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ENGLISH PRACTICAL PHONETICS

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МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
Государственное образовательное учреждение высшего профессионального образования
**« НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ
ТОМСКИЙ ПОЛИТЕХНИЧЕСКИЙ УНИВЕРСИТЕТ »**

ПРАКТИКУМ ПО ФОНЕТИКЕ АНГЛИЙСКОГО ЯЗЫКА

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Пособие содержит теоретический и практический материал, направленный на обучение произношению и технике чтения на английском языке.

Предназначено для слушателей курсов повышения квалификации по английскому языку 1 и 2 ступеней, студентов 1 курса всех уровней, изучающих английский язык. Можно использовать как для аудиторной, так и для самостоятельной работы во время и по окончании вводно-коррективного фонетического курса.

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Предисловие

Предлагаемое пособие имеет своей целью способствовать формированию навыков произношения и техники чтения на английском языке. Пособие может быть использовано как для аудиторных занятий с преподавателем, так и для самостоятельной работы студентов и слушателей, изучающих английский язык.

Пособие содержит два раздела: «Английские звуки» и «Английская интонация».

К достоинствам данного пособия относится то, что в нем представлены сводные таблицы классификации английских гласных и согласных звуков, символов английской транскрипции, сильных и слабых форм. Работа с таблицами облегчает задачу при выполнении заданий, связанных с транскрипцией английских слов и предложений, которые широко представлены в пособии.

Каждая глава разделов «Английские звуки» и «Английская интонация» состоит из правила и системы упражнений, направленных на понимание, освоение и закрепления изучаемого материала. Все правила представлены на английском языке, в краткой доступной форме. Материал пособия ориентирован на формирование навыков правильного английского произношения, интонационного оформления речи.

Стройная, логичная и последовательная структура, понятный язык и стиль изложения, очевидная ориентация на студентов первого курса выгодно отличается данное методическое пособие от аналогичных сборников.

Данное пособие было апробировано на первом курсе ФИЯ ТГПУ в группах дневного и заочного отделений и получило положительную оценку преподавателей.

I ENGLISH SOUNDS

ОСНОВНЫЕ РАЗЛИЧИЯ АРТИКУЛЯЦИОННОЙ БАЗЫ АНГЛИЙСКОГО И РУССКОГО ЯЗЫКОВ

Английскому языку свойственны следующие особенности артикуляции:

1. Гортанная артикуляция для произношения [k].
2. Межзубная артикуляция для произношения [θ] / [ð].
3. Заднеязычная носовая артикуляция для произношения [ŋ].
4. Губно-губная щелевая артикуляция для произношения [w].
5. Заальвеолярная щелевая артикуляция [r].
6. Апикально-альвеолярная артикуляция большинства переднеязычных согласных (большинство русских переднеязычных согласных – дорсально-зубные).
7. Звонкая артикуляция шумных согласных на конце слова. Например, [b], [d], [g], [z]. Они чётко отличаются от энергично произносимых глухих согласных.
8. Аспирированное произношение глухих взрывных согласных [p^h], [t^h], [k^h].
9. Напряжённая артикуляция сонантов [m], [n], [l], [ŋ]. Они произносятся напряжённо и протяжно и могут быть слогаобразующими (table, apple).
10. Твёрдое (непалатализованное) произношение большинства согласных.
11. Смешанный уклад языка для произношения гласных [ɹ], [ɛ:].
12. Отодвинутый назад уклад языка для произношения гласных [ɪ], [ʌ], и продвинутый вперёд уклад языка для произношения гласных [ʊ], [ɛʊ].
13. Больше количество ступеней подъёма языка для произношения гласных. В английском языке, в противоположность русскому, артикуляция гласных почти не поддаётся влиянию согласных.
14. Полная артикуляция безударных и редукция в нейтральный гласный [ɪ]. Английские гласные в безударном положении могут сохранять свою полную артикуляцию, например, proverb [ˈprɒvɜːb]. Если гласные в безударном положении меняют свою артикуляцию, то их общая тенденция – превращаться в нейтральный [ɪ], например, cinema [ˈsɪnəmə]. В русском языке в безударном положении гласные звуки значительно изменяются.
15. Скользящая артикуляция гласных (дифтонги).
16. Напряжённое и протяжное произнесение одних гласных (долгие гласные) и ненапряжённое и краткое произнесение других гласных фонем (краткие). В русском языке такого противопоставления нет.

Русскому языку характерны следующие особенности:

1. Дрожащая артикуляция **/p/**, которой нет в английской речи.
2. Заднеязычная щелевая артикуляция **/ɤ/**.
3. Твёрдое и мягкое произношение согласных (в английском языке палатализация согласных отсутствует).
4. Подчинение артикуляции гласных артикуляции согласных (артикуляция гласных в большой степени зависит от твёрдости или мягкости соседних согласных).

НЕМЫЕ УПРАЖНЕНИЯ

УПРАЖНЕНИЯ ДЛЯ ГУБ

1. Обнажение зубов (оскал, плоский уклад).

Губы при близко расположенных челюстях разомкнуть вверх и вниз, слегка обнажая оба ряда зубов, а затем снова сомкнуть. Губы держать в слегка растянутом положении, без выпячивания (плоский уклад).

2. Оскал с раскрытием и закрыванием рта.

Разомкнуть губы, опускать и поднимать нижнюю челюсть при обнажённых зубах. Губы держать в плоском укладе.

3. Опускание и поднятие нижней губы.

Слегка приподняв верхнюю губу, обнажить край верхних зубов и прижать к ним нижнюю губу. Опустить нижнюю губу, обнажив нижние зубы. Повторять это движение, не опуская челюсти. Верхняя губа неподвижна.

/fff/ – /vv/ five fifty live seven festival
/fff/ – /vv/ deaf cliff velvet eleven festivity

4. Выпячивание губ (“хоботок”).

Губы энергично выпятить вперёд. Напряжённо выдувать воздух через сократившееся отверстие. Не допускать свистящего шума.

5. Чередование губных укладов “оскал” и “хоботок”.

Движения углов рта должны быть одновременными и симметричными.

what	walk	way	why	with	where
want	water	wait	white	window	when

6. Плоское округление.

Раскрыв рот с “оскалом”, медленно округлять губы, оставляя их прижатыми к зубам и постепенно сокращая отверстие. Губы остаются в плоском положении, не выпячиваются. Нижняя челюсть неподвижна, в опущенном положении.

изюм	утюг	new	music	student	school	bull	look
изюминка	утюжить	few	musical	you	boot	pudding	book

УПРАЖНЕНИЯ ДЛЯ ЯЗЫКА

1. Высовывание распластанного языка (“лопатой”).

Обнажить зубы. Придать языку плоскую, широкую форму, так, чтобы края его по всему полукругу касались верхних зубов. Затем слегка протиснуть язык между верхними и нижними зубами. Зубы верхней челюсти слегка скоблят по спинке языка. Продуть воздух через щель между зубами и языком. Высовывая язык, не загибать его вниз и не прикасаться к языку губами.

У зайки заболели зубки.

Зеленый беззубый беззлобный сам съест свой сахар.

[ʃʃʃ] – [ʤʤʤ] this these that thank you thin – sin

[ʃʃʃ] – [ʤʤʤ] this is these are those think – sink thick – sick

2. Высовывание заострённого языка (“жалом”).

Обнажить зубы. Высовывая заострённый язык, не прикасаться к нему губами. Кончик должен быть направлен вперёд или вверх (апикальное положение). Избегать произвольных загибаний.

3. Прощупывание линии поперечного разреза полости рта кончиком языка.

Приложить кончик языка к краю верхних зубов, прощупать щель между верхними резцами по задней поверхности, перейти на десну, а затем на альвеолы. Продвигая кончик языка назад, пройти через альвеолярную выпуклость и прощупать твёрдое нёбо. Попытавшись коснуться начала нёбной занавески, повторить весь путь в обратном порядке.

4. Чередование дорсального и апикального укладов языка.

Приложить кончик языка к нижним зубам (у внутренней десны), выгнуть аркой среднюю часть спинки (дорсальный уклад). Затем поднять и переместить кончик языка на самую выпуклую часть альвеол, переведя язык в апикальное положение. При повторении этих движений кончик языка загибается поочередно вверх и вниз.

ORGANS OF SPEECH

In all languages we speak with air from the lungs. We draw it into the lungs quickly and we release it slowly and then interfere with its passage in various ways and at various places.

Important organs

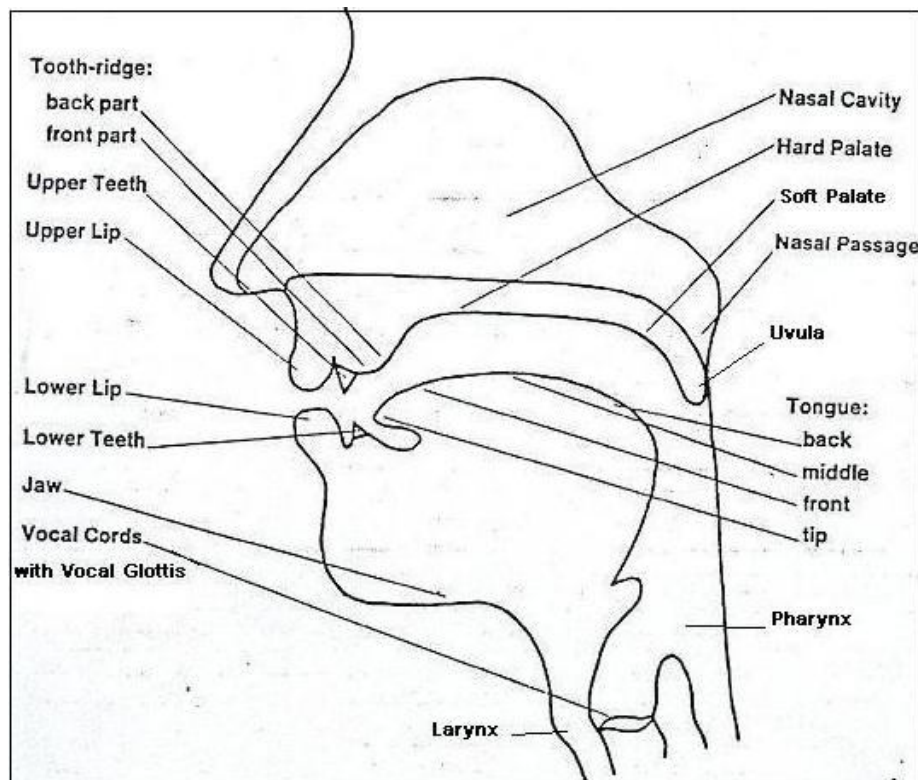
1 lips	5 hard palate	9 larynx
2 teeth	6 soft palate	10 vocal cords
3 tongue	7 uvula	11 vocal glottis / epiglottis
4 alveolar ridge	8 pharynx	

Organs of speech taking part in the articulation are divided into two groups according to their work:

Active (moving) organs: lips (upper and lower), tongue (tip + blade, middle part, back part), soft palate with the uvula, vocal cords.

Passive organs: teeth (upper and lower), alveolar / teethbridge, hard palate.

SAGITTAL CROSS-SECTION



Descriptions and functions of some important organs of speech

The vocal cords

The larynx contains two small bands of elastic tissues. They are called vocal cords. The opening between the vocal cords is called epiglottis. When we breathe in or out, the glottis is open. This is the position of the production of voiceless sounds. e.g. [f], [s], [k], etc. are voiceless sounds in English. The sounds produced when the glottis comes together are called voiced sounds. So the main function of the vocal cords is to produce voiced and voiceless sounds.

The soft palate

The soft palate is also called velum. It is the roof of the mouth. It separates the oral and nasal cavity. The last part of the soft palate is called uvula. When it is lowered, the nasal sounds [m], [n], [ŋ] are produced. When it is raised, the air passes out through the oral cavity and the oral sounds [p], [t], [k], [s], etc. are produced.

The tongue

The tongue is an important organ of speech. It has the greatest variety of movement. It is divided into four parts: the tip, the blade, the front and the back. The number of vowels is produced with the help of the tongue. Vowels differ from each other because of the position of the tongue.

The tip of the tongue helps to produce [t], [d], [z], etc. The blade of the tongue helps to produce [tʃ], [dʒ], [ʃ], etc. The front of the tongue helps to produce palatal sound [j] and the back of the tongue helps to produce [k], [g] sounds.

The lips

The upper lip and lower lip help to produce bilabial sounds [p], [b], [m]. If they are held together, the sounds produced in that position are bilabial stops: [p], [b]. If the lips are held together, they produce different vowels.

The teeth

The teeth take part in the production of consonant sounds. The upper teeth only take part in the production of speech sounds. The lower teeth don't take part for the production of sounds. The sound produced with the help of the upper teeth are called dental sound [θ], [ð].

The alveolar ridge

The alveolar ridge is the part between the upper teeth and the hard palate. The sound produced with the tongue touching the alveolar ridge is called alveolar sounds, e.g. *[s]*, *[t]*, *[d]*, etc.

Producing different speech sounds depends on the movement of speech organs. It is essential to know the movement and the placement of each organ to produce particular sounds. The above descriptions and functions of the organ of speech help you to guide students to produce the consonants and vowels in a right way.

1. Answer the following questions:

1. Name organs of speech.
2. What are vocal cords?
3. What do vocal cords produce?
4. What is the name of the opening between the vocal cords?
5. What do the vocal cords do when they brought together?
6. What do we hear when the vocal cords kept apart?
7. What is the most important organ of speech?
8. Name the parts of the tongue.
9. Name positions of the lips.
10. Name parts of the palate.
11. What the role of the soft palate?
12. What is the roe of the alveolar ridge?

2. Fill in the table:

Active organs of speech	Their role in the sound formation	Passive organs of speech

ENGLISH ALPHABET

The English alphabet includes 26 letters: 20 consonants and 6 vowels.

