marvellous! [m:ævələs]

Here the sound [m] in the word *marvellous* is lengthened deliberately for intensity-emphasis.

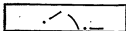
(2) The reinforcement of the intonational means of effecting intensity-emphasis by the use of a glottal stop before a word-initial stressed vowel of the emphasized word, e. g.

How awful! [hau ʔɔ:ful]

(3) Changing word-stress, i. e. stressing deliberately a normally unstressed syllable in a word, e. g.



I repeat it, Sir. [aɪ ˈriːpi:t ɪt ˌsə:]

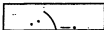


This sentence occurs in the following extract from "The Pickwick Papers" by Dickens: *I said, Sir, that of all the disgraceful and rashly proceedings that ever were attempted, this is the most so. I repeat it, Sir.* Here the normally unstressed syllable *re-* is deliberately stressed to make the word *repeat* more prominent.

(4) Changing the normal distribution of sentence-stress, words which are usually unstressed in an unemphatic sentence (such as personal or possessive pronouns, articles, prepositions, etc.) may be so important semantically that they are made specially prominent in an emphatic sentence, e. g.

She is *the* singer (= a genuine singer).

[ʃi ɪz ði: ˌsɪŋə]

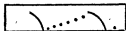


15.15. Above were given the examples of the sentences in which only one word was made specially prominent to express contrast- or intensity-emphasis, although it was mentioned in passing that the speaker may emphasize more separate words than one for contrast or intensity. Now we shall consider such sentences.

When two or more words are emphasized, each of them is pronounced with a fall. The range of the falls may be the same if the words are of equal importance, or different if the semantic weight of the words is different. The voice falls from a greater height within the stressed syllable of the most strongly emphasized word, e. g.

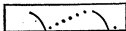
'She would like to go to the 'opera.

(But her sister, who is fond of the ballet, has bought tickets for the *Swan Lake*.)



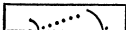
Here the words *she* and *opera* are considered by the speaker to be equally important and so they are made equally prominent. The range of the high falls is the same.

'She would like to go to 'the 'opera.



Here the word *she* is considered more important than *opera* and so it is made more prominent, therefore the range of the first fall is wider.

'She would like to go to the 'opera.



Here the word *opera* is considered more important than *she* and so it is made more prominent, therefore the range of the second fall is wider.

Note. The unstressed syllables either gradually rise towards the beginning of the emphatic fall or are pronounced on a low level pitch, e. g.

'She would like to go to the 'opera.



15.16. Emphasis can be given not only to separate words in a sentence, but also to the whole sentence. However, whole-sentence emphasis differs from one-word emphasis in two respects.

(1) Whole-sentence emphasis can only be intensity-emphasis and therefore cannot express contrast: the expression of the latter being confined to one-word emphasis.

(2) Whole-sentence emphasis is only effected by intonational means, while in one-word emphasis, in addition to these, such non-intonational means as the lengthening of consonants and the glottal stop are used.

15.17. The meaning of the whole sentence can be emphasized by means of:

(1) using such terminal tones as the High Wide Rise, the Fall-Rise (or Fall+Rise) and the Rise-Fall-Rise;

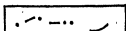
(2) using emphatic scales, e. g. the Sliding Scale, the Scandent Scale, the Ascending Scale;

(3) raising the pitch level of the whole sentence and widening its range.

Note. Stressed and unstressed syllables in a sentence which is emphasized by raising the pitch level and widening the range are pronounced on a higher pitch, and the pitch intervals between the stressed syllables are greater than in an unemphatic sentence. The final fall or rise usually has a wider range in an emphatic sentence than in an unemphatic one. The stress is increased. It is indicated by double stress marks. Cf.

Unemphatic

It 'doesn't 'matter at ,all.

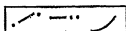


I'm 'quite ,serious.

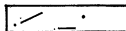


Emphatic

It 'doesn't 'matter at //all.



I'm 'quite //serious.

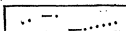


In an emphatic sentence pronounced with the rising tone the final unstressed syllables rise higher than in an unemphatic sentence.

Thus the range of the rise formed by unstressed syllables in an emphatic sentence is wider than in an unemphatic one. Cf.

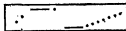
Unemphatic

I had 'no i,dea it was so dif-  
ficult.



Emphatic

I had 'no i//dea it was so dif-  
ficult.



(4) lowering the pitch level and narrowing the range (combined with an increase of stress);

(5) increasing stress on otherwise normally stressed syllables; \*

(6) changes in tempo (which may be slower or quicker than in unemphatic speech);

(7) variations in timbre (which give emotional colouring to the utterance).

15.18. By using separate of these means or a certain combination of them the speaker can emphatically express various implications and emotions which represent his attitudes to what he is saying himself or hears from others under different circumstances or to these circumstances themselves. Below are given examples of sentences in which the most common of the speaker's special attitudes are expressed by the above intonational means on the basis of the proper grammatical structure of the sentences and the proper choice of words in them.

15.19. The Fall-Rise, the Fall + Rise and the Rise-Fall-Rise are sometimes used to express simultaneously both contrast- and intensity-emphasis, e. g.

The 'colour of your 'hair is |per-  
fectly 'beautiful.

It 'ought to ,be. | It's\fright-  
fully ex~pensive.

You 'don't 'mean to 'say it's  
~dyed?

Oh, 'no. | 'Only ,touched ,up.

In the general question in bold type the Fall-Rise expresses supposition and implied contrast (between *dyed* and, say, *natural*).

15.20. However, the Fall-Rise (or the Rise-Fall-Rise) is seldom used in general questions. In them the Fall + Rise is more common, as in the following general questions:

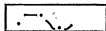
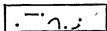
Do you re'member your 'Crofts ,scholarship at Newnham?

In this sentence the Fall on *Crofts* expresses contrast- and intensity-emphasis (*Crofts* and no other person's scholarship), while the Rise in *scholarship* is used because the sentence is a general question and as such should end in a rise. (So it is a case of the Fall + Rise.)

\* When the meaning of the sentence is simply intensified, but otherwise remains the same, the distribution of sentence-stress is not changed, i. e. the same words are stressed in both the unemphatic and the emphatic sentence.

15.21. The simultaneous expression of an implication and contrast or intensity-emphasis by the Fall-Rise (or Rise-Fall-Rise) is more common in sentences belonging to other than general questions communicative types or subtypes, e.g.

The 'poem is ~beautiful! or The 'poem is ~\*beautiful!

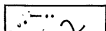
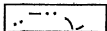


One of the possible implications in this exclamation is so *I recommend you to read the poem* while the word *beautiful* is emphasized for contrast and/or intensity.

His 'stories are rather ,interesting.

In this statement one of the implications may be the same: so *I recommend you to read them*, while the word *stories* is perhaps contrasted with *novels*, the second implication being *but his novels are boring*.

You may 'do it ~to-morrow. or You may 'do it to-~\*morrow.



In this statement one of the implications may be *I don't object to your doing it to-morrow*, while at the same time a contrast between *to-morrow* and, say, *to-day* is expressed.

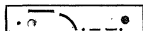
15.22. The whole-sentence intensifying function can in certain cases be performed also by the Rise-Fall when its use is equivalent to the addition of the word *even*, e.g.

'Did you 'pay a 'hundred ,roubles ~More. (=Even more.) for it?

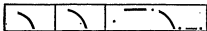
15.23. The subtypes of exclamations in which are emphatically expressed attitudes peculiar only to them are (a) exclamations which do not express any of the speaker's moods, feelings or emotions (pure exclamations) and (b) exclamations which do so.

Pure exclamations are used solely to make the listener hear better what is said by the speaker (because of a great distance between speaker and hearer, because the latter is hard of hearing and for a number of other reasons). In a pure exclamation (outcry) the distribution of sentence-stresses, the kinds of scales and terminal tones used are the same as they would be in the corresponding sentences pronounced unemphatically. But pure exclamations, unlike unemphatic sentences, are pronounced very loudly, i. e. with extra strong (emphatic) stresses and they usually have a widened range, e.g.

"I 'can't "hear you!" ,cried ,Peter.



"Wait, wait! | I want to tell you something!"



15.24. Emphatically pronounced exclamatory sentences can also express the following moods, feelings and emotions.

(1) *Surprise of different degrees*: from mild surprise to astonishment. Thus, exclamations expressing *mild surprise* are pronounced with the High Fall, which may be preceded by the Descending Stepping Scale and/or the High Phe-head, e.g.

'Look! | It's stopped raining.      'Oh 'yes! | 'So it 'has!  
He's 'broken a 'leg.                      'How 'awful!

If the speaker wants to express *affronted surprise*, the exclamation takes the High Fall preceded by the Ascending Scale, e.g.

'Did you call him a liar?      Good 'heavens 'no!

15.25. Exclamations expressing *astonishment* may have an interrogative character, in which case they take the High Wide Rise, e.g.

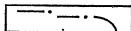
I've 'never 'been to 'Leningrad.      / Never!  
I've 'just seen 'John.                      / Oh!  
    'What!

Astonishment may also be expressed by an exclamation pronounced with the Rise-Fall, e.g.

A 'young 'woman 'asks to see you, sir.      A 'young ^woman!

15.26. (2) *Delight*, e.g.

'What a 'lovely 'day!



Delight is expressed in this sentence by raising the pitch level, widening the range and using the High Fall.

15.27. (3) *Admiration*, e.g.

„Beautiful!



Admiration is expressed in this exclamation by lowering the pitch level, narrowing the pitch range and using the Low Fall.

However, admiration may also be expressed by raising the pitch level, widening the pitch range and using the High Fall, e.g.

What a "beautiful "flower!



15.28. (4) *Horror*, e.g.

"How „awful!



Horror is expressed in this sentence by lowering the pitch level, narrowing the range and using the Low Fall.

15.29. (5) *Disgust*, which is expressed by the same intonational means, viz. by lowering the pitch level, narrowing the range and using the Low Fall, e.g.

„Ugly!



15.30. (6) *Indignation*, e.g.

~The „brute!



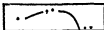
Indignation against somebody who has done something bad is expressed in this exclamation by the use of the High Pre-head and the High Fall.

The speaker's indignation against something that he hears and thinks grossly untrue may be expressed by him with the help of the Rise-Fall, e.g.

He is 'really 'rather „splendid. ~Splendid!

15.31. (7) *Wrath*, e.g.

Con"found their au"dacity!



Wrath is expressed in this sentence by raising the pitch level, widening the pitch range and using the High Wide Fall.

15.32. (8) *Scorn* may be expressed in an exclamation pronounced with the Fall-Rise, e.g.

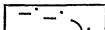
'Shall you be 'going a„gain? ~No ~fear!

15.33. (9) *Sympathy* may be expressed in exclamations pronounced with the High Fall followed by the Low Rise, e.g.

„That's the 'second time he has „failed. 'Poor old „Peter!

15.34. (10) *Interest* and *cheerfulness* may be expressed by the Scandent Scale followed by a fall in an exclamatory sentence, e.g.

„What a „funny „story!

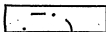


15.35. By using the narrowed range the speaker can express a number of his moods, feelings and emotions in sentences of various communicative types or subtypes, which are not definitely exclamatory ones.

15.36. *Suspense* in telling a fairy-tale or reading artistic descriptive prose may be created by using a narrow-range descending scale in a statement. Cf.

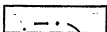
Unemphatic

It 'froze and ,froze.



Emphatic

It 11froze and ,froze.



15.37. *Sadness* can also be expressed by the narrowed range (in a statement too). Cf.

Unemphatic

I 'don't be,lieve it.



Emphatic

I 11don't be,lieve it.



15.38. In the following general question the narrowed range expresses *hopelessness*. Cf.

Unemphatic

'Is it 'worth ,while?



Emphatic

11Is it 11worth ,,while?



## Chapter XVI

### INTONATION EXPRESSING ATTITUDES NON-NEUTRAL TO THE LISTENER

16.1. As was stated in Chapter XIV, non-neutral attitudes of the speaker toward the listener include (a) likable attitudes and (b) unlikable ones.

Since it is sometimes difficult to draw a clear-cut line of demarcation between attitudes neutral to the listener and likable ones, some of the likable attitudes were described in Chapter XIV. On the other hand, some likable attitudes can only be expressed by emphatic intonation and they were described in Chapter XV. Therefore there remain very few likable attitudes to be described in this Chapter. As a result, the bulk of it is devoted to a description of the intonational means used to express unlikable attitudes.

16.2. *Politeness* and *interest* are very common likable attitudes in conversation.

Besides the speaker's interest is often connected with other likable attitudes. Thus not only interest, but also *friendliness* and *liveliness* may be expressed in sentences of various communicative types,

when they are pronounced with the High Wide Fall, which may be preceded by the Descending Stepping Scale and/or the High Pre-head, e.g. in special questions:

I've 'just 'seen that 'new 'musi-  
cal.

'What's it 'called?

I 'saw 'Mary yesterday.  
'What was that you said?

'Where?

'Where did you 'go for your  
'summer 'holiday?

It's 'no use asking 'Philip.

'Well, 'who then?

16.3. *Concern* is another likable attitude very common in conversation. Statements expressing concern are pronounced with the Fall-Rise, e.g.

The 'boys have 'gone 'sailing, and the 'weather is so 'stormy.  
|They'll get into ~trouble.

16.4. Unlikable attitudes are expressed by a wide range of utterances differing in degree of emotions.

16.5. The least offensive and objectinable is, perhaps, *insistence*. Insistence is a manifestation of one of the speaker's attitudes toward people spoken to. It is commonly expressed in questions and commands, the latter often becoming exclamations in this case. This attitude is sometimes disagreeable to the listener, because insistent utterances may create the impression that the speaker is making a nuisance of himself.

16.6. *Insistent general questions* are those which are repeated by the speaker either because he did not get an answer to his first question or because he wants the listener to keep to the point.

These questions take the Low or the High Wide Fall, preceded by the Descending Stepping Scale, e.g.

She in'sists on 'going a' lone.  
She 'says she is 'used to 'wal-  
king a' lone.

'Does she 'know the 'way?  
But 'does she 'know the 'way?

16.7. *Insistent special questions* take the Low Fall preceded by a high-pitched Descending Stepping Scale. Cf.

'Why have you ,done it?  
(basic question)



'Why have you ,done it?  
(insistent question)



They can also take the High Fall preceded by a High Pre-head (usually it is the word *but*) followed by a low-pitched level or ascending scale. Cf.



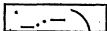
'Where 'is it?  
(basic question)



~But ,where 'is it?  
(insistent question)



~But ,why did you ,ask 'John?



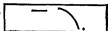
16.8. An *alternative question becomes insistent* when taking the High Fall in both the final and non-final sense-group, e.g.

'Was she in the 'dining-room, | the 'study | or the 'kitchen?

16.9. *Insistent commands* are those which are repeated by the speaker because his first order was not obeyed by the listener. To illustrate this use of insistent commands let us imagine the following life-situation. A teacher says to his pupils who are talking during the lesson, "Stop 'talking."



The children, however, continue talking. Then the teacher says again, much more loudly, emphasizing each syllable (but using the same scale and terminal tone), "Stop 'talking!"



16.10. A *statement* can also be made insistent by emphasizing each word in it. Cf.

I'm 'quite ,serious.  
(non-insistent statement)



I'm "quite „serious.  
(insistent statement)



16.11. Sometimes (but rather rarely) insistence is also expressed in statements pronounced with the High Wide Fall while the pitch range of the scale may be widened or the scale may be descending, e.g.

I'm "quite "serious.



16.12. Close to the attitude of insistence is that of *impatience*, often mingled with *irritability*. The impatient attitude is expressed intonationally by the use of the Low Fall preceded (a) by the wide-ranged Descending Stepping Scale, (b) by the Scandent Scale and (c) when there is no scale by the High Pre-head. This ring of impati-

ence mingled with irritability is often heard in statements, special questions and, especially, commands, pronounced with this intonation, e.g.

*Statements (as answers to questions):*

'What shall I ,do? - You must 'make up ,your own mind.

*Special questions:*

I'm a'fraid I can't ,do it. 'Can't do ,what?  
'What's he 'saying? 'How can I 'hear when you are  
'making 'so much ,noise?  
'What did you say the address 'How many ,more ,times do you  
was? 'want ,telling?

*Commands:*

'What do you 'think you're 'Mind your own ,business.  
'doing?

Commands pronounced with this intonation may also sound pressing, e.g.

I 'shan't 'stay a 'minute ,longer. 'Don't ,be so ,silly. | 'Come 'back  
at ,once.

16.13. Opposite to interest is a *total lack* of it, with which a number of similar attitudes are associated: *cool, cold, phlegmatic, dull, flat, detached, reserved*. The main characteristic of the intonation expressing the whole group of such attitudes is its low pitch level and narrow pitch range. This main characteristic manifests itself in the Low Fall, which may be preceded by a low-pitched level scale and the Low Pre-head, e.g.

*In statements:*

'Can you 'come to-,morrow? ,Yes. ,No.  
'Whose ,book is ,this? ,Mine. ,Anne's.  
'What's your ,name? ,Johnson.  
'What's your job? I'm a ,school ,teacher.

*In general questions:*

I 'think you'll 'like it. ,Will I?  
I've got 'so many 'things to ,do. Can ,I ,help at ,all?  
'Thank you for your ,offer. Will it ,help do you ,think?

*In special questions:*

You must 'ask for them ,now. ,Why?  
He 'simply 'must ,go. ,When?  
He 'says he's ,coming. ,Why is he ,coming?  
,When, do you think?

*In commands:*

I'll send it to him.	Don't. Do.
What shall I do with this thing?	Keep it.
May I borrow this pen?	Yes, do.
Thank you so much.	Don't mention it.

*In exclamations:*

He's just arrived.	Oh! Good! Fine!
Oh I am cold.	Awful!
I'm afraid I've got a cold.	No wonder!
It was very kind of you.	Not in the least.

16.14. The opposite of a friendly attitude is, of course, a *hostile* one, which has several nuances: *unsympathetic*, *grim*, *grimly hostile*, *surlly*. The whole group of such attitudes is expressed by the same intonational means as are used to express the group of attitudes under the heading "lack of interest", viz. the Low Fall, which may be preceded by a low-pitched level scale and the Low Pre-head, the sentence-stress being as a rule emphatic, e.g.

*In statements:*

You can go to blazes.	So, that's how you feel about it.
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Unsympathetic and even quite often hostile attitudes are more commonly expressed by this intonation in special questions.

*In special questions:*

Can you lend me some money?	What do you want it for?
I think it'll be easy.	How do you make that out?
I can't possibly do that.	What's so difficult about it.

Grim hostility is expressed by this intonation in question tags used independently as a comment upon a statement made by someone else, e.g.

I've just come back from Paris.	Have you?
John borrowed your car.	Did he?

16.15. *Casualness* is another manifestation of one of the speaker's unlikable attitudes.

The main intonational means of expressing casualness is the use of the Low Rise, which may be preceded by a low-pitched scale and/or the Low Pre-head, e.g.

*In statements:*

Shall we be in time?	I think so.
Shall I phone him?	It's up to you.

*In general questions:*

He's only thirty-five.	Is he?
------------------------	--------

*In requests:*

'Shall I ,phone you?  
'Thank you.

,Please.  
,Don't ,mention it.

*In warnings:*

,Look, I can 'carry {three 'cups . Be ,careful, | you'll ,break them.  
on the ,tray.

*In greetings used among friends who meet regularly:*

Good ,morning!

*In apologies:*

,Sorry.

In the phrase *thank you* when it expresses a mere formality:

The cashier: 'Here is your      Customer: ,Thank you.  
'change.

16.16. *Scepticism* is commonly expressed in general questions pronounced with the Low Rise which may be preceded by a low-pitched level scale that may contain emphatically stressed syllables, e.g.

I'm 'sorry now that I ,did it.      ||Are you ,really sorry?

This sceptical tone is again in evidence in tag questions used independently, e.g.

He's 'only 'thirty-five.      ,Is he? (He looks about fifty.)

16.17. The same intonation in general and special questions may also express *disapproval*, e.g.

You 'mean to 'say you're 'get-      ,Is it so ,very sur,prising? (that  
ting 'married?      you should ask me)

You 'shouldn't have ,done it.      And ,what's it ,got to ,do with  
   ,you, may I ask?

'Please 'don't 'do that.      And ,why ,shouldn't I? (every-  
   body is allowed to do it)

16.18. A variety of disapproval is *reproach*. A reprovingly critical attitude to the listener (or to the general situation for the matter) is expressed by the same intonational means in statements, e.g.

We shall 'have to ,sack him.      You ,can't do ,that. (He's too  
   useful.)

16.19. Similar to the reproving attitude is that of *resentful contradiction*, which is expressed in statements by the same intonational means, e.g.

You 'haven't ,written that ,letter.      (Yes,) I ,have. (I've written it  
   this morning.)

'There's 'our ,train.

(No,) it's ,not. (It's the next one.)

16.20. Disapproval can be expressed in echoed questions by pronouncing them also with the Low Rise but preceded by the Descending Stepping Scale, e.g.

'When are you 'going ,home?

'When am I 'going ,home? (How dare you ask me such a question?)

16.21. An *antagonistic, censorious* and *challenging* attitude is expressed by the Rise-Fall, e.g.

*In statements:*

I 'don't ,like the man:

You've 'never even ^spoken to him.

*In special questions*, to which this intonation adds the meaning of the word *but* placed before the question or the word *though* after it, e.g.

You could 'surely find some money ,somewhere.

(But) ^Where?

I 'know it for a ,fact.

^How do you ,know (though)?

*In question tags* used independently:

You 'can't do ,that.

^Can't I! (We'll see about that!)

16.22. *In greetings* the Rise-Fall expresses a *hint of bantering and sarcasm*, e.g.

Good ^morning. (At ^last. You were in 'no hurry to 'come.)

16.23. Below are described the intonational means of expressing miscellaneous negative attitudes which cannot be grouped together on the basis of some common feature.

16.24. A *complacent, self-satisfied, smug* attitude may be expressed in statements pronounced with the Rise-Fall, e.g.

Is 'that your 'last ,word? I'm a'fraid it ^is.

16.25. A *calm, patronising* attitude is expressed by the Low Rise preceded by the Descending Stepping Scale in commands and statements and is often used in talking to children. But adults may find the "soothing" effect irritating, e.g.

'Don't ,worry.

'Move a ,long, please.

'Mind the ,steps.

'There is a good ,girl.

16.26. The attitude of *discontented protest* may be expressed in statements as comments and answers to questions by the High Wide Fall preceded by a low-pitched level scale, e.g.

'John 'said you dis'liked the I 'liked it im'mensely.  
 'play.  
 'Haven't you 'brought the ,car? You 'didn't 'ask me to.

16.27. A *marked plaintive*, *pleading*, or *long-suffering* attitude sometimes coupled with that of *impatience*, even *exasperation*, may be expressed by the High Wide Fall+the Low Rise in general questions having sometimes an exclamatory effect and not expected by the listener to be answered, e.g.

I 'tell you I 'won't 'listen. 'Must you be so ,obstinate?

16.28. The attitude of *supplication* and *pleading*, often accompanied by that of *plaintiveness* or *reproach* is expressed by the same intonational means in commands, e.g.

Oh, 'don't make ,matters any ,worse than ,they ,are.

16.29. A *plaintive*, *sullen* or *resentful* attitude, having sometimes an *undertone of surprise* or *puzzlement* may be expressed by the same intonational means in exclamations, e.g.

I 'thought I 'asked you to 'post 'All ,right! (Don't go on about this ,letter? it.)

## Chapter XVII.

### INTONATION OF LONGER SENTENCES

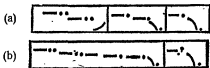
17.1. So far we have been dealing with the intonation of different kinds of one-sense group utterances and with those long utterances in which the division into sense-groups is structurally conditioned (alternative and disjunctive questions). We shall now consider longer sentences containing two or more sense-groups in which the division into sense-groups is optional.

Long sentences occur more frequently in narrative or descriptive prose than in conversation.

We shall consider here the conditions under which long sentences are likely to be divided into sense-groups and what tones are used in them.

17.2. The number of sense-groups in a sentence is determined principally by semantic and, to a certain extent, by grammatical factors. However, there is no direct interdependence between the grammatical structure of a sentence and its division into sense-groups. One and the same sentence may be divided into different sense-groups according to the meaning the speaker wants to convey. Cf.

Sarie came out of her room half-an-hour later, dressed for riding.



In (a) the speaker divides the sentence into three sense-groups because he considers three facts more or less important: the first — *Sarie's coming out of the room*, the second — *the time* and the third — *the way she was dressed*.

In (b) the speaker divides the sentence into two sense-groups because he considers two facts of more or less equal importance: *the time* and *the way Sarie was dressed*.

The number of sense-groups into which a sentence may be divided is limited by its meaning. For example, the sentence *It's our final exam to-morrow* may be said as a one-sense-group utterance or it may be divided into two sense-groups in the following way.

It's our 'final e'xam } to-,morrow.

Any further division of the sentence into sense-groups will make it meaningless.

The correct division of a sentence into sense-groups is of great importance because it is very difficult or even impossible to understand the meaning of a sentence if it is incorrectly divided into sense-groups.

For example, it is wrong to divide the following sentence into three sense-groups:

'Out in the 'crowd against the ,railings | with his 'arm 'hooked in An,nette's | 'Soames ,waited.

It is wrong because *against the railings* is not an attribute to the noun *crowd*. It is an adverbial modifier of place which specifies Soames' position in the crowd. For this reason to avoid ambiguity the sentence should be divided into four sense-groups:

'Out in the ,crowd | a,against the ,railings | with his 'arm 'hooked in An,nette's | 'Soames ,waited.

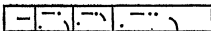
17.3. The division of a long sentence into sense-groups is also determined by the rate of delivery. The slower the rate the greater the number of sense-groups.

17.4. The terminal tone of final sense-groups is determined by both the communicative type of the sentence and the speaker's attitude. For example, the terminal tone normally used in the final sense-group of a narrative or descriptive sentence is either a Low Fall or a High Wide Fall. It does not make any communicative difference which of them is chosen: the difference is purely attitudinal.

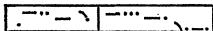
17.5. Non-final sense-groups may take any tone. The choice of tone depends on the importance the speaker attaches to them and on whether anything else besides non-finality is expressed in them.

If non-final sense-groups imply non-finality alone they take Mid Level Tones or incomplete falling tones. Cf.

> Soon | the 'sun will ,rise | and 'all a\*'round | will 'glitter with ,dew.



When 'Pickering 'starts '\*shouting | 'nobody can 'get a ,word in edgeways.



If alongside non-finality, an air of expectancy about what follows is created, non-final sense-groups take Low Rises, e.g.

'When I ar,rived | there was 'nobody at 'home.  
I 'opened the 'door ,quietly | and 'looked ,in.

However, if the sentence has more than two non-final sense-groups, the Low Rise as their nuclear tone will produce a monotonous effect which is quite unsuitable for reading purposes.

A non-final sense-group taking the High Rise suggests not only continuation, but also sounds somewhat casual, e. g.

If 'ever you 'need me | I'll 'willingly ,help.

If the speaker wishes to regard non-final sense-groups of a long utterance as presenting separate items of interest, he will employ Low Falls in each one of them, e.g.

For the 'first 'time in his ,life | he ,really ,felt | 'wholly wi'thout ,fear.

The general effect of the High Wide or Narrow Fall as the nuclear tone of a non-final sense-group is that of emphasis. Their use is gaining ground in Modern English, e.g.

At '\*breakfast | they were 'all ,three | at the ,table | before 'day-light || and 'Francis Ma\*comber | '\*found-| that of 'all the {many '\*men | that he had 'hated | he 'hated 'Robert 'Wilson | the 'most.

Note. An initial sense-group in which the last stressed word of the preceding sentence is repeated often takes the High Fall (Wide or Narrow), e.g.

He had 'put the 'two in the 'back ,seat | 'out of his '\*mind ,now | and was 'thinking about ,buffalo.

The 'buffalo | that he was ,after | 'stayed in the '\*daytime | in a 'thick ,swamp ...

If a non-final sense-group implies continuation and at the same time contrast it takes the Fall-Rise. The nucleus of such a sense-group is contrasted with some other word which may or may not be given in the text, e.g.

It was ~morning | and had ,been 'morning for some 'time | and he 'heard the ,plane. || It 'showed very ~tiny | and 'then made a {wide ,circle and the 'boys {ran ,out, | and 'lit the ,fires.



Note. The Fall-Rise occurs interchangeably with the High/Low Falls for the sake of emphasis in initial non-final sense-groups containing a repetition of the last stressed word/words of the preceding sentence, \* e.g.

He was 'miserably a,shamed at it. | But 'more than ~shame } he felt 'cold  
'hollow 'fear in him. | The ~fear | was 'still 'there.

17.6. As stated before, one sense-group may be separated from another either by the terminal tone alone or by the tone and a pause.

Pauses between sense-groups may be of different length according to both the semantic importance of the sense-group and the degree of the logical connection between sense-groups.

If the logical connection between sense-groups is close, a short pause is generally used, e.g.

The 'horse 'galloped round the 'big 'house } and 'came to a ,halt.

If the logical connection between sense-groups is loose, a long pause is generally used, e.g.

'Maida 'hurried 'home, | 'keen and 'bright with the 'thoughts  
of the 'blessed 'morrow.

In this sentence the non-final sense-group makes complete sense by itself, therefore a long pause is used.

#### Chapter XVIII

#### THE INTONATION OF PARENTHESES, VOCATIVES AND REPORTING PHRASES

18.1. A *parenthesis* is a word, phrase, clause, or sentence inserted in or attached to a sentence and connected with it not by the usual syntactical means of coordination or subordination, but rather semantically in order: (a) to show the speaker's attitude towards the thought expressed in the sentence, (b) to connect a given sentence with another one, and (c) to summarize or add some detail to what is said in the sentence, e.g.

I *suppose* it was natural for you to be anxious about the garden party.

I've got two tickets, *consequently*, you will go with me.

*Besides*, your father isn't an easy man to tackle.

In the first example the speaker shows his attitude (supposition) towards the thought expressed in the sentence.

In the second example the word *consequently* connects two sentences.

In the third example the speaker adds his opinion about a certain person to the thoughts expressed before.

18.2. The intonation of a parenthesis depends primarily on the degree of semantic importance the speaker attaches to it and consequently on its position in the sentence.

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\* Пинаева Ж. Б. О некоторых интонационных особенностях чтения английских художественных и научных текстов. Канд. дис. М., 1975.

(1) When a parenthesis is semantically important, it is usually placed at the beginning of a sentence and is stressed. In this case it can form a separate sense-group by itself. This sense-group may be pronounced either with a rising tone or with a falling tone, according to the degree of its semantic importance, e.g.

Of 'course you 'know my ,father.

Per,haps { you're 'tired after the ,strain of the ,day.

Of 'course { he's a ,blackguard.

In the first example the speaker stresses *of course*, but does not separate it from the rest of the sentence because it is semantically not very important.

In the second example *perhaps* forms a separate sense-group pronounced with a rising tone because it is closely connected with the following sense-group and is rather important semantically.

In the third example *of course* is of great importance, and for this reason it is pronounced with a falling tone.

18.3. A semantically important parenthesis is sometimes placed in the middle or at the end of a sentence, and then it is stressed. In these cases it may form a separate sense-group. This sense-group may be pronounced either with a rising tone or with a falling tone, according to the degree of its semantic importance, e.g.

I ,mean, { of ,course, } in ,character.

There are 'settlements and 'things { of ,course.

18.4. (2) Parentheses which are not very important semantically are usually placed in the middle or at the end of a sentence. In these cases they are not stressed and they do not form a separate sense-group. They are pronounced as the tail of a sense-group, i.e. on a low pitch after a falling nuclear tone and with a gradual rise in pitch after a rising or a falling-rising nuclear tone, e.g.

It 'didn't o,ccur to you, I suppose, | that you 'put me in a 'false position by ,that.

I've 'spoilt that ,attitude, I ,think.

18.5. A *vocative* is a word or a group of words used to address a person or several persons, e.g.

You know, Nora, I do feel a bit ill, perhaps I had better get back to bed.

How are you, Harry?

Vocatives may consist of:

(a) the name or the title of the person addressed, e.g.

Harry, do you know that three people in the family have birthdays next month?

Peter, I wish you'd find something to do, instead of sitting there kicking your heels against the chair.

(b) a noun preceded by adjectives. The pronouns *my* and *you* are sometimes used before them, \* e.g.

Let me tell you, young man, you need some work to do.

But my dear Nora—if you pull the plug out of the socket there can't be any electricity in the wire!

Liza (*addressing Higgins*): I'd like to kill you, you selfish brute.

What are you doing, you naughty boy?

(c) an emotionally coloured word, e.g. *'dear, darling, brute, etc.*, e.g.

Yes, darling—you're doing very nicely.

The intonation of a vocative depends on its position in the sentence and on the speaker's attitude.

A vocative may be placed:

(1) at the beginning of the sentence,

(2) in the middle of the sentence,

(3) at the end of the sentence.

18.6. *Initial vocatives* are usually important in meaning. They are used as exclamatory address or as address for attracting the hearer's attention. In this position they are often emphatic, they therefore usually take a full stress and form a separate sense-group, which may be pronounced with the following tones.

Vocatives used as exclamatory address may take:

(1) High Level Tone, e.g.

>Darling! | I'm 'so glad to |see you!

(2) Low Level Tone with a High Pre-head, e.g.

-You little >devil, | you've 'made a ,mess of the ,whole ,thing.

(3) High Narrow Fall, e.g.

"My 'dear '\*Sir, | my '\*dear 'Sir," { said the little man, ,laying his ,hat on the ,table.

\But my \dear '\*Nora—| if you \pull the \plug 'out of the '\*socket | there '\*can't be ,any elec,tricity in the 'wire!

(4) Fall-Rise, e. g.

'Oh, 'Mrs. ~Parker, | the po'lice-sergeant ,here | has 'come about the 'theft of my 'spoons.

When vocatives are used to attract the hearer's attention they take the following tones:

A Low Rise, which is used to express a friendly address or to address an audience in an informal way, e. g.

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\* The use of the pronoun *you* by itself in direct address is impolite, e.g.  
~You, | 'come 'here!

Miss ,Robinson, | I should 'like you to 'type this ,letter, please.  
My ,friends, | I'm 'happy to 'have an oppor'tunity of add'ressing you.

A High Wide Fall, which is used when the speaker is in a serious mood or when he means to say that the following remark is of some importance, e. g.

'Robert, | do 'I under'stand you to 'say you re'fuse to ,help your ,mother?

A Fall-Rise, which is used as a warning or to single out the person named from a number of others, e. g.

~Harry, | ~something { has ,gone 'wrong with my e'lectric 'iron.  
And ~Dad, | ~will you 'have the 'gramophone ,mended { by ,Friday?

18.7. *Final vocatives* do not serve to attract the attention of the person addressed. They are used as an expression of courtesy, affection or criticism. They are either unstressed or partially stressed. When unstressed, they form the tail or part of the tail of the terminal tone. When partially stressed, they usually take the rising element of the Fall-Rise, e. g.

Now 'don't 'you be 'rude, young ,Peter.  
'How 'are you, ,Harry?  
You 'didn't 'see 'anyone ,else, Mrs. Parker?  
'That's all ,right, Dad.  
Hel'lo, ,Mum! | Good 'after-noon, ,Mrs. ,Howard.  
'What's that, ,Harry?

18.8. *Medial vocatives* are also either unstressed or partially stressed. They are pronounced in the same way as final vocatives, e. g.

'Never mind, Nora, | 'let me 'help you.  
'Well, Robert, | 'have you made 'up your ~mind ,yet | 'what you ~want to ,do { when you ~leave ,college?  
I 'know, ,darling; | I'm 'so a,shamed, | but I'm a'\*fraid of elec-  
~tricity.

18.9. *Reporting phrases* are phrases such as *he asked, she said*, etc., introducing, following or inserted into direct, or quoted, speech.

18.10. *Initial reporting phrases* occur more frequently in live conversation than in novels.

Short initial reporting phrases containing such common verbs as *say, ask, reply*, etc. take a Low or Mid Level Tone, e. g.

She >said: "I'm ,busy."  
He >asked: "Are you ,tired?"

They may also be unstressed, forming the pre-head of the quoted speech, e. g.

He said, "I was 'trying to ,think."

Longer reporting phrases containing semantically important words are usually pronounced with a downstepping narrow-range scale and a High Level Tone, e. g.

He 'suddenly 'shouted >out: | "˘Careful!"

However in reading aloud the tone which occurs most frequently is the Low Rise, e. g.

'Janet 'said ,thoughtfully, | "I 'think I 'know how she ˘felt."

The falling tones are used comparatively rarely. They occur in reading aloud when the quoted speech is not the object of the reporting verb, e. g.

'Lucy re'newed the 'subject with 'some hesi,tation: | "I 'can't 'bear to have you 'think me ˘curious."

It is also used in reading aloud the names of the characters at the beginning of their lines in a play, e. g.

,Stranger. | Ex˘cuse me | will 'this 'take me to the ,station?

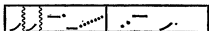
,Resident. | 'Yes, | 'straight ,on.

18.11. *Medial reporting phrases* occur mainly in novels, where they are much more frequent than the initial ones, and they hardly ever occur in live conversation.

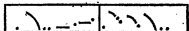
A medial reporting phrase is joined to the preceding part of the quoted speech forming its tail or the latter part of it, e. g.

"No," said ,Harris, | "If you 'want 'rest and ˘change, | you 'can't 'beat a 'sea-trip."

"Ay—{ ,ay—{ 'very ,good," said the little gentleman | "˘you may 'ask ,that."



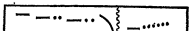
"A ˘Forsyte," replied. young ,Jolyon, | "is ˘not an un˘common 'animal."



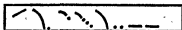
18.12. *Final reporting phrases* are common in novels and hardly ever occur in live conversation.

Short final reporting phrases form the tail of the last sense-group of direct speech, e. g.

"You 'don't 'think we have 'lost our 'way,{ ,do you?" asked my companion.

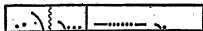


"How 'dare you \drag my \sister from my 'house," said the  
old ,man.

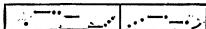


In long final reporting phrases the actual reporting words usually form the tail of direct speech. The sense-group or groups in the remaining part are pronounced with the low-pitched downstepping or level scale and with the terminal tone of the first sense-group, e. g.

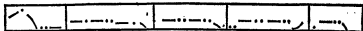
"Oh, it's 'you, { ,is it?" he says, | ,recognizing you at the ,same ,moment.



"I 'think we may 'leave ,now," said ,Robert, | as he pre,pared to ,go down ,stairs.



"'There you ,are," he would ,say, | stepping ,heavily ,off the ,chair | ,on to the ,charwoman's ,corns, | and sur,veying the ,mess he had ,made | with ,evident ,pride.



## Part II

### EXERCISES

#### I. The Organs of Speech

**Exercise 1.** Draw a picture of the organs of speech and explain their functions.

#### II. The Classification of English Consonant Phonemes

**Exercise 1.** Give the definition of the English consonants [d], [n], [l], [s], [θ], [ʃ], [tʃ], [r], [j], [w], [g], [v].

#### III. The Classification of English Vowel Phonemes

**Exercise 1.** Give the definition of the English vowels [i:], [ɪ], [e], [æ], [ɑ:], [ʊ], [u:], [ʌ], [ə:], [ə].

#### IV. The Articulation of the English Consonants

**Exercise 1.** Write the transcription symbols of the sounds which are heard when the organs of speech are prepared to pronounce: (a) the English consonants [b], [d], [g], but with the soft palate lowered; (b) the Russian [b], [d], [g], but with the middle of the tongue raised; (c) the English [p], [t], [k], but with the vocal cords drawn near together and vibrating.

**Exercise 2.** Draw the position of the organs of speech in pronouncing the consonants [p], [t], [k], [m], [n], [ŋ].

**Exercise 3.** On one and the same drawing show the difference in the position of the speech organs in articulating the following pairs of English and Russian consonants. Use coloured pencils:

- (1) [p] — [p']; [t] — [t]; [t] — [t']; [k] — [k']; [m] — [m']; [n] — [n]; [ŋ] — [ŋ']; [ŋ] — [ŋ];  
(2) [l] — [l]; [l] — [l']; [ɫ] — [ɫ]; [s] — [ʃ]; [ʃ] — [ʃ']; [ʃ] — [w];  
(3) [t] — [tʃ].

**Exercise 4.** Draw the position of the tongue in pronouncing the English consonants [θ], [ð], [s], [z], [ʃ], [ʒ], [w], [r], [j], [l], [tʃ].

**Exercise 5. Consonant Practice.** Read the words in the followings exercises. In exercises with an asterisks the words are to be read (a) downwards and (b) across the page:

(1)

[p, t, k]

pea	port	pot	happy	map
tea	talk	took	city	sit
key	coat	cat	lucky	silk

\*(2)

[p — sp], [t — st], [k — sk]

park — spark  
top — stop  
core — score  
key — ski

(3)

[pl, kl]

place  
please  
close  
clap

[pr, tr, kr]

price  
try  
tree  
crack

[tw, kw]

twenty  
question  
quick  
between

(4) [pn, tm, tn, kn]

happen  
bottom  
curtain  
taken

(5) [pl, tl, kl]

apple  
little  
cattle  
tackle

(6) [kt, pt]

act  
fact  
stopped  
dropped

\*(7)

[p — b, t — d, k — g]

pay — bay, lap — lab  
tie — die, bet — bed  
cue — due, lock — log

(8)

[br, dr, gr]

bright  
dry  
green

[bl, dl, gl]

nibble  
middle  
giggle

[bn, dn]

ribbon  
harden  
trodden

(9)

[m]

mood  
match  
make

come  
stem  
dumb

stream  
armed  
hammer

(10)

[n]

nine  
nice

men  
ten

lean  
winner

(11)

[ʊ]

song  
long  
ring  
singer

singing  
ringing  
singer

[ɪŋ]

English  
language  
singular



(13)

[tʃ]

chair	watch	teacher
cheeze	bench	picture
chalk	match	lecture

(14)

[dʒ]

June	language	region
July	page	imagine
journey	village	gadget

\*(15)

[tʃ - dʒ]

chain — Jane	rich — ridge
choke — joke	etch — edge
chin — jin	lunch — lunge

\*(16)

[f - v, s - z]

fast — vast	leaf — leave
first — verse	if — eve
seal — zeal	kiss — keys

(17)

[θ]

(18)

[ð]

thin	path	they	bathe
thick	moth	that	soothe
theme	tooth	this	smoothe

\*(19)

[θ - ð]

bath — bathe
smooth — smoothe
breath — breathe

\*(20)

[s - θ, f - θ]

sum — thumb	fin — thin	deaf — death
saw — thaw	fawn — thorn	puff — path
sort — thought	fought — thought	kiss — kith

\*(21)

[z - ð, v - ð]

zone — those	vine — thine	wizz — with
zeal — these	vent — then	breeze — breathe
zip — this	vale — they	sieve — seethe

(22)

[ʃ]

shoe	dish	pressure
shell	cash	social
sharp	rush	nation

(23)

[ʒ]

(24)

[h]

measure	prestige	how	behind
pleasure	garage	home	behave
		hand	inhale

- (25)                      [l]                      (26) [r]
- |      |      |      |      |         |
|------|------|------|------|---------|
| line | fill | help | row  | very    |
| low  | bell | belt | read | sorry   |
| late | fall | elk  | rest | current |
- \*(27)                      [pr — br]                      [tr — dr]                      [kr — gr]
- |                |             |               |
|----------------|-------------|---------------|
| price — bright | try — dry   | cream — green |
| press — breast | true — drew | crow — grow   |
- (28)    [j]
- |      |         |       |       |
|------|---------|-------|-------|
| you  | new     | few   | tune  |
| yoke | view    | humor | suit  |
| yard | student | cue   | pupil |
- (29)    [w]                      \*(30) [w — v]
- |       |         |               |
|-------|---------|---------------|
| we    | twenty  | went — vent   |
| wine  | twig    | wine — vine   |
| worse | between | worse — verse |

**Exercise 6. Consonant Practice in Sentences.** Read the following phrases and sentences:

[p], [t], [k]

1. Take care of the pence and the pounds will take care of themselves. 2. To tell tales out of school. 3. To carry coals to Newcastle.

[sp], [st], [sk]

1. Strictly speaking. 2. To call a spade a spade. 3. To praise to the skies.

[b], [d], [g]

1. A good dog deserves a good bone. 2. To beat about the bush. 3. To give the devil his due.

[tʃ], [dʒ]

1. Children are poor men's riches. 2. Little knowledge is a dangerous thing. 3. He that mischief hatches mischief catches.

[m], [n]

1. Many men many minds. 2. Men may meet but mountains never. 3. What's done cannot be undone.

[ŋ]

1. Seeing is believing. 2. Saying and doing are different things. 3. A creaking door hangs long on the hinges.

[ŋk], [ŋg]

1. First think, then speak. 2. As the fool thinks, so the bell clinks. 3. Hunger is the best sauce.

[n], [ŋ]

1. No living man all things can. 2. Better die standing than live kneeling. 3. Among the blind the one-eyed man is king.

[f], [v]

1. Far from eye, far from heart. 2. Fortune favours the brave. 3. Give every man thy ear, but very few thy voice.

[θ], [ð]

1. To go through thick and thin. 2. Wealth is nothing without health. 3. Birds of a feather flock together.

[s], [z]

1. The least said the soonest mended. 2. Slow and steady wins the race. 3. Speech is silver, but silence is gold.

[s—ð], [z—ð]

1. Cheapest is the dearest. 2. The last straw breaks the camel's back. 3. Necessity is the mother of invention.

[f], [s]

1. A wolf in sheep's clothing. 2. A measure for measure. 3. Eat at pleasure drink with measure.

[h]

1. Habit cures habit. 2. He that has no head needs no hat. 3. High winds blow on high hills.

[l]

1. Let sleeping dogs lie. 2. Life is not all cakes and ale. 3. Look before you leap.

[r]

1. Respect yourself or no one will respect you. 2. Roll my log and I will roll yours. 3. Soon ripe, soon rotten.

[j]

1. As you make your bed, so must you lie in it. 2. No news is good news. 3. No herb will cure love.

[w]

1. Where there's a will there's a way. 2. When the wine is in the wit is out. 3. Time works wonders.

[pl], [kl]

1. Plenty is no plague. 2. Out of place. 3. Clean as a pin.

[pr], [tr], [kr]

1. Prosperity makes friends, and adversity tries them. 2. Don't

trouble trouble until trouble troubles you. 3. Crows don't pick crows' eyes.

[fr], [str], [θr], [skr]

1. To throw straws against the wind. 2. A friend in need is a friend indeed. 3. Scratch my back and I'll scratch yours.

[sw], [tw], [kw]

1. No sweet without sweat. 2. He gives twice who gives quickly. 3. Between and betwixt.

## V. The Pronunciation of the English Vowels

**Exercise 1.** Draw the tongue position in pronouncing the vowels [i], [u], [æ], [ɑ] and [ə].

**Exercise 2.** On one and the same drawing show the difference in the tongue position in pronouncing the following pairs of vowels: [æ]—[ə]; [o]—[o]; [i]—[u].

**Exercise 3.** Vowel Practice. Read the words in the following exercises first downwards and then across the page:

(1) [i:] — [ɪ]

peal — pill  
deed — did  
seat — sit

(2) [ɪ] — [e]

win — when  
did — dead  
sit — set

(3) [e] — [æ]

men — man  
head — had  
guess — gas

(4) [æ] — [ʌ]

fan — fun  
bad — bud  
hat — hut

(5) [ʌ] — [ɑ]

done — darn  
bud — bard  
cut — cart

(6) [ɑ] — [ɔ:]

far — four  
darn — dawn  
part — port

(7) [ɔ:] — [ɒ]

don — dawn  
cod — cord  
spot — sport

(8) [ɒ] — [ə]

four — fur  
torn — turn  
caught — curt

(9) [ʊ] — [u:]

full — fool  
hood — food  
book — boot

(10) [i:] — [iə]

tea — tear  
bead — beard  
piece — pierce

(11) [i:] — [ei]

pea — pay  
mean — main  
leak — lake

(12) [e] — [ei]

men — main  
led — laid  
let — late

(13) [e] — [ɛə]  
very — vary  
dead — dared  
shed — shared

(15) [æ] — [eɪ]  
am — aim  
man — main  
fat — fate

(17) [ɑ] — [aɪ]  
bar — buy  
charm — chime  
park — pike

(19) [ɔ:] — [ɔɪ]  
bore — boy  
all — oil  
corn — coin

(21) [aɪ] — [aɪə]  
high — higher  
tie — tyre  
quite — quiet

(14) [eɪ] — [ɛə]  
day — dare  
pay — pair  
they — their

(16) [æ] — [ɛə]  
dad — dared  
bad — bared  
stand — stared

(18) [ɔ:] — [oʊ]  
nor — no  
torn — tone  
caught — coat

(20) [oʊ] — [aʊ]  
no — now  
tone — town  
known — noun

(22) [ju:] — [juə]  
cue — cure  
few — fewer  
pew — pure

Exercise 4. Vowel Practice in Sentences. Read the following phrases and sentences:

[i:]

1. Extremes meet. 2. A friend in need is a friend indeed. 3. Between the devil and the deep sea.

[ɪ]

1. Bit by bit. 2. Sink or swim. 3. As fit as a fiddle.

[e]

1. All is well that ends well. 2. Good health is above wealth. 3. East or West—home is best.

[æ]

1. One man is no man. 2. Habit cures habit. 3. A hungry man is an angry man.

[ɑ]

1. He laughs best who laughs last. 2. While the grass grows the horse starves. 3. After a storm comes a calm.

[ɒ]

1. Honesty is the best policy. 2. A little pot is soon hot. 3. Dot your i's and cross your t's.

[ɔ:]

1. When all comes to all.
2. Velvet paws hide sharp claws.
3. New lords—new laws.

[ʊ]

1. By hook or by crook.
2. To beat about the bush.
3. The proof of the pudding is in the eating.

[u:]

1. The exception proves the rule.
2. No news is good news.
3. Soon learnt, soon forgotten.

[ʌ]

1. As snug as a bug in the rug.
2. Every country has its customs.
3. Don't trouble trouble until trouble troubles you.

[ɜ:]

1. First come first served.
2. It's an early bird that catches the worm.
3. As is the workman so is the work.

[ə]

1. As like as two peas.
2. Take us as you find us.
3. The spirit of the age.

[eɪ]

1. No pains no gains.
2. Haste makes waste.
3. To call a spade a spade.

[oʊ]

1. To hope against hope.
2. As you sow you shall mow.
3. There is no place like home.

[aɪ]

1. A stitch in time saves nine.
2. Out of sight out of mind.
3. Beauty lies in lover's eyes.

[aʊ]

1. From mouth to mouth.
2. Burn not your house to rid of the mouse.
3. In a roundabout way.

[ɔɪ]

1. The voice of one man is the voice of no one.
2. Joys shared with others are more enjoyed.
3. Choice of the end covers the choice of means.

[ɪə]

1. Near and dear.
2. To smile through tears.
3. Experience keeps a dear school, but fools learn in no other.

[eə]

1. Neither here nor there. 2. Take care of the minutes and the hours will take care of themselves. 3. There and then.

[ʊə]

1. What can't be cured must be endured. 2. Curiosity killed the cat. 3. For sure.

[i:]—[ɪ]

1. A small leak will sink a great ship. 2. Honey is sweet but the bee stings. 3. Still waters run deep.

[e]—[ei]

1. Short debts make long friends. 2. Better late than never. 3. Money spent on brain is never spent in vain.

[æ]—[e]—[ei]

1. If you cannot have the best make the best of what you have. 2. When the cat is away the mice will play. 3. Jest with an ass and he will flap you in the face with the tail.

[ʌ]—[ɑ]

1. Well begun is half done. 2. It's enough to make a cat laugh. 3. Six of one is half a dozen of the other.

[ɑ]—[aɪ]

1. Barking dogs seldom bite. 2. Far from eye, far from heart. 3. My house is my castle.

[ʌ]—[ɑ]—[aɪ]—[aʊ]

1. A wonder lasts but nine days. 2. Like father like son. 3. If you laugh before breakfast you'll cry before supper.

[ʊ]—[ɔ:]

1. To make a long story short. 2. The pot calls the kettle black. 3. Be slow to promise and quick to perform.

[ɔ:]—[oʊ]

1. A rolling stone gathers no moss. 2. There is no rose without a thorn. 3. Oaks may fall when reeds stand the storm.

[ʊ]—[oʊ]—[ɔ:]

1. A scalded dog fears cold water. 2. Cut your coat according to your cloth. 3. Joy and sorrow are as near as to-day and to-morrow.

[ʊ]—[a:]—[ɔ:]—[oʊ]

1. Old birds are not caught with chaff. 2. Many words hurt more than swords. 3. Birds of a feather flock together.

[u] — [u:]

1. The boot is on the wrong foot. 2. Too good to be true. 3. Too many cooks spoil the broth.

## VI. The Junction of Sounds

**Exercise 1.** (A) Describe the articulation of the sounds denoted by the phonetic symbols joined by — in the following words: [lɒst—tʌɪm] *that time*, [lʊkt] *looked*, [hɪdn] *hidden*, [bætl] *battle*, [ɑ:m] *arm*, [kjuəri'ɒsɪtɪ] *curiosity*, [ɒn] *on*.

(B) State the type of junction.

**Exercise 2.** Pronounce the words and the combinations of words paying special attention to the correct junction of the sounds in them:

- |                   |                            |
|-------------------|----------------------------|
| (1) 'un necessary | was— seen                  |
| un natural        | is— sent                   |
| un noticed        | I  wish she were  here     |
| a  broken  knife  | He will— leave to— morrow. |
| a  fine  nook     |                            |
| (2)  last— time   | (3) fact                   |
| that— chair       | act                        |
| quite— true       | actress                    |
| (4)  all— this    | (5) garden                 |
| read— the  book   | needle                     |
| write the  letter | little                     |

## VII. Assimilation and Accommodation in English

**Exercise 1.** Analyse the words *breadth*, *quaint*, *give me* pronounced as [gɪmmɪ], *picture*, *all this*, *that's* from the point of view of the consonant assimilations in them, and state: (a) whether the assimilation in them affects the work of the vocal cords, the active organ, the place of obstruction, the manner of the production of noise or the lip position; (b) the degree of assimilation; (c) the direction of assimilation; (d) whether the assimilation in these words is historical or contextual.

**Exercise 2.** Give a few examples illustrating assimilation affecting the place of obstruction, the active organ of speech and the work of the vocal cords.

**Exercise 3.** Give a few examples illustrating progressive, regressive and reciprocal assimilations.

**Exercise 4.** Give a few examples illustrating different degrees of assimilation.

**Exercise 5.** Give a few examples illustrating historical and contextual assimilations.

**Exercise 6.** Pronounce and transcribe the words *fifteen* and *raspberry*, then state, as in Exercise 1, the type of assimilation that has taken place in them.

**Exercise 7.** In rapid colloquial speech at word boundaries careless speakers have the following assimilations. State their type, degree and direction:



that pen [ˈðæp ˌpen]; ten boys [ˈten ˌbɔɪz]; this year [ˈðɪʃ ˌjɜː]; those young men [ˈðʊŋz ˌjʌŋ ˌmen]; would you [ˌwʊdʒ ʊ]; good morning [gʊd ˌmɔːnɪŋ]; you can have mine [jʊkŋ hæm ˌmaɪn].

**Exercise 8.** Pronounce the following words and phrases observing the assimilation of the consonants [n], [l], [s], [z] to [ŋ] and [θ]:

- (1) although, breadth, enthusiasm, cutthroat, aesthetic, spendthrift;
- (2) 'read the book, 'write the letter, 'open the book, 'spell this word, 'fight the enemy, 'call the doctor, 'pass the word, 'eat the apple, 'don't 'lose the key.

**Exercise 9.** Pronounce the following words observing the assimilation of the consonants in the clusters: [kl], [pl], [kr], [pr], [θr], [tr], [kw], [tw] and [sw]:

- (1) close, cloth, claim, clerk, class, clasp;
- (2) place, play, please, plastic, platform, playwright;
- (3) cram, crash, crisis, crazy, cream, cricket, crime, cripple, cry;
- (4) practice, praise, preface, press, prefix, predicate, promise, present;
- (5) thread, three, thrill, throat, through, throw, thrust;
- (6) trace, track, trade, traffic, tragedy, train, tram, transitive, try, tremble;
- (7) quick, quarter, quiet, squash, queer, question, quit, quiz, quote;
- (8) twelve, twenty, twilight, twin, twinkle, twist;
- (9) swim, swallow, swan, sweet, sweat, swift.

**Exercise 10.** Pronounce the following words and phrases without assimilating any sounds in them:

- (1) absent, absolute, absurd, absorb;
- (2) subcommittee, subsequent, subside, substance, substitute;
- (3) blackboard, textbook, back-bone, background;
- (4) cheap book, sick baby, dust bin, top branch, jump down, an English book, that book, sit down, a back garden, we like jam, lock the door;
- (5) these people, had to do, a hard cover, a good pudding.

**Exercise 11.** Analyse the words given below and state the type of accommodation in them:

cool, bell, music, thought, belt, cue, lunar, who.

**Exercise 12.** What vowels or consonants are elided in rapid speech within the following words or at word boundaries:

factory [ˈfæktri], national [ˈnæʃnl], perhaps [præps], already [ɔːˈredɪ], lastly [ˈlæʃli], you mustn't lose it [ju ˈmʌsn ˌjuːz -ɪt], wouldn't he come [ˈwʊdn̩ ˌkʌm], I've got to go [aɪv ˌɡɒ tə ˌɡoʊ], we could try [wɪ kə ˌtraɪ], let me come in [ˈlemi ˌkʌm ˌɪn].

## VIII. Subsidiary Variants of English Phonemes

**Exercise 1.** Pronounce the following words and sentences paying special attention to the use of the correct subsidiary variants of English phonemes in them. Be ready to explain how these variants differ from the principal ones:

- (1) tenth, write this, is this ...?, read this, on the table, all this;
- (2) try, dry, central, hundred, children;
- (3) three, thread;
- (4) cube, argue;
- (5) dwell, language;
- (6) read well;
- (7) plane, price, twice, quiet, clean;
- (8) pupil, tune, fly, friend, few, sleep;
- (9) is it wise, is it raining;
- (10) keep, geese;
- (11) pool, boot, too, cool, goose;
- (12) step down, act, good-bye, sit down, help me, don't know;
- (13) little, middle, good luck;
- (14) behind;
- (15) send, sent, school, steam;
- (16) beauty, music;
- (17) well, bell;
- (18) canal, again;
- (19) centre, cinema, theacher, answer, answers, offers;
- (20) sea—seas, far—farm, leave—left;
- (21) lead—leader, ask—asking, scene—scenery;
- (22) part—partition, verb—adverb;
- (23) it 'isn't 'very ,far, it 'isn't very ~far, ,yes, ,yes?

**Exercise 2.** Read the following words paying special attention to the correct positional length of the vowels in them:

me —mean—meet  
 why—wide —white  
 too —tool —tooth  
 far —barn —park  
 for —born —port  
 I —mine—might  
 say —main—make

## IX. Syllable Formation and Syllable Division

**Exercise 1.** Transcribe the following English words and underline the transcription symbol which corresponds to each syllabic sound in the words:

can, candle, sand, sadden, doesn't, can't, couldn't, melt, meddle, don't, didn't, listen, listening, here, fire, pure, our, chair, player, low, lower, employer, floor, mightn't, needn't, mustn't, oughtn't, listener, drizzle, drizzling.

**Exercise 2.** Transcribe the following words, show the point of syllable division in each of them by putting a bar between the syllables (table [te|bl]) and define each type of syllable:

reading, ready, standing, nature, natural, picture, brightly, finish, many, pity, colony, colonial, putting, pupil, flower, during, Mary, marry, starry, merry, study, studying, enjoying, without, another, over, discover, pooling, follower, father, story, brother, sorry, body,

hurry, early, houses, stony, nearer, preparing, buyer, destroyer, power, poorer.

**Exercise 3.** Transcribe the following English words and explain how their syllable division differs from that of the Russian words printed next to them:

carry—карий, pulley—пули, runner—рана, sorrow—ссора, buyer—бая (род. пад. един. ч. от бай), Sawyer—соя, greyer—грея, powers—пауз, mire—мая.