A a	<i>Ä a</i>	<i>[eɪ]</i>	N n	<i>ℒ n</i>	<i>[en]</i>
B b	<i>Ḃ b</i>	<i>[bi:]</i>	O o	<i>ᄆ o</i>	<i>[ɔV]</i>
C c	<i>ᄆ c</i>	<i>[si:]</i>	P p	<i>ᄆ p</i>	<i>[pi:]</i>
D d	<i>ᄆ d</i>	<i>[di:]</i>	Q q	<i>ᄆ q</i>	<i>[kju:]</i>
E e	<i>ᄆ e</i>	<i>[i:]</i>	R r	<i>ᄆ r</i>	<i>[a:]</i>
F f	<i>ᄆ f</i>	<i>[ef]</i>	S s	<i>ᄆ s</i>	<i>[es]</i>
G g	<i>ᄆ g</i>	<i>[gi:]</i>	T t	<i>ᄆ t</i>	<i>[ti:]</i>
H h	<i>ᄆ h</i>	<i>[ɛtɔ]</i>	U u	<i>ᄆ u</i>	<i>[ju:]</i>
I i	<i>ᄆ i</i>	<i>[aɪ]</i>	V v	<i>ᄆ v</i>	<i>[vi:]</i>
J j	<i>ᄆ j</i>	<i>[dʒeɪ]</i>	W w	<i>ᄆ w</i>	<i>[ˌdʒɛɪju:]</i>
K k	<i>ᄆ k</i>	<i>[keɪ]</i>	X x	<i>ᄆ x</i>	<i>[eks]</i>
L l	<i>ᄆ l</i>	<i>[el]</i>	Y y	<i>ᄆ y</i>	<i>[waɪ]</i>
M m	<i>ᄆ m</i>	<i>[em]</i>	Z z	<i>ᄆ z</i>	<i>[zed]</i>

1. Arrange the following words in the alphabetic order. Name the letters:

cow, cat, zinc, ski, eagle, zoo, angel, and, joke, deer, dear, duke, apron, shape, session, sick, sand, wheel, fight, way, red, yellow, pink, green, grey, brown, black, violet, purple, indigo, bird, xenophobe, huge, sigh, dare, this, these, tin, can, gorgeous, idle, mini, tent, lure, rival, new, university, yacht, visit, key, oxen, end.

A		J		S	
B		K		T	
C		L		U	
D		M		V	
E		N		W	
F		O		X	
G		P		Y	
H		Q		Z	
I		R			

2. Unjumble the following words:

SCHOOL SUBJECTS		JOBS		OBJECTS IN THE CITY	
amht	math	nsuer	nurse	riedbg	bridge
yboolig		dtocro		orda	
atr		haterce		tsetre	
geeyormt		iotlp		sdiatmu	
tgcehynloo		vdrrei		seuprrkmaet	
liuteerrat		fmearr		ebaknmnmet	
iysthor		emihccan		vpaelmet	
ceymihstr		ndetits		segrua	
gaerbal		srngeuo		spoh	
cpshyis		mgarane		mmonntue	

TRANSCRIPTION SYMBOLS

VOWELS

The six English vowels give 20 vowel sounds:

<i>/i:/</i>	me, need, lean	<i>/ɜ:/</i>	bird, fur, serve
<i>/ɪ/</i>	it, myth	<i>/ə/</i>	about, mother
<i>/e/</i>	met	<i>/eɪ/</i>	day
<i>/æ/</i>	man	<i>/aɪ/</i>	my, fried
<i>/ɑ:/</i>	car, father, half	<i>/aʊ/</i>	now, cloud
<i>/ɒ/</i>	not	<i>/ɔɪ/</i>	boy, oil
<i>/ɔ:/</i>	all, author, saw, court	<i>/ɛʊ/</i>	go
<i>/ʌ/</i>	come, but	<i>/ɜq/</i>	here
<i>/ʊ/</i>	book, bull	<i>/fɜq/</i>	chair
<i>/u:/</i>	too	<i>/vɜq/</i>	poor

CONSONANTS

The twenty English consonants give 24 consonant sounds:

<i>/f/</i>	five, enough	<i>/d/</i>	do
<i>/v/</i>	very	<i>/k/</i>	kind, chemistry
<i>/θ/</i>	thing	<i>/g/</i>	go

$[\theta]$	that	$[tʃ]$	chair
$[s]$	so	$[dʒ]$	just, gin
$[z]$	zoo, nose	$[m]$	my
$[ʃ]$	ship, nation	$[n]$	no
$[ʒ]$	pleasure	$[ŋ]$	thing
$[h]$	horse	$[l]$	live
$[p]$	park	$[r]$	read
$[b]$	book	$[j]$	yes
$[t]$	tea	$[w]$	where

TYPES OF SYLLABLE

The chart represents the habitual classification of the syllable type:

1. The **first** type of syllable ends in a vowel, as in the word *be*, in this case the syllable is called **absolutely open**, or has the following structure of a vowel + a consonant + the mute letter *e*, as in the word *lake*, and is called **partly open**.
2. The **second** type of syllable ends in one or two consonants, but never the letter *r*, as in the words *cat* or *fact*. It is often called **closed**.
3. The **third** type of syllable ends in the letter *r*, which may be followed by a consonant, as in the words *car* or *card*.
4. The **fourth** type of syllable ends in the letter *r* + a vowel, usually the mute vowel *e*, as in the words *Mary*, *mare* or *parents*.

TYPES OF SYLLABLE CHART

Type of syllable Letter	I (c)vce (c)v	II (c)vc(c)	III (c)vr(c)	V (c)vre
<i>A a</i>	<i>[eɪ]</i> take late	<i>[æ]</i> fact cat	<i>[ɑ]</i> car start	<i>[ɛə]</i> care parents
<i>E e</i>	<i>[j]</i> Peter me	<i>[e]</i> net fetch	<i>[ɛ:]</i> serf her	<i>[ɪə]</i> here mere
<i>I i / Y y</i>	<i>[aɪ]</i> time type	<i>[ɪ]</i> pit gym	<i>[ɛ:]</i> dirt myrmidon	<i>[aɪə]</i> fire tyrant
<i>O o</i>	<i>[ɛv]</i> so note	<i>[ɒ]</i> not lots	<i>[ɔ]</i> nor port	<i>[ɔ]</i> more shore
<i>U u</i>	<i>[jʰ]</i> duty use	<i>[ʌ]</i> cut dust	<i>[ɛ:]</i> fur kurd	<i>[uə]</i> <i>[juə]</i> sure cure

Though there is another classification distinguishing six types of syllables:

1. A **closed syllable** ends in a consonant. The vowel has a short vowel sound, as in the word *bat*.
2. An **open syllable** ends in a vowel. The vowel has a long vowel sound, as in the first syllable of *apron*.
3. A **vowel-consonant-e syllable** is typically found at the end of a word. The final *e* is silent and makes the next vowel before it long, as in the word *name*.
4. A **vowel team syllable** has two vowels next to each other that together say a new sound, as in the word *south*.
5. A **consonant-le syllable** is found in words like *handle*, *puzzle*, and *middle*.

6. An **r-controlled syllable** contains a vowel followed by the letter *r*. The *r* controls the vowel and changes the way it is pronounced, as in the word *car*.

N.B. In long words consisting of three or more syllables the stressed vowel is often read according to the second or closed type of syllable, though graphically it looks like the first or open type of syllable: **family, diabolical, fidelity**

The letter *u* in such long words is read according to the first type of syllable: **funeral, mutual, nudity**

1. Read, translate and transcribe the following words. State the type of the syllable:

ape	late	made	bad	lad	fat
matter	five	life	tie	my	type
dye	if	sister	kid	gym	system
no	note	stone	not	soft	dock
use	cut	such	dust	care	bare
dare	stare	bar	star	large	yard
here	mere	her	term	verb	verse
tired	hire	wire	bird	first	skirt
cure	pure	secure	turn	nurse	burn
more	shore	port	born	sport	sore

2. Read, translate and transcribe the following words. State the type of the syllable:

cat	cart	care	be	even	he
her	tide	pot	so	sort	cut
cute	curl	bun	burn	lad	lard
bat	bate	bar	bare	lord	lonely
lynx	pane	film	sale	day	pay
lay	garden	park	part	dope	cling
mine	stamps	dimmer	hove	grate	vessel
wire	knapsack	fix	racing	why	borig
lion	dobber	brace	soap	doe	blow
show	for	Dore	yam	Puritan	fodder
more	bobble	cock	spin	otter	clothes
apple	pore	shone	stable	belly	staring

3. Read the words with the letter “a”. State the type of syllable:

wane	game	maple	frame	Mary	fare
bane	jade	navy	apron	pare	share
rare	pale	stable	major	square	stare
Jane	race	cage	acre	vary	blare
face	rake	cradle	wake	staring	prepare
date	shape	shady	favour	ware	tare
age	stale	April	grade	flared	wary
tale	whale	maker	lazy	chary	beware

4. Read the words with the letter “o”. State the type of syllable:

hopes	smoker	hope	vote	choke	rote
tote	joke	code	note	node	stoke
no	rose	probe	stole	open	oven
wrote	noble	ogle	ogre	cobra	yoke
those	wove	quote	ropy	dove	woke
zone	snored	core	boring	Dora	spore
wore	lore	swore	floral	scorer	soreness
core	for	more	nod	go	spore

5. Read the words with the letter “u”. State the type of syllable:

use	cute	hue	huge	unit	pupil
dune	fume	fuse	duty	stupid	used
super	rude	tulip	duke	dummy	tunic
bugle	humid	sue	music	dupe	amuse
conduce	tuber	huge	nude	cute	cube
conduct	fur	prune	musk	rural	purring
student	funny	hue	subway	fusion	murmur
pure	ugly	duchess	surround	much	during

6. Read the words with the letter “e”. State the type of syllable:

Pete	be	mete	he	she	eve
even	stele	femme	beta	cede	scene
Bede	theme	legal	velar	zebra	eve
fever	scheme	renal	replete	secede	grebe
ebony	period	nerd	wet	kettle	Tessie

error	smelly	Bern	zero	Kerry	tester
setting	cedar	Berlin	messy	kept	serial
serenity	Peru	Dee	mend	kindred	when

7. Read the words with the letters “i/y”. State the type of syllable:

bike	nice	side	five	like	cry
mike	my	sky	ice	wife	write
tile	spider	spice	scribe	slice	style
wry	wye	pride	byke	white	cycle
try	hydra	fiber	hydrant	knife	pride
spirant	entire	retire	Ireland	siren	byre
inspired	squirrel	wireless	lyre	type	syrup
tyre	admire	admiral	sire	hiring	mire

DIGRAPHS

Digraph is a combination of letters which are pronounced as one sound.

We distinguish consonant digraphs and vowel digraphs.

Sometimes a combination of two letters is not a digraph and is pronounced as two sounds: disharmony [dɪʃs`hɑ:məni], duet [dʒet].

CONSONANT DIGRAPHS

There are not consonant digraphs. The most widely used are the following:

sh	[ʃ]	finish	ph	[f]	photo
ch	[tʃ]	chair	th	[θ]	thick
ck	[k]	clock		[ð]	this

VOWEL DIGRAPHS

We distinguish three groups of vowel digraphs depending on their reading.

In the **first group** of digraphs the letters are read the way they are spelt: vein [eɪ], oil [ɔɪ], etc. s

In the **second group** the pronunciation of the letters is absolutely different from their spelling: cook [ʊ], awful [ʌ], etc.

In the **third group** only one vowel of the digraph is pronounced, either the first or the second: maid [eɪ], neutral [jʊ], etc.

In the position **before “r”** digraphs usually change their reading: cook [ʊ], soon [ʊ], door [ʊ].

GROUPS OF VOWEL DIGRAPHS

I (гласные читаются, как написаны)	II (написание полностью отличается от чтения)	III (читается только одна буква)		+ r (диграфы меняют свое чтение в этой позиции)
		Первая	Вторая	
ei [eɪ] vein ¹ ey [eɪ] they	oo в конце слова [tuː] too oo + согласная [suːn] soon ¹ oo + k [bʊk] book	ai [eɪ] maid ay [eɪ] day	eu [juː] neutral ew ¹ [juː] few ²	ai + r [ɛə] air, chair ei + r [ɛə] their
oi [ɔɪ] oil oy [ɔɪ] boy	au [ɔː] author aw [ɔː] saw	ie [aɪ] tie ¹ ye [aɪ] rye	ea [eɪ] great, break	ee + r [ɛə] beer, deer ea + r [ɛə] near, dear ¹ ea + r [ɛə] bear
		oa [əʊ] coat oe [əʊ] toe ow [əʊ] low, window ²		oa + r [ɔː] board
		ue [juː] due ui [juː] suit ³		oo + r [uː] poor ²
		ee [iː] meet ea [iː] tea ⁴		ou + r [aː] our, flour
¹ В некоторых словах ei читается [iː] receive, ceiling	¹ В некоторых словах oo + согласная читается [uː] wood, good, stood ² ou может читаться [aː] country, cousin или [ʊ] youth, soup, group	¹ В некоторых словах перед согласной ie читается [iː] field, believe ² В конечном безударном слоге ow читается [əʊ] ³ После [r], [l], [ɹ] диграфы ui , ue [juː] blue, fruit, juice ⁴ Перед буквой d и сочетанием th диграф ea читается [eɪ] bread, death	¹ w является дублетом гласной буквы u и читается [juː] ² После звуков [r], [l], [ɹ] диграфы eu , ew читаются [juː] blew, drew, Jew	¹ В некоторых словах ea+r читается [ɛə] learn, earth ² В словах door, floor диграф читается [ɔː]

1. Read, translate and transcribe the following words. State the type of the syllable or the group of the digraph and explain the reading rules:

sue	true	fuel	January	cruel	bush
curse	burn	air	chair	pair	beer
beard	appear	pear	our	core	sore
fir	myrtle	field	piece	siren	power
fire	four	board	earth	learn	poor
moor	ear	parent	Mary	tour	teeth
tooth	coin	torch	dead	curious	answer
branch	advance	knee	lever	zebra	chance
mark	beer	shower	about	wide	head

2. Read, translate and transcribe the following words. State the type of the syllable or the group of the digraph and explain the reading rules:

better	doctor	old	gold	cold	bold
cent	cinema	coin	clock	black	theme
exist	thick	ice	come	son	love
ferry	sorry	dinner	exam	exhibit	six
mother	brother	move	novel	gone	done
shone	approve	proverb	woman	women	honour
sit	best	lips	music	noses	beds
text	exercise	expect	exact	appendix	exotic
then	centner	dose	fold	marry	merry
want	watch	was	quantity	war	quarter
work	word	wring	writer	white	whale

3. Read, translate and transcribe the following words. State the type of the syllable or the group of the digraph and explain the reading rules:

all	salt	talk	chalk	calm	castle
bath	dance	past	after	task	staff
chick	eight	light	sigh	rough	enough
good	gray	girl	ghost	give	get
half	halves	whistle	plume	rule	June
high	child	kind	phone	picture	measure
July	large	Bertha	woman	bull	stool
just	jet	thin	smith	the	this
know	knife	daughter	thought	caught	fought

that	they	bathe	she	shine	chin
who	whole	whose	page	gin	Gym
awful	deceive	demonstrate	guy	duet	winter
good	stood	group	leather	feather	whether
wether	weather	health	breathe	believe	blew

READING OF ENGLISH CONSONANTS, VOWELS AND SOME LETTER COMBINATIONS

READING OF SOME CONSONANTS AND DOUBLE CONSONANTS

Letter	Position in a word	Reading	Examples
c	Before “e”, “i”, “y”	<i>[s]</i>	cell, cinema, cyber
c	Before other vowels and consonants	<i>[k]</i>	coin, case, cube, cluster,
c	Before “i” + an unstressed vowel	<i>[ʃ]</i>	special, official
h	At the beginning of some words of French origin	[-] is mute	honest, honour, heir, hour
g	Before “e”, “i”, “y”	<i>[dʒ]</i>	gesture, gist, gymnast, bridge N.B. [g] get, girl, give
g	Before other vowels and consonants and at the end of the word	<i>[g]</i>	guest, go, ghost, smog
s	At the beginning, before a consonant, after a voiceless consonant	<i>[s]</i>	sport, test, cats
s	After a voiced consonant, after a vowel, between vowels	<i>[z]</i>	pens, toys, nose
es, ‘s	After a sibilant	<i>[ʒz]</i>	noses, watches, Alice’s
t	In some words	[-] is mute	listen, often, castle, thistle, ballet, buffet, bouquet
x	Before the stressed vowel	<i>[gz]</i>	exam, exit, exotic
x	After the stressed vowel, before a consonant and at the end of the word	<i>[ks]</i>	exile, text, box

Double consonants usually give one sound:			
dd	In all positions	<i>[d]</i>	add, middle
ll	In the middle or at the end of the word	<i>[l]</i>	Willy, bell, will
nn	In the middle	<i>[n]</i>	dinner, winner
rr	In the middle	<i>[r]</i>	marry, merry
ss	In the middle or at the end of the word	<i>[s]</i>	lesson, loss

1. Read, translate and transcribe the following words. Explain the reading rules:

cab	century	beneficial	consecutive	habit	hour
calling	cereal	cubic	consequence	heir	horse
canvas	causeway	collide	official	coheir	heirloom
capable	cite	colon	conspicuous	honesty	heinous
captain	civic	cohesion	current	hack	honorary
casino	circle	coerce	curl	hairy	hymn
certitude	clad	conic	cyclist	harvest	hurl
ceramics	cloudy	icon	cynic	hat	Hannah

2. Read, translate and transcribe the following words. Explain the reading rules:

intelligence	gammon	give	gist	trace	buffet
ingredient	gape	get	glamour	castle	tie
ghost	grape	gesture	groove	list	bristle
jog	garnish	gate	grin	thistle	hustle
knag	gerund	geese	gurgle	whistle	pistol
gain	girl	gem	gym	pollute	gristle

3. Read, translate and transcribe the following words. Explain the reading rules:

salt	student	nest	xenial	exam	axe
sealer	music	roses	xenophile	exist	Dick's
nosy	used	sap	Xerox	text	excursion
scalp	sausage	sapid	xyst	mixer	excess
sateen	savings	rise	Max's	exhibition	example
sample	cats	wising	xylotomous	ixtle	expect

4. Read, translate and transcribe the following words. Explain the reading rules:

wobble	marriage	mixer	disks	listen
saddle	berry	whisker	drizzle	ebb
dinner	dabble	examinee	great	Celts
nibble	dimmer	whistle	grouse	eccentric
missing	little	group-mate	mouse	ecclesiastic
merry	kettle	class	houses	economical

READING OF SOME CONSONANT COMBINATIONS

Letter	Combination	Reading	Examples
ch	In all positions	$[tʃ]$	ch icken, French ch man, ch en
ch	In French borrowings	$[ʃ]$	ch ic, machine, ch auffer
ch	In Greek borrowings	$[k]$	ch emistry, sch ool
ck	At the end of the word	$[k]$	ba ck, cl ock, bl ock
gh	In the middle or at the end of the word and before “t”	$[-]$ mute	neigh gh our, sigh, thought N.B. $[f]$ rou gh , enoug h , tou gh
gn	At the beginning or at the end	$[n]$ g is mute	gn ash, gn ome, foreig gn , sig gn
kn	At the beginning of the word	$[n]$ k is mute	kn ight, kn ow, kn ead
mb	At the end of the word	$[m]$ b is mute	com mb , bom mb , thumb, dumb
mn	At the beginning of the word	$[n]$	mn emonic
ng	In “ing” and at the end of the word	$[ŋ]$	si ng , bringi ng , lon g
ng	Before $[l]$, $[r]$, $[w]$	$[ŋg]$	Eng ng land, ang ng ry, langua ng e
nk, nc	In all positions	$[ŋk]$	si nk , an kc le, un kc e
nm	At the end of the word	$[m]$	colu nm , autu mn
ph	In all positions	$[f]$	ph one, ph lox
ps	At the beginning of the word	$[s]$	ps ychology
qu	At the beginning of the word	$[kw]$	qu ite, qu ick, qu arter
sh	In all positions	$[ʃ]$	fini sh , bushy, sha sh es
tch	In all positions	$[tʃ]$	fe tch , ma tch , T ch aikovsky

th	In notional words	<i>[ʒ]</i>	breath, thank, nothing N.B. [t] Thames, Thailand
th	In form words and between vowels	<i>[ð]</i>	this, with, breathe
wh	Before “o”	<i>[k]</i>	who, whose, whom N.B. whop [wOp]
wh	Before other vowels	<i>[w]</i>	when, why, what
wr	At the beginning of the word	<i>[r]</i>	write, wrong, wrap

1. Read, translate and transcribe the following words. Explain the reading rules:

clock	chuckle	chink	which	charwoman
mocking	school	charade	champion	much
chaff	chum	chiropody	chemical	chauffeur
machine	chagrin	charm	chew	beach
chef	chic	charlatan	chicory	chief
chivalrous	chicken	chemist	chord	chubby
chemistry	chain	chair	chuck	chlorine

2. Read, translate and transcribe the following words. Explain the reading rules:

gnu	designer	sigh	bough	height
bright	rough	tough	gnarled	ghoul
night	sign	gnome	weight	brought
light	sight	gnash	gnat	ghetto
foreigner	dough	right	gnaw	caught
laugh	ghastly	cough	playwright	enough

3. Read, translate and transcribe the following words. Explain the reading rules:

comb	climbing	bomber	angry	hunger
English	wing	ingrate	mnemonics	sting
sinking	spring	englacial	brining	knick
ankle	mnemism	knack	dumb	hunching
knag	language	clinging	bank	knock
uncle	column	knarl	kneader	tanker
autumn	mnemotechnics	incredible	mneme	knead
knap-bottle	linking	knacker	tank	womb

4. Read, translate and transcribe the following words. Explain the reading rules:

phone	quill	physician	tchotchke	itchy
sphere	shish-kebab	finish	psychiatrist	monophthong
shiny	witch	pseudonym	punishment	pneumonia
quinsy	phlox	quiet	phoney	tchagra
phlegm	pneumatic	picturesque	pique	unique
quiz	pharynx	phoneme	phiscist	phrase
bisque	psalm	watch	diphthong	antique
physique	match	quickly	queue	wishes

5. Read, translate and transcribe the following words. Explain the reading rules:

acanthi	with	worthy	baths	author
width	breath	cloth	locksmith	eleventh
myth	youths	rhythm	breathe	bath
thin	thy	Thailand	months	either
thick	bathe	bathos	theme	method
the	arithmetic	azimuth	thee	faithfulness
those	thistle	Thames	earthquake	blacksmith
thermos	clothes	death	athlete	flamethrower

6. Read, translate and transcribe the following words. Explain the reading rules:

anywhere	while	whop	horsewhip	handwrite
buckwheat	elsewhere	awhile	underwhelm	whispery
why	antiwrinkle	ghostwriter	whoop	whale
whose	wheedle	who's	backwrap	wholesome
cartwheel	wharf	white	written	worthwhile

READING OF SOME SUFFIXES

Letter	Combination	Reading	Examples
-er, -or	At the end of the word	$[q]$	teacher, doctor
-sion	At the end of the word	$[\text{ʃn}]$	session, excursion
-sure	At the end of the word	$[\text{ʃq}]$ $[\text{Zq}]$	pressure measure, pleasure
-tion	At the end of the word	$[\text{ʃn}]$	dictation, station
-ture	At the end of the word	$[\text{tʃq}]$	picture, gesture

nds	In the combination “ nd ” with the following ending “ s ”, “ d ” is mute.	<i>[nz]</i>	hands <i>[hænz]</i> , winds <i>[wɪnz]</i>
-ed	The Past Indefinite ending is read: after a voiced consonant after a voiceless consonant after the letters t, d	<i>[ɪ]</i> <i>[t]</i> <i>[ɪd]</i>	planned, walked, planted, wedded
-s / es	The Plural or the Present Indefinite reading is read: after a voiced consonant and vowel; after a voiceless consonant; after a sibilant <i>[s]</i> , <i>[z]</i> , <i>[ʒ]</i> , <i>[ʒ]</i> , <i>[ʒ]</i> , <i>[ʒ]</i>	<i>[z]</i> <i>[s]</i> <i>[ʒz]</i>	toys, plans, cats, bridges, roses, kisses, spends, goes, wets, pushes, misses.

1. Read, translate and transcribe the following words. Explain the reading rules:

winter	pleasure	expression	disposure	illumination
admission	father	enrapture	allusion	pressure
friends	winds	spends	hands	brands
assure	aggression	author	demonstration	torture
inspector	abdication	infusion	bather	cohesion
depression	agriculture	humiliation	future	doctor
islands	grounds	almonds	odds and ends	commands
abbreviation	photographer	illusions	session	calculation
compression	aviation	measure	enclosure	plumber
adventure	attention	conclusion	literature	observation

2. Read, translate and transcribe the following words. Explain the reading rules:

sacked	camped	packed	pumped	tacked
looked	joked	watched	finished	smoked
hoped	walked	wiped	placed	dressed
begged	agreed	explained	differed	shouted
skied	added	listed	skated	concreted
posed	defended	stayed	enjoyed	followed

3. Read, translate and transcribe the following words. Explain the reading rules:

picks	pumps	hooks	months	fifths
cats	seats	dates	kites	sites
books	crooks	clocks	weeks	hopes
leaps	bottles	jobs	clings	waves
babies	skies	pies	horses	foxes
taxes	roses	boys	noses	dishes
teachers	thinks	edges	burns	swims

READING OF SOME COMBINATIONS WITH VOWELS

Letter	Combination	Reading	Examples
a	+ consonant + le	$[eɪ]$	table, sable
af	+ consonant (in the stressed syllable)	$[ʌ]$	after, raft N.B. $[æ]$ African
al	+ consonant but m, f, v	$[ɔː]$	ball, salt,
al	+ consonant + m, f, v	$[ʌ]$ l is mute	calm, half, halves
alk	At the end of the word	$[ɔː]$ l is mute	chalk, talk
an	+ consonant	$[ʌ]$	branch, answer $[ˈɔːnsɜː]$
as	+ consonant	$[ʌ]$	grass, last, mask
ath	+ consonant	$[ʌ]$	rather, father
au	+ ght	$[ɔː]$	caught, daughter
aw	At the beginning or at the end of the word	$[ɔː]$	awful, law, saw
ei	+ ght	$[eɪ]$	eight, weight N.B. $[aɪ]$ height
i	+ nd, ld	$[aɪ]$	kind, mind, mild
i, y	+ consonant + le	$[aɪ]$	idle, cycle
o	+ ld, + st	$[ɔː]$	cold, old, bold, host, post N.B. frost, cost $[ɒ]$
o	+ m, n, v, th	$[ʌ]$	come, done, love, mother N.B. $[ɒ]$ gone, cloth, $[ɒ]$ approve, prove, move $[ʊ]$ woman $[ɪ]$ women
ou	+ ght	$[ɔː]$	bought, fought
ower	At the end of the word	$[aʊə]$	power, shower

			B.N. lower
u, ew	After [r], [l], [dʒ]	[ʍ]	rule, flute, June, blew, drew, Jew
wa-	In some words	[wʊ] [wɪ]	want, what water
war-	At the beginning of the word	[wɔː]	war, warm
wor-	At the beginning of the word	[wɜː]	worm, word
y	At the beginning of the word	[j]	yet, yes
y	At the end of the word	[ɪ]	lady, minty

1. Read, translate and transcribe the following words. Explain the reading rules:

able	balk	ball	mask	awful
abatable	bath	chalkboard	all	rather
calmly	amusable	calfluke	catwalk	shaft
path	salt	craft	draft	saw
afterward	aft	taught	advisable	halfway
daughterless	grassy	staff	fatherly	outtalk
halves	draught	branch	naughtiness	tablespoon
slaughter	immovable	altar	saltpan	lawless

2. Read, translate and transcribe the following words. Explain the reading rules:

eight	lovely	approvable	blindly	sought
absentminded	airfreight	women	bold	gold
fought	clothing	overweight	coming	host
fold	kindly	noughts and crosses	prove	gone
moving	womanish	finder	bind	sleight
mother	rewind	pennyweight	mold	penholder
bought	behold	marigold	done	thought
coffee-grinder	wrought	coldcock	sleigh	winder

3. Read, translate and transcribe the following words. Explain the reading rules:

brainpower	warn	aircrew	flew	wander
want	cauliflower	winegrower	worn	worm
screw	curfew	ward	bluish	flute

wag	warm	borrower	yachtie	yank
yahoo	glower	wax	lower	yes
widower	wab	jew	was	airpower
mower	yam	cashew	windy	kitty
willower	honeydew	daisy	ruling	cuckooflower

CLASSIFICATION OF THE ENGLISH CONSONANTS

There are three principles of classification of the English consonants:

- 1) according to the active organ of speech and the place of obstruction;
- 2) according to the manner of noise production and the place of obstruction;
- 3) according of the function of the vocal cords.

According to the first two principles the English consonants are:

According to the active organ of speech and the place of obstruction According to the manner of noise production and the type of obstruction			Labial		Forelingual				Medio-alveolar	Back ingual	Pharyngeal
			Bi-labial	Labio-dental	Apical						
					Inter-dental	Alveolar	Palato-alveolar	Cacuminal			
Occlusive	Plosive (noise) consonants		<i>p b</i>	<i>f v</i>		<i>t d</i>				<i>k g</i>	
	Nasal sonorants		<i>m</i>			<i>n</i>				<i>ŋ</i>	
Constrictive	Fricative (noise) consonants				<i>ʃ ʒ</i>	<i>s z</i>	<i>ʃ ʒ</i>				<i>ħ</i>
	Sonorants	Medial						<i>r</i>	<i>j</i>	<i>ɰ</i>	
		Lateral				<i>l</i>					
Occlusive-constrictive							<i>ʈ ʡ</i>				

According to the function of the vocal cords:

Sonorants	<i>m</i>	<i>n</i>	<i>ŋ</i>	<i>r</i>	<i>l</i>	<i>w</i>	<i>ɹ</i>								
Voiced	<i>b</i>	<i>v</i>	<i>d</i>	<i>g</i>	<i>ð</i>	<i>z</i>	<i>ʒ</i>	<i>ʒ</i>							
Voiceless	<i>p</i>	<i>f</i>	<i>t</i>	<i>k</i>	<i>tʃ</i>	<i>s</i>	<i>ʃ</i>	<i>ç</i>	<i>h</i>						

CLASSIFICATION OF THE ENGLISH VOWELS

The English vowels are classified according to the following principles:

- 1) according to the position of the bulk of the tongue;
- 2) according to the height of the raised parts of the tongue;
- 3) according to the length;
- 4) according to the lip work;
- 5) according to the stability of articulation.