## X. The Accentual Structure of English Words

**Exercise 1.** Write the words listed below in groups according to the accentual types indicated in the following table:

① [ˈ—]	② [ˈ—]	③ [ˈ—]	④ [ˈ—]
⑤ [ˈ—]	⑥ [ˈ—]	⑦ [ˈ—]	⑧ [ˈ—]
⑨ [ˈ—]	⑩ [ˈ—]	⑪ [ˈ—]	

advertize, female, multiply, before, enumerate, novel, police, celebrate, company, overvalue, satire, carriage, believe, compliment, parachute, buffet (*refreshment bar*), problem, compensate, rewrite, paragraph, machine, ballet, programme, unable, recognize, garage, command, specialist, comment, demonstrate, criticize, elect, appreciate, academy, antifascist, misprint, inconvenient, re-cover (*to cover again*), recollect (*to succeed in remembering*), re-pay (*to pay a second time*), repay (*to pay back*), re-form (*to form again*), reform (*to make better*), re-join (*to join again*), rejoin (*to answer*), re-dress (*to dress again*), redress (*to make amends for*), re-create (*to create anew*), recreate (*to refresh*), re-strain (*to strain again*), restrain (*to hold back*), systematize.

**Exercise 2.** Write the words listed below in groups according to the accentual types indicated in the following table (underline the suffixes):

Words with the suffixes stressed		Words with the suffixes unstressed			
[ˈ—]	[ˈ—]	[ˈ—]	[ˈ—]	[ˈ—]	[ˈ—]

employee, reality, cigarette, conversation, tradition, picturesque, economic, unique, engineer, unity, occasion, etiquette, revolution, parenthetic, ability, procession, demonstration, pedagogic, statuette, confusion, volunteer, composition, sympathetic, admission, wagonette.

oblique, collision, patriotic, mountaineer, exclamation, pioneer, antique, studying, modesty, government.

**Exercise 3.** Write the words listed below in groups according to the general accentual types indicated in the following table:

	[ˈ ˌ]	[ˈ -]	[- ˌ]
Nouns			
Adjectives			
Numerals			
Verbs			

beefsteak, thirteen, break out, armchair, call up, fair-haired, mix-up, fourteen, blue-eyed, fifteen, put on, sixteen, make up, mankind, post-war, put off, well-known, go out, gas-stove, get up, eighteen, run out, nineteen.

**Exercise 4.** (a) Transcribe (marking the stress) and read the following words. (b) Be prepared to translate them:

a blackboard, a black board; a black bird, a blackbird; a green house, a greenhouse.

**Exercise 5.** Translate into Russian:

a 'missing 'list a 'missing-list  
a 'dancing 'girl a 'dancing-girl

**Exercise 6.** Transcribe and pronounce the following words:

to export, the export; to increase, the increase; to accent, the accent; to conduct, the conduct; to insult, the insult; to extract, the extract.

## XI. Strong and Weak Forms

**Exercise 1.** Read and transcribe the following sentences:

Will there be any ,room?  
She used to be ,fond of us.  
You must be re~liable.  
He could have been mis,lead.  
Shall I be the ,first one?  
We shall be de~layed.  
There'd have been a ,row.  
It'll be the ,easiest way.  
One would have ,thought so.  
It was undes,cribably ,dull.  
Would he have been a,sleep by  
now?

Would there have been e,nough  
of it?  
I should have been ,ready for you.  
We should have been trans~ferred.  
They ought to have ,waited for us.  
Will she have been disap,ointed?  
They'll have ,been i~maging  
things.  
You ought to be a,shamed of  
yourself.  
One could have been a,musing  
oneself.

**Exercise 2.** Read and transcribe the following sentences:

(a) Think of it. Go to him. Wait for me. Wait on her. Look for him. Look at them. Walk with him. Read to her. Ask for him. Call for them. Talk to them. Sit by me. Listen to me. Argue with them. Whisper to him.

(b) Give it to me. Take it from her. Hide it from them. Choose one for me. Clean it for me. Read it with me. Break it for her. Tell it to me. Eat some with me. Place it by me. Keep them for me. Show it to her. Open it for me. Study it with me. Practise them with her. Hold it for me. Lay them under it. Interview her for me.

(c) Take them a way from them. Where did you see them? Why didn't you give it to him? Go up to him and tell him about it. Take them all a way with you. I've told him I'll look everywhere for them. Put them in my car for me, please. I bought them for him yesterday. What did he tell you about us? Show them to us.

**Exercise 3.** Give the transcription of the correct forms of the italicized words. Read the sentences:

1. Tell *him* he's wanted.
2. *He's* wanted.
3. Give *her* an answer.
4. *Her* answer is wrong.
5. He's the student *who's* late.
6. *Who* was it?

**Exercise 4.** Read the following dialogues using the correct strong or weak forms:

(a) Verbs

*Do* [də, d, 'du:]

- Where do you live? ...
- Do you live in London?
- Yes, I do ...

*Am* [m, əm, 'æm]

- I'm going home ...
- So am I ...
- Am I very late? ...

*Are* [ər, ə, 'ɑ:]

- The boys are at school ...
- So are the girls ...
- Yes, they are ...

*Were* [wə, 'wə:]

- Who were you talking to? ...
- They were friends of mine ...
- Were they English? ...

*Does* [dəz, 'dʌz]

- Where does John live? ...
- Does he live in London? ...
- Yes, he does ...

*Is* [z, s, 'ɪz]

- The sun's very hot.
- It's hotter than yesterday ...
- It is, isn't it? ...

*Was* [wəz, 'wʊz]

- I was thirty-five yesterday ...
- It was my birthday ...
- Was it? ...

*Have* [əv, v, 'hæv]

- Where have you been? ...
- I've been on holiday ...
- I haven't seen you for weeks ...

*Has* [hæz, s, 'hæz]

— Has anyone seen my pencil?

— It's fallen on the floor ...

— Oh, has it? Thanks ...

*Shall* [ʃəl, ʃl, 'ʃæl]

— When shall I see you again?

— I shall be here on Monday ...

— Shall we talk about it then? ...

*Will* [l, 'wɪl]

— I'll see you at lunch time ...

— Yes, we'll have a chat then

— Will you keep me a place? ...

*Can* [kən, 'kæn]

— How can I help you? ...

— You can carry this ...

— I will if I can ...

*Must* [məst, 'mʌst]

— We must try to get there early ...

— We must leave in good time ...

— Yes, we must ...

#### (b) Pronouns

*We* [wi, 'wi:]

— I'm afraid we shall be late

— Shall we? ...

— We can't help it ...

*Me* [mi, 'mi:]

— Will you give me some tea, please?

— Yes, pass me the milk ...

— No milk for me, thank you ...

*Him* [ɪm, 'hɪm]

— I hope Mary comes with him

— I asked him to bring her ...

— Yes, but you know him ...

*Had* [əd, d, 'hæd]

— Where had you met him? ...

— I'd met him in London ...

— I hadn't seen him before ...

*Should* [ʃəd, 'ʃʊd]

— What should I do with my money? ...

— I should take it with you ...

— I shouldn't like to lose it ...

*Would* [əd, d, 'wʊd]

— My father would like to meet you ...

— I'd like to meet him, too ...

— I hoped you would.

*Could* [kəd, 'kʊd]

— I think I could do it ...

— At least you could try ...

— Yes, I could, couldn't I? ...

*She* [ʃi, 'ʃi:]

— Did she go to the station?

— She told me that John went ...

— But did she go?

*He* [hi, 'hi:]

— John said he was coming ...

— Is he bringing Mary? ...

— He only said he was coming ...

*Her* [ər, ə:, 'hə:]

— I'd like to see her again ...

— I met her brother yesterday

— Did he mention her? ...

*His* [ɪz, 'hɪz]

- He said his sister was in London ...
- Have you got his address?  
...
- No, I've got hers but not his ...

*Herself* [ɑ:'self, hæ:'self]

- Mary can take care of herself ...
- She prides herself on it ...
- She told me that herself ...

*Us* [əs, s, 'ʌs]

- They want us to go and see them ...
- Let's ask them to come here  
...
- That would be easier for us  
...

(c) Articles

*The* [ðə, 'ði]

- The apples are on the table  
...
- The oranges are in the kitchen ...

(d) Miscellaneous

*Some* [sm, səm, 'sʌm]

- Will you have some more bread? ...
- No, but I'd like some more tea, please ...
- I think there's still some in the teapot ...

*That* [ðæt, 'ðæt]

- Here's the cup that John broke ...
- He said that Mary did it ...
- I don't believe that ...

*Not* [nt, 'nɒt]

- I'm sorry you can't stay ...

*Himself* [ɪm'self, him'self]

- John must be coming by himself then ...
- Yes, if he doesn't lose himself ...
- He can take care of himself ...

*Them* [ðəm, 'ðem]

- I like them both ...
- Yes, I like them too ...
- I'd rather see them than anyone ...

*You* [ju, 'ju:]

- You can ask them tonight ...
- What day would you like?  
...
- I'll leave it to you ...

*A* [ə, ən]

- I have a brother and a sister ...
- I have an uncle and an aunt ...

*Who* [u:, 'hu:]

- That's the man who helped me ...
- It's the man who lives next door ...
- Who's that with him, I wonder? ...

*There* [ðə, ðər, 'ðeə]

- There's a fly in my tea ...
- There are two in mine ...
- There goes another ...

*Till* [tl, 'tɪl]

- I shall be here till Friday ...

— I'm afraid I haven't time ...

— It's not very late ...

*And* [ən, 'ænd]

— You and I are the same age

— So are John and Mary ...

— And Tom, too ...

*As* [æz, 'æz]

— Mary's as tall as I am ...

— She's not as fat though ...

— As to that, I don't know ...

— Can't you stay till Saturday?

— Till I get a letter, I don't know ...

*But* [bət, 'bʌt]

— I'm sorry, but I didn't understand ...

— But I spoke quite dearly ...

— Ah, but you spoke too quickly ...

*Than* [ðən]

— Mary's taller than me ...

— She is thinner than you, too ...

## XII. Intonation. Tones and Scales

### Intonation Practice

#### Exercise 1. Low Fall.

ATTITUDE: Conclusive, unanimated.

CUE: *'What's the 'matter?*

RESPONSES: 1. ,Nothing. 2. I'm ,busy. 3. I'm ,bored. 4. I'm ,tired.  
5. It's ,raining again. 6. I'm ,working. 7. Got ,toothache. 8. Sore ,throat. 9. ,Headache. 10. I'm ,worried. 11. I'm ,miserable. 12. My ,foot's hurting me.

CUE: *So it was 'your fault.*

RESPONSES: 1. ,Yes. 2. I'm ,sorry. 3. ,Mm. 4. I ,know. 5. I a,pol-  
ogise. 6. I'm a,fraid so. 7. ,Sorry. 8. I ad,mit it. 9. ,Yes, I'm afraid.  
10. I don't de,ny it.

#### Exercise 2. High Wide Fall.

ATTITUDE: Conclusive, animated.

CUE: *I'm 'going.*

RESPONSES: 1. 'Where? 2. 'Why? 3. 'When? 4. 'Where to? 5. What  
'for? 6. How 'soon? 7. 'Surely not. 8. 'Stop. 9. Come 'back. 10. 'Why  
are you ,going?

CUE: *'Take one.*

RESPONSES: 1. 'Thanks. 2. 'Thank you. 3. I'd 'love one. 4. Thanks  
very 'much. 5. Oh 'may I? 6. Can you 'spare it? 7. Thanks 'very  
much. 8. 'Later, thanks. 9. Don't 'want one.

CUE: *'Are you 'coming ,with us?*



RESPONSES: 1. I 'can't. 2. I'd 'love to. 3. 'No. 4. No 'time. 5. They won't 'let me. 6. I don't 'want to. 7. Im'possible. 8. We 'can't, I'm afraid. 9. Can't get a'way. 10. We're too 'busy.

Exercise 3. Low Rise.

ATTITUDE: Perfunctory.

CUE: 'Here you ,are.

RESPONSES: 1. ,Thanks. 2. ,Thank you. 3. Many ,thanks. 4. Thanks very ,much. 5. That's ,good of you. 6. That's very ,nice. 7. ,Kind of you. 8. What's ,that? 9. ,What's that?

CUE: I've 'done my ,homework.

RESPONSES: 1. ,Good. 2. ,Fine. 3. ,Right. 4. O,K. 5. Well ,done. 6. ,Have you? 7. ,Really? 8. ,Splendid. 9. Good for ,you. 10. I ,see. 11. ,Indeed. 12. That's the ,way.

CUE: You 'really think you'll ,get it?

RESPONSES: 1. ,Yes. 2. I ,do. 3. I ,think I will. 4. I ,think so. 5. I be,lieve so. 6. I i,magine so. 7. I ,hope so. 8. Why ,not? 9. So it ,seems. 10. ,Probably. 11. It's quite ,likely. 12. Perfectly ,possible.

Exercise 4. High Narrow Rise.

ATTITUDE: Lively, most usually associated with interrogative expressions.

CUE: I'm 'going.

RESPONSES: 1. 'Mm. 2. Oh 'really? 3. 'Are you? 4. 'Now? 5. 'Going? 6. 'Must you? 7. 'Going did you say? 8. At 'once? 9. A'lone? 10. In the 'car? 11. You 'have to? 12. Have you 'told them? 13. At 'this time of night? 14. Al'ready? 15. All 'right. ('Go.) 16. 'Need you? 17. 'Can you?

CUE: [smðgraðə].

RESPONSES: 1. 'Mm? 2. 'What? 3. 'What's that? 4. 'What was that? 5. 'What did you say? 6. 'Sorry? 7. I 'beg your pardon. 8. 'What was that you said?

CUE: He 'osculated her.

RESPONSES: 1. 'What? 2. He 'what? 3. He did 'what to her? 4. 'What did he do to her? 5. 'What was that? 6. Did 'what to her? 7. 'What was that you said he did to her? 8. 'What was the word? 9. 'What was that word? 10. 'What was it you said? 11. 'What did he do to the poor girl? 12. 'What did the swine do to her?

Exercise 5. Fall-Rise.

ATTITUDE: Polite correction.

CUE: Are you 'French?

RESPONSES: 1. ~British. 2. ~English. 3. ~Scottish. 4. Nor~wegian.  
5. ~Danish. 6. ~Swedish. 7. I~talian. 8. ~German. 9. ~Spanish.  
10. A~merican. 11. ~Dutch. 12. ~Swiss.

CUE: *They're 'coming to-day, aren't they?*

RESPONSES: 1. ~Monday. 2. ~Tuesday. 3. ~Wednesday. 4. ~Thurs-  
day. 5. ~Friday. 6. ~Saturday. 7. ~Sunday. 8. To~morrow. 9. ~Next  
week. 10. ~Probably. 11. ~Hope so. 12. Ex~pect so.

CUE: *Is it 'finished?*

RESPONSES: 1. ~Almost. 2. ~Nearly. 3. ~Practically. 4. ~Largely.  
5. ~Partly. 6. ~Scarcely. 7. ~Hardly. 8. ~Barely. 9. ~Relatively.  
10. Com~paratively. 11. Just a~bout. 12. More or ~less.

CUE: *You 'want me to 'help you, don't you?*

RESPONSES: 1. ~Yes. 2. ~No. 3. ~Please. 4. ~P'r'aps. 5. ~Mm.  
6. ~Preferably. 7. ~Try. 8. If you ~could.

CUE: *That's 'wrong.*

RESPONSES: 1. It ~isn't. 2. It's ~not. 3. It's ~not, you know.  
4. It ~shouldn't be. 5. ~I don't think so. 6. ~Some of it's right.  
7. ~You may think so. 8. That's what ~you think, mister clever-  
sticks. 9. You might have ~told me. 10. It's no use saying. ~now.

Exercise 6. Rise-Fall.

ATTITUDE: Impressed.

CUE: *'Someone'll have to ,do them.*

RESPONSES: 1. ~Who? 2. ~How? 3. ~Where? 4. ~When? 5. ~Why?  
6. ~What? 7. ~Will they? 8. ~Which of them? 9. ~Which of us?  
10. Do ~what? 11. ~Really? 12. ~Oh?

CUE: *Don't 'like English ,novels.*

RESPONSES: 1. 'Have you 'read any ^Dickens? 2. You 'read any  
^Hardy? 3. 'Read any ^Graham ^Greene? 4. 'Read any ^Lawrence?  
5. 'Read any ^Thackeray? 6. 'Read any ^Galsworthy? 7. 'Read any  
H. G. ^Wells? 8. 'Read any ^Fielding? 9. 'Read any ^Scott? 10. 'Read  
any George ^Eliot?

CUE: *He's a 'genius.*

RESPONSES: 1. ^Is he? 2. ^Really! 3. ^Nice for him. 4. How  
^curious! 5. ^Oh! 6. I ^see! 7. ^Is he, now? 8. How ^interesting!  
9. How ^fascinating. 10. Ri~diculous!

CUE: *'Don't you get ,tired of sitting there with earphones on!*

RESPONSES: 1. A ^stupid question. 2. Of ^course we do. 3. ^Nat-  
urally. 4. ^Obviously. 5. ^Pointless question. 6. ^Anyone would.  
7. What d'you ex~pect? 8. You ~try it. 9. Try it your~self. 10. ~Any-  
body would.

Exercise 7. Rise-Fall-Rise.

ATTITUDE: Insinuating, optimistic and enthusiastic.

CUE: *'What shall I 'do with these 'booklets?*

RESPONSES: 1. ~\*Keep them. 2. ~\*Keep them for me. 3. ~\*Leave them here. 4. ~\*Give me one. 5. Send them to ~\*John.

CUE: *'Think of 'what Miss 'Marple will ,say if she ,sees you there.*

RESPONSES: 1. She \doesn't ~\*know me. 2. She \won't ~\*see me. 3. She ~\*won't be there. 4. I'll \keep \out of her ~\*way. 5. I'll make \sure she \doesn't ~\*see me. 6. I \don't ~\*care.

Exercise 8. Level Tones.

ATTITUDE: Hesitant, uncertain.

CUE: *'Hurry ,up!*

RESPONSES: 1. 'All >right. 2. >Coming. 3. I'm >coming. 4. 'No >hurry. 5. 'Take it >easy. 6. 'Right you >are. 7. 'Right >O. 8. 'Very >well. 9. 'O>key. 10. 'Shan't be >long. 11. Just a >second. 12. Just a >minute.

Exercise 9. Descending Stepping Scale.

1. I 'haven't 'seen you for 'years. 2. I 'haven't had 'time to 'read their re'port. I've been 'up to my 'eyes in 'work. 3. 'Have you 'any i'dea why he was so ,rude? 4. What a 'pity we didn't 'ring him ,yesterday. 5. 'Send me a 'line when you ,get there.

Exercise 10. Upbroken Descending Stepping Scale.

1. 'How do you 'like being in the 'new 'house. 2. I was 'held 'up at the 'last 'moment. 3. 'Don't for'get to 'let me 'know 'how you get ~on. 4. 'Are you 'quite 'sure I'm 'not ,bothering you? 5. Would you 'have 'time to 'come and 'have ,dinner with me? 6. 'Which of 'Shakespeare's 'plays do you 'like ,best?

Exercise 11. Downbroken Scale (A Scale with a Drop in Pitch).

1. 'How did you 'get so 'wet? 2. 'You 'must 'get 'those 'wet 'things off. 3. I 'saw this 'dog in the 'water. So I 'jumped in and 'saved him. 4. It was 'down 'near the 'mill, and the 'water was 'going 'very 'fast.

Exercise 12. Descending Sliding Scale.

1. He's \sorry to be so ~late. (He was delayed at the office.)  
2. Well, be \careful when you cross the main ~road. 3. I've \never heard \anything so ri'diculous. 4. That \isn't the \best way to 'do it. 5. I \wish you'd \told me ~earlier.

Exercise 13. Descending Scandent Scale.

1. D'you /always /sing as /flat as ,that? 2. /When d'you /want me to 'start? 3. You /mustn't /think she's /told me 'everything. 4. I /hope we /haven't /kept you 'waiting. 5. You /can't /go to the /party /dressed like 'that.

#### Exercise 14. Ascending Stepping Scale.

1. 'Why can't you be 'more 'reasonable? 2. 'Have you 'bought the 'book? 3. 'May I 'give you a 'lift in my 'car? 4. But I 'told him my'self. 5. 'Shouldn't the 'doors be 'double locked?

#### Exercise 15. Level Scales.

1. →What are you →going to ,do about it. 2. →Don't →blame me if you →get into 'trouble then. 3. →You →mustn't →take it to ,heart. 4. Just →who do you →think you are ,talking to? 5. →Wouldn't it be →better to →wait till it's ,cold?

### XIII. Intonation. Sentence-Stress and Rhythm

Exercise 1. Copy out the following sentences, mark their intonation and read them:

1. Then I began to get nervous myself. 2. We never said good-night to one another. 3. I don't understand German myself. 4. At about four o'clock we began to discuss our arrangements for the evening. 5. I had different ways of occupying myself while I lay awake. 6. Andrew threw himself into the enteric campaign with all the fire of his impetuous and ardent nature. He loved his work and he counted himself fortunate to have such an opportunity so early in his career. 7. A woman took it, looking at her curiously, and so did the young man with her, and other people held out their hands even before Ma got to them, walking slowly along the line. As she stepped over and held out one of the leaflets, the policeman, reddening with annoyance, reached out and snatched it from her hand. Instantly without thinking, Ma snatched it back.

Exercise 2. Read each of the following sentences shifting the position of the last stress according to the following pattern:

Lanny turned into Adderley Street.

(a) Who turned into Adderley Street? 'Lanny turned into ,Adderley Street.

(b) Where did Lanny turn? 'Lanny 'turned into 'Adderley Street.

1. Fatty came over to his table. 2. I'm leaving to-night. 3. Lanny shrugged. 4. Fatty clicked his tongue in sympathy. 5. At the door he shook Fatty's hand. 6. Two taxis took them to the station. 7. The train was waiting.

Exercise 3. Translate the following Russian sentences paying special attention to the difference in the position of the last stress in Russian and in English:

1. Вы говорите по-немецки? 2. Почему вы не пришли вчера? 3. Вы пойдете в кино? 4. Я сделаю эту работу за один или за два дня. 5. Вы занимаетесь спортом? 6. Я не знаю этого человека. 7. Вы поедете в Крым, если получите отпуск в сентябре? 8. Когда вы уезжаете? 9. Для чего вам нужна эта книга?

**Exercise 4.** Read the situations to yourself and according to their contents mark the intonation of the sentences in bold type:

1. I remember, after my grandfather died **we moved away from that house and to a new house** designed and built by my mother.  
 2. In the fall the war was always there, but we did not go to it any more. **It was cold in the fall in Milan** and the dark came very early.  
 3. At first Krebs ... did not want to talk about the war at all. **Later he felt the need to talk** but no one wanted to hear about it.  
 4. **But the world they were in was not the world he was in.**  
 5. "But really you should have a lady's-maid!" "I'm sure I'll take **you** with pleasure!" the Queen said. "Twopence a week, and jam every other day." Alice couldn't help laughing, as she said, "I don't want you to hire me and I don't care for jam." "It's very good jam," said the Queen.

**Exercise 5.** Read the following sentences paying attention to the unstressed as ... as:

1. He could not lie as quietly as I could.  
 2. Jim was not as surprised as he sounded.  
 3. She was as pale as a sheet.  
 4. The old man had told his son to let him know as soon as the post arrived.  
 5. They were as happy as a pair of small boys.  
 6. His silence was as sultry as the day before a storm.  
 7. He was as welcome among them as at the other place.  
 8. The sea was as smooth as a mill-pond.  
 9. They could live on the farm as long as they wished.  
 10. How many sandwiches shall I make? Make as many as you think we'll eat.

Read the following exercises keeping a steady rhythm.

**Exercise 6**

— 1 —

1. I 'think so.
2. She's 'ready.
3. I'm 'sorry.
4. But 'why not?
5. I've 'read it.

**Exercise 8**

— 1 — — —

1. I've 'written to them.
2. I 'asked if I could.
3. It's 'necessary.
4. We 'had to do it.

**Exercise 10**

1 — — 1

1. 'Try again.
2. 'Hurry up.
3. 'Where's your hat?

**Exercise 7**

— 1 — —

1. It's 'possible.
2. A 'lot of it.
3. He's 'used to it.
4. She 'came with us.

**Exercise 9**

1 1

1. 'Come here.
2. 'Look out.
3. 'Sit down.
4. 'Wash up.

**Exercise 11**

— 1 — — 1

1. I 'want to know.
2. It's 'quite all right.
3. I 'thought it was.

4. 'Ring me ,up.

Exercise 12

— 1 — 1 —

1. I'm 'not of,fended.
2. It 'doesn't ,matter.
3. I'll 'have to ,leave you.
4. We'll 'have a ,party.
5. It's 'time for ,supper.

Exercise 14

— 1 — — 1

1. I 'wanted to 'know.
2. It's 'warmer in'doors.
3. It 'used to be 'mine.
4. I've 'finished my 'lunch.
5. I'm 'glad you have 'come.

Exercise 16

1 — — — 1

1. 'Tell me all you 'know.
2. 'Follow my ad,vice.
3. 'Try to do it 'now.
4. 'Get in touch at ,once.
5. 'Waiting for the ,train.

Exercise 18

— 1 — — — 1 — —

1. I 'wanted you to 'write about it.
2. It's 'not the one I 'borrowed from you.
3. Re'member what your 'teacher tells you.
4. The 'doctor didn't 'see the patient.

Exercise 19

1 — — — — 1

1. 'Walking along the 'road.
2. 'Ready to go a'way.
3. 'Why did you run a'way?
4. 'What's the name of the 'book?
5. 'Multiply it by 'three.

Exercise 20

1 — — — — — 1

1. 'What have you done with the ,ink?
2. 'Hurrying off to the 'train.

4. It's 'hard to ,say.
5. It's 'all for ,you.

Exercise 13

1 — — — 1

1. 'What is the 'time?
2. 'Send me a 'card.
3. 'Where have you 'been?
4. 'What have you 'done?
5. 'Show me the 'way.

Exercise 15

— 1 — — — 1 — —

1. I'll 'borrow a'nother one.
2. It 'wasn't ap'propriate.
3. It's 'very un'fortunate.
4. It's 'not the right 'attitude.

Exercise 17

— 1 — — — — 1

1. I 'think it will be 'fine.
2. We 'thanked him very 'much.
3. I 'didn't know the 'way.
4. You're 'wanted on the 'phone.
5. The 'children are in 'bed.

3. 'Coming back home in a ,bus.
4. 'When have you hidden the 'key?
5. 'Go to another ho'tel.

#### Exercise 21

— 1 — 1 — 1

1. It 'isn't 'quite the 'same.
2. The 'train is 'very 'late.
3. I'm 'sorry 'I for'got.
4. I 'hope you 'under'stand.
5. On 'Friday 'after'noon.
6. I'd 'like a 'piece of 'bread.
7. It's 'all the 'same to 'me.
8. Ex'cuse my 'being 'late.

#### Exercise 22

— 1 — 1 — 1 —

1. I 'think he 'wants to 'go there.
2. We 'ought to 'give an 'answer.
3. We 'had to 'go on 'business.
4. I've 'got to 'do some 'shopping.
5. You 'mustn't 'waste a ,moment.

#### Exercise 23

— 1 — — 1 — — 1

1. It 'isn't the 'same as be'fore.
2. I 'didn't ex'pect to be 'asked.
3. We 'shan't be in 'time for the 'play.
4. I've 'written the 'letter in 'French.
5. The 'office is 'open at 'nine.

#### Exercise 24

— 1 — — 1 — — 1 — —

1. Now 'what have I 'done with my ,handkerchief?
2. When'ever you 'can you must ,visit us.
3. Sep'tember is 'best for ,holidays.
4. I 'wanted to 'finish my ,library book.
5. That's 'nothing to 'do with the ,argument.

#### Exercise 25

— 1 — — — 1 — — — 1

1. I 'think it was an 'excellent af'fair.
2. I 'don't suppose you'll 'understand my 'point.

3. The 'bus is more con'venient than the 'train.
4. I'd 'like a lump of 'sugar in my ,tea.
5. We'll 'fetch you in a 'car in half an 'hour.

#### Exercise 26

— | — | — | — |

1. You 'ought to 'know the 'way by ,now.
2. He 'did his 'best to 'save the ,child.
3. The 'snow was 'falling 'thick and ,fast.
4. It's 'time the 'children 'went to ,bed.
5. You'll 'have to 'do it 'all a,again.

#### Exercise 27

— | — — | — — | — — |

1. A 'woman has 'fallen and 'broken her ,leg.
2. Then 'turn to the 'right at the 'end of the ,street.
3. The 'tram-stop is 'just a bit 'farther a,long.
4. An 'apple a 'day keeps the 'doctor a,way.
5. The 'book you've just 'lent me is 'better than 'many I've ,read.

Keep a steady rhythm. Mind the number of the unstressed syllables.

#### Exercise 28

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| Can 'anyone 'tell me the 'time? | I'm 'going to 'town for the 'day. |
| Does 'anyone 'know the 'time?   | I'm 'going to 'town to-'day.      |
| Does 'anyone 'know 'Tom?        | I'm 'going to 'town 'now.         |
| 'What do you 'want me to ,do?   | I've 'got a '*better i,dea.       |
| 'What do you 'want to ,do?      | I've 'got a '*better ,plan.       |
| 'What do you 'want ,done?       | I've 'got a '*good ,plan.         |

#### Exercise 29

- I 'didn't be'lieve it was ,true.  
 I 'didn't 'think it was ,true.  
 I 'don't 'think it was ,true.
- What a 'sensible 'piece of ad,vice.  
 What a 'useful 'piece of ad,vice.  
 What a 'wise 'piece of ad,vice.
- I'm 'perfectly 'certain you're ,right.  
 I'm 'almost 'certain you're ,right.  
 I'm 'quite 'certain you're ,right.
- He's the 'happiest 'man in the ,world.  
 He's the 'nicest 'man in the ,world.  
 He's the 'best 'man in the ,world.



# XIV-XVI. Intonation Expressing Attitudes Neutral and Non-Neutral to the Listener

## Statements

### I. Straightforward Statements

#### Verbal Context

#### Drill

#### Exercise 1

#### Low Fall

- |                                 |  |
|---------------------------------|--|
| 1. ^Can you ^come to-,morrow?   | ,Yes.   ,No.   |
| 2. 'What's your ,job?           | I'm a ,school,teacher.                               |
| 3. ^Is it ,easy?                | 'Not so ,easy as you might ,think.                   |
| 4. 'Where's that ,book of mine? | I've 'put it a'way in the<br>'dining-room ,cupboard. |
| 5. I'll 'fetch you in the 'car. | ^That ,is good of you.                               |

#### Exercise 2

#### High Wide Fall

- |                                       |  |
|---------------------------------------|--|
| 1. 'What did you 'think of the ,show? | It was 'wonderful.   I was<br>a'mazed how ,good it ,was.     |
| 2. ,Here.   'Use ,my pen.             | 'Thank you 'very 'much.   'Mine<br>seems to be 'out of 'ink. |
| 3. 'Was it ,easy?                     | Sur'prisingly ,so.   |
| 4. 'What's the ,time please?          | I 'don't 'know,   I sup'pose it's<br>a'bout 'twelve.         |
| 5. 'Peter came ,early.                | Well ,so did 'I.   |
| 6. 'Haven't you 'brought the ,car?    | You ,didn't 'ask me to.   ,Other-<br>wise I 'would have.     |

#### Exercise 3

#### High Wide Fall+High Wide Fall

- |   |   |
|---|---|
| 1. He 'said he knew 'nothing a,bout it.     | But I 'told him my'self.                        |
| 2. 'What was the 'party 'like?              | The 'food was 'terrible, I'm<br>,sorry to ,say. |
| 3. 'Why didn't you 'meet them?              | We 'didn't know what 'train<br>they'd be ,on.   |
| 4. You know ,Margate very ,well, I ex,pect. | I've 'never been there in my<br>'life.          |

#### Exercise 4

#### Rise-Fall

- |                              |  |
|------------------------------|--|
| 1. ^Is it ,cheaper by coach? | ^Much.                                       |
| 2. ^Can you 'manage a,lone?  | I'm ^sure I ,can.                            |
| 3. ^Is he getting ,fatter?   | 'Getting ^fatter. (He's ^huge!)              |
| 4. 'Did you 'save ,time?     | I was 'able to 'do it in ^half<br>the ,time. |

5. I don't 'like the man.

You've 'never 'even 'spoken ,to him.

## II. Implicatory Statements

### Verbal Context

### Drill

#### Exercise 1

#### Low Rise

1. Do you 'ever 'go to the ,club?

Sometimes.

2. 'Have you ,been there?

I ,have.

3. 'Do hurry ,up.

I'm ,coming.

4. 'Let me 'get you some more 'tea.

You're ,very ,kind.

5. What 'will they ,think of me?

You ,mustn't ,take it to ,heart.

6. 'Tell me doctor. | 'Is he ,badly hurt?

'Nothing at 'all ,serious. | 'Just a 'few ,bruises.

#### Exercise 2

#### Fall-Rise

1. His ,name's 'John.

'Harry.

2. It ,didn't ,take you ,long.

It 'did.

3. 'Aren't these 'apples 'sour!

'Some of them are ,all ,right.

4. 'Would he 'lend me his ,gramophone?

He 'might if you 'talked 'nicely ,to him.

5. 'Let me 'know to-morrow.

I 'doubt whether I can 'give you an 'answer by 'then.

#### Exercise 3

#### Fall+Rise

1. 'Any 'news of 'Tim?

He's ,coming 'home ,soon.

2. It's a 'wonderful ,photo.

I 'knew you'd ,like it.

3. 'Help? | 'Certainly.

I was 'sure I could ,count on ,you.

4. I 'do wish he'd mind his own ,business.

But he was 'only ,trying be ,helpful.

5. It 'looks like 'rain, I'm ,afraid.

Per'haps it would be 'better to 'stay at 'home, in ,that case.

### General Questions

#### I. Basic General Questions

##### Verbal Context

##### Drill

#### Exercise 1

#### Low Rise

1. I ar'rived this 'morning.

Did 'someone 'meet you at the ,station?

- |                                      |                          |
|--------------------------------------|--------------------------|
| 2. I'm →going to →do some 'shopping. | Can →I →come ,too?       |
| 3. 'When can I ,call for it?         | -Would ,Friday suit you? |
| 4. The 'bus is at ,five, I'm ,told.  | Have you   made ,sure?   |
| 5. It's 'going to 'snow.             | Do you ,think so?        |

#### Exercise 2

#### High Narrow Rise

- |  |  |
|--|--|
| 1. Why not 'ask 'Jennie?                       | You 'think she might ag'ree?               |
| 2. 'What a 'charming 'spot this 'is!           | Have you 'been here be'fore?               |
| 3. I've got a 'dreadful ,cold.                 | 'Doing 'anything 'for it?                  |
| 4. At 'last you've ar'rived.                   | 'Been here 'long?                          |
| 5. He swears he'll 'never 'speak to her again. | You 'think he 'really 'means it this time? |

#### Exercise 3

#### Fall-Rise

- |  |  |
|--|--|
| 1. And 'just 'guess who was 'sitting 'opposite me. | 'Not the 'same 'man as this 'morning?    |
| 2. 'What are you 'doing 'now?                      | 'Nothing.   'Can I go 'out and 'play?    |
| 3. 'John's ar'rived.                               | 'Can I, 'come and 'see him to-morrow?    |
| 4. 'Lost something, 'Ron?                          | 'Have you seen my ,cheque book anywhere? |
| 5. Perhaps 'I could ,help.                         | 'Do you think you ,could?                |

### II. Confirmatory General Questions

#### Verbal Context

#### Drill

#### Exercise 1

#### High Wide Fall

- |                             |                                    |
|-----------------------------|------------------------------------|
| 1. 'Here we ,are.           | So 'this is your house?            |
| 2. It was 'June the 'fifth. | So 'then you ar'rived on 'Sun-day? |
| 3. My 'family is 'large.    | 'Then you have 'children?          |
| 4. 'Here I ,am.             | So you're 'back at 'work?          |

### III. General Questions Put Forward as Subjects for Discussion, General Questions-Suggestions

#### Verbal Context

#### Drill

#### Exercise 1

#### High Wide Fall

- |                                      |                                   |
|--------------------------------------|-----------------------------------|
| 1. 'John's gene'rosity is a'maz-ing. | 'Is it gene'rosity do you ,think? |
|--------------------------------------|-----------------------------------|

2. I 'can't 'help being right,  
can I.
3. We'll 'never be ready by  
'Monday.
4. 'Thank you for ,all you've  
,done.

But must you 'always be so  
'smug a,bout it?  
'Shall we post'pone the ,meeting  
,then?  
Is there 'anything 'else I can  
,do to ,help?

#### Exercise 2

1. I \won't be ,late a~gain.
2. 'I'm broke ,too; | so we  
,can't go.
3. He 'turned me 'down ,flat.
4. It's \quite an ~interesting  
i,dea.

Low Fall  
But 'can I be,lieve you when  
you ,say ,that?  
Well 'couldn't we ,borrow some  
,money?  
Would it be 'any 'good ,my  
,trying to per,suade him?  
But would you ,say it's a 'prac-  
tical propo,sition?

#### Exercise 3

#### Rise-Fall

1. I simply 'don't under,stand  
her.
2. He 'didn't 'like their ,atti-  
tude.
3. \Everyone ap~proves of the  
i,dea.
4. 'Charles was ,rather a ,bore  
to-night.

Does ~anyone?  
Would ~you have ,liked it?  
But 'will they 'all ~help?  
'Isn't he ~always?

### IV. Echoing General Questions

#### Verbal Context

#### Drill

#### Exercise 1

#### High Narrow Rise

1. 'Can I 'borrow some ,match-  
es?
2. I've ~got to ~go to 'Leeds.
3. 'Have you 'answered his  
,letter?
4. 'Will you be a'way ,long?
5. 'May I 'shut the ,window?

'Matches? (By 'all means.)  
'You've got to go?  
'Have I 'answered it?  
'Will I be a'way 'long?  
'May you 'shut the 'window?  
(By 'all means.)

## V. Insistent General Questions

### Verbal Context

### Drill

#### Exercise 1

#### Low Fall

- |                                    |   |
|------------------------------------|---|
| 1. Well I ~think ,John will ,help. | 'Are you ,sure though?                        |
| 2. He's a ,good ,chap.             | 'Are you 'certain he'll ,help?                |
| 3. Well 'no.   ~Not ~absolutely.   | Can you 'find ,out, do you ,think?            |
| 4. I ex~pect he'll ,help.          | 'Can you 'find ,out?                          |
| 5. He ~certainly ~ought to.        | 'Will you 'answer my ,question?               |
|                                    | 'Can you 'find 'out whether ,John will ,help? |

## VI. General Questions—Comments

### Verbal Context

### Drill

#### Exercise 1

- |  |                    |
|--|--------------------|
| 1. It 'all de'pends upon the ,weather. | ,Does it?          |
| 2. They ,won't ,even ,try.             | ,Won't they?       |
| 3. I 'like ,Barbara.                   | ,Do you?           |
| 4. You ~ought to a~pologize.           | ~Ought I, in,deed? |
| 5. They 'both passed the e,xam.        | Oh 'did they?      |

### Special Questions

#### I. Basic Questions

### Verbal Context

### Drill

#### Exercise 1

#### Low Fall

- |                                      |  |
|--------------------------------------|--|
| 1. He 'simply 'must ,go.             | ,When?                                 |
| 2. He 'says he is ,coming.           | ,Why is he ,coming?                    |
| 3. I'm a'fraid I've 'lost your 'pen. | ~What are you ~going to ,do ,about it. |
| 4. You ~won't do ~that ,way.         | ~Well ,how then?                       |

#### Exercise 2

#### High Wide Fall

- |   |                                       |
|---|---------------------------------------|
| 1. You must ,do it.   | But 'how?                             |
| 2. I've ~just ~seen the 'new 'musical.  | 'What's it 'called?                   |
| 3. 'Sorry to be so ,late, ,Frank.   I ex'pect you 'thought I was 'never to ,turn ,up. | 'What's been 'keeping ,you this time? |
| 4. It's ~no use asking ~Philip.   | ~Well, 'who then?                     |

### Exercise 3

High Wide Fall + High  
Wide Fall

I \knew he couldn't \help it.      'Why are you so 'angry \with him?

### Exercise 4

Rise-Fall

- |  |   |
|--|---|
| 1. Well ^borrow a ,ruler.                  | ^Whose?                                     |
| 2. 'You pay for it?                        | ^How?                                       |
| 3. I'll \make it \soon, { I 'pro-<br>mise. | Yes, but ^how soon?                         |
| 4. I've 'had this 'pain for 'days.         | 'Why don't you ^do ,something<br>a\bout it? |

## II. Questions Calling for Repetition

### Exercise 5

High Narrow Rise

- |   |                              |
|---|------------------------------|
| 1. It's 'four 'hundred 'feet ,tall.       | It's 'how tall?              |
| 2. My 'knife is ,broken.                  | Your 'what is broken?        |
| 3. He 'speaks Swa'hili.                   | He 'speaks 'what language?   |
| 4. I 'waited there {two 'solid<br>,hours. | You 'waited there 'how long? |

### Exercise 6

Low Rise

- |   |                              |
|---|------------------------------|
| 1. I 'went with Mr. ,Spang.               | With ,who?                   |
| 2. He was 'treated by an ,os-<br>teopath. | By ,who did you say?         |
| 3. My 'knife is ,broken.                  | Your ,what is ,broken?       |
| 4. He is 'sitting on the ,carver.         | He is 'sitting on the ,what? |
| 5. You must 'get my 'hair ,cut.           | You must get your ,what cut? |

## III. Echoing Questions

### Exercise 7

High Narrow Rise

- |                                      |   |
|--------------------------------------|---|
| 1. 'How many ,children has she?      | 'How 'many ('Six I be,lieve.)                       |
| 2. ,How did he find 'out?            | 'How did he find out? (Through<br>'Max I i,magine.) |
| 3. 'Which would you recom-<br>'mend? | 'Which would 'I recommend?                          |

## Alternative Questions

### Verbal Context

### Drill

#### Exercise 1

#### Low Rise+Low Fall

1. 'What's the 'programme for this 'evening, 'Dick? 'Would you 'like a ,game of something | or shall we 'just 'sit and ,talk?
2. 'Wasn't 'Peter 'touchy! -Does he ,usually behave like that | or has 'something up- ,set him?
3. 'What 'time will you 'call 'round. 'Shall we 'say 'five o',clock | or is 'that 'too ,early for you?
4. I've been in 'bed 'all 'day ,long. Have you 'got a 'touch of the ,flu | or 'something ,else?

#### Exercise 2

#### Low Rise+High Fall

1. 'This box ,is heavy. D'you 'want a ,hand | or can you 'manage?
2. I get 'irritated when I 'drive at ,night. Are you ,nervous | or is your 'eyesight ,poor?
3. Would you 'like a ,chocolate? Is 'that the ,last one | or are there some 'more ,underneath?
4. 'Well 'done, Jim. | You've ,beaten me. Would you 'care for a ,nother game | or have you had e'nough for to-,night?

#### Exercise 3

#### High Rise+Low Fall

1. Yes, I 'paid the ,bill. | 'Six 'pounds it was. Have you got 'change for 'two 'fivers | or shall I ,owe it to you for the ,moment?
2. D'you 'mind if I ,smoke? ('Not at 'all.) Can I 'offer you a ,ciga'rette | or d'you pre'fer your ,pipe?
3. 'Hadn't we 'better 'ring him ,now? -Can't that -wait till -after 'tea | or d'you sup'pose he'll have ,left by then?
4. Your 'mother will be ar'riv- ing now at 'any ,minute. Shall I have 'time to 'do a lit- tle 'shopping | or should I 'rather ,not?

#### Exercise 4

##### High Narrow Rise+ High Wide Fall

- |   |  |
|---|--|
| 1. 'Something the 'matter?  | 'Wasn't that a 'knock at the 'door   or 'am I i'magining 'things?                          |
| 2. I was 'very 'tired when I ar,rived a few ,minutes ago.         | Did you 'have a lot of 'work at the office to-day   or did the   'journey 'home ,tire you? |
| 3. Did you 'see his ,paintings?                                   | Do you 'mean the 'ones at the 'Tate   or 'those at the 'National 'Gallery?                 |
| 4. There'll be a'nother ,train to 'Hockley   in an 'hour's ,time. | Will it be a 'through train   or shall I 'have to 'change?                                 |

#### Exercise 5

##### Low Rise+Low Rise

- |   |  |
|---|--|
| 1. I'm a'fraid I'll be ,busy to-,morrow.                        | Could we 'meet on ,Wednesday perhaps,   or on ,Thursday,   or ,Friday? |
| 2. ~Harry, ~something has gone ,wrong with my e'lec-tric 'iron. | 'Is it the 'iron it,self that's wrong   or the ,plug,   or the ,flex?  |
| 3. 'Let's 'see whether I can 'mend it.                          | 'Do you 'need a ,penknife   or a ,screwdriver?                         |
| 4. I'll be 'back by ,lunch time.                                | Well, 'can I call 'round at ,two   or at ,half past two?               |

#### Exercise 6

##### Low Rise+High Narrow Rise

- |   |   |
|---|---|
| 1. →Anything you →want in ,town?          | If you're 'passing the ,butcher's would you 'buy:   a 'pound of ,sausages   or hot-'dogs? |
| 2. 'What will he 'have to ,drink?         | Can he have ,tea   or ,coffee   or 'cocoa?  |
| 3. 'When do you 'want me to 'start?       | Could you 'start on ,Tuesday   or 'Wednesday?   |
| 4. 'What would you 'like with your 'meat? | Have you 'got any 'tinned ,peas   or 'beans?  |
| 5. Oh he 'never ,answers my ,letters.     | In,stead of ,writing to him   could you 'ring him ,up   or 'drop in at his 'office?       |



### Exercise 7

High Narrow Rise+  
Low Rise

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. →Which →way will you 'go?</li> <li>2. Well →what would you →like to ,hear?</li> <li>3. A 'letter wouldn't be 'quick enough.</li> <li>4. Oh I 'do miss ,Peter.</li> </ol> | <p>Do you 'think I could 'go through 'Belgium,   or 'Hol-land,   or ,Denmark?</p> <p>Have you 'got any 'Bach,   or De,bussy?</p> <p>Could you 'get him on the 'phone   or 'send him a ,tele-gram?</p> <p>Has he 'gone to 'Manchester   or to 'Birmingham   or to ,Glasgow?</p> |
|--|--|

### Exercise 8

High Narrow Rise+  
High Narrow Rise

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. I 'don't know 'what up,set her.</li> <li>2. I 'don't 'think 'much of that 'coffee you ,gave me.</li> <li>3. I 'wish I knew ,more a,bout you.</li> <li>4. We have got 'heaps of 'berry bushes in our ,garden.</li> </ol> | <p>Was it the ex'citement, d'you sup,pose   or the 'bad 'news about her 'brother?</p> <p>Was it 'cold   or 'too 'strong   or perhaps 'too 'sweet?</p> <p>Do you 'want me to 'tell you about my 'boyhood in Nor'th-umberland   or about my 'life in 'South Africa   and those 'last ten 'years in 'Canada?</p> <p>Have you 'got any 'red 'cur-rant,   'blackberry   or 'rasp-berry bushes?</p> |
|---|---|

### Exercise 9

High Narrow Fall+  
High Wide Fall

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. 'Would they ac'cept an a,pol-ogy?</li> <li>2. I 'liked it †very ,much.</li> <li>3. 'Julia was in the 'tennis final.</li> <li>4. You 'will come ,with me, { 'won't you?</li> </ol> | <p>Would they ac*cept it did you say   or ex'pect it?</p> <p>Were the *others ,pleased   or were they 'not?</p> <p>Did she *win   or 'didn't she?</p> <p>'Can you 'go by your*self for once   or 'can't you?</p> |
|---|--|

# Disjunctive Questions

## Verbal Context

## Drill

### Exercise 1

High Wide Fall+  
High Wide Fall

- |  |   |
|--|---|
| 1. It's 'not so 'bright ,now,  <br>'is it?       | It 'looks as if it's 'going to<br>'rain,   'doesn't it? |
| 2. It 'looks like 'rain.                         | It 'doesn't,   'does it?                                |
| 3. What a de'lightful ,family<br>the Smiths are! | They're so 'friendly,   'aren't<br>they?                |
| 4. 'Where did you 'meet him,<br>then?            | In the 'High ,Street,   'didn't<br>we,  John?           |
| 5. What a 'boring ,evening!                      | Jack's ,no sense of 'humour,  <br>'has he?              |

### Exercise 2

Low Fall+Low Fall

- |                                     |  |
|-------------------------------------|--|
| 1. It'll 'never be 'ready in ,time. | 'Never,   ,will it?                            |
| 2. Jane thought I ,meant it.        | But you ,didn't,   ,did you?                   |
| 3. They 'offered it to ,Peter.      | 'Peter had ,got one,   ,hadn't he?             |
| 4. She's 'left us 'six ,tickets.    | 'Six isn't suf,ficient,   ,is it?              |
| 5. 'Why didn't he 'ask me?          | You'd have 'gone at ,once,  <br>,wouldn't you? |

### Exercise 3

Low Fall+Low Rise

- |  |  |
|--|--|
| 1. 'Whose ,book is that?                 | ,John's,   ,isn't it?                            |
| 2. 'Max says it's 'your turn.            | It ,isn't,   ,is it?                             |
| 3. 'Who'll ,help, d'you ,think?          | Mr. ,Robinson ,will,   ,won't he?                |
| 4. Yes, I 'have ,finished my<br>,course. | You 'took the e'xam in ,June,  <br>,didn't you?  |
| 5. I 'rang the 'bell 'several<br>,times. | But there 'wasn't 'any ,answer,  <br>,was there? |

### Exercise 4

High Wide Fall+  
Low Rise

- |   |  |
|---|--|
| 1. Have you 'heard about ,Fran-<br>ces?   | She's 'quite 'ill,   ,isn't she?             |
| 2. The 'meeting's in the 'Small<br>'Hall. | That 'won't be 'big enough,  <br>,will it?   |
| 3. -When ,did we ,last ,meet?             | 'Sometime in 'April,   ,wasn't it?           |
| 4. 'What's 'happened to the<br>'Smiths?   | They 'weren't in'vited   ,were<br>they?      |
| 5. 'I'm a 'Londoner.                      | You 'live in 'Camden 'Town,  <br>,don't you? |
| 6. -Don't ,wait for me.                   | You'll 'come on 'later,   ,will<br>you?      |

### Exercise 5

#### High Wide Fall+ High Narrow Rise

- |   |  |
|---|--|
| 1. Whose is 'this painting?               | 'Tom's,   'isn't it?                       |
| 2. Have you 'heard about ,Frances?        | She's 'quite 'ill,   'isn't she?           |
| 3. What 'time'll you get 'back?           | At about 'ten o'clock,   'won't we, Frank? |
| 4. -When ,did we ,last ,meet?             | 'Sometime in 'April,   'wasn't it?         |
| 5. -Oh, I 'seel   Well you may be 'right. | He 'isn't 'married.   'is he?              |

### Exercise 6

#### Low Rise+ High Wide Fall .

- |  |  |
|--|--|
| 1. He 'says I'm 'jealous.                  | You're ,not,   'are you?                               |
| 2. I'm sur'prised at ,Peter.               | He 'oughtn't to have 'made ,that mistake,   'ought he? |
| 3. He's no ,reason to be cross with you.   | I'm ,doing the best I ,can,   'aren't I?               |
| 4. He's a 'marvellous old ,chap.           | You 'wouldn't 'think he was ,seventy,   'would you?    |
| 5. 'Olive says   it's 'vital to the ,plan. | 'But it's ,not important,   'is it?                    |

### Exercise 7

#### Low Rise+Low Rise

- |                                     |   |
|-------------------------------------|---|
| 1. Oh, ,all ,right,   'I'll get it. | You ,don't ,mind,   ,do you?                            |
| 2. I 'may be a bit 'late to-,night. | But you'll be 'home in 'time for ,dinner,   ,won't you? |
| 3. ,Why bring me 'that book?        | It's the ,one you ,asked for,   'isn't it?              |
| 4. ,Peggy 'wants to 'stay at 'home. | ,That doesn't ,matter,   ,does it?                      |
| 5. Oh, 'let's get 'out of here.     | You're ,not ,frightened,   ,are you?                    |

### Exercise 8

#### Low Rise+ High Narrow Rise

- |   |   |
|---|---|
| 1. Now I ,really 'must go.              | But you'll 'come a'gain to-,mor-,row,   'won't you? |
| 2. Jack thinks 'Christine ,wants it.    | She ,doesn't want it,   'does she?                  |
| 3. -Hul,lo, Jean. You're 'early.        | -But not ,too early,   'am I?                       |
| 4. There's 'no point in 'asking Andrew. | But she ,might accept,   'mightn't she?             |
| 5. 'Write to him at 'Warwick ,Street.   | That's 'not his ,home address,   'is it?            |

## Imperatives

### I. Commands

#### Verbal Context

#### Drill

#### Exercise 1

#### Low Fall

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. I \can't tell you ~now.</li> <li>2. 'What do you 'want me to ,do?</li> <li>3. 'What's 'up?</li> <li>4. \Friday's more con\venient than ~Thursday.</li> </ol> | <p>Then ,phone me about it.</p> <p>'Read the 'paragraph be'ginning at the 'bottom of the 'next 'page but ,one.</p> <p>-Be ,quiet for a ,moment.</p> <p>→Come on ,Friday then.</p> |
|--|---|

#### Exercise 2

#### High Wide Fall

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. 'May I 'borrow your ,pen?</li> <li>2. The 'paper's too 'big for the 'envelope.</li> <li>3. I \don't want to go a~lone.</li> <li>4. I 'can't think {what to ,say.</li> <li>5. I'm ,not sure I 'want to go.</li> </ol> | <p>'Yes,   'do.</p> <p>'Fold it, then, you ,helpless ,man.</p> <p>,Come a'long with 'us, then.</p> <p>'Don't say {anything at 'all.</p> <p>-Stay at 'home, then.</p> |
|--|--|

#### Exercise 3

#### Rise-Fall

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. 'May I 'take this ,newspaper?</li> <li>2. I 'hate it,   but ,what can I 'do?</li> <li>3. 'Nobody seems at ^all keen.</li> <li>4. It's \not ~much of a cut.</li> </ol> | <p>^Do,   ^please.</p> <p>^Tell them you ,hate it.</p> <p>Well 'give ^up the i,dea.</p> <p>Then 'don't make 'so much ^fuss a,bout it.</p> |
|---|---|

## II. Requests

#### Verbal Context

#### Drill

#### Exercise 1

#### Low Rise

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. -But ,how do you 'do it?</li> <li>2. I'm 'going for a ,walk.</li> <li>3. 'When shall I con'tact you a,gain?</li> <li>4. 'Sorry to dis,turb you.</li> <li>5. I'm 'sorry.</li> </ol> | <p>,Watch.</p> <p>'Don't be ,long.</p> <p>'Ring me 'up 'sometime on ,Thursday.</p> <p>-Come ,in.</p> <p>Well, →say it as if you ,meant it.</p> |
|--|--|

## Exercise 2

### Fall-Rise

- |                                  |                             |
|----------------------------------|-----------------------------|
| 1. I 'don't 'think I can 'do it. | ~Try.                       |
| 2. We'll 'leave be'fore 'dawn.   | ~Have a ~heart.             |
| 3. I shall be a ~little ~late.   | ~Try and be ~there by ~six. |
| 4. She's an 'absolute ~failure.  | Now ~be ~fair.              |

## Exercise 3

### High Wide Fall+ Low Rise

- |                                     |   |
|-------------------------------------|---|
| 1. ~Quickly.                        | 'Wait a ,minute.                            |
| 2. ,What's all the 'knocking about. | Oh 'don't just ,sit there. 'Open the ,door. |
| 3. I really 'must go.               | 'Please ,stay a ,little ,longer.            |
| 4. I'll 'see you on 'Friday then.   | Yes, and 'come as ,soon as you ,can.        |

## Exercise 4

### High Wide Fall/Fall- Rise+High Narrow Rise

- |  |                                      |
|--|--------------------------------------|
| 1. I ~shan't be ~able to phone you.    | 'Drop me a 'line, then,   'will you? |
| 2. 'What would 'Peter think I ,wonder? | Don't 'tell him,   'will you?        |
| 3. We're 'ready to ,leave.             | 'Wait for ~me,   'will you?          |
| 4. 'Why are you 'giving me your 'bag?  | ~Take it a minute,   'won't you?     |

## Exercise 5

### Fall-Rise+High Wide Fall

- |   |  |
|---|--|
| 1. 'See you on ,Sunday.                   | 'Come ~early,   'won't you?  |
| 2. A 'letter wouldn't reach him in 'time. | ~Try ~getting him on the ~phone,   'will you.                          |
| 3. 'When shall I 'start?                  | Start ~right a way,   'won't you?                                      |
| 4. I'm 'almost ,ready.                    | 'Please hurry ~up,   'won't you?<br>(We're al~ready ten minutes late.) |
| 5. You're 'due in at 'ten,   'aren't you? | ~Meet me,   'won't you?  |

### III. Warnings

#### Verbal Context

#### Drill

##### Exercise 1

##### Fall-Rise

- |                                      |   |
|--------------------------------------|---|
| 1. I'll 'dump the 'suitcases ,here.  | ~Gently. (They are ~not made of ~iron.) |
| 2. I'm going 'right to the ,top.     | Be ~careful.                            |
| 3. I ~hope I don't ~break any-thing. | ~Try not to.                            |
| 4. 'One more game?                   | You'll ~miss your ~train.               |

##### Exercise 2

##### Low Rise

- |  |  |
|--|--|
| 1. (To some one in the way)                      | ,Mind.   |
| 2. He'll 'let me 'have it by ,Monday.            | ~Don't be ~too ,sure. (He's ~very unreliable.) |
| 3. I'm 'going to 'tell him what I ,think of him. | ~Don't ~do ,that.                              |
| 4. 'Dad'll ,pay for me.                          | ~Don't you ~take so ~much for ,granted.        |

### Exclamations

#### Verbal Context

#### Drill

##### Exercise 1

##### Low Fall

- |                                      |   |
|--------------------------------------|---|
| 1. He's 'just ar,rived.              | ,Oh!  |
| 2. Here I 'am at ,last.              | ~Welcome ~back!                                 |
| 3. 'Isn't it ,mild to~day.           | 'What a 'difference from 'this time ,last week! |
| 4. I 'haven't 'seen you for ,ages.   | And i'magine us 'meeting ,here of all ,places!  |
| 5. He just 'shouted me ,down.        | ~The ~brutel                                    |
| 6. Janet 'seems to be a~void-ing me. | How ~very ~strangel                             |

##### Exercise 2

##### High Wide Fall

- |                                      |                                 |
|--------------------------------------|---------------------------------|
| 1. 'May I 'use your ,phone?          | By 'all means!                  |
| 2. 'Look.   It's ~stopped 'rain-ing. | 'Oh 'yes!   'So it 'has.        |
| 3. 'Looking for 'me, Terry?          | ~Oh 'there you are, ,Peter!     |
| 4. 'Look.   It 'works.               | ,So it "does!   ,How very "odd! |
| 5. ,Did you call him a liar?         | ~Good ~heavens "no!             |

### Exercise 3

#### Rise-Fall

- |                                |   |
|--------------------------------|---|
| 1. 'John got it ,now.          | ^Oh! ('That ^different.)                                  |
| 2. ^Did you ,finish that ,job? | ^Heavens yes!   ^Ages ago!                                |
| 3. I'm 'awfully ,sorry.        | 'No ^doubt! (But it's 'too 'late<br>for a^pologies.)      |
| 4. I've ^missed my ,turn.      | 'Serves you ^right! (You should<br>'pay more at^tention.) |
| 5. 'Hullo, ,Michael.           | Oh ^there you are, Freddie!   At<br>^last!                |