According to the first two principles the English vowels are:

According to the position of the bulk of the tongue According to the height of the raised part of the tongue		Front	Front retracted	Mixed	Back advanced	Back
Closed	Narrow	<i>i:</i>				<i>u:</i>
	Broad	<i>ɪ</i>	<i>ʊ</i>		<i>ʊ</i>	
Mid open	Narrow	<i>e</i>		<i>ɛ</i>	<i>ɜ</i>	
	Broad	<i>ɛ</i>		<i>ɛ</i>		
Open	Narrow					<i>ɔ:</i>
	Broad	<i>æ</i>	<i>ʌ</i>			<i>ʌ</i>

According to the lip work:

Non-Labial	i:	ʃ	ʒ	e	eʃ	ʒ	ɤ	aʃ	ʒ	q	ʃ	ʒ:
Labial	ʋ	u:	ʋ	aʋ	ʋ	ʋ:	ʋ	ʒʋ				

According to the length:

Long					Semi-long			Short				
i:	u:	ʋ:	ʒ	ʒ:	ɤ			q	ʃ	ʋ	ʒ	ʒ

According to the stability of articulation:

Monophthongs	10	ʃ	e	ʒ	ɤ	q	ʃ	ʒ:	ʋ	ʋ:	ʋ
Diphthongs	8	ʒ	eʃ	aʃ	ʒ	ʒʋ	ʋ	aʋ	ʋ		
Diphthongoids	2	i:	u:								
Triphthongs	2	aʋ	aʒ								

VOWEL SOUND EXERCISES

1. Pronounce the words with the sound [I]. Spell the words:

dʒd	did	nʃt		dʒʒ	
dʒg		sʃks		hʒz	
kʒd		kʒs		sʒts	
pʒg	pig	rʒk		lʒt	
rʒb		rʒʒ	rich	wʒp	
tʒn		nʒk		dʒʒ	ditch
sʒn		tʒk		hʒt	
hʒʃ		pʒnz		bʒts	
pʒn		fʒt		lʒk	
hʒm		ʒʒp		ˈwʒspq	whisper

2. Pronounce the words with the sound [J]. Spell the words:

3.

sʒn	seen	ʒv		pʒt	
dʒn		ˈʒzʒ	easy	pʒs	
dʒp		ʒk		pʒʒ	
snʒz		ʒʃ		rʒf	

<i>sIʃp</i>		<i>Iʃt</i>		<i>rIʃd</i>	
<i>dIʃm</i>		<i>Iʃst</i>		<i>ʒIʃp</i>	
<i>sIʃm</i>		<i>ˈIʃq</i>		<i>Iʃd</i>	lead

3. Pronounce the words with the sounds [I], [J]. Spell the words:

<i>tIʃn - tIʃn</i>	teen - tin	<i>nIʃt - nIʃt</i>		<i>wIʃ - wIʃ</i>	
<i>sIʃn - sIʃn</i>		<i>Iʃst - Iʃst</i>		<i>hIʃ - hIʃ</i>	
<i>dIʃd - dIʃd</i>		<i>kIʃ - kIʃ</i>		<i>kIʃn - kIʃn</i>	
<i>pIʃt - pIʃt</i>		<i>Iʃz - Iʃz</i>		<i>rIʃd - rIʃd</i>	
<i>bIʃn - bIʃn</i>		<i>mIʃ - mIʃ</i>		<i>Iʃd - Iʃd</i>	
<i>pIʃ - pIʃ</i>		<i>ʒIʃp - ʒIʃp</i>		<i>fIʃ - fIʃ</i>	

4. Pronounce the words with the sound [e]. Spell the words:

<i>men</i>		<i>tremble</i>		<i>zest</i>	
<i>mes</i>		<i>sef</i>		<i>egz</i>	
<i>bet</i>		<i>sred</i>		<i>vet</i>	
<i>beg</i>		<i>benʃ</i>		<i>ˈketʃ</i>	
<i>penz</i>		<i>ʃest</i>		<i>ˈsetʃ</i>	
<i>desks</i>		<i>best</i>		<i>help</i>	

5. Pronounce the words with the sound [e], [I]. Spell the words:

<i>bIʃt - bet</i>		<i>sIʃt - set</i>		<i>mIʃnt - ment</i>	
<i>pIʃt - pet</i>		<i>dIʃn - den</i>		<i>hIʃ - hef</i>	
<i>pIʃn - pen</i>		<i>fIʃn - fen</i>		<i>mIʃs - mes</i>	
<i>bIʃd - bed</i>		<i>dIʃd - ded</i>		<i>Iʃt - set</i>	
<i>pIʃg - peg</i>		<i>sIʃ - sef</i>		<i>wIʃt - wet</i>	

6. Pronounce the words with the sound [x]. Spell the words:

<i>mɤn</i>		<i>fɤt</i>		<i>blɤʃk</i>	
<i>pɤn</i>		<i>bɤg</i>		<i>rɤʃ</i>	
<i>ɤn</i>		<i>kɤp</i>		<i>hɤʃ</i>	
<i>stɤnd</i>		<i>kɤs</i>		<i>kɤʃ</i>	
<i>dɤm</i>		<i>ɤkt</i>		<i>bɤʃ</i>	

<i>trɪks</i>		<i>hɪts</i>		<i>ɪpsɪz</i>	
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7. Pronounce the words with the sounds [x], [e]. Spell the words:

<i>ten - tɛn</i>		<i>bed - bɛd</i>		<i>led - lɛd</i>	
<i>pen - pɛn</i>		<i>pek - pɛk</i>		<i>end - ɛnd</i>	
<i>Den - Dɛn</i>		<i>Deɪ - Dɛɪ</i>		<i>ˈketɪ - kɛtɪ</i>	
<i>den - dɛn</i>		<i>met - mɛt</i>		<i>lend - lɛnd</i>	
<i>men - mɛn</i>		<i>set - sɛt</i>		<i>ren - rɛn</i>	

8. Pronounce the words with the sound [ʀ]. Spell the words:

<i>kʀ</i>		<i>hʀd</i>		<i>skʀf</i>	
<i>fʀ</i>		<i>gʀnd</i>		<i>gʀs</i>	
<i>hʀt</i>		<i>gʀd</i>		<i>kʀs</i>	
<i>kʀm</i>		<i>cʀt</i>		<i>fʀ</i>	
<i>kʀt</i>		<i>stʀt</i>		<i>smʀt</i>	
<i>ʀm</i>		<i>ˈʀftq</i>		<i>ʀsk</i>	

9. Pronounce the words with the sound [ʔ]. Spell the words:

<i>ˈʔtq</i>		<i>sʔn</i>		<i>ˈhʔnʃ</i>	
<i>ˈʔgʃʃ</i>		<i>bʔs</i>		<i>ˈsʔndʃ</i>	
<i>dʔg</i>		<i>bʔk</i>		<i>ˈstʔdʃ</i>	
<i>nʔt</i>		<i>pʔs</i>		<i>ˈmʔnʃ</i>	
<i>bʔt</i>		<i>trʔst</i>		<i>ˈhʔrʃ</i>	

10. Pronounce the words with the sound [ʔ], [ʀ]. Spell the words:

<i>kʀm - kʔm</i>		<i>pʀst - pʔt</i>		<i>dʀk - dʔk</i>	
<i>tʀn - tʔn</i>		<i>mʀst - mʔst</i>		<i>kʀd - kʔd</i>	
<i>fʀm - fʔn</i>		<i>mʀt - mʔt</i>		<i>ʃʀk - ʃʔk</i>	
<i>bʀn - bʔn</i>		<i>hʀt - hʔt</i>		<i>mʀd - mʔd</i>	
<i>bʀd - bʔd</i>		<i>ˈbʀtq - ˈbʔtq</i>		<i>bʀk - bʔk</i>	

11. Pronounce the words with the sound [x], [ʁ]. Spell the words:

<i>bxt - bʁt</i>		<i>ʁxk - ʁak</i>		<i>ˈmxʁ - mʁʁ</i>	
<i>bʁk - bʁk</i>		<i>ʁxg - ʁʁg</i>		<i>stxmp - stʁmp</i>	
<i>bʁd - bʁd</i>		<i>dʁd - dʁd</i>		<i>trxk - trʁk</i>	
<i>pʁt - pʁt</i>		<i>hʁm - hʁm</i>		<i>flxʁ - flʁʁ</i>	
<i>stxk - stʁk</i>		<i>ʁxg - ʁʁg</i>		<i>tʁt - tʁt</i>	

12. Pronounce the words with the sound [w]. Spell the words:

<i>wn</i>		<i>hwɔ</i>		<i>ˈʃwtʃ</i>	
<i>ˈwɪʃ</i>		<i>ˈʁwmqn</i>		<i>ˈʃwstʃ</i>	
<i>ˈwnqst</i>		<i>fʃwt</i>		<i>cʃwɔ</i>	
<i>wʃ</i>		<i>fʃwm</i>		<i>ʃwt</i>	
<i>hw</i>		<i>ʃwɔ</i>		<i>skwt</i>	
<i>kʃk</i>		<i>kʃwɔ</i>		<i>ˈpʃwn</i>	

13. Pronounce the words with the sound [w], [e]. Spell the words:

<i>hwɔ - hed</i>		<i>gʃwt - geʃ</i>		<i>bʃwt - best</i>	
<i>hwʃ - heʃ</i>		<i>ʁwm - ʁem</i>		<i>vʃws - vest</i>	
<i>hwɔ - hen</i>		<i>bʃwt - bed</i>		<i>pʃwk - pek</i>	
<i>ˈkʃwtʃ - ˈketʃ</i>		<i>tʃwn - ten</i>		<i>dʃwt - det</i>	

14. Pronounce the words with the sound [ʃv]. Spell the words:

<i>ʃv</i>		<i>gʃvt</i>		<i>ˈʃvpn</i>	
<i>gʃv</i>		<i>hwʃvm</i>		<i>dʃv</i>	
<i>sʃv</i>		<i>dʃvm</i>		<i>ʃv</i>	
<i>kʃvʃ</i>		<i>ʃvn</i>		<i>grʃv</i>	
<i>sʃvʃ</i>		<i>ˈʃvʃvʃ</i>		<i>ʃv</i>	

15. Pronounce the words with the sound [w], [ʃv]. Spell the words:

<i>fʃw - fʃv</i>		<i>bʃwn - bʃvn</i>	
<i>sʃw - sʃv</i>		<i>fʃwn - fʃvn</i>	

$t^oW - t^o\mathbb{E}V$		$n^oWd - n^o\mathbb{E}Vd$	
$k^oW - k^o\mathbb{E}V$		$k^oWd - k^o\mathbb{E}Vd$	
$t^oW_n - t^o\mathbb{E}V_n$		$p^oW_s - p^o\mathbb{E}V_z$	

16. Pronounce the words with the sound $[\mathcal{P}]$. Spell the words:

\mathcal{P}_n		$n\mathcal{P}_d$		$g\mathcal{P}ff$	
\mathcal{P}_d		$n\mathcal{P}_t$		$k\mathcal{P}\mathcal{T}$	
\mathcal{P}_{ks}		$m\mathcal{P}_k$		\mathcal{P}_t	
\mathcal{P}_f		$s\mathcal{P}_k$		$\mathcal{P}\mathcal{N}$	
$g\mathcal{P}_t$		$br\mathcal{P}\mathcal{T}$		$s\mathcal{P}\mathcal{N}$	

17. Pronounce the words with the sound $[\mathcal{P}]$, $[\mathcal{A}]$. Spell the words:

$k\mathcal{P}_d - k\mathcal{A}_d$		$\mathcal{S}\mathcal{P}_t - \mathcal{S}\mathcal{A}_t$		$r\mathcal{P}\mathcal{N} - r\mathcal{A}\mathcal{N}$	
$h\mathcal{P}_d - h\mathcal{A}_d$		$k\mathcal{P}_p - k\mathcal{A}_p$		$d\mathcal{P}_g - d\mathcal{A}_g$	
$k\mathcal{P}_t - k\mathcal{A}_t$		$r\mathcal{P}_t - r\mathcal{A}_t$		$n\mathcal{P}_t - n\mathcal{A}_t$	
$k\mathcal{P}_k - k\mathcal{A}_k$		$\mathbb{E}\mathcal{P}_g - \mathbb{E}\mathcal{A}_g$		$b\mathcal{P}_g - b\mathcal{A}_g$	

18. Pronounce the words with the sound $[\mathcal{L}]$. Spell the words:

\mathcal{L}		$\mathcal{L}q_d$		$f\mathcal{L}_s$	
$\mathcal{L}q_l$		$m\mathcal{L}_n\mathcal{P}\mathcal{N}$		$sp\mathcal{L}_t$	
$f\mathcal{L}$		$w\mathcal{L}$		$st\mathcal{L}_r\mathcal{J}$	
$s\mathcal{L}$		$k\mathcal{L}k$		$s\mathcal{L}_r\mathcal{J}$	
$t\mathcal{L}$		$h\mathcal{L}_s$		\mathcal{L}_n	

19. Pronounce the words with the sound $[\mathcal{L}]$, $[\mathcal{P}]$. Spell the words:

$k\mathcal{L}_d - k\mathcal{P}_d$		$b\mathcal{L}_d - b\mathcal{P}_d$		$m\mathcal{L}_s - m\mathcal{P}\mathcal{T}$	
$k\mathcal{L}_k - k\mathcal{P}_k$		$st\mathcal{L}_k - st\mathcal{P}_k$		$f\mathcal{L}_{ks} - f\mathcal{P}_{ks}$	
$k\mathcal{L}_n - k\mathcal{P}_n$		$n\mathcal{L}\mathcal{T} - n\mathcal{P}\mathcal{T}$		$s\mathcal{L}_t - s\mathcal{P}_t$	
$\mathcal{S}\mathcal{L}_t - \mathcal{S}\mathcal{P}_t$		$t\mathcal{L}_t - t\mathcal{P}_t$		$\mathcal{L}_{dq} - \mathcal{P}_{dq}$	

20. Pronounce the words with the sound [ɒ]. Spell the words:

ɒʃ		ʊɒʃ		ˌvɒʃs	
ˌɒʃtɪq		ʊɒʃn		dʃs ˌtrɒʃ	
kɒʃ		ʊɒʃs		ʊɒʃnt	
sɒʃ		rɒʃ		fɒʃ	
kɒʃn		spɒʃ		ˌpɒʃzn	