### Exercise 4

#### Low Rise

- |                                 |                                  |
|---------------------------------|----------------------------------|
| 1. It's ^half past ^ten.        | ^Well! (We're ^not in a ,hurry.) |
| 2. 'Is it 'really ,yours?       | Of ,course!                      |
| 3. 'Shall we 'meet at ,ten?     | ^All ,right!                     |
| 4. I'll 'see you on ,Tuesday.   | 'Right you ,are!                 |
| 5. 'Would you 'like an ,orange? | ^Yes, ,please.                   |

### Exercise 5

#### High Wide Fall+Low Rise

- |  |   |
|--|---|
| 1. I've in^vited 'Tom for ,tea.                      | 'Jolly ,good!   |
| 2. That's the 'second time he's<br>,failed.          | 'Poor old ,Peter!   |
| 3. I ,thought I 'asked you to<br>'make up the 'fire. | 'All ,right. ('Don't go ,on about<br>it.   I was ^just ,going.) |
| 4. It rained the 'whole 'time.                       | 'What a ,pity!   'What a disap-<br>,pointment for you!          |

### Exclamation-Like Sentences

#### I. Greetings

##### Verbal Context

##### Drill

#### Exercise 1

##### High Wide Fall

- |                          |   |
|--------------------------|---|
| 1. Good 'morning, ,Jack. | Good 'morning, ,Fred.                       |
| 2. 'How 'are you?        | 'Quite well ,thank you.   ,How<br>are 'you? |

#### Exercise 2

##### Low Fall

- |                           |                            |
|---------------------------|----------------------------|
| 1. This is Mr. 'Bradshaw. | 'How do you ,do!           |
|                           | 'Pleased to ,meet you!     |
| 2. 'Here I 'am at ,last.  | 'Welcome ,back!            |
| 3. 'Hullo, ,Jack.         | ^Good ,evening, Mr. ,Dean. |

### Exercise 3

#### Rise-Fall

- |                      |  |
|----------------------|--|
| 1. 'Hullo, ,David.   | Good 'after~noon, ,Frank. (A 'bit<br>,late, aren't you?) |
| 2. 'Hullo, ,Michael. | Oh ~there you are, ,Freddie.  <br>Good ~morning.         |
| 3. 'How 'are you?    | 'Quite well ,thank you.   How<br>are ~you?               |

### Exercise 4

#### Low Rise

- |   |   |
|---|---|
| 1. Good 'morning, Sir.                        | ,Morning!   |
| 2. Good 'morning, David.                      | 'Hullo ,there. ('Nice to ,see<br>you.)              |
| 3. 'Why, it's Mr. 'Harris!  <br>How 'are you? | 'Good ,evening, Mr. ,Howdly.  <br>'Fine ,thank you. |

### Exercise 5

#### High Wide Fall+ Low Rise

- |                          |  |
|--------------------------|--|
| 1. 'Hullo, ,Dad!         | 'Good ,morning, my boy.                        |
| 2. And 'this is 'Janet.  | Good 'morning, ,Janet.                         |
| 3. 'Here I 'am at ,last. | 'Hullo, ,Stephen. (It 'is good to<br>,see you. |

## II. 'Farewells

### Verbal Context

### Drill

### Exercise 1

#### Low Rise

- |  |  |
|--|--|
| 1. I'll be 'back ,later.               | Good 'bye for the ,present. ('See<br>you ,then.) |
| 2. I'm 'off to 'bed.                   | -Good ,night, dear.                              |
| 3. I'm 'leaving ,now.   -Good<br>,bye. | -Good ,day to you.                               |
| 4. -Good ,bye, Sir Roger.              | Good 'after,noon.                                |

### Exercise 2

#### Fall-Rise, Rise-Fall-Rise

- |                                       |                                 |
|---------------------------------------|---------------------------------|
| 1. -Good ,night, dear.                | Good ~night! \Pleasant ~dreams! |
| 2. -Good ,bye. -Have a good<br>,time. | Good ~*bye. 'See you ~*later.   |



### III. Apologies

#### Verbal Context

#### Drill

##### Exercise 1

##### Fall-Rise

- |                                     |   |
|-------------------------------------|---|
| 1. 'Can you 'sell me a,nother copy. | ~ Sorry.  |
| 2. He's 'staying for 'ten 'days.    | Ex~cuse ~me (but it's a 'fort-night).                 |
| 3. I've 'called for my ,overcoat.   | I'm ~awfully ~sorry (but it ,isn't 'quite 'finished). |

##### Exercise 2

##### High Wide Fall+ Low Rise

- |                                |   |
|--------------------------------|---|
| 1. 'Don't inter,rupt me, Jane. | I 'beg your ,pardon. (I 'thought you'd 'finished.)  |
| 2. ,How did 'this get ,broken? | I'm most 'terribly ,sorry.   It was 'all my ,fault. |
| 3. Oh 'there you are, ,Peter.  | 'Sorry I couldn't   get here any ,earlier, ,Jack.   |

##### Exercise 3

##### High Narrow Rise

- |  |   |
|--|---|
| 1. Mr. 'Smith 'wants to 'speak to you. | I 'beg your 'pardon? (Would you 'mind 'saying that a'gain?) |
| 2. I'll be 'home at 'nine.             | 'Sorry?   |
| 3. 'Send it by 'registered ,post.      | I 'beg your 'pardon?  |

##### Exercise 4

##### Low Rise

- |   |  |
|---|--|
| 1. You're 'on my ,toe.                    | ,Sorry.  |
| 2. (Asking permission to pass by someone) | Ex,cuse me.  |
| 3. We had 'no 'sunshine at 'all.          | I ,beg your ,pardon,   it was sunny 'all the 'morning. |

### IV. Expressions of Gratitude

#### Verbal Context

#### Drill

##### Exercise 1

##### Low Fall

- |                                 |                                |
|---------------------------------|--------------------------------|
| 1. 'Here's your ,sweater.       | ,Thanks!                       |
| 2. 'Here's the 'book you ,lost. | 'Thank you 'very much in,deed! |
| 3. 'Have a ,good ,time.         | ,Thanks,   I'm 'sure I shall.  |

## Exercise 2

### High Wide Fall

- |                                    |                           |
|------------------------------------|---------------------------|
| 1. 'Will you 'have a 'cup of ,tea? | 'Thank you!               |
| 2. 'Thank you 'very 'much.         | 'Thank 'you.              |
| 3. You can 'borrow my 'car.        | 'Thank you most 'awfully! |

## Exercise 3

### Low Rise

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| 1. 'Here's your 'hat, dear.       | ,Thanks.                         |
| 2. Your ,change, Sir.             | ,Thank you.                      |
| 3. You can 'have it if you ,like. | →Thanks very ,much.              |
| 4. 'Won't you 'have a ciga,rette? | 'No ,thank you. I 'don't 'smoke. |

## Pattern Identification and Intonation Marking Exercises

(See key to the exercises on p. 220-223.)

1. Which sentence of each group is marked in the way most likely to correspond to the attitudes given?

- |                           |      |   |
|---------------------------|------|---|
| 1. Extremely surprised    | sur- | (a) 'What's the ,matter?<br>(b) 'What's the ,matter?<br>(c) ,What's the 'matter?  |
| 2. Excitedly enthusiastic |      | (a) It's '*really '*very 'good.<br>(b) It's 'really 'very ,good.<br>(c) It's ,really ,very ,good.                         |
| 3. Sullenly critical      |      | (a) We ,haven't got ,very much ,time.<br>(b) We ,haven't got 'very much 'time.<br>(c) We 'haven't got 'very much ,time.   |
| 4. Deeply sympathetic     |      | (a) I'm 'terribly ,sorry for him.<br>(b) I'm 'terribly ,sorry for him.<br>(c) I'm ,terribly ,sorry for him.               |
| 5. Excited                |      | (a) It's '*further than '*half a 'mile.<br>(b) It's ,further than ,half a ,mile.<br>(c) It's 'further than 'half a ,mile. |
| 6. Gentle                 |      | (a) It's a ,play by 'Oscar 'Wilde.<br>(b) It's a 'play by 'Oscar 'Wilde.<br>(c) It's a \play by \Oscar 'Wilde.            |
| 7. Startled               |      | (a) I ,always en'joy fish and ,chips.<br>(b) I ,always en'joy fish and ,chips.<br>(c) I 'always en'joy fish and ,chips.   |
| 8. Impressed              |      | (a) It ar'ived the 'next ,day.<br>(b) It ar'ived the 'next '*day.<br>(c) It ar'ived the 'next ,day.                       |
| 9. Sullen                 |      | (a) Do you ,mind?<br>(b) 'Do you 'mind?<br>(c) 'Do you ,mind?   |

10. Encouraging (a) You can 'have a'nother ,cake.  
(b) You can 'have a'nother ,cake.  
(c) You can 'have a'nother ,cake.
11. Sympathetic (a) You ,can't ,get them ,anywhere.  
(b) You ,can't ,get them ,anywhere.  
(c) You \can't \get them \anywhere.
12. Warm (a) I 'beg your ,pardon.  
(b) I 'beg your pardon.  
(c) I 'beg your ,pardon.
13. Surprised (a) They'll 'ripen in ,time.  
(b) They'll \ripen in \time.  
(c) They'll ,ripen in 'time.
14. Careful, polite (a) It's the \way to the \sea-side.  
(b) It's the ,way to the ,sea-side.  
(c) It's the ,way to the 'sea-side.
15. Impatient, puzzled (a) 'What's the ,matter?  
(b) ,What's the 'matter?  
(c) 'What's the ,matter?
16. Gloomy, listless (a) I'll ,tell him as ,soon as I ,can.  
(b) I'll 'tell him as ,soon as I ,can.  
(c) I'll \tell him as \soon as I \can.

II. Complete the intonation markings of the following sentences to indicate an appropriate way of saying them.

For example:

She \isn't twenty~one | — she's twenty-two.

Answer: She \isn't twenty~one | — she's twenty-two.

1. Jim: I've got 'news for ,you.  
John: I've got news for you.
2. There were ,pears, | ,plums, | ,apples | and finally grapes.
3. \Not the \Shaming of the \True | — the Taming of the Shrew.
4. It \wasn't a \small \cat | — it was a very large tiger.
5. Mary: It's 'due ,now, | ,isn't it?  
Alec: It's overdue!
6. Paul: 'Is he 'being 'well ,paid?  
Tom: He's coining money, I'd say.
7. He 'spoke more in '\*sorrow | than in anger.
8. I've 'done them al'ready, | as it happens.
9. John: ,Did he 'copy?  
Fred: Word for word, the lazy hound.
10. Bill: ,That's very ,kind of you.  
Tom: Think nothing of it.
11. He's ,too con'ceited. He needs taking down a peg or two.

III. Mark on each of the following passages, according to the situations evident from the context in each case, the intonation patterns most likely to be used by the speakers.

1. Is it five yet?  
Ten minutes past five.

My watch says five o'clock.  
It's ten minutes slow then.  
Unless your watch is ten minutes fast,

2. Ever been to Russia?  
Never been near the country.  
Would you like to go there?  
I'd leap at the chance.  
Where would you go if you got there?  
Heaps of places.
3. Hear about Smith's accident?  
Yes, indeed. Hard luck on the poor fellow, wasn't it?  
Dangerous country, Norway.  
Has terrible winters, too, they say.  
I hear the place isn't so bad in summer.  
When they get a summer, that is.
4. Come and help me pack this food, you lazy dog.  
I can't help you—not just now. I'm packing the tent.  
Where's young Tommie?  
I don't know where the little devil is.  
I expect he's playing football.  
He's gone mad on the game lately.  
It's all his Uncle Bill's fault giving him that ruddy great football.  
You're telling me.
5. Have you seen the play?  
What play? *The Importance of Being Earnest*?  
No, *A Waste of Money*.  
There's no play called that. Not *A Waste of Money*. You mean *A Taste of Honey*.  
Oh that's the name of it, is it? Who wrote the thing?  
A young Manchester girl. Or at any rate she was when she wrote it. Very young. Still in her teens, I believe, in fact.
6. Brace yourself, darling.  
Yes?  
I've broken a plate.  
No! Not one of the best plates.  
Yes, I'm afraid. We've had the old things thirteen years.  
More years than that. Since nineteen forty-eight.  
Come, now. It can't be all that time.  
At any rate, I can hardly replace it, at this late date.
7. The phone's ringing.  
Well why don't you answer it, then?  
Answer it yourself.  
I'm not expecting a call.  
Neither am I.  
Nobody ever phones me anyway.

Someone did yesterday.

Who?

I don't know. I didn't answer it, Bob did.

Oh well it's stopped ringing now.

So it has. I wonder which of us it was for.

Probably neither of us.

True. Wrong number in all probability.

8. I've just been to the pictures.

Where did you say?

To the Majestic.

Oh you have, have you? Did you enjoy yourself?

I always do enjoy the movies.

What was it you saw?

Well I never! You know, the name of the blessed thing's gone right out of my mind.

Never mind. It doesn't matter.

It's on the tip of my tongue.

It'll come back to you in a minute.

Yes, but it's very irritating, though.

9. Hullo there. It's Smith, isn't it?

Well, well. Robinson! I haven't seen you for ten years or more.

No. It must be at least that.

Well, how are you keeping?

Oh, very well, thanks.

You're certainly looking well.

So are you, old boy.

I thought you were living up north.

We were till this summer.

Where are you living now, then?

Just the other side of the river.

I often walk over there with Fido, here.

You must drop in and have a chat.

Thanks, I'll do that.

10. Have you been at the cakes again?

No, no. I haven't had a single one all the afternoon, honestly. But I've counted them and there are four less than there were this morning. Are you quite sure you haven't touched them?

Well not exactly.

What do you mean? Now come on, now. I want the truth and nothing but the truth.

Well, you see, I gave four of them away.

11. For the last time, are you coming!

Now, now. Take it easy.

We promised we'd be there by three fifteen.

And we shall be. Never fear.

You are exasperating, Herbert.

You mustn't let yourself be exasperated, my sweet.

Anyway, we've missed the fourteen minutes to two train, now.  
Let's get a taxi, then, old girl.

You know very well we can't afford taxis on your salary.

12. I'd leave that heavy case in the corridor if I were you.

You could rupture yourself trying to get it up on the rack.

Where had I better put this one?

You can shove it up there.

I knew there was a reason why I shouldn't have worn this suit.

Our tickets are in the pockets of my brown one.

Well tell the inspector that, when he comes. Fat lot of use that'll be.

13. Evening, Jim!

Oh, it's you, Len!

Whose poodle's that you've got with you?

Poodle? What poodle?

Isn't it a poodle?

You want your eyes tested! He's half Bedlington, half Scottie!

Really? A cross-breed? He doesn't look like a mongrel.

Like him? He's yours for a fiver.

I wouldn't give you five shillings for the little brute!

## **XVII. The Intonation of Longer Sentences**

**Exercise 1.** Copy out the following sentences and mark their intonation:

1. Turning the corner, he ran into his friend Johnes, and invited him home to tea. 2. Monday came at last; the rain fell again, and the wind howled. 3. To learn some languages, such as Japanese, is quite difficult. 4. He went by train and I went by bus, so he got there earlier and I saw more of the country. 5. It is an ancient mansion of the sixteenth century, quite perfect and untouched, very small and plain, but in its way a gem, and well deserving a visit.

**Exercise 2.** Copy out the following extracts, analyze them for intonation and read them:

1. The pronunciation of a second language poses problems of a different kind from those which we face when we learn our first language. In the latter case, we are exposed to the sound of the language throughout every day; yet, nevertheless, it is five to six years before our performance begins to approximate to adult standards of competence. 2. Mrs Strickland did not talk much but she had a pleasant gift for keeping the conversation general; and when there was a pause she threw in just the right remark to set it going once more. She was a woman of thirty seven, rather tall, and plump, without being fat; she was not pretty, but her face was pleasing, chiefly, perhaps, on account of her kind brown eyes. Her skin was rather sallow. Her dark hair was elaborately dressed. She was the only woman of the three whose face was free of make-up, and by contrast with the others she seemed simple and unaffected.

## XVIII. The Intonation of Parentheses

### Reading Practice

#### I. The Intonation of Parentheses

##### Exercise 1. Initial Parentheses.

1. As a 'matter of ,fact, { I 'find the 'play very a'musing. 2. →Now, →now, { 'try to re'lax, ,darling. 3. You → see, { I 'promised 'John I'd ↑meet him at 'three o'clock. 4. Well, you → see, { to be 'quite frank, | I 'can't get 'on with my ,cousin. 5. Of 'course, { 'now that I ,know him, { I 'see that he is 'pleasant enough.

##### Exercise 2. Medial Parentheses.

1. It 'didn't oc~cur to you I sup,pose, { that you 'put me in a 'false po,sition by that. 2. You 'never '\*asked yourself, I sup,pose, | whether I could 'do without you. 3. It's a de'lightful '\*thing to be ,sure { to have a ,daughter ,well ,married. 4. The ,building '\*is, as you ,may have ob,served in your ,drive |—'situated in a ↑lonely and sec'luded 'part of the ,country. 5. Be'fore we 'settle 'down to ,talk |—and I ,have 'lots to ,say—'tell me 'one 'thing.

##### Exercise 3. Final Parentheses.

1. It's e'nough for you { I ,don't ~matter, I sup,pose. 2. It's ~less than an ,hour I'm ,late, { ,actually. 3. You are ~right though. 4. It's 'hardly the '\*best ,way to ,go a,bout it, { if you ,know what I ,mean. 5. '\*You told me ,that you ,know.

#### II. The Intonation of Vocatives

##### Exercise 1. Initial Vocatives.

1. ,Nora, { I 'give ,in. 2. ,Harry, 'look at this 'hat. ,There, { 'what a ,sight I ,am! 3. ~Mum, { 'isn't this ,shirt 'too ,big for me? 4. ~Harry, | 'would you 'like to 'give me a ,hand { before you ,go ,out?

##### Exercise 2. Final Vocatives.

1. 'Are we 'going to 'have a 'lot of his ,friends here, ,Nora? 2. '\*Don't ,worry, Mrs. ,Parker. 3. We are 'not ,really ,angry, ,Peter. 4. 'How do you 'like ↑being in the ↑new ,house, ,Robert? 5. I'm not 'cold, ,Mum.

##### Exercise 3. Medial Vocatives.

1. But ~really, Mrs. ,Brewer, { you ,needn't have ,gone to ,so much ,trouble. 2. It's 'no 'use '\*talking, ,Nora |—'being ,ill | 'doesn't ,suit me. 3. ,Now, ,Chris, 'what would you ,like? 4. 'But my dear ,fellow | you've al'ready 'made up your 'mind. 5. 'Look, ,daddy, { I can climb the 'wall.

### III. The Intonation of Reporting Phrases

#### Exercise 1. Final Reporting Phrases.

1. "You're 'wonderful," Arline said, | wrinkling her nose, | sneering. 2. "I |just |don't |want to get |beaten up," Eddie said, | shaking his head. 3. "Take the |kid out for a |walk, |will you?" Eddie said, | as Arline |started re,|pairing her |face before the |mirror. 4. "What is your o|pinion of the |play?" Mrs. |Sundstrom |asked, | suspicion for the |first |time in her |voice. 5. "Do what you |like!" she |cried, | springing |up from her |chair. 6. "'You're /what?" | Captain |Wellshot was |obviously |doubting his own |ears. 7. "Have you |heard him?" he |asked Mr. |Bartell |D'Arcy across the |table. 8. "Don't be |long," said |Henry |with a |note of |warning in his |voice. 9. "I |\*promise I |won't |tell |anyone," he said |kindly, | as he |took my |hand. 10. "'You |like him," | Martin |said in,|credulously.

#### Exercise 2. Medial Reporting Phrases.

1. "If |nothing's the |matter," Eddie said |mildly, | "What're you |crying for?" 2. "We |start with the |first |act," I said | talking |fast to |get it |over with, | to |make the |last |desperate at,|tempt |as |easy and as |quick as |possible, | "and we |go |right |through to the |third act." 3. "In the |theatre, dear," Sundstrom said, | "age |doesn't |make any |difference. | Talent is the |thing in the |theatre." 4. "Well," said the |heroine |coldly, | "there's |no |need to |scream." 5. "Good |night, sweetheart," he said |vaguely, | and |then |trying to |make his |voice |more |tender | trying to |con,|ciliate |something, | "Good |night, |dear |children." 6. "I sup |pose the |truth of the |matter |is," suggested |George, | des,|cending to the |commonplace and |practicable, | "that there has been an |earthquake." 7. "And |why do you |go to |France and |Belgium," said Miss |Ivors | "instead of |visiting your |own country."

#### Exercise 3. Initial Reporting Phrases.

1. |George >said: "What |time shall I |wake you, fellows?" |Harris >said: "Seven." >I said: "'No—|six, because I |want to |write some |letters." 2. He |suddenly |shouted >out, "There's the |thief." 3. A |note of reg'ret in his |voice |made her |ask |anxiously | "Was I |wrong?" 4. Her |cousin re,|peated his |question: "'Who |told you |that?"

### KEY TO PATTERN IDENTIFICATION AND INTONATION MARKING EXERCISES

#### Answers to Pattern Identification Exercise I:

1(c), 2(a), 3(a), 4(b), 5(a), 6(c), 7(a), 8(b), 9(a), 10(c), 11(c), 12(c), 13(c), 14(a), 15(b), 16(a).



Key to II:

1. I've got news for 'you. 2. and 'finally grapes. 3. the ~Taming of the 'Shrew. 4. It was a very ~large 'tiger. 5. It's ~overdue!
6. He's ^coining money, I'd say. 7. than in ~anger. 8. as it happens.
9. 'Word for 'word, the 'lazy hound. 10. 'Think nothing 'of it. 11. He 'needs taking 'down a 'peg or two.

III. Passages for Intonation Marking:

1. Is it 'five yet?  
'Ten minutes 'past five.  
'My '\*watch 'says 'five o'clock.  
It's ten minutes 'slow then.  
Unless '\*your watch is ten minutes ~fast.
2. 'Ever been to 'Russia?  
'Never been 'near the country.  
'Would you 'like to go there?  
I'd 'leap at the chance.  
'Where would you 'go if you 'got there?  
'Heaps of places.
3. 'Hear about 'Smith's 'accident?  
Yes, in'deed. \Hard 'luck on the poor fellow, 'wasn't it?  
'Dangerous 'country, 'Norway.  
Has 'terrible 'winters, 'too, they say.  
I 'hear the place isn't so 'bad in 'summer.  
When they 'get-a summer, that 'is.
4. 'Come and 'help me 'pack this 'food, you lazy dog.  
I 'can't help you—\not just ~now. I'm 'packing the 'tent.  
'Where's young 'Tommie?  
I 'don't 'know where the little devil is.  
I expect he's playing 'football.  
He's gone 'mad on the game 'lately.  
It's all his Uncle 'Bill's 'fault 'giving him that 'ruddy 'great 'football.  
You're telling 'me.
5. Have you 'seen the 'play?  
'What play? *The Im'portance of 'Being 'Earnest?*  
No, A 'Waste of 'Money.  
There's no play called ~that. \Not A \Waste of ~Money. 'You 'mean A 'Taste of 'Honey.  
Oh 'that's the name of it, 'is it? Who 'wrote the thing?  
A 'young 'Manchester girl. Or at 'any rate she 'was when she 'wrote it. 'Very young. Still in her 'teens, I believe, in fact.
6. 'Brace yourself, 'darling.  
'Yes?  
I've 'broken a 'plate.  
'No! \Not one of the ~best plates.  
'\*Yes, I'm a,fraid. We've \had the old things thirteen ~years.

\*\*More years than 'that. Since nineteen forty-eight.  
'Come, now. It can't be all ~that time.  
At ~any rate, I can 'hardly re\*\*place it, at 'this late ,date.

7. The 'phone's ringing.  
Well ,why ,don't you 'answer it, then?  
'Answer it your'self.  
'I'm not ex'pecting a call.  
'Neither am 'I.  
'Nobody \ever phones ~me 'anyway.  
'Someone did 'yesterday.  
'Who?  
'I don't ,know. 'I didn't ,answer it, 'Bob did.  
'Oh ,well, it's 'stopped ringing ,now.  
'So it 'has. I 'wonder 'which of us it was ,for.  
'Probably 'neither of us.  
'True. Wrong 'number in all ,probability.
8. I've 'just been to the 'pictures.  
'Where did you 'say?  
To the Ma'jestic.  
Oh you 'have, ,have you? Did you en'joy yourself?  
I \*\*always 'do enjoy the ,movies.  
'What was it you 'saw?  
'Well I ,never! You know, the 'name of the blessed ,thing's ,gone  
'right 'out of my ,mind.  
'Never ,mind. It 'doesn't ,matter.  
It's \on the \tip of my \tongue.  
'It'll come 'back to you in a ,minute.  
Yes, but it's \very 'irritating, though.
9. 'Hul,lo there. It's 'Smith, ,isn't it?  
'Well, ,well. 'Robinson! I 'haven't 'seen ,you for 'ten ,years or  
more.  
'No. It must be at ~least that.  
'\*\*Well, 'how are you 'keeping?  
Oh, 'very ,well, ,thanks.  
You're ~certainly ~looking ,well.  
'So are 'you, old boy.  
I ,thought you were ,living up 'north.  
We 'were till this ,summer.  
Where are you living 'now, then?  
'Just the 'other 'side of the 'river.  
I 'often walk over ,there with Fido, here.  
You must ,drop in and ,have a 'chat.  
'Thanks, I'll 'do that.
10. Have 'you 'been at the \*\*cakes a'gain?  
'\*\*No, ,no. I haven't 'had a \*\*single ,one all the after'noon,  
'honestly.

But I've \*counted them and there are 'four 'less than there were this ,morning. Are you 'quite 'sure you 'haven't ,touched them? Well \not e xactly.

'What do you ,mean? Now 'come ,on, now. I 'want the ,truth and 'nothing ,but the truth.

Well, you 'see, I 'gave 'four of them a'way.

11. For the 'last ,time, 'are 'you ,coming!

'Now, ,now. 'Take it ,easy.

We /promised we'd /be there by /three fif'teen.

'And we ,shall be. 'Never ,fear.

You \*\*are ex'asperating, Herbert.

You \mustn't \let yourself ^be exasperated, my sweet.

'Anyway, we've 'missed the 'fourteen minutes to two 'train; now. .

'Let's get a 'taxi, then, old girl.

You \know \very ~well we 'can't a\fford taxis on 'your ,salary.

12. I'd 'leave that 'heavy 'case in the 'corridor if I were ,you.

You could 'rupture yourself trying to get it up on the ,rack.

'Where had I 'better put 'this one?

You can ,shove it ,up 'there.

I 'knew there was a reason why I shouldn't have worn this ,suit.

Our ~tickets are in the ,pockets of my 'brown one.

Well ,tell the in'spector that, when he comes. ^Fat lot of use 'that'll ,be.

13. 'Evening, ,Jim!

'Oh, it's 'you, Len!

.'Whose poodle's 'that you've got with you?

'Poodle? 'What poodle?

/Isn't it a poodle?

'You want your 'eyes tested! He's \half ~Bedlington, ~half 'Scottie!

'Really? A ~cross-breed? He \*\*doesn't ^look like a ,mongrel.

'Like him? He's 'yours for a ,fiver.

I 'wouldn't give you five ^shillings for the little brute!

## Part III

### READER

#### 1. AN OUTING TO BRIGHTON

- Mike: They \said they'd be here by 'nine. | I 'wonder 'where they  
,are.||
- Sally: 'Don't ,worry! | \They'll be ,here ,soon.||
- Mike: 'Yes, | but -it's ,getting 'late. | We \can't get to Vic~tor-  
ia | in \less than an 'hour. |
- Sally: -We can /catch a /later 'train, | 'anyway.||
- Mike: 'I don't \want to \hang a\bout' for ,ages | at Vic,toria. |  
\I suppose 'Christopher's 'over'slept } or ,something.||
- Sally: -Is he 'bringing ,anyone? |
- Mike: '\*Yes, | '\*Caroline's ,coming ,with him. |
- Sally: 'Who's '\*she? |
- Mike: 'She's a '\*student or ,something. |
- Sally: 'What's she ,like? |
- Mike: Not ,bad! | 'Quite ^pretty, I su,ppose. |
- Sally: \Someone's 'waving. | It's ^them I ,think. |
- Mike: And a\bout \time ,too! | 'Where on 'earth have you ,been?  
'This is †Caroline and ,Christopher, | Sally. |

- (Brian Abbs, Vivian Cook, Mary Underwood.  
From *Realistic English*)

#### 2. A STREET IN LONDON

- Ex~cuse me, | 'can you 'tell me the 'way to Tra'falgar ,Square? ||
- 'Certainly. | 'Go down ~Regent ,Street | into 'Piccadilly ,Circus,  
| and 'then go 'down the ,Haymarket. |
- 'Thank you very ,much. | 'Is it very ,far? |
- 'Oh, 'no. | It will ,take you 'ten 'minutes | or a ,quarter of an  
'hour. |
- 'Is there a ,bus? |
- I ex~pect so. | There's a po'liceman over ,there, | 'go and 'ask  
'him. | \He will \give you †all the infor~mation you ,want. |
- I'm 'very much ob'liged ,to you. |

(From *English Linguaphone Course (E.L.C.)*, L. 8)

### 3. AFTERNOON TEA

- Good 'after'noon, Mrs. 'White. | 'How 'are you?||  
— 'Very well in'deed, ,thank you. | And 'how are 'you?||  
— 'Quite well, ,thank you. | 'Won't you sit ,down? | Ex~cuse me, please. | I ,think that's my 'niece at the ,door. | -He'llo, ,Betty, ,dear! | -I'm 'so glad to ,see you. | -You 'do look well. | I 'don't think you've 'met each ,other be,fore. | 'Let me intro'duce you. | 'This is my 'niece, | ,Miss ,Smith, | ,Mrs. 'White, | 'Mr. White.||  
— 'How do you ,do?||  
— 'How do you ,do?||  
— And 'now let's 'have some 'tea. | 'How do you 'like your ,tea, Mrs. 'White, ,strong { or 'weak?||  
— 'Not 'too ,strong, please, | and 'one 'lump of ,sugar. | -I 'like my ,tea { ,rather 'sweet, | but my 'husband prefers ,his { wi,thout sugar.||

(From *E.L.C.*, L. 10)

### 4. A VISIT TO LONDON

- 'Is it \possible to \see 'anything of ,London in a ,day or two?||  
— Of 'course it is. | You'll \have to ~hurry, { but \still, you must 'do what you 'can.||  
— 'What do you 'think I 'ought to ,see?||  
— Well, { ,what do you 'want to ,see? | Are you ,interested in his-torical 'places?||  
— Yes, { 'very.||  
— 'Then 'go to 'Westminster 'Abbey, { the ,Houses of 'Parliament.} St. 'Paul's and the ,Tower. | Do you ,like ~pictures?||  
— Rather! | I'm \very 'fond of ,pictures.||  
— Then 'why not 'go to the ,National 'Gallery | and the 'Tate? | Is there 'anything 'else you'd ,like to ,do?||  
— I'm 'told that one 'ought to 'see the 'British Mu,seum. | Do you \think I shall ,have ,time for ,that?||  
— Well, { you ,might, { but if \I were ,you, { I should 'leave 'that { for \some other 'day. | You could 'spend a \whole 'day there. | It's \much too \big to be \seen in an \hour or so.||  
— I su,ppose it 'is. | 'What about 'going to the 'Zoo?||  
— 'That's not a ,bad i,dea. | \Go there 'after 'tea. | You could \spend a \couple of ,hours there { \comfortably.||  
— 'Excellent. | I'll 'do that.||

(From *E.L.C.*, L. 17)

### 5. TIME

- Ex~cuse me, | 'can you 'tell me the 'right ,time?||  
— 'Yes, { I 'think it is '2'5 past ,ten, { but my 'watch 'may be a 'minute or \two 'fast.||

- 'Thank you very 'much; | it's 'only a 'quarter 'past } by 'my watch, { so it 'must be 'slow. | 'By the 'way, | do you 'know how 'far it is from 'here to the 'station?|
- 'Yes, { it's a 'little 'more } than 'three 'miles. | It'll 'take you 'nearly an 'hour { if you in'tend to 'walk. | Are you a 'good 'walker?|
- 'I 'think { I 'generally 'do between 'three } and 'four 'miles an 'hour. |
- '\*That's not 'bad. | You 'have to 'walk 'fairly 'fast } to 'do a 'mile { in a 'quarter of an 'hour. | 'Are you in a 'hurry?|
- 'Yes, | 'rather. | I 'have to 'catch a 'train { at e,leven 'thirty. | I shall 'have to 'hurry { to 'get there in 'time. | There 'isn't a '\*bus along this 'road, { 'is there?|
- I 'don't think there 'is; | may I 'give you a 'lift in my 'car? | I'm 'going 'past the 'station } and we shall be there in 'plenty of 'time | for you to 'catch your 'train.
- 'That's very 'kind of you. |

(From *E.L.C.*, L. 25)

#### 6. A VISIT TO THE DOCTOR

- Well, what's the matter with you, Mr. Walker?
- You'd better ask me what is not the matter with me, doctor. I seem to be suffering from all the illnesses imaginable; insomnia; headaches, backache, indigestion, constipation and pains in the stomach. To make things still worse, I've caught a cold, I've got a sore throat, and I'm constantly sneezing and coughing. To crown it all, I had an accident the other day, hurt my right shoulder, leg and knee, and nearly broke my neck. If I take a long walk, I get short of breath. In fact, I feel more dead than alive.
- I'm sorry to hear that. Anyhow, I hope things aren't as bad as you imagine. Let me examine you. Your heart, chest and lungs seem to be all right. Now open your mouth and show me your tongue. Now breathe in deeply through the nose... There doesn't seem to be anything radically wrong with you, but it's quite clear that you're run down, and if you don't take care of yourself, you may have a nervous breakdown and have to go to hospital. I advise you, first of all, to stop worrying. Take a long rest, have regular meals, keep to a diet of salads and fruit, and very little meat. Keep off alcohol. If possible, give up smoking, at least for a time. Have this tonic made up and take two table-spoonfuls three times a day before meals. If you do this, I can promise you full recovery within two or three months.
- And if I don't, doctor?
- Then you'd better make your will, if you haven't yet done so!
- I see. Well, thank you, doctor. I shall have to think it over and decide which is the lesser evil—to follow your advice or prepare for a better world!

(From *E.L.C.*, L. 47)

## 7. RADIO AND TELEVISION

Of all the discoveries ever made by man, radio, or wireless, is one of the most wonderful. By means of wireless, you can speak to a man on the other side of the world. Seated comfortable in your town home, you can hear music or talks, broadcast thousands of miles away from you — talks on national and international affairs, on science, history and other educational subjects.

More marvellous even than radio is television, which enables us not only to listen to talks, plays and concerts, but also to see what's going on.

(From *E.L.C.*, L. 48)

## 8. TRAVELLING

Those who wish to travel, either for pleasure or on business have at their disposal various means of transport. There is, for instance, the humble, inexpensive bicycle. Then there's the motor-cycle, with which you can travel quickly and cheaply, but for long journeys it's rather tiring.

With a motor-car, one can travel comfortably for long distances without getting too tired. Luxurious ships cross the seas and oceans from one continent to another. — Aeroplanes carry passengers to various parts of the world in almost as many hours as it takes days to do the journey by other means. But most of us still have to use trains. Look at this picture of a busy railway station. A train is standing at one of the platforms ready to leave. Some of the passengers are looking out of the windows watching the latecomers who are hurrying along looking for empty seats. The engine is ready to draw the train out of the station. On another platform a train has just come in; some passengers are getting out, others are getting in. Those who have not taken the precaution of getting their tickets beforehand are waiting in queues at the booking-office.

At the bookstalls people are choosing books, magazines or newspapers for the journey.

At the cloak-room others are depositing or withdrawing their luggage. Further along there are refreshment rooms crowded with people snatching a hasty meal, while those with time to spare are sitting in the waiting rooms.

(From *E.L.C.*, L. 27)

## 9. THE THEATRE

Theatres are very much the same in London as anywhere else: the chief theatres, music halls and cinemas are in the West End. If you are staying in London for a few days, you will have no dif-

difficulty whatever in finding somewhere to spend an evening. You will find opera, comedy, drama, revue, musical comedy, variety, cinemas and talkies. The performances start at about eight or half past, and finish about eleven. Cinema performances, as a rule, go on for the greater part of the day.

The best seats are those in the stalls, in the circle, and the upper circle. Then comes the pit and last of all the gallery. Boxes, of course, are more expensive. Most theatres and music halls have good orchestras, with popular conductors. The opera house is at Covent Garden: you ought to make a point of going there at least once during the season if you can.

There you get the best of everything—a first rate orchestra, famous conductors, celebrated singers and a beautifully dressed audience. But, of course, if you are not fond of music, this won't interest you. At the West End theatres you can see most of the famous English actors and actresses. As a rule, the plays are magnificently staged—costumes, dresses, scenery, everything being done on the most lavish scale. Choose a good play and you'll enjoy yourself thoroughly. From the moment the curtain goes up, to the end of the last act. Get your seat beforehand either at the box office of the theatre itself or at one of the agencies, you can usually reserve a seat by telephone; they keep the ticket for you up to a certain time before the performance.

(From *E.L.C.*, L. 49)

#### 10. REX GOT LOST

Harry: Oh. It's very nice to be home. Had a good day, Nora?

Nora: Not very good. People kept knocking at the door all the morning. I must have come downstairs a dozen times to open the door.

Harry: Oh! Who were they all?

Nora: Oh, nobody special. Just the electric-light man to read the meter, the man selling fruit, the postman—all the usual people. And the boys next-door kept coming to fetch their ball, which they had kicked into our garden ... But Harry I've got something awful to tell you!

Harry: What's that?

Nora: I went to the market to buy some meat, and I took Rex with me for a walk. And he disappeared!

Harry: What, you mean the dog disappeared while you were buying the meat?

Nora: Yes. One minute I was paying for it, and the next minute I looked round to find that he had gone. Of course we looked all round the butcher's stall, but he wasn't there. I've done nothing but worry. I went to the police station to report it; but they telephoned just before you came in, to say they had no news of him.

Harry: Oh, he'll be all right. He's clever enough to come home.



Nora: I'm sure he's been run over.  
*(A knocking at the front door.)*  
 Who's that now? If those boys have come to ask for their ball again I shall scream.

Harry: Then don't trouble to answer it.

Nora: Oh, but I must. *(She opens the door.)* Why, it's Mr. Grimble, the butcher!

Grimble: Yes, madam, I just called to bring you this dog. I see from the collar that it is yours.

Nora: Oh, that's wonderful. Look, Harry, Mr. Grimble has come specially to bring Rex back.

Grimble: H'm. And to give you this bill for five pounds of best beef your dog ate while he was hidden under my stall!

Harry: Good heavens! Nora!

*(From Meet the Parkers (M. P.). A Linguaphone Course, L. 1)*

## 11. A HARDWORKING BOY

Nora: Yes, of 'course, Mrs. Howard, { I 'mustn't boast, { but it 'really 'is a comfort { to have such a 'hardworking 'boy { as 'Robert. }

Mrs. H: 'You needn't a'pologize, Mrs. Parker. | -It's very 'natural for you to feel proud. | 'Will he 'go to the uni,ver,sity, do you think? }

Nora: Well, he 'may, { or 'he 'may not. | You see, we 'can't 'really 'tell { until he 'takes his 'scholarship exami,nation. }

Mrs. H: Oh, but I'm sure he'll win a scholarship. }

Nora: Yes, { we 'hope he will. | He's 'done well { in 'all his e'xams up to now. | But we 'daren't count { on his 'winning one. | If he 'doesn't win a scholarship { he 'may go to a 'Technical College. }

Mrs. H: 'Would he like to do that? | 'What's he 'studying now? | 'Is he 'studying science? }

Nora: Yes, { and -I think { he's getting on 'quite well at it. | He's 'certainly 'working very hard. | Why, this 'very 'afternoon, { al,though it's such a 'fine day, { he's been 'down at the library, { 'working 'all the time. }

Robert *(arriving)*: 'Hello, Mum! | -Good 'afternoon, Mrs. Howard. | It's a 'lovely day { 'isn't it? | Well, the 'Rovers 'won, Mum! }

Nora: -The Rovers, Robert? | -Why, 'where have you 'been? }

Robert: At the 'football match, of 'course. }

Nora: 'Haven't you 'been at the 'library? }

Robert: 'No. }

Nora: -But 'I thought —

Mrs. H: 'Don't worry, Mrs. Parker. | A 'library is quite the 'wrong place for a boy { on such a 'fine 'afternoon! }

*(From M. P., L. 3)*

## 12. A FORGETFUL HUSBAND

- Mr. P.: 'Do you } 'want me to ,do anything this evening, Nora?]
- Mrs. P.: \I \don't ~think so. ]
- Mr. P.: You are \sure there's \nobody \coming to 'see us?]
- Mrs. P.: ,No, } I 'don't ~think there ,is. ]
- Mr. P.: 'And there's 'nothing you 'want me to ~listen to on the  
wireless?]
- Mrs. P.: I am 'sure there ,isn't. ]
- Mr. P.: \*Then } 'will it be ,all ,right for me } ,to go ,round to  
the ,Club?]
- Mrs. P.: 'Oh, ,yes, | I should ,think so. ]
- Mr. P.: It's a \long 'time since I ,went. ]
- Mrs. P.: \I su\ppose it 'is. ]
- Mr. P.: The \*chaps are 'wondering } what's 'happened to me. ]
- Mrs. P.: \I su\ppose they ^must be. ]
- Mr. P.: I'd \*like a game of ,billiards } with the ,chaps. ]
- Mrs. P.: \I ex\pect you ,would. ]
- Mr. P.: I am 'fond of ,billiards. ]
- Mrs. P.: ,Yes, } I ^know you are. ]
- Mr. P.: I ^get out of ^practice } if I \stay a\way \too ^long. ]
- Mrs. P.: ^I ,dare ,say you ^do. ]
- Mr. P.: And be'sides } 'didn't 'Bennet } ,telephone last week } and  
ask me to have a 'game?]
- Mrs. P.: \*Now you've mentioned it } 'I be,lieve he 'did. ]
- Mr. P.: So you 'won't ,mind } if I 'go 'off } ,just for this 'eve-  
ning } 'will you?]
- Mrs. P.: Of 'course I ,won't. ]
- Mr. P.: 'I'll go 'up and ,change. ]
- Mrs. P.: \*Yes, ,do. | ,Only ... ]
- Mr. P.: 'Only } \*what? ]
- Mrs. P.: 'Well, ,Harry, } 'don't you ,re,member } that to'day is the  
'anni,versary of our 'wedding day?]
- Mr. P.: ^Good ,heavens! | 'So it ,is? ]
- Mrs. P.: And you \*promised we should \*always 'keep it. ]
- Mr. P.: 'So I ,did. ]
- Mrs. P.: You 'know, ,Harry, } there's a \*dance this ,evening } at  
the 'Town 'Hall. ]
- Mr. P.: 'So there ,is? ]
- Mrs. P.: So 'do you ^still ^think you'll ,go ^round to the 'Club?]
- Mr. P.: 'Oh, ,no! | 'Somehow I ^don't 'think I ,will. ]

(From M.P., L. 5)

## 13. NURSING A SICK HUSBAND

- Harry: >Nora! | 'No>ra! ]
- Nora (*coming into the room*): ,Yes, | 'what is it 'now, Harry?]
- Harry: Oh, ,there you are. | \*Look here, ,Nora, } I'm ^tired of  
^lying ^here on my ^back with \*nothing to ,do. | ^I ^hate  
^doing ,nothing. ]

- Nora: \*Don't be silly, Harry. | 'You've | got a 'temperature, | and  
| staying in | bed is the /only /sensible /thing to do. | Now  
| just be quiet, | and | stop pre'venting me from /doing my  
housework. |
- Harry: 'No, seriously, Nora, | I 'can't bear it. | 'Lying 'flat on  
my back! |
- Nora: ~Well, >then, | 'try | lying on your 'stomach | for a 'change! |
- Harry: \*Stop being funny. | I'm 'going to get up. | There! | 'Look,  
| I'm 'standing up. | I'm 'quite all right. | 'What's the 'use  
| staying in bed? |
- Nora: I 'think you're 'being | very silly. | You'll ~only 'make  
your \*\*temperature go up a'gain. |
- Harry: It's 'no 'use talking, Nora, | —'being ill | 'doesn't suit  
me. |
- Nora: 'No | —and 'trying to 'nurse you | 'doesn't suit me! |
- Harry: Now ~don't be ~bitter a'bout it. | You 'know I'm \*\*grate-  
ful to you | for 'looking ~after me. | But you 'mustn't  
'try to /keep me in bed | like a 'naughty boy. |
- Nora: ~Well, | \*\*you began it | by be' having like a naughty  
boy! |
- Harry: I'm 'all against | this 'staying in bed | for 'no reason. |
- Nora: Harry, | 'being ill | \*\*is a reason ... | Now \*don't 'stand  
by that window | and catch a'nother 'cold... | Let me  
see, | 'half past e,leven — |
- Harry: 'Why do you \*keep 'looking at the clock? |
- Nora: I'm ex'pecting 'Mother | —she's coming 'over | for the day. |
- Harry: ~Good heavens, | I ~didn't ~know ~that. |
- Nora: 'Yes, | I 'think she has something | she wants to 'talk to  
you a'bout. |
- Harry: 'Oh heavens! | Has she? | (*Groans*). Oh ... | You know,  
Nora, | I do feel a bit ill, | per'haps I had better get  
back to bed. |
- Nora (*disingenuously*): \*Oh, | 'what a pity! | —I thought per'haps,  
you might stay up to 'see her. |
- Harry (*to himself*): ~That's the ~very reason | I'm ~getting ~back  
into bed. |
- Nora: 'What did you say? |
- Harry: 'Oh, >er | —, nothing. |

(From *M.P.*, L. 12)

#### 14. BIRTHDAY PRESENTS

- Nora: ~Harry, | 'do you 'know | that 'three 'people in the fam-  
ily | have 'birthdays 'next 'month? | We must ~think of  
'presents for them. |
- Harry: || All 'right, | 'who is 'first on the list? |
- Nora: 'Peter, | I 'can't 'think 'what to give him. |
- Harry: 'Oh, | \*\*Peter's easy. | We can ~give ~him a 'football.
- Nora: But 'hasn't he al'ready got one? |

Harry: 'Yes. | But it's 'worn 'out. | Be'sides, | it's a 'very ~small one, | and he is 'old e'nough 'now } to 'want a 'full-sized one. |

Nora: 'Good, | then 'he shall 'have a 'football. | ,Then { there's 'your 'nephew 'Charlie | 'what a'bout 'him? |

Harry: 'Let me 'think. | We 'gave him a 'clock-work 'motor car 'last 'year. |

Nora: And some 'coloured ~pencils the 'year be'fore 'that. |

Harry: 'Well, | 'has he 'got any ~toy 'soldiers? |

Nora: I 'don't 'think he has 'any. | But per'haps he 'doesn't 'like 'toy 'soldiers? |

Harry: 'Any 'boy of '\*seven 'likes them. | 'Yes, } I 'think 'he would 'like { some 'toy 'soldiers } for his 'present. |

Nora: 'Good, | then we'll 'give him some '\*toy 'soldiers. | Just 'let me 'make a ~note of 'that. | (*Writing*) 'Toy ... 'Soldiers. |

Harry: 'Hasn't my 'Aunt 'Dorothy } got a 'birthday 'next 'month 'too? |

Nora: 'Yes, | ~she's the 'third on my 'list. | 'She 'wants some 'writing paper, | but 'that 'seems such an 'ordinary 'present. | 'So I 'thought we might 'give her some 'green 'hand towels. |

Harry (*laughing*): '\*Why 'green ones? | 'Does it 'matter what ~colour they 'are? |

Nora: 'Yes, | ~haven't you 'noticed. | At 'her 'house { she 'always has 'green 'hand towels. | But the ~ones she's 'using 'now } are ~wearing 'rather 'thin | and I ~don't ~think she 'has 'any 'new ones. |

Harry: 'Right you 'are 'then. | I '\*don't 'know whether her 'hands are 'drier | or her 'face 'cleaner with 'green ~towels | but if 'that's 'what she 'wants | then she shall 'have some | that are as 'green as 'grass! |

(From *M.P.*, L. 15)

#### 15. DIGGING UP POTATOES IS GOOD FOR ONE'S APPETITE

Harry: Whew! I shall be glad to sit down. I'd never have believed the garden had so many potatoes in it!

Robert: No, and there's a cold wind out there this morning.

Nora: Well, come inside now and get warm, all of you.

Peter: I'm not cold, Mum.

Nora: No, you don't look it!

Harry: I am, a bit. Have you got something hot for us to drink, Nora?

Nora: Yes, there's some water boiling; I'll make you some cocoa.

Peter: Isn't there anything else beside cocoa?

Nora: You can have anything you like, but please don't stand on the carpet with all that mud on your boots.

Peter: Where else can I stand?

Nora: You can take your boots off on the door-mat.  
 Harry: Does anybody want this meat pie? If not, I'll have it.  
 Robert: Is there anything else for Peter and me? I thought I saw a tin of something somewhere.  
 Nora: Yes, you can open a small tin of corned beef if you like.  
 Robert: Have you got something to open it with?  
 Nora: Oh yes, there's a tin-opener somewhere. Here it is. Who else wants cocoa? Speak up because I'm just making it.  
 Robert: I'll have some. Peter, sit down somewhere else; that's my place.  
 Peter: H'm. Not wanted anywhere.  
 Nora: Don't be so silly, Peter.  
 Robert: I can't open this—can't someone else try?  
 Harry: Give it to me; I'll do it.  
 Nora: Don't you need some bread and butter with that beef? I'll cut you some. Have you lifted all the potatoes, Harry?  
 Harry: Good Heavens! No! We shall have to carry on all the afternoon.  
 Nora: Well, if you come in as hungry as this again, there'll be absolutely nothing left to eat in the house!

(From *M.P.*, L. 16)

#### 16. SAVING A DOG

Mr. P.: 'Peter! | What 'have you 'been ,doing? | You are /soaking ,wet!|  
 Peter: ,Well, | I was 'walking a>long ...|  
 Mrs. P.: 'Come here 'quickly! | 'You 'must 'get fthose {wet 'things off. | 'Stand in 'front of the ,fire. | 'Here's a ,towel. | 'Give yourself a fgood 'rub,down. | Now 'what were you 'doing, {you ,naughty ,boy?|  
 Peter: I was 'walking a'long by the ~river {when I 'saw a ,dog...|  
 Mrs. P.: 'Yes, ,yes. | but 'how did {you get so 'wet? | ~Here. | 'Give me those ,trousers. | 'Look! | /Abso|lutely ,soaking 'wet!|  
 Peter: I 'know. | Well I am 'trying to ~tell you. | I 'saw this {dog in the 'water. | So I 'jumped {in and 'saved him. |  
 Mr. P.: 'You 'jumped ,in? | Why you 'must be 'mad! | A 'dog can ,swim, | he ,doesn't 'need to be 'saved. |  
 Peter: ~Oh, but it was 'different. | 'Don't you ,see? | He ~wasn't ~just ~swimming. | It was 'down {near the 'mill, | and the 'water was {going 'very ,fast | and the 'dog was 'going fround and 'round. | ~Once {he ,got 'near the 'side | and ,tried to 'get 'out, | but he ~couldn't. |  
 Mrs. P.: ~But the 'mill's | a /very /dangerous 'place!|  
 Peter: I 'know. | And the ,dog was 'going 'round a,gain, {when he 'suddenly {gave a 'little ,bark | and 'rolled his ,eyes | in a 'funny ,way | and ,then he 'sank. |  
 Mrs. P.: So ~you?|

Peter: 'Yes. | So I 'jumped 'in { and 'pulled him 'out | 'just be-  
 fore he ,went 'under the 'mill. |  
 Mrs. P.: But 'you, ' \*bad ,boy, | that was 'very 'dangerous! |  
 Peter: But I 'had to, Mum! |

(From *M.P.*, L. 19)

#### 17. MENDING AN ELECTRIC IRON

Mrs. P.: ~Harry, | ~something { has ,gone 'wrong with-my e'lectric  
 'iron. | I ~wondered if you could ,put it ,right. |  
 Mr. P.: 'Why { 'what's the 'trouble? |  
 Mrs. P.: I 'don't 'know, { but it ~doesn't ~work: |  
 Mr. P.: Oh, ' \*let's have a ,look at it. | ~I am ~not an elec~tri-  
 cian, | -but per,haps I can 'see what's the 'matter. |  
 Mrs. P.: I ~plugged it 'in this ,morning, | and for a ~little while {  
 it 'worked 'beautifully. | But ,then it 'suddenly ,went  
 'off. |  
 Mr. P.: 'Are you ,sure the ~current is ,on? | ~I'll 'just ,switch  
 on the 'light. | ,Yes, | ~that's all ,right. | So there is ~noth-  
 ing the ~matter with the 'fuse. |  
 Mrs. P.: I 'know. | I ~switched ~on at the 'time to ,see. |  
 Mr. P.: ,Well, { let's 'have a 'look at the ,socket. | Per,haps the  
 ,con'nection is ,loose. | I'll just 'plug this 'lamp in. | 'There!  
 | You 'see { -it ,lights ,up { 'perfectly ,well. |  
 Mrs. P.: So it ~must be the ~iron it'self that's ,wrong. |  
 Mr. P.: Oh, 'no, { ~wait a ~minute! | It ~may be the ~plug or  
 the 'flex. | 'Oh, ,Nora, { 'look at ,this! | ,One of the 'wires {  
 has ,come 'right a ,way { from the 'plug. | ~No 'wonder  
 the ,iron 'didn't ,work. |  
 Mrs. P.: ~Do you ,think you could ,mend it? |  
 Mr. P.: ,Easily. |  
 Mrs. P.: 'Don't you 'need a ,screwdriver? |  
 Mr. P.: ,No, { I can 'do the ,whole ,job with my ,penknife. | You  
 'know, ,Nora, | if ~I can ,light the ,fire { or 'cook ~break-  
 fast, { I ~don't see why 'you ,can't 'mend a 'piece of  
 'wire. |  
 Mrs. P.: I ~know, ,darling, { I am ' \*so a ,shamed, | but I am  
 a ~fraid of elec,tricity. |  
 Mr. P.: ' \*But, my ~dear 'Nora, { if you ~pull a ~plug ~out of  
 the ,socket { there 'can't be ,any elec,tricity in the 'wire. |

(From *M.P.*, L. 25)

#### 18. AFTER THE CINEMA

Harry: ~We shall be ~awfully ~late ,home { if ,that ~No. ~12  
 ,bus { ~doesn't ~come ~soon ... | Let's 'stand in this  
 ,doorway { 'out of the ,wind. |  
 Nora: 'All ,right, | but we 'must be ,careful | 'not to ' \*miss the  
 ,bus ... | 'How did you en,joy the film? |

Harry: I'd 'never have gone } if I had ,known } it was /going to /be /so ,silly. ||

Nora: 'Why, { ,what was 'silly about it? ||

Harry: Well, \no \sane \man } would have \married \that \other girl { \so \soon \after he had ,murdered his ,wife. | It was 'sure { to ,make 'people sus'picious. ||

Nora: If he 'had been ,sane { he ,wouldn't have 'murdered her! | Besides. { the '\*girl ,wouldn't have ,waited for him { if he 'hadn't ,asked her im'mediately. ||

'\*Anyhow, { \I'd have en\joyed the \film /much ,more { if \Elsa \Hollywood had been ,in it { ins'tead of \Linda, \Spangle. ||

Harry: And '\*I'd have enjoyed it ,more { if we \hadn't \gone at ,all. ||

Nora (*sharply*): And '\*I'd have enjoyed it ,more { if you \hadn't \been /so ,rude { to that 'woman in 'front. ||

Harry: Well, -I 'shouldn't have been ,rude to her { if she had 'stopped '\*chattering { when I ,asked her. ||

Nora: -I ,wish you'd be'have 'better in 'public 'places. ||

Harry: -I be,have ,better! | I 'like ,that! | Why, if '\*that ,woman had ... |

(*Sound of bus starting up.*)

Nora: But ,look, { 'isn't \that a \No. \12 \bus /just ,going? 'Yes, it ,is, { and we've '\*missed it { 'after ,all. | We should have '\*seen that ,bus, Harry, { if you \hadn't \been /so \busy \quarrelling. ||

Harry (*in injured tones*): Really, ,Nora, { I 'think it would have been /much >better { if \I had \stayed at ,home tonight { and ,let 'you { /go to the /cinema a ,lone. |

(From *M.P.*, L. 32)

## 10. A TALK ABOUT TELEVISION

— 'Did you 'see O,thello on television last night? ||

— The 'opera you ,mean. | '\*No, { I '\*didn't. | I was 'out. ||

— 'I saw it { and 'quite en'joyed it. ||

— 'Did you? | I 'thought you 'didn't ap'prove of ,television. ||

— I '\*don't as a ,regular ,thing, | but I \happened to be \round at my 'sister's | and 'she ,wanted to ,see it, | so 'I 'watched it 'too. ||

— 'Have you 'thought any 'more about ,getting a set? ||

— No, { I ,don't ,think I ,shall. | Though there's a \good deal of pressure, of ,course. ||

— From your 'family? ||

— From my '\*daughter in par'ticular. | 'All her 'school ,friends ,talk about it so ,much. ||

— 'I ,know. | You'd ,think they 'never did 'anything ,else { but sit 'glued to the 'television ,screen. ||

— That's 'mostly what I ob'ject to, | the 'time it ,wastes. ||

— It \isn't the \television that ,wastes the ,time { it's 'you. ||

- I 'know 'that | but I have a 'deep dis'trust of my'self. | So it's 'probably 'better to a'void the oc'casion of 'sin. | 'Don't you 'think?]