21. Pronounce the words with the sound [ʌ]. Spell the words:

pʌt		kʌd		ˌkʌʃn	
bʌt		ʃʌd		ˌkʌkqrʃ	
fʌt		hʌd		ˌgʌdnʃs	
kʌk		hʌk		ˌbʌʃq	

22. Pronounce the words with the sound [ɪ]. Spell the words:

hɪ		gɪs		pʃɪm	
hɪp		ɪs		rɪd	
kɪ		ɪz		rɪ	
mɪd		trɪ		ɪr	
sɪn		ʊɪn		ˌrɪlq	

23. Pronounce the words with the sound [ʃ]. Spell the words:

ʃ		ɪʃ		ˌmɪʃzɪk	
ʃʃ		ʃʃ		ˌtɪʃʃp	
ʃz		mɪʃ		ʃʃm	
ʃs		mɪʃt		ˌstɪʃʃpɪd	
ˌʃʃzʌvqʃ		ˌstɪʃʃdqnt		vɪʃ	

24. Pronounce the words with the sound [e]. Spell the words:

deʃ		steʃ		eʃd	
seʃ		neɪm		eʃm	
meʃ		ʊeʃn		geʃt	

<i>weʃ</i>		<i>preʃz</i>		<i>seʃm</i>	
<i>beʃ</i>		<i>eʃʒ</i>		<i>ˈpeʃʃʃN</i>	

25. Pronounce the words with the sound [aʃ]. Spell the words:

<i>maʃ</i>		<i>aʃz</i>		<i>kraʃ</i>	
<i>saʃ</i>		<i>aʃs</i>		<i>naʃn</i>	
<i>taʃ</i>		<i>ˈaʃdʃ</i>		<i>ˈdraʃʃʃN</i>	
<i>baʃ</i>		<i>ˈaʃ</i>		<i>ˈtraʃʃʃN</i>	
<i>faʃn</i>		<i>ˈaʃʃqnd</i>		<i>ˈbaʃʃʃN</i>	

26. Pronounce the words with the sound [aʃ]. Spell the words:

<i>naʃ</i>		<i>aʃns</i>		<i>wʃDˈaʃt</i>	
<i>taʃn</i>		<i>saʃʃ</i>		<i>kʃaʃn</i>	
<i>daʃn</i>		<i>maʃʃ</i>		<i>ʃaʃt</i>	
<i>staʃt</i>		<i>saʃnd</i>		<i>ˈmaʃntʃn</i>	
<i>faʃnd</i>		<i>traʃt</i>		<i>graʃnd</i>	
<i>ʒˈbaʃt</i>		<i>ʃaʃd</i>		<i>paʃnd</i>	

27. Pronounce the words with the sound [ʃq]. Spell the words:

<i>ʃq</i>		<i>snʃq</i>		<i>skʃqs</i>	
<i>pʃq</i>		<i>prʃpʃq</i>		<i>Dʃq</i>	
<i>ʃʃq</i>		<i>swʃq</i>		<i>hʃʃq</i>	
<i>dʃq</i>		<i>ˈwʃqrʃ</i>		<i>kqmˈpʃq</i>	
<i>fʃq</i>		<i>qˈfʃq</i>		<i>ˈpʃqrqnts</i>	
<i>rʃq</i>		<i>ˈʃqrʃ</i>		<i>ˈmʃqrʃ</i>	

28. Pronounce the words with the sound [ʒq]. Spell the words:

<i>ʒq</i>		<i>ʒʒq</i>		<i>tʒq</i>	
<i>ʃʒq</i>		<i>mʒq</i>		<i>rʒq</i>	
<i>dʒq</i>		<i>stʒq</i>		<i>ʒʒq</i>	
<i>jʒq</i>		<i>fʒq</i>		<i>hʒq</i>	
<i>pʒq</i>		<i>sfʒq</i>		<i>ˈsʒqrqs</i>	

29. Pronounce the words with the sound [ʒq], [ʃq]. Spell the words:

mʒq - mʃq		fʒq - fʃq		ʒʒq - ʃʃq	
hʒq - hʃq		rʒq - rʃq		tʒq - tʃq	
bʒq - bʃq		ʒq - ʃq		lʒq - lʃq	
dʒq - dʃq		spʒq - spʃq		bʒqd - bʃqd	

30. Pronounce the words with the sound [ʋq]. Spell the words:

ʒʋq		bʋq		ˈrʋqrqʃ	
ʒʋqʃ		ʃʋq		ˈʒʋqrʒ	
krʋqʃ		brʋq		ˈjʃʒʋqʃʒ	
mʋq		trʋq		ˈmʋqʃqnd	

31. Pronounce the words with the sound [aʒq]. Spell the words:

faʒq		dʒˌzaʒq		ˈʒaʒqnt	
taʒq		ˈaʒqn		ˈraʒqʃ	
maʒq		ˈlaʒqn		ˈwaʒqʃqs	
daʒq		ˈaʒqʃqnd		ˈtraʒqmf	
saʒq		rʒˌkwaʒq		ˈvaʒqʃʒn	

32. Pronounce the words with the sound [aʋq]. Spell the words:

aʋq		saʋq		ˈflaʋqrʒst	
ʒaʋq		baʋq		ˈkaʋqdʃʒ	
paʋq		raʋqn		taʋqʃ	
taʋq		ˈvaʋqʃ		ʒʃaʋq	

33. Pronounce the words with the sound [jʋq]. Spell the words:

jʋq		ˈdʒʋqrʒʃʒ		ʒnˌdʒʋq	
kʒʋq		ˈʃʒʋqrqs		ʃʃʋqʃ	
pʒʋq		ʒqˌkʒʋq		ˈmʒʋqrqʃ	
ˈkʒʋqʃʒs		qʃˌskʒʋq		stʒʋqd	
ˈjʋqrqp		ˈkʒʋqrʒqs		ʒmˌpʒʋq	

CONSONANT SOUND EXERCISES

1. Pronounce the words with the sound [t]. Spell the words:

taʃ		hɪt		ˈbɪxtɪʃ	
ˈtʌʃq		ʃæt		ˈkɛtʃ	
taʃm		met		ˈkɪtn	
tɛʃt		kept		ˈtɛʃbɪʃ	

2. Pronounce the words with the sound [d]. Spell the words:

dʌm		brɛd		ˈsɪdɪŋ	
dɛʃm		dɛd		ˈdʒɪtʃ	
dɪŋk		bɛd		dɪrɪŋk	
dɪʒ		rɛd		dʒɪŋ	

3. Pronounce the words with the final sounds [d], [t]. Spell the words:

bɛt - bɛd		lɛt - lɛd		sɛt - sɛd	
bɪxt - bɪd		kɪt - kɪd		kɪt - kɪd	
dɛt - dɛd		hɪt - hɪd		kɪt - kɪd	

4. Pronounce the words with the sound [f]. Spell the words:

fʌʃn		fɪks		dɛf	
fʌʃv		fɪʃ		fɪqs	
fɪʃ		fɪt		fɪt	
ˈdɛfɪnɪt		ɪnˈdɛfɪnɪt		ˈfɪkʃn	

5. Pronounce the words with the sound [v]. Spell the words:

vɛʃn		vɛʃt		sɛʃf	
vɛnd		vɪʃ		vɪʃ	
vʌʃ		vɪʃ		ˈʌʃ	
ˈsɛvn		ʃˈsɛvn		ˈvɛʃt	

6. Pronounce the words with the sounds [f], [v]. Spell the words:

fend - vend				
vain - vain				
seff - seff				
ff - ff				

7. Pronounce the words with the sound [w]. Spell the words:

w - w				
wa - wa				
wen - wen				
w - w				

8. Pronounce the words with the sounds [v], [w]. Spell the words:

vet - vet				
vend - vend				
vest - vest				
ven - ven				

9. Pronounce the words with the sound [t]. Spell the words:

ten - ten				
ten - ten				
ten - ten				
ten - ten				
ten - ten				
ten - ten				

10. Pronounce the words with the sound [d]. Spell the words:

den - den				
den - den				
den - den				
den - den				

$\tilde{D}\tilde{E}\tilde{V}_z$		$\tilde{D}\tilde{A}_s$		$\tilde{sm}\tilde{H}\tilde{D}_q$	
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11. Pronounce the words with the sounds $[\mathcal{T}]$, $[\mathcal{D}]$. Spell the words:

$\mathcal{T}a\mathcal{J}-\mathcal{D}a\mathcal{J}$		$ma\mathcal{V}\mathcal{T}-ma\mathcal{V}\mathcal{D}_z$		$tr\mathcal{H}\mathcal{T}-tr\mathcal{H}\mathcal{D}_z$	
$\mathcal{I}\mathcal{E}\mathcal{V}\mathcal{T}-$ $\mathcal{I}\mathcal{E}\mathcal{V}\mathcal{D}$		$\mathcal{S}\mathcal{J}\mathcal{T}-\mathcal{S}\mathcal{J}\mathcal{D}_z$		$j\mathcal{H}\mathcal{T}-j\mathcal{H}\mathcal{D}_z$	
$s\mathcal{H}\mathcal{T}-s\mathcal{H}\mathcal{D}$		$\mathcal{E}\mathcal{V}\mathcal{T}-\mathcal{E}\mathcal{V}\mathcal{D}_z$		$r\mathcal{J}\mathcal{T}-r\mathcal{J}\mathcal{D}_z$	
$\mathcal{S}\mathcal{J}\mathcal{T}-\mathcal{S}\mathcal{J}\mathcal{D}$		$p\mathcal{R}\mathcal{T}-p\mathcal{R}\mathcal{D}_z$		$b\mathcal{H}\mathcal{D}-b\mathcal{H}\mathcal{D}_z$	
$t\mathcal{J}\mathcal{T}-t\mathcal{J}\mathcal{D}$		$b\mathcal{R}\mathcal{T}-b\mathcal{R}\mathcal{D}_z$		$k\mathcal{P}\mathcal{T}-k\mathcal{E}\mathcal{V}\mathcal{D}_z$	

12. Pronounce the words with the sounds $[\mathcal{z}]$, $[\mathcal{D}]$. Spell the words:

$b\mathcal{H}\mathcal{z}-b\mathcal{H}\mathcal{D}$		$\mathcal{I}\mathcal{E}\mathcal{V}_z-\mathcal{I}\mathcal{E}\mathcal{V}\mathcal{D}$		$br\mathcal{J}_z-br\mathcal{J}\mathcal{D}$	
$ta\mathcal{J}_z-ta\mathcal{J}\mathcal{D}$		$t\mathcal{J}_z-t\mathcal{J}\mathcal{D}$		$z\mathcal{J}-\mathcal{D}\mathcal{J}$	
$sa\mathcal{J}_z-sa\mathcal{J}\mathcal{D}$		$ra\mathcal{J}_z-ra\mathcal{J}\mathcal{D}$		$w\mathcal{J}_z-w\mathcal{J}\mathcal{D}$	
$\mathcal{S}\mathcal{J}_z-\mathcal{S}\mathcal{J}\mathcal{D}$		$zen-\mathcal{D}en$		$s\mathcal{H}\mathcal{z}-s\mathcal{H}\mathcal{D}$	

13. Pronounce the words with the sounds $[\mathcal{s}]$, $[\mathcal{T}]$. Spell the words:

$m\mathcal{J}_s-m\mathcal{J}\mathcal{T}$		$s\mathcal{L}_t-\mathcal{T}\mathcal{L}_t$		$s\mathcal{x}\mathcal{N}\mathcal{k}-\mathcal{T}\mathcal{x}\mathcal{N}\mathcal{k}$	
$f\mathcal{L}_s-f\mathcal{L}\mathcal{T}$		$s\mathcal{J}_n-\mathcal{T}\mathcal{J}_n$		$s\mathcal{J}\mathcal{N}\mathcal{k}-\mathcal{T}\mathcal{J}\mathcal{N}\mathcal{k}$	
$sa\mathcal{J}-\mathcal{T}a\mathcal{J}$		$s\mathcal{J}_m-\mathcal{T}\mathcal{J}_m$		$tr\mathcal{H}_s-tr\mathcal{H}\mathcal{T}$	
$s\mathcal{L}\mathcal{N}-\mathcal{T}\mathcal{L}\mathcal{N}$		$s\mathcal{J}-\mathcal{T}\mathcal{J}$		$s\mathcal{A}_{mp}-\mathcal{T}\mathcal{A}_{mp}$	

14. Pronounce the words with the sounds $[\mathcal{f}]$, $[\mathcal{T}]$. Spell the words:

$f\mathcal{L}_d-\mathcal{T}\mathcal{L}_d$		$fred-\mathcal{T}red$		$f\mathcal{W}^o_{st}-\mathcal{T}\mathcal{W}^o_{st}$	
$f_r\mathcal{J}-\mathcal{T}_r\mathcal{J}$		$f\mathcal{J}_n-\mathcal{T}\mathcal{J}_n$		$def-de\mathcal{T}$	
$fre\mathcal{D}-\mathcal{T}re\mathcal{D}$		$f\mathcal{J}_m-\mathcal{T}\mathcal{J}_m$		$r\mathcal{J}_f-r\mathcal{J}\mathcal{T}$	
$h\mathcal{R}_f-h\mathcal{R}\mathcal{T}$		$fret-\mathcal{T}ret$		$f\mathcal{L}_t-\mathcal{T}\mathcal{L}_t$	

15. Pronounce the words with the sounds $[\mathcal{v}]$, $[\mathcal{D}]$. Spell the words:

$v\mathcal{x}t-\mathcal{D}\mathcal{x}t$		$ra\mathcal{J}_v-ra\mathcal{J}\mathcal{D}$		$\mathcal{I}\mathcal{E}\mathcal{V}_{vz}-\mathcal{I}\mathcal{E}\mathcal{V}\mathcal{D}_z$	
$v\mathcal{x}n-\mathcal{D}\mathcal{x}n$		$la\mathcal{J}_{vz}-la\mathcal{J}\mathcal{D}$		$\mathcal{f}\mathcal{W}^o_{vq}-\mathcal{f}\mathcal{W}^o_{\mathcal{D}q}$	

vaʃn - Daʃn		vaʃ - Daʃ		kʃ V - ʃ V	
waʃ - Daʃ		brʃ - brʃ		ʃ - ʃ	

16. Pronounce the words with the sounds [ʃ], [ʒ]. Spell the words:

dʃ - Dʃ		brʃ - brʃ		dʃ - Dʃ	
dʃ - Dʃ		dʃ - Dʃ		ʃ - ʃ	
den - Den		dʃ - Dʃ		ʃ - ʃ	

17. Pronounce the words with the sound [n]. Spell the words:

naʃt		nʃt		end	
naʃn		nʃt		ment	
naʃs		nʃt		mend	
nʃt		nʃt		neʃm	
nek		ʃnt		nʃt	
ʃnt		ʃnt		tent	

18. Pronounce the words with the sound [ʃ]. Spell the words:

ʃk		ʃt		ʃst	
ʃn		ʃnd		ʃd	
ʃv		ʃd		ʃ	
ʃg		ʃt		ʃ	
ʃ		ʃ		ʃ	
ʃnd		ʃn		ʃ	

19. Pronounce the words with the sound [ʒ]. Spell the words:

ʒm		ʒnt		dʒ	
ʒ		ʒnt		ʒst	
ʒ		ʒ		ʒ	
ʒ		ʒ		ʒ	

20. Pronounce the words with the sound [r]. Spell the words:

red		raft		rock	
rent		ram		ran	
rest		ram		kravd	
rip		rad		drank	
rip		ran		drink	

21. Pronounce the words with the sound [N]. Spell the words:

ban		han		ink	
ban		ten		ink	
dan		men		ten	
ran		hank		ten	
bran		ink		ban	
ink		ink		ink	
hank		ink		ten	
ran		ink		drank	
ink		ban		ink	
ink		ink		ink	
ten		ten		ten	
ten		ten		ten	
ink		ink		ink	
ink		ink		ink	
ink		ink		ink	

22. Pronounce the words with the sound [Z]. Spell the words:

ple		as		jazz	
me		prq		kqn	
tre		kq		as	
v		j		in	

23. Pronounce the words with the sound [k]. Spell the words:

kat		kat		kat	
kp		k		k	

<i>hAnt</i>		<i>help</i>		<i>hɪŋ ʃɛV</i>	
<i>hɛt</i>		<i>hen</i>		<i>hɛV ʃɛ tel</i>	

24. Pronounce the words with the sounds [ʃ], [ʒ]. Spell the words:

<i>ʃp - ʒp</i>		<i>mʌ ʃ - mʌ ʒ</i>		<i>ʃh - ʒh</i>	
<i>ʃp - ʒp</i>		<i>bʌ ʃ - bʌ ʒ</i>		<i>wʃ ʃ - wʃ ʒ</i>	
<i>ʃɛV - ʒɛV</i>		<i>mʌ ʃ - mʌ ʒ</i>		<i>ʃɛp - ʒɛp</i>	

25. Pronounce the words with the sounds [ʒ], [ʒ]. Spell the words:

<i>ʒɛn - ʒɛn</i>		<i>bʌ ʒ - bʌ ʒ</i>		<i>ʒʌt - ʒʌt</i>	
<i>ʒɛn - ʒɛn</i>		<i>ʃʒ - ʃʒ</i>		<i>ʒʌs - ʒʌs</i>	
<i>mʌ ʒ - mʌ ʒ</i>		<i>ʒʌmp - ʒʌmp</i>		<i>ʒp - ʒp</i>	

26. Pronounce the words with the sounds [n], [n]. Spell the words:

<i>bʌn - bʌn</i>		<i>kʌn - kʌn</i>		<i>kʌn - kʌn</i>	
<i>bʌn - bʌn</i>		<i>sʌn - sʌn</i>		<i>pʌn - pʌn</i>	
<i>dʌn - dʌn</i>		<i>tʌn - tʌn</i>		<i>stʌn - stʌn</i>	
<i>rʌn - rʌn</i>		<i>sʌn - sʌn</i>		<i>fʌn - fʌn</i>	

27. Pronounce the words with the sounds [g], [n]. Spell the words:

<i>bʌg - bʌn</i>		<i>rʒ - rʒ</i>		<i>fʌg - fʌn</i>	
<i>tʌg - tʌn</i>		<i>hʌg - hʌn</i>		<i>ʒʌg - ʒʌn</i>	
<i>ʃʒ - ʃʒ</i>		<i>wʒ - wʒ</i>		<i>ʃʒʒ - ʃʒʒ</i>	
<i>brʒ - brʒ</i>		<i>rʒ - rʒ</i>		<i>ʃʒʒ - ʃʒʒ</i>	

28. Pronounce the following words. Pay attention to the final consonants. Spell the words:

<i>bet - bed</i>		<i>let - led</i>		<i>kʃk - kʃg</i>	
<i>bʌk - bʌg</i>		<i>eʃ - eʃ</i>		<i>ʃʃ - ʃʃ</i>	

$k\mathcal{P}_t - k\mathcal{P}_d$		$m\mathcal{X}\mathcal{C} - m\mathcal{X}\mathcal{G}$		$se\mathcal{J}f - se\mathcal{J}v$	
$d\mathcal{e}t - d\mathcal{e}d$		$e\mathcal{C} - e\mathcal{G}$		$t\mathcal{J}\mathcal{T} - t\mathcal{J}\mathcal{D}$	
$h\mathcal{J}_t - h\mathcal{J}_d$		$p\mathcal{e}ns - p\mathcal{e}nz$		$t\mathcal{e}ns - t\mathcal{e}nz$	
$\mathcal{J}f - \mathcal{J}v$		$pr\mathcal{a}\mathcal{J}s - pr\mathcal{a}\mathcal{J}_z$		$r\mathcal{J}\mathcal{C} - r\mathcal{J}\mathcal{G}$	

29. Pronounce the words paying attention to the alveolar and interdental sounds. Spell the words:

a)	$\mathcal{D}\mathcal{J}s - \mathcal{D}_{xt}$		$\mathcal{D}_{xt} - \mathcal{D}\mathcal{E}\mathcal{V}_z$	
	$\mathcal{D}_{xt} - \mathcal{D}\mathcal{J}s$		$\mathcal{D}\mathcal{E}\mathcal{V}_z - \mathcal{D}_{xt}$	
	$\mathcal{D}\mathcal{J}s - \mathcal{D}\mathcal{J}_z$		$\mathcal{D}\mathcal{J}_z - \mathcal{D}\mathcal{E}\mathcal{V}_z$	
	$\mathcal{D}\mathcal{J}_z - \mathcal{D}\mathcal{J}s$		$\mathcal{D}\mathcal{E}\mathcal{V}_z - \mathcal{D}\mathcal{J}_z$	

б)	$\mathcal{D}\mathcal{F}_{qr}\mathcal{J}_z$		$\mathcal{D}_{xt}\mathcal{J}_z\mathcal{D}_q$		$\mathcal{D}_{xt}\mathcal{J}_zq$	
	$\mathcal{D}\mathcal{F}_{qr}q$		$\mathcal{D}\mathcal{J}s\mathcal{J}_z\mathcal{D}_q$		$\mathcal{D}\mathcal{J}s\mathcal{J}_zq$	
	$\mathcal{D}\mathcal{J}s\mathcal{J}_z$		$\mathcal{D}_{xt}\mathcal{J}_z$		$\mathcal{D}\mathcal{F}_{qr}\mathcal{J}_zq$	

c)	$\mathcal{D}\mathcal{J}s - d\mathcal{J}s - z\mathcal{J}s - \mathcal{T}\mathcal{J}s - f\mathcal{J}s - s\mathcal{J}s$	
	$\mathcal{D}_{xt} - d_{xt} - z_{xt} - \mathcal{T}_{xt} - f_{xt} - s_{xt}$	
	$\mathcal{D}\mathcal{J}_z - d\mathcal{J}_z - z\mathcal{J}_z - \mathcal{T}\mathcal{J}_z - f\mathcal{J}_z - s\mathcal{J}_z$	
	$\mathcal{D}\mathcal{E}\mathcal{V}_z - d\mathcal{E}\mathcal{V}_z - z\mathcal{E}\mathcal{V}_z - \mathcal{T}\mathcal{E}\mathcal{V}_z - f\mathcal{E}\mathcal{V}_z - s\mathcal{E}\mathcal{V}_z$	

PHONETIC JUNCTIONS

When phonemes are connected into chains organs of speech adapt to rapid changes of articulation and some quality variations of sounds may happen. In such cases **assimilation**, **adaptation** and **elision** take place.

I Adaptation – changes of a consonants when influenced by a vowel and vice versa. Can be of three types: palatalization, glottal stop and linking $[/r/]$.

1. Palatalization - softening of consonants caused by the following front vowels. In the English language most consonants are pronounced hard, without palatalization. In Russian palatalization differentiates words.

лук – люк

2. Glottal stop – a delay of the vocal cords vibration while articulating the initial vowel. It is characteristic of German. **In English all the words are pronounced without any stops or separations.**

I have a father and a mother.

3. Linking [r] – when a word with the **consonant r** at the end is followed by a word with a **vowel** in the initial position there appears the linking sound [r]. When the words are separated by a pause there is no linking [r].

They were only children.

II Elision – the process when in a rapid or careless speech the articulation of a certain sound is not realized.

norm for instance [fqr `ɪnstəns]

elision [fɪnstəns]

Elision is a very common process in informal speech, i.e. the missing out of a consonant or vowel or both that would be present in the slow colloquial pronunciation of a word in isolation.

There is some correlation between elision and pace. It is more frequent as the rate of utterance increases. The elision of the letter [h].

The [h] is usually not pronounced in he, his, him and her unless those words begin a sentence or are emphasized:

did he [dɪ dɪ]; ask him [æsk ɪm]; ask her [æsk ɪ]; What's his name? [wɒs ɪz neɪm]; What's her name? [wɒs ɪz neɪm]

The elision of the phonetic /k/ occurs in a few words:

excuse – [ɪkˈskjuːz] [ɪˈskjuːz] This may even be elided to [skjuːz] in “excuse me”; expensive – [ɪkˈspensɪv] [ɪˈspensɪv]

III Assimilation – quality changes of the sounds of neighbouring consonants.

Assimilation may be partial when different variants of phonemes appear and full when we observe complete changes of articulation.

There are **several types of assimilation**:

1. Affecting the direction;
2. Affecting the place of articulation;
3. Affecting the position of the lips;
4. Affecting the work of vocal cords;
5. Affecting the manner of voice production.

1. Assimilation affecting the direction may be of three types:

- a) Progressive;
- b) Regressive;

c) Double or reciprocal.

a) *Progressive assimilation* – the preceding sound influences the following one.

legs [leɪɡz] – “s” is voiced

The type of the progressive assimilation is the *loss of aspiration* when the consonants [k] [t] [p] lose their aspiration in the position after [s].

[step] [steɪʃ] [steɪʃ]

b) *Regressive assimilation* – the following sounds influences the preceding one. It happens when *alveolars are replaced by dentals*:

This is the sixth lesson. [θɪz ðɪks lɛsn]

c) *Double assimilation* – the mutual influence of sounds.

[tri:] – [t] becomes cacuminal, [r] is devoiced.

N.B. one must avoid **false assimilation** – wrong articulation of word junctions which causes distortion of pronunciation.

[lets ʃɪŋk]

2. Assimilation affecting the place of articulation is observed in the combinations of the sounds [t] [d] [n] [l] and [ʃ] [ʒ].

[fɪ: ʒeɪm]

3. Assimilation affecting the position of the lips is characteristic of the combination of the sounds [t] [d] [k] [g] [s] and [w].

[kwæt] [gwen] [twelv]

No false assimilation: [kwɪnʃn]

4. Assimilation affecting the work of vocal cords is observed in the combinations of voiced and voiceless consonants.

a) partial devoicing of sonorants after voiceless consonants: [traɪ]

b) slight devoicing of the following voiced consonant after a voiceless one: [teɪkɪz]

The Russian language is characteristic in such cases of the regressive assimilation:

Я сдала экзамен. [здала]

No false assimilation:

No devoicing before voiceless consonants: his study

No voicing before voiced consonants: let's sgo

5. Assimilation affecting the manner of voice production may be of four types:

- a) Nasal plosion;
- b) Lateral plosion;
- c) Loss of plosion;
- d) Fricative plosion.

a) *Nasal plosion* – the combination of the plosive alveolar consonants [t] [d] with the following nasal sonorants [n] [m] is pronounced together without any vowel intersound.

garden [*ˈgɑːdn̩*]

b) *Loss of plosion* – English occlusive consonants [p] [b] [t] [d] [k] [g] lose their plosion when followed by another occlusive plosive consonants or an occlusive-constrictive consonant.

The dark garden, to eat cheese

c) *Lateral plosion* – the combination of a plosive alveolar consonants with the following sonorant [l] is pronounced with a plosion without any vowel intersound. Such combination creates a syllable.

little

d) *Fricative plosion* – the combination of [p] [t] [b] [d] [k] [g] and [s] [z].

[*bedz*] [*pets*]

1. Read the following word-combinations. Remember all alveolar sounds are replaced by dentals:

<i>ʃn Dq</i> <i>ˌrHfm</i>	<i>qt DEX Vʒ</i>	<i>bʃ twʃn DEX Vʒ</i>	<i>ˌDʒz ʒz q</i>	<i>ˌʒz Dq</i>
	<i>ˌwʃndEX Vʒ</i>	<i>ˌkʁʒ</i>		
<i>ʃn Dq</i> <i>ˌstrʃt</i>	<i>qt Dq</i> <i>ˌteʃt</i>	<i>bʃ hʌʃnd Dq</i> <i>ˌwLʃ</i>	<i>ˌDʒs ʒz Dq</i>	<i>ˌʒz Dʒz</i>
<i>ʃn Dq</i> <i>ˌkLnq</i>	<i>qt Dq</i> <i>ˌmʃtʃN</i>	<i>q ˌra Vnd Dxt</i> <i>ˌhʌ Vʒ</i>	<i>ˌDxt ʒz q</i>	<i>ˌʒz Dxt</i>
<i>ʃn Dq</i> <i>ˌsʌn</i>	<i>Pn Dq</i> <i>ˌpleʃt</i>	<i>q ˌra Vnd Dʒz</i> <i>ˌbedz</i>	<i>ˌDxt ʒz Dq</i>	<i>ˌʒz Dʃqrq</i>
<i>ʃn Dʒs</i> <i>ˌRk</i>	<i>Pn Dxt</i> <i>ˌrHf</i>	<i>q ˌkr Pʒ Dq</i> <i>ˌrEX Vd</i>	<i>Dʃqrʒz q</i>	<i>ˌʒznt Dxt</i>
<i>ʃn Dxt</i> <i>ˌhʌ Vʒ</i>	<i>Pn Dxt</i> <i>ˌʃxmp</i>	<i>q ˌkr Pʒ Dq</i> <i>ˌfʃld</i>	<i>Dʒz ˌʒznt</i>	<i>ˌʒznt Dʒs</i>
			<i>Dq</i>	
<i>ʃn Di</i>	<i>q ˌhʌ Vt DEX Vʒ</i>	<i>q ˌkr Pʒ Dq</i> <i>ˌstrʃt</i>	<i>Dxt ˌʒznt</i>	<i>ˌʒznt</i>
<i>ˌʃvnʃN</i>	<i>ˌʃhʌ Vʒz</i>		<i>Dq</i>	<i>Dʃqrq</i>
<i>q ˌbxd</i> <i>ˌʃʃN</i>	<i>ˌxd Dem</i>	<i>ˌp Vt Dxt</i> <i>ˌda Vn</i>	<i>ˌdEX Vnt</i> <i>ˌʃrEX Vʒ</i>	
<i>aʃ ˌhʌxnt</i> <i>ˌʃxNkt</i>	<i>Dq ˌraʃt</i> <i>ˌʃʃN</i>	<i>ˌpEX Vst Dem</i>	<i>q ˌstet</i> <i>ˌʃʃqtq</i>	