(J. D. O'Connor and G. F. Arnold. *Intonation of Colloquial English (I.C.E.), Dialogue 1*)

## 20. ABOUT DRIVING LESSONS

- I 'say, 'Arthur. | 'Seen 'anything of 'Jack 'Taylor recently?]
- 'Jack 'Taylor?]
- No, 'Taylor. | with a 'T. |
- 'Who's 'Jack 'Taylor, may I 'ask?]
- 'Don't you re'member? | The 'man who 'gave you those 'driving lessons, { 'last 'autumn. |
- Oh, 'him! | 'No, I'm a'fraid I 'haven't. | 'Why d'you 'ask? | You 'don't need 'more lessons, do you? | I 'thought you 'passed your 'test. |
- 'So I 'did, | 'soon after 'Christmas. | No, 'I don't 'need lessons; | my 'sister does. |
- But 'didn't you 'say your 'father was teaching her?]
- He 'was, | but he 'literally 'couldn't 'stand the 'pace. | My 'sister has 'no con'ception of 'speed; | and if you'd 'seen her 'tearing a'long the 'country 'lanes, | you'd have 'said she was com'peting in an 'inter'national 'car race | rather than having 'elementary ins'truction in 'handling our 'poor old 'Morris. |
- So she's 'pretty 'confident, | is she?]
- 'Confident! | That's { putting it 'mildly. | 'Anyway, | 'Father stood 'up to this 'hurricane 'treatment | rather 'well, 'actually. | He had a 'few 'nasty 'moments, of course, | but 'on the 'whole | he 'stuck 'manfully to his 'task; | a 'father's 'duty and 'all 'that. | 'Personally | 'I think | he was 'trying to pro'tect the 'car from 'harm 'rather than 'Janet. |
- And 'did he suc'ceed?]
- For a 'long 'time | he 'did. | A 'few 'dents 'here and 'there | after 'minor 'skirmishes with a 'couple of 'cartransporters | and an 'incon'clusive 'brush with the 'odd double 'decker, | but 'generally 'speaking | nothing 'really 'serious. | But 'when 'yes'terday | 'dear old 'Janet, | the 'least me'chanically 'minded of us 'all | started 'taking the 'engine to 'pieces | 'Father 'threw in the 'sponge. | "You can ex'periment | as 'much as you 'like," he 'said | "but 'not on 'this 'car. | And 'while we're on the 'sub'ject, | you can 'find your'self | a'nother in'structor." |
- So 'that's why you were 'asking about 'Jack 'Taylor. | 'Let's 'hope he's 'fully in'sured. |

(From *I.C.E., D. 2*)



## 21. A DAY WHEN EVERYTHING SEEMED TO GO WRONG

- Oh, ^there you ,are, |Peter! | At ^last!||
- 'Sorry to be so ,late, Frank. | I ex'pect you 'thought I was 'never going to turn ,up.||
- Well, I'd be^gun to 'have my ^doubts, { I 'must ad,mit. | And it's 'pretty 'chilly ,waiting ,here; | a^nother ^five ^minutes | and I'd have 'needed 'treatment for ^frostbite. | How^ever! | '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: | a ,alarm clock ,fails to go ,off; | 'miss my ,train; | 'late for the ,office; | 'boss ,early for ,once; | 'acid 'comments on per'sistent 'unpunctu,ality; | un'pleasantness 'all ,round.||
- Yes, but 'that was this ^morning. | And in ^any case, { I ^don't su^ppose you were an ^hour ^late ^then, } ,were you?||
- 'All ,right. | 'Don't ,rub it ,in. | And 'don't e^xaggerate { ^either. | It's ^less than an ,hour I'm late, } ,actually. | Fifty-five 'minutes, | or ,| ,therea,bouts. | You're ^right, ,though. | I 'wasn't ,that ,much ,late this ,morning.||
- ^Well, ,why so 'late ^now, ,then?||
- 'As I 'say, { it's been 'one of those 'days: | a 'bad ,start, { which 'nothing can re'trieve. | However, by 'working my 'fingers to the ,bone | and 'cutting my 'tea-break to 'ten ,minutes, | I'd 'finished my ,work by ,five to ,five { and was 'quite 'ready to 'leave the ,office { at 'five ^sharp. | ^But, | when I was 'just about to 'make a ,dash for it, | 'who should ,collar me | but our 'own 'prize 'shaggy ,dog.||
- 'Who collared you?||
- Our 'own 'shaggy ^dog. | ^You ,know, { 'Bill ^Anstruther, | the pub'licity ,manager. | His 'stories 'just go 'on and 'on and ,on. | I'm 'sure he must be the o,riginal shaggy dog. | ^This ,time { it was the 'one about the 'parrot that 'played the ,piano; | ,quite a'mus-ing, if you ,haven't ,heard it be,fore, | but ^terribly long ^wind-ed. | So by the ^time that he'd 'dotted the ^last ^i { and 'crossed the ^last ^t, { ^twice, | I'd 'missed my 'train for the ^second ,time to ,day. | 'By the ,way, { 'like to 'hear about the piano-playing parrot?||

(From I.C.E., D. 6)

## 22. ASKING THE WAY

- Stranger: Ex~cuse me { will 'this 'take me to the 'station?||
- Resident: \*\*Yes, { 'straight ,on. | 'Turn to the ,left { when you ,get to the ,end. | You'll 'see a 'notice there. | You 'can't go ,wrong.||
- Stranger: 'Is it 'far?||

Reager: 'About ,three or four ,minutes. ||  
Reager: 'Thank you very 'much. ||

(From R. Kingdon. *English Intonation Practice. (E.I.P.)*)

### 23. RENDEZVOUS

Mrs. Green: 'Where shall I ,meet you? ||  
Mr. Green: 'How'll you be ,coming? ||  
Mrs. Green: 'Tube from 'Hampstead. ||  
Mr. Green: 'Tottenham Court 'Road, then. ||  
Mrs. Green: 'What 'time? ||  
Mr. Green: Is a ,quarter past 'twelve too 'early for you? | We'd  
better not be ~much ~later. ||  
Mrs. Green: No, {that's all ,right. | 'Where a'bout will you 'be? ||  
Mr. Green: 'Near the ,escalator. ||  
Mrs. Green: 'Down be'low d'you mean? ||  
Mr. Green: 'No, {in the 'booking office. ||  
Mrs. Green: 'All ,right, | 'see you ,then. ||

(From E.I.P.)

### 24. ARRIVAL

Mary: 'There you ,are then. | I 'thought you 'might be here ,earli-  
er. | 'Was your train 'late? ||  
Joan: 'No, { I ,don't ,think so; | just about on 'time. | 'Which one  
did you ,think I was ,catching, then? ||  
Mary: 'Wasn't it the 'one that 'gets 'in at 'five 'ten? ||  
Joan: 'No, { that's 'Saturday 'only. | 'Didn't you 'know? ||  
Mary: Oh, of 'course; } how ,silly of me. | 'Anyway, | it 'doesn't  
matter. | 'What ,luck your ,managing to ,get a,way just  
now. | 'How's your ,mother? ||  
Joan: 'Fairly ,well; | a 'bit over'come by the ~heat. ||  
Mary: Yes, } 'hasn't it been ,awful? | I 'hate ,storms, } but I was  
'quite ,thankful to ,hear the ,thunder ,last ,night, { because  
there was a 'chance of its 'clearing the 'air. | It 'hasn't been  
'quite so ,bad to,day. | I sup'pose it's been 'even 'worse  
with ,you. ||  
Joan: Like an 'oven. | I've been completely 'flattened ,out. ||  
Mary: ,Well, } you can 'take it 'easy for 'these few ,days, { 'any-  
way. | 'Even if it is ,hot { it's 'not so 'stuffy ,here as in  
town. | I'm a'fraid the ,garden's ,burnt ,up, } but it's 'quite  
'nice ,down in the ~wood. | 'Well, now, { I ex'pect you'd  
like to 'go and have a ,wash. | You're in you 'usual ,room. ||

(From E.I.P.)

## 25. DEPARTURE

- Visitor: I'm 'going 'off by the 'three 'thirty this ,after-noon. | My 'bags are 'all ,packed; | you can 'get them 'down when'ever you ,like. | Per,haps you could 'dump them ,somewhere ,for me.
- Hall Porter: -Very ,good, sir.
- Visitor: Can you 'order a {taxi to 'take me to the ,station? | 'What 'time 'ought I to ,have it? ||
- Hall Porter: The 'three 'thirty train. | Sup'pose we 'say a 'quarter to 'three. | That'll give you 'comfortable ,time.||
- Visitor: -All ,right. | 'Do that ,for me, { 'will you. | 'Will you be a'bout then?||
- Hall Porter: Yes, sir. ||
- Visitor: -All ,right, { I'll 'see you 'then. ||

(From *E.I.P.*)

## 26. A WALK FOR THE DOG

- Miss Keith: I'm 'going 'out to get a ,paper. ||
- Mrs. Evans: \*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. ||
- Miss Keith: 'Will he 'do what he's ,told? | I'm a 'bit 'scared of the 'traffic. ||
- Mrs. Evans: -Oh, ,yes; { he's 'very ,good in the ,street. | You can 'put him on the 'lead be,fore you ,get to the ,main ,road. ||
- Miss Keith: He ,won't 'like ,that, { 'will he. ||
- Mrs. Evans: He 'won't ~make any ,fuss. ||
- Miss Keith: -All ,right. | If you 'think he'll be~have him,self. ||
- Mrs. Evans: He'll be 'perfectly all ,right. | I'll 'just 'get his ,col-lar. | 'Which 'way are you ,going? ||
- Miss. Keith: Towards the 'station, I sup,pose. ||
- Mrs. Evans: Well, { if you ~don't ~mind. | you 'might 'go to 'Wright's { and ,ask him if there's 'any 'news of that 'book he was to ,get ,for me. ||
- Miss Keith: 'Where's ,that? ||
- Mrs. Evans: 'Just be'yond the ,traffic ,lights, { on the 'corner. ||
- Miss. Keith: -All ,right. | 'Anything 'else you want me to do? ||
- Mrs. Evans: No, { -that's ,all, thanks. | Bob'll be 'very ,grateful. ||

(From *E.I.P.*)

## 27. THE LUNCH PROBLEM

- Smith: 'What do we 'do 'now? ||
- Jones: ,Look for some 'lunch, I should ,think. | ,I'm 'hungry. ||
- Smith: ,Everywhere'll be 'full round ,here. | We'd 'better ,go to my 'club. ||

Jones: It's a 'bit ,far, } ,don't you ,think? | 'Hadn't we better 'see  
 if we can get 'in somewhere first? ||  
 Smith: I 'don't think it's 'really 'worth it. | We 'will if you ,like,  
 } but if a 'taxi comes a ,long { I ,think we'd 'better 'grab  
 it | and ,go to the 'club. ||  
 Jones: 'Here 'is one. | ,No, } he's 'taken. ||  
 'There's a'nother though. ||  
 „Taxi. ||

(From *E.I.P.*)

## 28. A PREDICAMENT

*(Dick and Norman are returning from an evening visit to some Norman's friends. The two men know one another well, and have probably been friends for years.)*

Dick: 'Now we're in a ,fix. ||  
 Norman: 'What's the 'matter? ||  
 Dick: We've 'missed the 'last ,train. | The ,porter ,says it ,left  
 'five ,minutes ago. ||  
 Norman: 'My ,goodness! | 'That is ,awkward! | 'You wait 'here and  
 †keep a 'look out in ,that direction. | 'I'll go 'up to the  
 ,cross-roads } and see if there's 'anything ,coming. | I be-  
 'lieve we're on a 'bus route. ||  
 Dick: I 'shouldn't have 'thought there'd be any 'buses } at ,this  
 hour. ||  
 Norman: I'm 'not so 'sure. | 'Aren't there 'some that 'run all ,night? ||  
 Dick: There ~may be. | 'I wouldn't 'know. ||  
 Norman: I say I'm 'awfully ,sorry about this. | Are you 'frightfully  
 tired? ||  
 Dick: No, 'I'm all ,right. | And ~you're not 'really to ~blame. ||  
 Norman: It 'was my fault ,really. | How~ever } a~pologising doesn't  
 ~help at the ~moment. ||  
 Dick: ~I wouldn't ,mind | ex,cept that I 'know 'Phyllis'll be 'wait-  
 ing up ,for me. | 'You're all ,right. | You've got 'no one  
 to 'start 'wondering what's 'happened ,to you. ||  
 Norman: 'Look! | There's a 'bus ,coming. | ,Now we'll 'soon be ,home. ||

## 29. THE IMPORTANCE OF BEING EARNEST

By Oscar Wilde

(an extract)

Cecily: I can't understand how you are here at all. Uncle Jack  
 won't be back till Monday afternoon.  
 Algernon: That is a great disappointment. I am obliged to go up  
 by the first train on Monday morning. I have a busi-  
 ness appointment that I am anxious . . . to miss.  
 Cecily: Couldn't you miss it anywhere but in London?  
 Algernon: No, the appointment is in London.

Cecily: Well, I know, of course, how important it is not to keep a business engagement, if one wants to retain any sense of the beauty of life, but still I think you had better wait till Uncle Jack arrives. I know he wants to speak to you about your emigrating.

Algernon: About my what?

Cecily: Your emigrating. He has gone up to buy your outfit.

Algernon: I certainly wouldn't let Jack buy my outfit. He has no taste in neckties at all.

Cecily: I don't think you will require neckties. Uncle Jack is sending you to Australia.

Algernon: Australia! I'd sooner die.

Cecily: Well, he said at dinner on Wednesday night, that you would have to choose between this world, the next world, and Australia.

Algernon: Oh, well! The accounts I have received of Australia and the next world, are not particularly encouraging. This world is good enough for me, Cousin Cecily.

Cecily: Yes, but are you good enough for it?

Algernon: I'm afraid I'm not that. That is why you want to reform me. You might make that your mission, if you don't mind, Cousin Cecily.

Cecily: I'm afraid I've no time this afternoon.

Algernon: Well, would you mind my reforming myself this afternoon?

Cecily: It is rather Quixotic of you. But I think you should try.

Algernon: I will. I feel better already.

Cecily: You are looking a little worse.

Algernon: That is because I am hungry.

Cecily: How thoughtless of me. I should have remembered that when one is going to lead an entirely new life, one requires regular and wholesome meals. Won't you come in?

Algernon: Thank you.

### 30. PYGMALION

By Bernard Shaw

Act II

(an extract)

Higgins: 'Say your 'alphabet. ||

Liza: 'I 'know my 'alphabet. | 'Do you 'think I 'know 'nothing? | I 'dont 'need to be 'taught like a 'child. ||

Higgins (*thundering*): 'Say your 'alphabet. ||

Pickering: '\*Say it, Miss 'Doolittle. | You will under '\*stand 'presently. | 'Do what he 'tells you; | and 'let him 'teach you in his 'own 'way. ||

- Liza: 'Oh, well, | if you 'put it like ,that. | ,Ahyee, | ,bayee, | ,cayee, | ,dayee— ||
- Higgins (*with the roar of a wounded lion*): 'Stop. | 'Listen to 'this, | 'Pickering. | 'This is what we ,pay for { as ele'mentary edu,cation. | 'This un'fortunate ,animal { has been 'locked 'up for 'nine 'years in ,school | at 'our ex,pense } to 'teach her to 'speak and 'read the 'language of { Shake,speare and ,Milton. | And the re,sult is { ,Ahyee, { ,Ba-yee, { ,Ca-yee. | (*To Liza.*) 'Say 'A, | 'B, | 'C, | 'D. ||
- Liza (*Almost in tears*): But I'm 'saying it., | ,Ahyee, | ,Bayee, | ,Cayee— ||
- Higgins: 'Stop. | 'Say a 'cup of 'tea. ||
- Liza: A 'cappo'\*ta-ee. ||
- Higgins: 'Put your 'tongue 'forward { until it 'squeezes a'gainst the 'top of your 'lower ,teeth. | 'Now ,say { 'cup. ||
- Liza: C-c-c—I 'cant. | C-'cup. ||
- Pickering: 'Good. | 'Splendid, Miss 'Doolittle. ||
- Higgins: 'By 'Jupiter, | she's 'done it at the 'first 'shot, | 'Pick-ering: | we shall 'make a 'duchess ,of her. || (*To Eli-za.*) 'Now, { ,do you 'think you could 'possibly 'say 'tea? | 'Not '\*ta-yee, ,mind: | if you 'ever 'say 'ba-yee, 'ca-yee, 'da-yee, a gain | you shall be 'dragged 'round the ,room { 'three ,times } by the 'hair of your 'head. (*Fortissimo.*) '\*T, { '\*T, { '\*T, { '\*T. ||
- Liza (*weeping*): I 'cant 'hear 'no ~difference | 'cep that it 'sounds 'more gen~teel-like { when 'you ,say it. ||
- Higgins: 'Well, { if you can 'hear '\*that difference, | 'what the 'devil are you 'crying ,for? | 'Pickering: | 'give her a 'chocolate. ||
- Pickering: 'No, 'no. || 'Never 'mind '\*crying a ,little, { Miss 'Doo-little: | you are 'doing 'very ,well; | and the 'lessons 'wont 'hurt. | I ~promise ,you | I ~wont let him ,drag you ,round the ,room { by your 'hair. ||
- Higgins: Be '\*off with you to Mrs. 'Pearce | and 'tell her a,bout it. | 'Think a,bout it. || 'Try to 'do it by your ,self: | and 'keep your 'tongue 'well 'forward in your ,mouth | in- stead of 'trying to 'roll it 'up and ,swallow it. | A ~noth- er ,lesson { at 'half 'past 'four this 'after,noon. | A ~way with you. ||
- Eliza, still sobbing, rushes from the room.*

### 31. MRS. WARREN'S PROFESSION

By Bernard Shaw

Act III

(*an extract*)

- Vivie: ... You are a pretty common sort of scoundrel, I think. That is my opinion of you.

Crofts: Ha, ha! Go it, little missie, go it: it doesn't hurt me and it amuses you. Why the devil shouldn't I invest my money that way? I take the interest on my capital like other people: I hope you don't think I dirty my own hands with the work. Come: you wouldn't refuse the acquaintance of my mother's cousin the Duke of Belgravia because some of the rents he gets are earned in queer ways. You wouldn't cut the Archbishop of Canterbury, I suppose, because the Ecclesiastical Commissioners have a few publicans and sinners among their tenants. Do you remember your Crofts scholarship at Newnham? Well, that was founded by my brother the M.P. He gets his 22 per cent out of a factory with 600 girls in it, and not one of them getting wages enough to live on. How d'ye suppose most of them manage? Ask your mother. And do you expect me to turn my back on 35 per cent when all the rest are pocketing what they can, like sensible men? No such fool! If you're going to pick and choose your acquaintances on moral principles, you'd better clear out of this country, unless you want to cut yourself out of all decent society.

## 32. THREE MEN IN A BOAT

By Jerome K. Jerome

### Extract 1

They up<sup>1</sup> set salt over everything, and as for the butter! I never saw two men do more with one-and-twopence worth of butter in my whole life than they did. After George had got it off his slipper, they tried to put it in the kettle.

It wouldn't go in, and what was in, wouldn't come out. They did scrape it out at last and put it down on a chair and Harris sat on it and it stuck to him and they went looking for it all over the room.

"I'll take my oath I put it down on that chair," said George, staring at the empty seat.

"I saw you do it myself not a minute ago," said Harris. Then they started round the room again looking for it, and then they met again in the centre, and stared at one another.

"Most extraordinary thing I ever heard of," said George.

"So mysterious!" said Harris.

Then George got round at the back of Harris and saw it.

"Why, here it is all the time," he exclaimed indignantly.

"Where?" cried Harris, spinning round.

"Stand still, can't you," roared George, flying after him.

And they got it off, and packed it in the teapot. Montmorency was in it all, of course. Montmorency's ambition in life

is to 'get in the 'way { and be 'sworn at. | 'If he can 'squirm 'in 'anywhere { where he par'ticularly is {not 'wanted, | and be a 'perfect nuisance, { and 'make people 'mad, | and 'have things 'thrown at his 'head, | 'then he feels his 'day has {not been 'wasted. |

## Extract 2

His victim was a large black Tom. I never saw a larger cat, nor a more disreputable-looking cat. It had lost half its tail, one of its ears, and a fairly appreciable proportion of its nose. It was a long, sinewy-looking animal. It had a calm, contented air about it.

Montmorency went for that poor cat at the rate of twenty miles an hour; but the cat did not hurry up—did not seem to have grasped the idea that its life was in danger. It trotted quietly on, until its would-be assassin was within a yard of it, and then it turned round and sat down in the middle of the road, and looked at Montmorency with a gentle, inquiring expression, that said:

"Yes, you want me?"

Montmorency does not lack pluck; but there was something about the look of that cat that might have chilled the heart of the boldest dog. He stopped abruptly, and looked back at Tom.

'Neither spoke; | but the 'conver'sation | that 'one could i,magine | was 'clearly as 'follows: |

The Cat: "Can 'I do anything, 'for you?" |

Montmorency: "'No—'no 'thanks." |

The Cat: "'Don't you mind 'speaking, { if you 'really want 'anything, you 'know." |

Montmorency ('backing down the 'High Street): "'Oh, 'no—| 'not at 'all—| 'certainly—| 'don't 'you 'trouble. | I—| 'I'm afraid | I've 'made a mis'take. | I 'thought I 'knew you. | 'Sorry I dis'turbed you." |

The Cat: "'Not at 'all—| 'quite a 'pleasure. | 'Sure you 'don't want 'anything, now?" |

Montmorency (still 'backing): "'Not at 'all, | 'thanks—| 'not at 'all—| 'very 'kind of you. | 'Good 'morning." |

## 33. THE MAN OF PROPERTY

By John Galsworthy

(an extract)

"A 'Forsyte," replied young Jolyon, { "is 'not an un~common animal. | There are 'hundreds { among the 'members of this 'Club. | Hundreds { out 'there in the 'streets,—you 'meet them wherever you 'go!" |

"And 'how do you 'tell them, may I ask?" said Bosinney. |

"By their 'sense of 'property. | A 'Forsyte 'takes a 'practical {—| 'one might 'say a 'common'sense—| 'view of 'things, | and a 'practical 'view of 'things { is 'based 'funda~mentally | on a 'sense of 'prop-



erty. | A ~Forsyte, { you will 'notice, { 'never 'gives himself a'way." ]  
"Joking?" ]

Young Jolyon's eye twinkled. ]

"Not much. | As a 'Forsyte my'self, { I have 'no 'business to  
'talk. | But I'm a 'kind of ~thoroughbred mongrel; | now, there's  
~no mis~taking 'you. | 'You're as 'different from ~me { as 'I ,am {  
from my 'Uncle 'James, | who is the ~perfect ~specimen of a 'For-  
syte. | His 'sense of 'property is ex'treme, | while 'you { have 'prac-  
tically 'none. | With'out 'me in be'tween, { you would 'seem like  
a 'different 'species. | 'I'm the 'missing 'link. | We ~are, of course, {  
~all of us { the ~slaves of 'property, { and I ad~mit that it's  
a ~question of de'gree, | but what ~I call a ~Forsyte { is a ~man  
who is de'cidedly 'more than 'less a 'slave of 'property. | -He 'knows  
a 'good 'thing, { he 'knows a 'safe 'thing, { and his 'grip on 'prop-  
erty— | it 'doesn't 'matter { whether it be ~wives, { ~houses,  
{ ~money, { or 'repu'tation | — is his 'hall-mark." ]

#### 34. TWILIGHT

By George G. Byron

It 'is the 'hour { when 'from the 'boughs {  
The 'nightingale's 'high 'note is 'heard; |  
It 'is the 'hour { when 'lovers' 'vows {  
-Seem 'sweet in 'every 'whisper'd 'word; |  
And 'gentle 'winds, { and 'waters 'near, |  
'Make 'music { to the 'lonely 'ear. |  
-Each ~flower the ~dews have 'lightly 'wet, |  
And 'in the 'sky { the 'stars are 'met, |  
And 'on the 'wave { is 'deeper ~blue, |  
And 'on the 'leaf { a ~browner ~hue. |  
And 'in the 'heaven { that 'clear obs'cure, |  
So 'softly 'dark, { and 'darkly 'pure, |  
Which 'follows { the de'cline of 'day, |  
As 'twilight 'melts { beneath the 'moon a'way. ]

#### 35. TO THE MEN OF ENGLAND

By Percy B. Shelley

'Men of 'England, | 'wherefore 'plough |  
For the 'lords who 'lay ye 'low? |  
'Wherefore 'weave { with 'toil and 'care |  
The 'rich 'robes your 'tyrants 'wear? |  
'Wherefore 'feed, { and 'clothe, and 'save, |  
From the 'cradle to the 'grave, |  
~Those un~grateful 'drones | who would  
'Drain your ~sweat | — 'nay, | 'drink your 'blood? |  
'Have ye 'leisure, { 'comfort, { 'calm, |  
'Shelter, { 'food, { 'love's 'gentle 'balm? |  
Or 'what 'is it { ye 'buy so 'dear |  
With your 'pain | and with your 'fear? |

The seed ye 'sow, | a'nother reaps; |  
 The 'wealth ye find, | - a'nother keeps; |  
 The 'robes ye weave, | a'nother wears; |  
 The 'arms ye forge | a,nother bears. ||  
 'Sow 'seed, | — but 'let no 'tyrant reap; |  
 'Find 'wealth, | — let 'no im,pstor heap; |  
 'Weave 'robes, | — let 'not the 'idle wear; |  
 'Forge 'arms, | — in 'your de,fence to ,bear. ||

### 36. NO ENEMIES

By Mackay

You 'have no ,enemies, you say? ||  
 A'las! my ,friend, | the 'boast is ,poor; ||  
 'He who has †mingled in the 'fray  
 Of ,duty, | that the 'brave en,dure, |  
 'Must have 'made ,foes! | 'If you have ,none, |  
 'Small is the 'work that you have ,done. ||  
 You've 'hit †no 'traitor on the 'hip, |  
 You've 'dashed †no 'cup from 'perjured ,lip, |  
 You've 'never 'turned the †wrong to 'right, |  
 You've 'been a ,coward in the ,fight. ||

### 37. O MY LUVE'S\* LIKE A RED, RED ROSE

By Robert Burns

O my \love is like a 'red, 'red >rose }  
 That's 'newly 'sprung in ,June. |  
 'O, my 'love is 'like the ,melodie }  
 That's 'sweetly 'play'd in ,tune. ||  
 As 'fair art >thou, { my 'bonnie ,lass, {  
 -So '\*deep in ,love am ,I, |  
 And I ,will ,love thee 'still, my dear, }  
 Till 'a'\*\*\* the >seas { gang\*\*\* ,dry. ||  
 Till 'a' the 'seas gang >dry, { my >dear, |  
 And the >rocks { 'melt wi'\*\*\*\* the ,sun! |  
 And 'I will 'love thee '\*still, my dear, {  
 While the >sands o'\*\*\*\*\* >life { shall ,run. ||  
 And 'fare thee >weel, \*\*\*\*\* my 'only >luve! |  
 And 'fare thee 'weel, a ,while! |  
 And 'I will 'come a'\*gain, my ,love, {  
 'Tho' \*\*\*\*\* it ,were 'ten '\*thousand ,mile! ||

### 38. SONNET 116

By William Shakespeare

'Let me >not } to the 'marriage of †true >minds |  
 Ad'mit im,pediments. | 'Love is 'not ,love |  
 Which '\*alters { when it 'alte'ration ,finds, |  
 Or ,bends with the re'mover | to re'move: |  
 'O, 'no! it is an †ever-'fixed ,mark, |  
 That 'looks on ~tempests | and is 'never ,shaken; ||  
 It 'is the >star | to 'every 'wandering >bark, |  
 Whose 'worth's 'un,known, | al'though its >height be ,taken. ||  
 'Love's not >Time's ,fool, | 'though 'rosy >lips and ,cheeks |  
 Wi'thin his †bending †sickle's †compass ,come; ||  
 'Love 'alters >not | with 'his brief >hours and ,weeks, |  
 But 'bears it >out || 'even to the 'edge of ,doom. ||  
     If 'this be ,error || and u'pon me ,proved, |  
     'I 'never >writ, { nor 'no ,man { /ever ,loved. ||

### 39. SIX SERVING MEN

By Rudyard Kipling

I have 'six 'honest ,serving men |  
 They ,taught me { ,all I 'knew. |  
 Their 'names are ,what { and ,why { and ,when {  
 And ,how { and ,where { and ,who. ||  
 I 'send them over †land and ,sea |  
 I 'send them †East and ,West. |  
 But 'after they have ~worked for ,me |  
 ~I give them { ,all a 'rest. ||  
 I 'let them 'rest from †nine to ,five |  
 For I am 'busy then. |  
 As 'well as ,breakfast, { ,lunch, { and ,tea |  
 For they are 'hungry men. ||  
 But 'different 'folk have 'different ~views. |  
 'I know a 'person ~small |  
 -She 'keeps †ten 'million ,serving men |  
 -Who 'get †no 'rest at 'all. ||  
 She 'sends them on her 'own af,fairs |  
 From the 'second she 'opens her ,eyes. ||  
 'One million 'hows, | 'ten million 'wheres |  
 And >seven >million ~whys. ||

# SUPPLEMENT

## PHONETIC VOCABULARY

### A

**accent** ['æksənt] ударение; акцент  
**accentual nucleus** [æk'sentʃuəl 'nju:kliəs] последнее фразовое ударение, несущее мелодическое завершение  
**accentual types of words** [æk'sentʃuəl 'taɪps əv 'wɜ:dz] акцентные типы слов  
**accentuation (word accentuation)** [æk'sentʃu'eɪʃən] словесное ударение  
**accidental assimilation** [æksɪ'dentl ə'sɪmɪleɪʃən] случайная ассимиляция  
**accommodation** [ə'kɒmə'deɪʃən] аккомодация, приспособление  
**acoustically** [ə'kɒstɪkəli] акустически  
**acoustically closest** [ə'kɒstɪkəli 'kləʊsɪst] акустически наиболее близкий (похожий)  
**action** ['ækʃən] действие; акт, движение органов речи  
**adaptation** [ˌædəpteɪʃən] адаптация  
**affricate** [æ'frɪkɪt] аффриката  
**affricative** [æ'frɪkətɪv] аффрикативный  
**air-passage** ['eə'pæsiʒ] проход для воздуха  
**air-stream** ['eəstri:m] поток воздуха  
**allophone** [ə'ləfoʊn] аллофон (вариант, оттенок фонемы)  
**allophonic** [ə'ləfə'nik] аллофонный (аллофонический)  
**alveolar** [æl'vɪələ] альвеолярный  
**alveoli** [æl'vɪəli] альвеолы  
**apical** [æ'pɪkəl] апикальный  
**articulate** [ɑ'tɪkjuleɪt] артикулировать (о звуках речи)  
**articulation** [ɑ'tɪkjuleɪʃən] артикуляция, образование  
**articulator** [ɑ'tɪkjuleɪtə] артикулирующий орган (о звуке речи)  
**articulatory** [ɑ'tɪkjuleɪtəri] артикуляторный  
**ascending scale** [ə'sendɪŋ 'skeɪl] восходящая шкала

**aspirated** [ˈæspə'reɪtɪd] произносимый с придыханием  
**aspiration** [ˌæspə'reɪʃən] аспирация, придыхание  
**assimilate** [ə'sɪmɪleɪt] ассимилировать, уподоблять  
**assimilation** [ə'sɪmɪleɪʃən] ассимиляция, уподобление  
**attitudinal colouring (of the utterance)** [æ'tɪtʃʊdɪnəl 'kʌlərɪŋ] выражение отношения говорящего (в высказывании)  
**attitudinally distinctive function** [æ'tɪtʃʊdɪnəlɪ dɪ'stɪŋktɪv 'fʌŋkʃən] функция различения отношений  
**audible** [ˈɒdəbl] слышимый (о шуме)  
**auditory** [ˈɒdɪtəri] слуховой

### B

**back-advanced vowel** гласный задне-продвинутого вперед ряда  
**backlingual** [ˈbæk'lɪŋgwəl] заднеязычный  
**back of the tongue** [ˈbæk əv ðə'tʌŋ] задняя часть языка  
**back vowel** [ˈbæk 'vaʊəl] гласный заднего ряда  
**back wall of the pharynx** [ˈbæk 'wɔ:l əv ðə 'færiŋks] задняя стенка глотки  
**bilabial** [baɪ'leɪbiəl] билабиальный, губно-губной, двугубный (напр., согласные [p], [b] и т. п.)  
**blade of the tongue** [ˈbleɪd əv ðe'tʌŋ] передняя спинка языка  
**broad variation** [ˈbrɔ:d 'veəri'eɪʃən] широкая разновидность подъема части языка (о гласных)  
**broadly syntactical type** общесинтаксический тип (о предлогах)  
**broken descending scale** [ˈbrʊk(ə)n dɪ'sendɪŋ 'skeɪl] нарушенная нисходящая шкала  
**bulk of the tongue** [ˈbʌlk əv ðə 'tʌŋ] тело (масса) языка