2. Read the following word-combinations. Remember the loss of plosion:

ВОТ ТОТ ДОМ	$q \text{ ` } b \underline{f} \underline{g} \underline{d} \underline{p} \underline{g}$	$\text{` } w \underline{e} \underline{t} \underline{g} \underline{r} \underline{a} \underline{V} \underline{n} \underline{d}$	$\text{` } n \underline{p} \underline{k} \underline{t} \underline{d} \underline{a} \underline{V} \underline{n}$
ОТТУДА	$q \text{ ` } d \underline{t} \underline{s} \underline{t} \underline{b} \underline{f} \underline{n}$	$q \text{ ` } p \underline{t} \underline{V} \underline{s} \underline{t} \underline{k} \underline{R} \underline{d}$	$\underline{h} \underline{i} \text{ ` } d \underline{r} \underline{x} \underline{N} \underline{k} \underline{G} \underline{f} \underline{n}$
НАД ДОМОМ	$\text{` } b \underline{f} \underline{x} \underline{k} \underline{k} \underline{P} \underline{f} \underline{f}$	$q \text{ ` } g \underline{V} \underline{d} \underline{g} \underline{W} \underline{f}$	$\text{` } t \underline{e} \underline{f} \underline{k} \underline{k} \underline{F} \underline{q}$
КАК КОГДА	$q \text{ ` } s \underline{f} \underline{k} \underline{b} \underline{e} \underline{f} \underline{f}$	$\text{` } h \underline{R} \underline{d} \underline{t} \underline{a} \underline{f} \underline{m} \underline{z}$	$\underline{S} \underline{i} \text{ ` } w \underline{L} \underline{k} \underline{t} \underline{d} \underline{a} \underline{V} \underline{n}$
СНОП ПШЕНИЦЫ	$q \text{ ` } s \underline{x} \underline{m} \underline{p} \underline{p} \underline{t} \underline{V} \underline{s} \underline{t}$	$\text{` } d \underline{t} \underline{V} \underline{n} \underline{t} \underline{t} \underline{L} \underline{k}$	$\text{` } d \underline{t} \underline{V} \underline{n} \underline{t} \underline{t} \underline{A} \underline{C}$
ОТКУДА	$\text{` } r \underline{A} \underline{h} \underline{d} \underline{a} \underline{V} \underline{n}$	$q \text{ ` } s \underline{f} \underline{k} \underline{G} \underline{a} \underline{f} \underline{d}$	$q \text{ ` } \underline{T} \underline{f} \underline{k} \underline{k} \underline{A} \underline{p}$

3. Read the following word-combinations. Remember the nasal plosion:

ДНО	$\text{` } h \underline{e} \underline{f} \underline{p} \underline{m} \underline{i}$	$\underline{r} \underline{a} \underline{f} \underline{t} \underline{n} \underline{a} \underline{V}$	$\underline{a} \underline{f} \underline{k} \underline{V} \underline{d} \underline{n} \underline{t}$
ДНЕВНИК	$\text{` } s \underline{t} \underline{P} \underline{p} \underline{m} \underline{i}$	$\text{` } g \underline{R} \underline{d} \underline{n}$	$\underline{D} \underline{e} \underline{f} \underline{S} \underline{V} \underline{d} \underline{n} \underline{t}$
ОТМЕНА	$\text{` } s \underline{t} \underline{P} \underline{p} \underline{n} \underline{a} \underline{V}$	$\text{` } s \underline{A} \underline{d} \underline{n}$	$\underline{w} \underline{i} \text{ ` } w \underline{V} \underline{d} \underline{n} \underline{t}$
ЗАТМЕНИЕ	$\underline{k} \underline{V} \underline{d} \underline{m} \underline{f} \underline{t}$	$\text{` } w \underline{V} \underline{d} \underline{n}$	$\text{` } k \underline{R} \underline{n} \underline{t} \underline{n} \underline{t} \underline{V} \underline{t} \underline{f} \underline{s}$

4. Read the following word-combinations. Remember the lateral plosion:

СЕДЛО	$\text{` } s \underline{f} \underline{t} \underline{l}$	$\text{` } e \underline{f} \underline{b} \underline{l}$	$\text{` } p \underline{l} \underline{f} \underline{z}$
ТЛЯ	$\text{` } s \underline{e} \underline{t} \underline{l}$	$\text{` } t \underline{e} \underline{f} \underline{b} \underline{l}$	$\text{` } x \underline{p} \underline{l}$
КОТЛЫ	$\text{` } k \underline{e} \underline{t} \underline{l}$	$\text{` } s \underline{t} \underline{e} \underline{f} \underline{b} \underline{l}$	$\text{` } a \underline{f} \underline{d} \underline{l}$
МЕТЛА	$\text{` } w \underline{f} \underline{t} \underline{l}$	$\text{` } k \underline{e} \underline{f} \underline{b} \underline{l}$	$\text{` } r \underline{f} \underline{d} \underline{l}$

5. Read the following word-combinations. Remember linking [r]:

$q \text{ ` } m \underline{e} \underline{f} \underline{G} \underline{q} \underline{r} \underline{a} \underline{f} \underline{d} \underline{f} \underline{q}$	$\text{` } x \underline{p} \underline{l} \underline{z} \underline{O} \underline{r} \underline{L} \underline{r} \underline{q} \underline{n} \underline{G} \underline{f} \underline{z}$	$q \text{ ` } d \underline{P} \underline{k} \underline{t} \underline{q} \underline{r} \underline{f} \underline{n} \underline{D} \underline{q} \text{ ` } h \underline{P} \underline{s} \underline{p} \underline{f} \underline{t} \underline{l}$
$\text{` } f \underline{W} \underline{D} \underline{q} \underline{r} \underline{f} \underline{n} \underline{f} \underline{q} \text{ ` } m \underline{e} \underline{f} \underline{S} \underline{n}$	$q \text{ ` } f \underline{R} \underline{D} \underline{q} \underline{r} \underline{q} \underline{n} \underline{d} \text{ ` } q \text{ ` } m \underline{A} \underline{D} \underline{q}$	$\text{` } b \underline{e} \underline{t} \underline{q} \underline{r} \underline{q} \underline{n} \underline{d} \text{ ` } b \underline{e} \underline{t} \underline{q}$
$\text{` } f \underline{W} \underline{D} \underline{q} \underline{r} \underline{L} \underline{d} \underline{q} \underline{z}$	$q \text{ ` } s \underline{f} \underline{s} \underline{t} \underline{q} \underline{r} \underline{f} \underline{n} \text{ ` } s \underline{L}$	$\underline{f} \underline{q} \underline{r} \underline{q} \text{ ` } w \underline{f} \underline{k}$
$\text{` } s \underline{w} \underline{f} \underline{t} \underline{q} \underline{r} \underline{x} \underline{p} \underline{l} \underline{z}$	$q \text{ ` } m \underline{e} \underline{m} \underline{b} \underline{q} \underline{r} \underline{q} \underline{v} \underline{D} \underline{q} \text{ ` } f \underline{x} \underline{m} \underline{f} \underline{f} \underline{f}$	$\underline{f} \underline{q} \underline{r} \underline{q} \text{ ` } j \underline{f} \underline{q}$

6. Transcribe these words and sentences and state the type of a phonetic junction:

ten, pen, kids, penny, Benny, Betty, family, mini, many, able, settle, kettle, sudden,
taken, weaken, meet me, sport, spot, speed, stink, skit.

7. Point out the examples of real and probable false assimilation affecting the place of articulation:

<i>lʃ ðq</i> <i>gets ðʃs</i>	<i>pʃn ðɛ vʒ</i> <i>ðʒ sɛts</i>	<i>pʃ ʒ seʃ</i> <i>r ʒ ðqm</i>	<i>raʃt ʃʒn</i> <i>p vʒt ðxt</i>
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8. Point out the cases of real and probable false assimilation affecting the position of the lips:

<i>kʷ ʃn</i> <i>dʷ ʃndʃ</i>	<i>qv wɛtq</i> <i>kʷɛ vʒt</i>	<i>twelvʃ</i> <i>rʌfɛɫt</i>	<i>fʌʃv wʃks</i> <i>sweʃ</i>
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9. Find the examples of assimilation affecting the work of vocal cords:

<i>ʃɛɫrɪd</i> <i>twɪnz</i> <i>prɪʃ</i>	<i>kʃeʃt</i> <i>tʌp ʃaʃtʃ</i> <i>sʃt wʌn</i>	<i>pʃxn</i> <i>sʃkwɪn</i> <i>mɛʃk rʌʃt</i>	<i>trɪʃtʃ</i> <i>snɛv</i> <i>get wet</i>
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10. State the type of plosions in the following words and word-combinations:

<i>grɛʃtʃ</i> <i>stɛʃd deʃz</i> <i>p vʒt mʌʃpɛn</i> <i>lɛts pʃeʃ</i>	<i>spi:kʃpɛʃ ʃqntʃ</i> <i>qnd nʌʃts</i> <i>bɛd zɛ vʒn</i> <i>bɛd z</i>	<i>ɛn kɛz</i> <i>gɛɫdnʃs</i> <i>pʃɛɫ pʃn</i> <i>ðxts rʌʃt</i>
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11. Transcribe the following sentences and state the type of phonetic junctions:

- | | |
|--|---|
| 1. This is <u>an uninhabited island</u> . | 6. These are <u>uncomfortable chairs</u> . |
| 2. It's <u>a difficult exercise</u> . | 7. Mrs. <u>Smith is seventy-eight</u> . |
| 3. He took <u>that pen</u> from the table. | 8. And they sailed <u>away for a year and a day</u> . |
| 4. Meet <u>Mary at</u> the station. | 9. I saw her <u>in the garden</u> . |
| 5. This is <u>the tenth phrase</u> . | 10. Look at those <u>beds</u> . |

12. Transcribe these sentences, find all the phonetic junctions and state their type:

- | | |
|-------------------------------|------------------------|
| 1. Is Tudor seven? | 6. Is this a text? |
| 2. Tell Mother all the truth. | 7. He doesn't like me. |
| 3. She is in the garden. | 8. She has a bad cold. |

4. I can't tell you. 9. In the park, I think.
5. He is a member of her family. 10. I have a sister-in-law.

STRONG AND WEAK FORMS

Reduction – the length of vowels in unstressed form-words and pronouns reduces. The reduced forms are called **weak**. The reduction may be of two types:

Quantitative reduction – reduction of the length of vowels

$[\tilde{h}i:] - \tilde{h}i^* - \tilde{h}i]$

Qualitative reduction – reduction of the quality of vowels.

$[\tilde{D}i:] - \tilde{D}_q]$

Sometimes in rapid speech there appears **Zero reduction**.

$[\tilde{k}\tilde{\alpha}en - kqn - kn]$

	Strong forms	Weak forms
I. Articles		
the	$[\tilde{D}]$	$[\tilde{D}_q]$ (before consonants) $[\tilde{D}i:]$ $[\tilde{D}_i]$ (before vowels)
a	$[\tilde{e}I]$ (before consonants)	$[\tilde{q}]$ (before consonants)
an	$[\tilde{\alpha}n]$ (before vowels)	$[\tilde{q}n]$, $[\tilde{n}]$ (before vowels)
II. Prepositions		
at	$[\tilde{\alpha}t]$	$[\tilde{q}t]$
for	$[\tilde{f}\tilde{L}r]$ $[\tilde{f}\tilde{L}r]$	$[\tilde{f}_q]$ (before consonants) $[\tilde{f}_{qr}]$, $[\tilde{f}_r]$ (before vowels)
from	$[\tilde{f}r\tilde{P}_m]$	$[\tilde{f}r\tilde{q}m]$
of	$[\tilde{P}_v]$	$[\tilde{q}v]$, $[\tilde{v}]$
into	$[\tilde{I}^{ntu:}]$	$[\tilde{I}^{ntq}]$ (before consonants) $[\tilde{I}^{ntu}]$ (before vowels)
to	$[\tilde{tu:}]$	$[\tilde{tq}]$ $[\tilde{t}]$ (before consonants)
through	$[\tilde{\theta}ru:]$	$[\tilde{\theta}ru]$
III. Verbs		
can	$[\tilde{k}\tilde{\alpha}n]$	$[\tilde{k}_{qn}]$, $[\tilde{k}n]$ $[\tilde{k}\tilde{N}]$ (before $[\tilde{k}]$, $[\tilde{g}]$)
must	$[\tilde{m}\tilde{A}st]$	$[\tilde{m}qst]$, $[\tilde{m}q\tilde{s}]$
will	$[\tilde{w}\tilde{I}\tilde{I}]$	$[\tilde{I}]$
shall	$[\tilde{S}\tilde{\alpha}]$	$[\tilde{S}_q]$, $[\tilde{S}]$

do (auxiliary)	$[du:]$	$[du]$, $[d^q]$ $[d]$
does (auxiliary)	$[d^{\mathcal{A}}z]$	$[dqz]$, $[z]$, $[s]$
could	$[k^{\mathcal{V}}d]$	$[k^q d]$, $[kd]$
would	$[w^{\mathcal{V}}d]$	$[wq d]$, $[q d]$, $[d]$ (after personal pronouns)
should ¹	$[^{\mathcal{S}}\mathcal{V}d]$	$[^{\mathcal{S}}q d]$, $[^{\mathcal{S}}d]$
have (auxiliary)	$[h_xv]$	$[h^q v]$, $[q v]$, $[v]$
has (auxiliary)	$[h^{\mathcal{X}}z]$	$[h^q z]$, $[q z]$, $[z]$ (after vowels and voiced consonants) $[s]$ (after voiceless consonants)
had (auxiliary)	$[h^{\mathcal{X}}d]$	$[h^q d]$, $[q d]$, $[d]$ (after personal pronouns) ²
be	$[bi:]$	$[b\mathbf{I}]$
been	$[bi:n]$	$[b\mathbf{I} n]$
am	$[x_m]$	$[q_m]$, $[m]$
are	$[\mathcal{R}]$ (before consonants) $[\mathcal{R}_x]$ (before vowels)	$[q]$ (before consonants) $[qr]$ (before vowels)
is	$[\mathbf{I} z]$	$[z]$ (after vowels and voiced consonants) $[s]$ (after voiceless consonants)
was	$[w^{\mathcal{P}}z]$	$[wq Z]$
were	$[w^{\mathcal{F}}:]$ (before consonants) $[w^{\mathcal{F}}:r]$ (before vowels)	$[wq]$ (before consonants) $[wqr]$ (before vowels)
IV. Pronouns		
you	$[ju:]$	$[ju^*]$, $[u]$
he	$[hi:]$	$[hi]$, $[h\mathbf{I}]$, $[i:]$, $[\mathbf{I}]$
she	$[^{\mathcal{S}}i:]$	$[^{\mathcal{S}}i]$, $[^{\mathcal{S}}\mathbf{I}]$
we	$[wi:]$	$[wi]$, $[w\mathbf{I}]$
me	$[mi:]$	$[mi]$, $[m\mathbf{I}]$
her	$[h^{\mathcal{F}}:]$ (before consonants) $[h^{\mathcal{F}}:r]$ (before vowels)	$[h^{\mathcal{F}}]$ $[\mathcal{F}:]$ $[q]$ (before consonants) $[hqr]$ (before vowels)
him	$[h\mathbf{I} m]$	$[\mathbf{I} m]$

¹ **Should** is always used its strong form when it expresses obligation.