**cacuminal** [kæ'kju:niəl] какуминальный  
**central vowels** [sentrəl 'vauəlz] гласные среднего ряда  
**checked** [tʃekt] эд. усеченный (*гласный*)  
**citation form** [saɪteɪŋ 'fɔ:m] цитационная форма  
**classify** ['klæsɪfaɪ] (*into*) классифицировать, подразделять  
**close vowel** ['kləʊs 'vauəl] закрытый гласный, гласный высокого подъема части языка  
**closed syllable** ['kləʊzd 'sɪləbl] закрытый слог  
**cluster** ['klastə] сочетание согласных звуков  
**coarticulation** [kəʊɑ:tɪkjə'leɪʃn] коартикуляция, совместная (дополнительная) артикуляция  
**cognate** ['kɒɡneɪt] родственный, сходный (*звук*)  
**colouring** ['kɒlərɪŋ] окраска (*голоса*), оттенок  
**command** [kə'mænd] приказание  
**communication** [kə'mju:nɪ'keɪʃn] сообщение  
**communicative centre** коммуникативный центр  
**communicative type** [kə'mju:nɪkətɪv 'taɪp] коммуникативный тип (*о предположении*)  
**communicatively distinctive function** коммуникативно-различительная функция  
**complete assimilation** [kəm'plɪt ə'sɪmɪ'leɪʃn] полная ассимиляция  
**complex tone** сложный тон  
**component** [kəm'pəʊnənt] составная часть, компонент  
**consonant** ['kɒnsənənt] согласный  
**constrictive** [kən'strɪktɪv] щелевой  
**contact** ['kɒntækt] соприкосновение, смыкание  
**contextual assimilation** [kən'tekstʃuəl ə'sɪmɪ'leɪʃn] действующая ассимиляция  
**continuant** [kən'tɪnjuənt] длительный согласный  
**contour** ['kɒntʊə] рисунок (*о мелодии*)  
**contour of intonation** [kə'ntʊər əv ɪn'təʊneɪʃn] интонационный рисунок  
**contracted** [kən'træktɪd] сокращенный  
**contrast emphasis** ['kɒntræst 'emfəsɪs] эмфаза для выражения контраста  
**counterpart** ['kaʊntəpɑ:t] соответствие (*звуковое*)  
**curve** [kɑ:v] кривая (*линия*)

**define** [dɪ'faɪn] определять, давать определение  
**definition** [dɪfɪ'nɪʃn] определение  
**dental** ['dentl] дентальный, зубной  
**descending scale** [dɪ'sendɪŋ 'skeɪl] нисходящая шкала  
**devoice** [dɪ'vɔɪs] оглушать  
**devoiced** [dɪ'vɔɪst] оглушенный  
**devoicing** [dɪ'vɔɪzɪŋ] оглушение  
**diagnose** ['daɪəɡnəʊz] определять (*об ошибках в произношении*)  
**diagnosis** [daɪəɡ'nəʊsɪs] диагноз; эд. определение (*характера ошибки в произношении*)  
**differentiate** [dɪfə'rentʃeɪt] различать (*слова*)  
**diphthong** ['dɪfθɒŋ] дифтонг  
**diphthongal** [dɪfθɒŋɡəl] дифтонгический  
**diphthongized** [dɪfθɒŋɡaɪzd] дифтонгизированный  
**diphthongoid** [dɪfθɒŋɡɔɪd] дифтонгоид  
**direct address** [dɪ'rekt ə'dres] обращение  
**discriminate** [dɪs'krɪmɪneɪt] (*between*) эд. слышать различия (между)  
**distinctive feature** [dɪ'stɪŋktɪv 'fi:tʃə] различительный (фонологический) признак  
**disyllabic** [dɪsɪ'læbrɪk] двусложный  
**dorsal** [dɒksl] дорсальный  
**duration** [dʒuə'reɪʃən] длительность

**ear-training** [ɪə'treɪnɪŋ] тренировка слуха  
**elision** [ɪlɪʒn] выпадение (*звука*)  
**emotional colouring** [ɪ'məʊʃnəl 'kɒlərɪŋ] эмоциональная окраска  
**emphasis** ['emfəsɪs] выразительность, подчеркивание, эмфаза  
**emphasize** ['emfəsaɪz] подчеркивать, делать особое ударение (*на слове*)  
**emphatic** [ɪm'fætɪk] выразительный, эмфатический, подчеркнутый  
**enclitic** [ɪn'klɪtɪk] энклитика  
**entreaty** [ɪn'tri:tɪ] мольба  
**epiglottis** [epɪ'glɒtɪs] надгортанник  
**established assimilation** [ɪ'stæblɪʃt ə'sɪmɪ'leɪʃn] общепринятая ассимиляция  
**exclamation** [ˌeksklə'meɪʃn] восклицание  
**exhalation** [ˌekshə'leɪʃn] выдыхание, выдох

## F

- facultative** [ˈfækəlɪtətɪv] факультативный, необязательный  
**falling** [ˈfɔːlɪŋ] нисходящий (о тоне)  
**falling diphthong** [ˈfɔːlɪŋ ˈdɪfθʊŋ] нисходящий (падающий) дифтонг  
**fall-rise** нисходяще-восходящий тон  
**final** [ˈfaɪnəl] конечный; эд. находящийся на конце слова  
**fixed** [ˈfɪksɪd] неподвижный, пассивный  
**flat** [ˈflæt] плоский  
**flat narrowing** [ˈflæt ˈnærəʊɪŋ] плоская щель  
**fore- and mediolingual** [ˈfɔː ənd ˈmɪdiəŋ ˈlɪŋɡwəl] передне-среднеязычный  
**forelingual** [ˈfɔːlɪŋɡwəl] переднеязычный  
**form-word** служебное слово  
**fortis** [ˈfɔːtɪs] сильный  
**fricative** [ˈfrɪkətɪv] фрикативный  
**friction** [ˈfrɪkʃn] шум трения  
**front of the tongue** [ˈfrʌnt əv ðə ˈtʌŋ] средняя часть языка  
**front-retracted vowel** [ˈfrʌntɪˈtræktɪd] гласный передне-отодвинутого назад ряда  
**front secondary focus** [ˈfrʌnt ˈsekəndəri ˈfəʊkəs] второй средний фокус  
**front vowel** [ˈfrʌnt ˈvaʊəl] гласный переднего ряда

## G

- general communicative type** общекоммуникативный тип (о предложении)  
**general question** [ˈdʒenərəl ˈkwɛstʃən] общий вопрос  
**glide** [ɡlaɪd] скольжение (глайд), при-звук  
**glottal** [ˈɡlɒtəl] гортанный  
**glottal stop** [ˈɡlɒtəl ˈstɒp] гортанный взрывной звук  
**glottis** [ˈɡlɒtɪs] голосовая щель  
**groove-like** [ˈɡruːvlaɪk] в виде желобка  
**gross mistake** [ˈɡrɒs mɪsˈteɪk] грубая ошибка

## H

- hard palate** [ˈhɑːd ˈpælɪt] твердое нёбо  
**head (of the scale)** первый ударный слог  
**hiatus** [ˈhaɪətəs] зияние; сочетание двух гласных букв, передающих два гласных звука  
**high-broad** широкая разновидность высокого подъема языка  
**high-narrow** узкая разновидность высокого подъема языка

- high narrow fall** высокий нисходящий тон узкого диапазона  
**high narrow rise** высокий восходящий тон узкого диапазона  
**high vowel** [ˈhaɪ ˈvaʊəl] гласный высокого подъема (часть языка)  
**high wide fall** высокий нисходящий тон широкого диапазона  
**high wide rise** высокий восходящий тон широкого диапазона  
**historical assimilation** [hɪsˈtɒrɪkəl əˈsɪmɪleɪʃn] историческая ассимиляция

## I

- implication** [ˌɪmˈplɪkeɪʃn] то, что подразумевается; подтекст  
**implicatory statement** [ɪmˈplɪkətəri] утверждение с подтекстом  
**imply** [ɪmˈplaɪ] подразумевать  
**initial** [ˈɪnɪʃl] начальный (о положении, позиции)  
**insinuating statement** [ɪnˈsɪnjuətɪŋ ˈsteɪtmənt] предложение, содержащее намек  
**insistent** [ɪnˈsɪstənt] настоятельный (о просьбе, требовании)  
**intensifier** [ɪnˈtensɪfaɪə] усилитель (значения слова)  
**intensity emphasis** [ɪnˈtensɪti ˈlemfəsɪs] энфаза для усиления, выделения слова или выражения  
**interdental** [ˌɪntəˈdɛntl] межзубный  
**intermediate** [ˌɪntəˈmɪdɪət] промежуточный  
**intermediate assimilation** [ɪntəˈmɪdɪət əˈsɪmɪleɪʃn] промежуточная ассимиляция  
**interpenetration** [ˌɪntəˈpenɪtreɪʃn] взаимопроникновение  
**intervocalic** [ˌɪntəvəʊˈkælɪk] интервокальный  
**intonation** [ɪnˈtəʊˈneɪʃn] интонация  
**intonation group** интонационная группа

## J

- jaw** [dʒɔː] челюсть  
**junction** [ˈdʒʌŋkʃn] стык (о словах); соединение (о звуках речи)

## L

- labial** [ˈleɪbiəl] губной  
**labio-dental** [ˈleɪbiəʊˈdɛntl] губно-зубной  
**larynx** [ˈlæɪrɪŋks] гортань  
**lateral** [ˈlæɪtərəl] боковой, латеральный  
**lateral plosion** [ˈlæɪtərəl ˈpləʊzŋ] боковой взрыв

**lax** [læks] ненапряженный  
**length** [lengθ] долгота  
**lenis** [lɛnis] слабый  
**level scale** [lɛvl skæl] ровная шкала  
**level tone** [lɛvl toun] ровный тон  
**likable** [lɪkəbl̩] положительный (об эмоциях, отношениях)  
**lingual** [lɪŋgwəl] язычный  
**lip-protrusion** [lɪp prə'tru:ʒn] выдвигание губ вперед  
**lip-rounding** [lɪp raʊndɪŋ] лабиализация, огубление  
**lips** [lɪps] губы  
**logical stress** [lɒdʒɪkl 'stres] логическое ударение  
**long vowel** [lɒŋ vəʊl] долгий гласный  
**low-broad** [ləʊ brɔ:d] широкая разновидность низкого подъема языка  
**lower jaw** [ləʊə dʒɔ:] нижняя челюсть  
**low fall** [ləʊ fɔ:l] низкий нисходящий тон (нисходящий тон, начинающийся со среднего или низкого уровня)  
**low-narrow** [ləʊ na:roʊ] узкая разновидность низкого подъема языка  
**low rise** [ləʊ raɪz] низкий восходящий тон  
**low vowel** [ləʊ vəʊl] гласный низкого подъема (части языка)  
**lungs** [lʌŋz] легкие

## M

**manner of the production of noise** [mænər əv ðə prə'dʌkʃn əv 'nɔɪz] способ образования шума  
**median** [mɪdiən] средний  
**medium tongue position** [mɪdɪəm] средний подъем языка  
**mediolingual** [mɪdɪəʊlɪŋgwəl] среднеязычный  
**melody** [melədi] мелодия  
**merging** [mɜ:ʒɪŋ] слияние (о фазах артикуляции звука)  
**mid-broad** [mɪd brɔ:d] широкая разновидность среднего подъема языка  
**middle of the tongue** [mɪdl əv ðə 'tʌŋ] средняя часть языка  
**mid-narrow** [mɪd na:roʊ] узкая разновидность среднего подъема языка  
**mid-open vowel** [mɪdɔ:pn̩ 'vəʊəl] гласный среднего подъема (языка)  
**mid vowel** [mɪd 'vəʊəl] гласный среднего подъема (языка)  
**mispronounce** [mɪsprə'naʊns] произносить неправильно  
**mixed** [mɪkst] смешанный  
**monophthong** [mɒnə'fθɒŋ] монофтонг, простой гласный  
**monosyllabic** [mɒnəsɪ'læbɪk] односложный  
**morpheme** [mɔ:fm̩] морфема

**mother tongue** [mʌðə 'tʌŋ] родной язык (как средство общения)  
**mouth cavity** [maʊθ 'kævɪti] ротовая полость  
**mouth opening** [maʊθ ɔ:pɪnɪŋ] ротовое отверстие  
**movable** [mu:vəbl̩] подвижный, активный  
**moving tone** [mu:vɪŋ toun] изменяющийся тон  
**muscles** [mʌslz] мускулы  
**muscular tension** [mʌskjələ 'tenʃn] мускульное, мышечное напряжение

## N

**narrowing** [nærəʊɪŋ] сужение; щель  
**narrow variation** [nærəʊ 'veəri'eɪʃn] узкая разновидность подъема части языка (о гласных)  
**nasal** [neɪzəl] носовой  
**nasal cavity** [neɪzəl 'kævɪti] носовая полость  
**nasal plosion** [neɪzəl 'pləʊzən] носовой взрыв  
**neutral** [nju:trəl] нейтральный  
**noise** [nɔɪz] шум, шумный  
**noise consonant** [nɔɪz 'kɒnsənənt] шумный согласный  
**non-aspirated** [nɒn'æspɪreɪtɪd] произносимый без придыхания  
**non-distinctive** [nɒndɪs'tɪŋktɪv] нефонологический (признак звука)  
**non-final** [nɒn'faɪnəl] неконечная (синтагма)  
**non-insistent command** [nɒnɪn'sɪstənt kə'mænd] ненастойтельное требование  
**non-insistent request** [nɒnɪn'sɪstənt rɪ'kwest] ненастойтельная просьба  
**non-neutral** [nɒnnju:trəl] ненейтральный  
**non-palatalized** [nɒn'pælətə'aɪzɪd] непалатализованный, несмягченный  
**non-phonemic** [nɒnfəʊ'nɛmɪk] нефонематический, нефонематичный  
**non-phonological** [nɒnfəʊnə'lɒdʒɪkl] нефонологический  
**normative course** [nɔ:mtərv 'kɔ:rs] нормативный курс  
**notional word** [nəʊʃənəl] знаменательное слово  
**nuclear** [nju:kliə] ядерный  
**nuclei** [nju:kliə] ядра  
**nucleus** [nju:kliəs] ядро

## O

**obstruction** [əb'strækʃn] препятствие  
**occlusive** [ə'klu:zɪv] смычный  
**off-glide** [ɒf'glɪd] рекурсия, конечная фаза (звука)

**one-word communicative centre** одно-  
словный коммуникативный центр  
**on-glide** [ɒŋɡlaɪd] экскурсия, началь-  
ная фаза (звука)  
**onset** [ɒnset] начало, приступ (звука)  
**open syllable** [əʊpən ɪsɪləbl] открытый  
слог  
**open vowel** [əʊpən ɪvəʊəl] открытый  
гласный (гласный низкого подъема  
части языка)  
**oral** [ɔːrəl] ртовый  
**organs of speech** [ɔːɡənz əv ɪspitʃ] ор-  
ганы речи

## P

**palatal** [pælətəl] палатальный, нёбный  
**palatalization** [pælətəlaɪzɪʃn] пала-  
тализация, смягчение  
**palatalize** [pælətəlaɪz] палатализо-  
вать, смягчать  
**palatalized** [pælətəlaɪzd] палатализо-  
ванный, смягченный (о согласном  
звуке)  
**palatalizing** [pælətəlaɪzɪŋ] палатали-  
зующий, смягчающий  
**palate** [pælɪt] нёбо  
**palato-alveolar** [pælətəʊəlveɪʃəl] нёб-  
но-альвеолярный  
**parentheses** [pə'rentəʊsɪz] вводные слова  
(предложения)  
**partial assimilation** [pɑːʃəl əsɪmɪleɪʃn]  
частичная ассимиляция  
**pause** [paʊz] пауза  
**pharyngeal** [fə'reɪŋɡəl] фарингальный  
**pharynx** [fə'reɪŋks] зев, фаринкс  
**phoneme** [fəʊnɪm] фонема  
**phonemic** [fəʊnɪmɪk] фонематический  
**phonetic** [fəʊnɪtɪk] фонетический  
**phonetic context** [fəʊnɪtɪk ɪkɒntekst]  
фонетическое (звуковое) окружение  
**phonetic law** [fəʊnɪtɪk lɔː] фонети-  
ческий закон  
**phonetic system of a language** [fəʊ-  
nɪtɪk sɪstəm əv ə'læŋɡwɪdʒ] фонети-  
ческий (звуковой) строй языка  
**phonetics** [fəʊnɪtɪks] фонетика  
**phonological** [fəʊnə'lɒɡɪkəl] фонологич-  
еский  
**phonology** [fəʊnə'lɒdʒɪ] фонология  
**pitch** [pɪtʃ] высота (голосового) тона  
**pitch component** мелодический компо-  
нент интонация  
**pitch level** высотный уровень (уровень  
высоты тона)  
**pitch movement** мелодическое движе-  
ние, движение высоты тона голоса  
**pitch range** диапазон высоты тона го-  
лоса  
**plosion** [pləʊzən] взрыв

**plosionless** [pləʊz(ə)nɪs] безвзрывный  
(о варианте фонемы)  
**plosive** [pləʊsɪv] взрывной (напр., со-  
гласные [p], [k])  
**point of articulation** [pɔɪnt əv ɑːtɪk-  
juːleɪʃn] место артикуляции  
**positional** [pə'zɪʃn(ə)l] позиционный  
(о долготе)  
**post-alveolar** [pəʊst əlveɪʃəl] зааль-  
веолярный  
**post-dental** [pəʊst ɪdɪntl] зазубный  
**posttonic** [pəʊst'tɒnɪk] заударный,  
послеударный  
**pre-head** [prɪ'hed] начальные безудар-  
ные слоги, предшествующие первому  
ударному слогу  
**pre-nuclear primary accent** предъядер-  
ные главные ударения  
**pre-vocalic** [prɪ'vəʊəlɪk] находящийся  
перед гласным  
**pretonic** [prɪ'tɒnɪk] предударный  
**prevention of mistakes** [prɪ'venʃn əv  
mɪ'steɪks] предупреждение (профи-  
лактика) ошибок  
**primary stress** [praɪməɪ 'stres] глав-  
ное ударение  
**principal** ['prɪnsɪpəl] главный, основ-  
ной (принцип)  
**proclitic** [prəʊ(ɪ)klɪtɪk] проклитика  
**progressive assimilation** [prə'ɡresɪv  
əsɪmɪleɪʃn] прогрессивная ассими-  
ляция  
**prominence** [prə'mɪnəns] усиление,  
подчеркивание  
**prominent** [prə'mɪnənt] усиленный,  
подчеркнутый, выделяющийся  
**pronounce** [prə'naʊns] произносить  
**pronunciation** [prə'naʊnsɪʃn] произво-  
ждение  
**protruded** [prə'truːdɪd] вытянутые впе-  
ред (о губах)  
**puff** [pʌf] (of air, breath) короткий,  
быстрый выдох

## Q

**qualitative** [kwɒlɪtətɪv] качественный  
**quantitative** [kwɒntɪtətɪv] количес-  
твенный  
**question tag** [kwɛstʃ(ə)n ɪtæg] вопро-  
сительная фраза (о разведительном  
вопросе)

## R

**range** [reɪndʒ] диапазон  
**rate** [reɪt] скорость  
**reciprocal assimilation** [rɪ'sɪprəkl əsɪm-  
ɪleɪʃn] взаимная ассимиляция  
**record on magnetic tape** [rɪ'kɔːd ɒn



**mæg'netik** [teɪp] записывать на магнитную ленту  
**recurrence** [rɪ'kʌrəns] повторение  
**reduced** [rɪ'dʒʊst] редуцированный  
**reduction** [rɪ'dʌkʃn] редукция  
**regressive assimilation** [rɪ'grɛsɪv ə'sɪm-ɪleɪʃn] регрессивная ассимиляция  
**release** [rɪ'liːs] размыкать, устранять преграду (при образовании звука)  
**request** [rɪ'kwest] просьба  
**resonance-chamber** [rɛzənəns'tʃembə] резонатор, полость резонатора  
**resonator** [rɛzənətə] резонатор  
**retention stage** [rɪ'tenʃn 'steɪdʒ] выдержка, вторая фаза (о звуке)  
**retroflex** [rɛtrə'fleks] ретрофлексный  
**rhetorical question** [rɪ'torɪkəl 'kwɛst-ʃ(ə)n] риторический вопрос  
**rhythm** [rɪðm] ритм  
**rhythmic group** [rɪðmɪk ɪ'grʊp] ритмическая группа  
**rhythmical** [rɪðmɪkəl] ритмический  
**rise-fall** восходяще-нисходящий тон  
**rising** [raɪzɪŋ] восходящий (о тоне)  
**rise-fall-rise** восходяще-нисходяще-восходящий сложный тон  
**rolled** [rəʊld] дрожащий, вибрирующий (о звуке [r])  
**roof of the mouth** нёбо  
**root of the tongue** [ruːt əv ðə 'tʌŋ] корень языка  
**round** [raʊnd] округлять (о губах)  
**round narrowing** [raʊnd 'næroʊnɪŋ] круглая щель  
**rounded vowel** [raʊndɪd 'vaʊəl] лабиализованный (огубленный) гласный  
**RP (Received Pronunciation)** [rɪ'piː, rɪ'siːvd prəˈnʌnsɪeɪʃn] литературное английское произношение

## S

**scale** [skeɪl] шкала (мелодическая)  
**scandent scale** [ˈskændənt 'skeɪl] шкала с восходящими неударными слогами  
**secondary stress** [ˌsekəndəri 'stres] второстепенное ударение  
**sense-group** [ˈsensɡrʊp] синтагма, смысловая группа  
**sentence-final position** [ˈsentəns/fɪnəl pəzɪʃn] конечное положение в предложении  
**sentence-initial position** [ˈsentəns ɪnɪʃəl pəzɪʃn] начальное положение в предложении  
**sentence-medial position** [ˈsentəns ɪmɪdiəl pəzɪʃn] среднее положение в предложении  
**sentence-stress** [ˈsentəns stres] фразовое ударение

**sequence of tones** последовательность тонов  
**shape** [ʃeɪp] форма  
**short vowel** краткий гласный  
**slanting** [ˈslæntɪŋ] наклонный, косой  
**sliding scale** скользящая шкала  
**slit** [slɪt] щель  
**soft palate** [sɒft 'pælət] мягкое нёбо  
**sonorant** [səˈnɒrənt] сонант  
**sonority** [səˈnɒrɪti] сонорность, звучность  
**sonorous** [səˈnɒrəs] звучный  
**special question** [ˈspeʃəl 'kwɛstʃ(ə)n] специальный вопрос (начинающийся с вопросительного слова)  
**speech melody** мелодия речи  
**speech organ** [ˈspiːtʃ ɒrgən] орган речи  
**speech-sound** [ˈspiːtʃsaʊnd] звук речи  
**spoon-shaped depression** [ˈspuːnʃeɪpt dɪˈpreʃn] ложкообразная впадина  
**spread** [sprɛd] растягивать (о губах)  
**statement** [ˈsteɪtmənt] утверждение, констатация  
**stave** [steɪv] две параллельные линии, принятые для обозначения верхнего и нижнего пределов голосового диапазона  
**stop** [stɒp] взрывной согласный  
**stop-stage** [ˈstɒpstɛɪdʒ] выдержка, вторая фаза (о смычных согласных)  
**straightforward statement** [ˈstreɪtˌfɔːwəd stətmənt] простое утверждение  
**stress** [stres] ударение (в слове, предложении)  
**stressed** [strest] ударный  
**strong form** [ˈstrɒŋ fɔːm] сильная форма  
**subsidiary** [səˈbɪdɪəri] второстепенный  
**syllabic** [sɪləbɪk] слоговой, слогообразующий  
**syllable** [ˈsɪləbl] слог  
**syllable division** [ˈsɪləbl dɪˈvɪʒn] слогоделение  
**syllable final/initial** находящийся в конце (в начале) слог  
**syllable formation** [ˈsɪləbl fɔːmeɪʃn] слогообразование

## T

**tail** безударная часть терминального тона, следующая за ядром  
**tamber** [ˈtæmbə] тембр  
**tape** [teɪp] лента, пленка (магнитофонная)  
**teeth-ridge** [ˈtiːðrɪdʒ] альвеолы  
**tempo** [ˈtempoʊ] темп  
**temporal** [ˈtempərəl] временной (компонент)  
**tense** [tens] напряженный  
**tenseness** [ˈtensnis] напряженность

**tension (muscular)** ['tenʃn] мускульное напряжение  
**terminal (tone)** терминальный тон, мелодическое завершение (*синтагмы, предложения*)  
**tip of the tongue** ['tɪp əv ðə 'tʌŋ] кончик языка  
**tonality** [tə(u)'nælɪtɪ] тональность  
**tone** [təʊn] тон  
**tonetic stress marks** тонетические знаки ударения (*знаки ударения, одновременно обозначающие и мелодику*)  
**tongue** [tʌŋ] язык (*как орган речи*)  
**tongue-back-(front-) coarticulation** ['tʌŋ'bæk('frʌnt) 'kəʊɑ:tɪkjʊ'leɪʃn] артикуляция со вторым задним (передним) фокусом  
**transcription** [trænz'krɪpʃn] транскрипция  
**trilled** [trɪld] дрожащий (*о согласном* [r])

## U

**unchecked** ['ʌn'tʃekt] неусеченный  
**unemphatic** ['ʌnɪm'fætɪk] неэмфатический  
**unlikely** ['ʌn'laɪkəbl] отрицательный (*об эмоциях, отношении*)  
**unrounded vowel** ['ʌn'raʊndɪd] нелабialized (неогубленный) гласный  
**unstressed** ['ʌn'strest] неударный  
**upper lip** ['ʌpə 'lɪp] верхняя губа  
**upper teeth** ['ʌpə 'ti:θ] верхние зубы  
**utter** ['ʌtə] издавать (*о звуке*), произносить  
**utterance** ['ʌtərəns] высказывание  
**uvula** ['ju:vʊlə] маленький язычок

## V

**variant** ['vɛəriənt] вариант, оттенок  
**variation** ['vɛəri'eɪʃn] разновидность

**velar** ['vɛlə] нелярный, задненёбный  
**velum** ['vɛlɪəm] мягкое нёбо  
**verbal context** описанная словами ситуация  
**vibrate** [vaɪ'breɪt] вибрировать  
**vibration** [vaɪ'breɪʃn] вибрация, дрожание, колебание  
**vocal cords** ['vəʊkəl 'kɔ:dz] голосовые связки  
**vocative** ['vəʊkətɪv] обращение  
**voice** [vɔɪs] озвончать; голос  
**voiced** [vɔɪst] звонкий, произносимый с голосом (*о звуке речи*)  
**voiced consonant** ['vɔɪst 'kɒnsənənt] звонкий согласный  
**voiceless** ['vɔɪslɪs] глухой (*о таких согласных, как* [f], [k] *и т. п.*)  
**volume** ['vɒljəm] объем  
**vowel** ['vəʊəl] гласный  
**vowel duration** длительность гласного (*позиционная*)

## W

**weak form** ['wɪk 'fɔ:m] слабая форма  
**windpipe** ['wɪndpaɪp] дыхательное горло  
**word-final/initial** ['wɜ:d 'fainəl/'ɪnɪʃl] находящийся в конце (в начале) слова  
**word-final position** ['wɜ:d 'fainəl pə'zɪʃn] конечное положение в слове  
**word-group communicative centre** многословный коммуникативный центр  
**word-stress** ['wɜ:dstres] словесное ударение

## Z

**zero reduction** ['zɛərəʊ rɪ'dakʃn] нулевая редукция

# LIST OF PHONETIC SYMBOLS AND SIGNS

i	English vowel as in see	:	indicates full length of preceding vowel
a	English vowel as in far	·	indicates half length of preceding vowel
u	English vowel as in four		syllabic consonants, e.g. [n] in
o	English vowel as in two		listen
e	English vowel as in girl	˘	Low Fall
ɪ	English vowel as in bit	˙	Low Rising Tone
ɛ	English vowel as in ten	˚	High Wide Falling Tone
æ	English vowel as in man	˛	High Narrow Falling Tone
ʊ	English vowel as in not	˜	High Narrow Rising Tone
ʌ	English vowel as in book	/	High Wide Rising Tone
ə	English vowel as in another	˝	Emphatic Low Fall
ɜ	English vowel as in take	˞	Emphatic High Wide Fall
aɪ	English vowel as in my	˝˝	Emphatic Low Rise
ɔɪ	English vowel as in boy	//	Emphatic High Wide Rise
aʊ	English vowel as in down	˘˘	Rise-Fall
oʊ	English vowel as in no	˙˙	Fall-Rise
ɪə	English vowel as in near	˘˙	Rise-Fall-Rise
ɛə	English vowel as in there	>	High Level Tone
ɔə	English vowel as in sore	>	Mid Level Tone
ʊə	English vowel as in poor	>	Low Level Tone
p	English consonant as in put	˘	unemphatically stressed syllable
b	English consonant as in but	˙	syllable with a special rise
t	English consonant as in tea	˚	syllable with a pitch drop
d	English consonant as in do	˛	syllable with a rise
k	English consonant as in cake	˜	syllable with a slide
g	English consonant as in get	˝	first stressed syllable in the ascending scale
ʃ	English consonant as in chair	˞	first stressed syllable in the ascending scendent scale
ʒ	English consonant as in joy	˝˝	first stressed syllable in the ascending sliding scale
m	English consonant as in more	→	stressed syllable in the high level scale
n	English consonant as in nine	→	stressed syllable in the mid level scale
ŋ	English consonant as in song	→	stressed syllable in the low level scale
ə	English consonant as in the optional pronunciation of why	˘	high pre-head
ɜ	English consonant as in a mistakenly pronounced [w]	˙	stressed syllable in the low descending scale
f	English consonant as in five	˚	intensified stressed syllable
v	English consonant as in very	˛	partial stress
s	English consonant as in sister	˜	long pause
z	English consonant as in lazy	˝	short pause
ʃ	English consonant as in she	˞	very short (or optional) pause
ʒ	English consonant as in pleasure	˝˝	caesura
ç	English consonant as in huge		
h	English consonant as in he		
w	English consonant as in we		
l	English consonant as in let		
ɫ	English consonant as in tell		
r	English consonant as in red		
j	English consonant as in yes		
ʔ	glottal stop		

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