² A weak form with $[h]$ would normally be used when unstressed but following a pause.

us	$[\mathcal{A}s]$	$[qs], [s]$
them	$[\mathcal{D}_{em}]$	$[\mathcal{D}_{qm}], [qm], [m]$
your	$[\mathcal{I}\mathcal{L}]$ (before consonants) $[\mathcal{I}\mathcal{L}_r]$ (before vowels)	$[\mathcal{I}\mathcal{O}^*], [\mathcal{I}\mathcal{O}], [\mathcal{I}q]$ (before consonants) $[\mathcal{I}\mathcal{O}^*_r], [\mathcal{I}\mathcal{O}_r], [\mathcal{I}qr]$ (before vowels)
his	$[\mathcal{hI}\mathcal{J}_z]$	$[\mathcal{I}_z]$ (in the middle of a sense group)
some	$[\mathcal{s}\mathcal{A}m]$	$[\mathcal{s}qm], [\mathcal{s}m]$ (to express unspecified quantity)
that	$[\mathcal{D}_{xt}]$	$[\mathcal{D}_{qt}]$ (relative pronoun)
who	$[\mathcal{h}u:]$	$[\mathcal{h}u^*], [\mathcal{h}u], [u:], [u]$ (relative pronoun)
V. Conjunctions		
and	$[\mathcal{x}nd]$	$[\mathcal{q}nd], [nd], [\mathcal{q}n], [n]$
but	$[\mathcal{b}\mathcal{A}t]$	$[\mathcal{b}qt]$
than	$[\mathcal{D}_{xn}]$	$[\mathcal{D}_{qn}], [\mathcal{D}_n]$
as	$[\mathcal{x}_z]$	$[\mathcal{q}_z]$
or	$[\mathcal{L}]$ (before consonants) $[\mathcal{L}_r]$ (before vowels)	$[\mathcal{O}^*], [\mathcal{O}]$ (before consonants) $[\mathcal{O}^*_r], [\mathcal{O}_r]$ (before vowels)
that	$[\mathcal{D}_{xt}]$	$[\mathcal{D}_{qt}]$
VI. Particles		
there	$[\mathcal{D}\mathcal{F}_q]$ (before consonants) $[\mathcal{D}\mathcal{F}_{qr}]$ (before vowels)	$[\mathcal{D}_q]$ (before consonants) $[\mathcal{D}_{qr}]$ (before vowels)
to	$[\mathcal{t}u:]$	$[\mathcal{t}q]$ (before consonants) $[\mathcal{t}u]$ (before vowels)
VII. Negatives		
not	$[\mathcal{n}\mathcal{P}_t]$	$[\mathcal{n}t]$
nor	$[\mathcal{n}\mathcal{L}]$ (before consonants) $[\mathcal{n}\mathcal{L}_r]$ (before vowels)	$[\mathcal{n}\mathcal{O}]$ (before consonants) $[\mathcal{n}\mathcal{O}_r]$ (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.

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,
Do you know where I come from?
 - b) when they are followed by an unstressed pronoun at the end of a sense-group or a sentence,
She was not listening to him.
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,
Who is on duty today? — I am.
I don't know where Tom was.
3. The Indefinite pronoun “some” in the meaning of “certain” has always its strong form, even when it is unstressed,
Only for some reason they call it so.
4. There are some weak-words which are never reduced. They are: **which, where, what, on, when, then, how**.
Well, then go and do it.

WORD STRESS

Word Stress is a greater prominence of one or more syllables in one word. Some words have just one primary stress (ˈpepper), some have a primary and a secondary stress (ˌsituˈation), some words have two primary stresses (ˈthirˈteen).

The following groups of words have two primary stresses:

1. **Polysyllabic words with separable prefixes** having a distinct meaning of their own. These prefixes are as follows:

un-, dis-, non-, in-, il-, im-, ir-	negation	ˈunˈknown, ˈdisˈappear, ˈirˈregular, ˈinˈartistic, ˈilˈlegitimate, ˈnonˈfinal, etc.
ex-	meaning “former”	ˈexˈpresident
re-	meaning “repetition”	ˈreˈorganize
under-	with various meanings	ˈunderˈcharge, ˈunderˈdo, ˈunderˈfeed
anti-	meaning “contrary, against”	ˈantiˈwar, ˈantiˈseptic

sub-	meaning “subordinate, assistant”	`sub-`editor
inter-	meaning “among, within”	`inter`national, `inter`change
mis-	meaning “wrong”	`mis`interpret, `mis`behave
vice-	denoting “in place of”	`vice-`admiral, `vice- `president
over-	meaning “too much”	`over`estimate, `over`work
pre- denoting	“before, earlier”	`pre`war, `pre`paid, `pre`historic
out-	meaning “surpass”	`out`do, `out`go, `out`wit
arch-	meaning “chief”	`arch`bishop

NB a) Very common words with these prefixes lose the stress on the prefix in everyday speech: # un`usual

b) The stress on the prefix is also lost in words which are not used without these prefixes: # dis`courage, dis`dain.

2. **Numerals from 13 to 19**, in which the second primary stress falls on the suffix – teen: # `four`teen, `six`teen, `nine`teen;

3. **Compound numerals**: # `twenty-`three, `sixty-`five.

4. **Compound adjectives**: # `well-`known, `kind-`hearted.

5. **Compound verbs** They consist of a verb followed by a postposition or preposition-like adverb, which changes the primary meaning of the verb and, as a result, it becomes important and obtains a strong stress:

to `give `in, to `put `on, to `show `off, to `try `on, to `switch `on, to `switch `off.

1. Transcribe, put stresses and translate the following words:

a) undistinguished, unfriendly, disservice, disobey, non-aggression, illegal.

b) ex-beauty queen, rearrange, reappear, re-elect, understate, underline, antisocial, antitoxic, sub-lieutenant, sub-committee, interblend, interrelation, misread, misrule, misplace, vice-admiral, overdrive, overlabour, prejudice, outmarch, arch-enemy.

c) broad-minded, long-playing, long-nosed, deaf-mute, cold-hearted, thin-lipped, intelligent-faced, partly-open, easy-going, quick-witted, weather-beaten, well-bred, clean-shaven, broad-shouldered, middle-aged, light-hearted.

Stress in Compound Words

Words composed of separable root morphemes are called **compound**. The spelling of the compounds differs. They may be spelt as one word, through a hyphen or as two separate words. Word stress in compound words depends on the semantic value of the elements. Most English compound nouns have a strong stress on the first element: `book-case, `note-book, `raincoat, `blackboard.

There are few compounds with the primary stress on the second element: man`kind, short`coming.

There are some compounds which have both a primary and the secondary stress: `hair-,dresser, `hair-,cutter.

Some English compounds have two primary stresses: `ice-`cream, `arm-`chair, `tea-`cup.

As we have already mentioned, compound verbs have two stresses as both elements are of equal semantic value: to `give `in, to `turn `in.

Compound adjectives have generally two stresses: `bare-`footed, `first-`class. But when the second element is semantically weak, they have only one stress on the first element: `spring-like, `childlike, `oval-shaped.

NB All English words with two stresses are subjected to the influence of English rhythm in connected speech, which is characterized by regular intervals between the stressed syllables. This dependence is traced even in words with one stress which may change its position in the word because of the rhythm of sentence.

`four`teen a) He is `just four_uteen. b) `Open `books on `Page Four_uteen
`take `off a) He `took his _ucoat off. b) He `took it _uoff.

In the case of the words with the primary and the secondary stress, it is usually the secondary stress that gets lost under the influence of the English Rhythm.

1. Work with a dictionary, put the stresses, transcribe and translate the following words:

- a) egg-plant, eyeball, fat-guts, income-tax, tea-urn, tooth-some;
- b) field-officer, knife-grinder, know-all, eye-witness, fellow-passenger, grey-headed;
- c) to see off, to give up, to do away, to toss off, to hold by;
- d) land-locked, mealy-mouthed, ladylike.

2. Read the following sentences and analyze why the words with two stresses when isolated have these accent structures:

1. He has `five o'clock `tea nearly `every afternoon.
2. It's `nearly five o'clock. He's having `afternoon `tea.
3. The `upstairs room is `vacant.
4. He lives upstairs.
5. There's a `good-looking `girl over there.
6. She's `quite good-looking.
7. The `girl is eighteen.
8. The `eighteenth page is `missing.
9. He has a `charming little `week-end `cottage.
10. He goes there `every week-end.

3. Mark stresses in the following sentences and read them aloud:

1. She's just sixteen.
2. It's sixteen miles.
3. The ice-cream is tasty.
4. Have some fruit ice-cream.
5. It's an old-fashioned dress.
6. The dress is too old-fashioned.
7. She's such a kind-hearted woman.
8. She's very kind-hearted.
9. Yes, he's rather well-known.
10. Let's buy an ice-cream.
11. She's nearly fifteen.
12. She's very hard-working.
13. Yes, the week-end is very convenient.
14. The time-table upstairs is for the second-year students.
15. That was a middle-aged woman.

The Distinctive Function of the Word Stress

1. The shifting of the stress in a number of words of the same morphological structure differentiates parts of speech:

Noun / adjective

`combine
`conduct
`export

Verb

com`bine
con`duct
ex`port

`progress
`subject

pro`gress
sub`ject

The shifting of the word stress may or may not cause the difference in the sound quality or quantity:

`accent (n) [ˈæksənt]

ac`cent (v) [æˈksent] or [əˈksent]

2. The opposition of the second primary stress to the absence of stress is also of semantic significance:

`re`cover (v) – “to cover again”

re`cover (v) – “to become well”

`res`train (v) – “to strain again”

res`train (v) – “to hold back”.

3. The opposition of the secondary stress to the primary one in a few exceptions changes the meaning too:

`recre`ation – “creating anew”

,recre`ation – “refreshment, amusement”

1. Read and translate the following pairs of words:

object – to object

process – to process

extract – to extract

permit – to permit

contrast – to contrast

compound – to compound

record – to record

contract – to contract

convert – to convert

conflict – to conflict

subject – to subject

combine – to combine

II ENGLISH INTONATION

COMPONENTS OF ENGLISH INTONATION

Intonation is a complex unity of variations in pitch, stress, tempo, and timbre.

The **pitch component of intonation**, or melody, is the changes in the pitch of the voice in connected speech.

Sentence stress, or accent, is the greater prominence of one or more words among other words in the same sentence.

Tempo is the relative speed with which sentences and intonation groups are pronounced in connected speech.

Speech timbre is a special colouring of voice which shows the speaker's emotions, i.e. pleasure, displeasure, sorrow, etc.

Long sentences, simple extended, compound, complex, are subdivided into *intonation groups*.

Intonation group is a relatively complete in its meaning part of a sentence. Intonation group division depends on the meaning of the sentence, the grammatical structure of the utterance and the style of speech. Each intonation group is characterized by a definite *intonation pattern*. As a rule, every non-final intonation group is pronounced with the rising tone. The end of the sentence is characterized by a relatively long pause (||). The pauses between intonation groups are shorter (|).

In ↗June | ↗July | and ↗August | our `children `don't `go to ↘school ||

In ↗June `July and ↗August | our `children `don't `go to ↘school ||

Intonation pattern containing a number of syllables consists of the following parts: the pre-head, the head, the nucleus, and the tail.

The **pre-head** includes unstressed and half stressed syllables preceding the first stressed syllable.

The **head** includes the stressed and unstressed syllables beginning with the first stressed syllable up to the nucleus.

The last stressed syllable is *the nucleus*.

The **tail** is unstressed and half stressed syllables that follow the nucleus.

It was a `very `sunny ↘day yesterday||

It was a... – the pre-head.

...`very `sunny... – the head.

...↘day... – the nucleus.

...yesterday – the tail.

The rises and falls that take place in the nucleus or start with it are called **nuclear tones**.

The nucleus is the most important part of the intonation pattern as it indicates the *communicative centre* of the intonation group, defines the communicative type of the sentence and determines the semantic value of the intonation group.

The **communicative centre** is associated with the most important word of the intonation group.

The nuclear tone of the final intonation group is determined by the *communicative type* of the sentence.

We distinguish the following **4 communicative types** of sentences according to their aim of the utterance:

- | | |
|--------------------------------|----------------------|
| 1. Statements | I like English. |
| 2. Questions | Do you like chicken? |
| 3. Imperative sentences | Try it again! |
| 4. Exclamations | Right you are! |

The **Falling nuclear tone** of the final intonation group expresses categorical, complete ideas, thoughts. It is characteristic of emotionally neutral declarative sentences, special questions, commands, exclamations.

She goes to the University five times a _↓ week.

Which is this _↓ switch?

What fine _↓ weather we are having today!

The **Rising nuclear tone** of the final intonation group denotes non-categorical, incomplete ideas, thoughts and is typical of general questions and requests.

Do you like the _↑ colour?

Open the _↑ door, please.

NB The intonation pattern of the non-final intonation group is determined by the semantic value of the intonation group and by its connection with the following one.

The falling tone shows the importance of the non-final intonation group and that it is not closely connected with the following intonation group.

I'll _↓ tell him _↓ all | when he _↓ comes ||

The rising nuclear tone shows that the non-final intonation group is closely connected in meaning with the following intonation group and is not that important by itself.

`Generally ,speaking | I pre`fer ,tennis.

In English notional words (nouns, adjectives, verbs, etc.) are generally stressed. Form-words and most pronouns (personal and possessive mainly) are generally unstressed. But any part of speech may be stressed if it is semantically important.

`What is he `going to ,do? – **do** is the communicative centre.

`What is ,he going to do? – **he** is the communicative centre.

METHOD OF INDICATING INTONATION ON THE STAVES

Unstressed syllables are represented by the **dots** (.), stressed syllables are marked by **dashes** (-) or **curves** (∩, J).

Two parallel lines (staves) represent the upper and the lower limits of human voice or the range of the voice.

=====

A dash represents a level tone.

>Yes _____

—

A downward curve represents the final fall.

,Yes _____

∩

=====

An upward curve represents the final rise.

,Yes. _____

J

=====

If the nucleus of the sentence is followed by one or more unstressed syllables, the nucleus is shown by a dash and the unstressed syllables by rising dots.

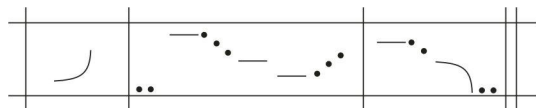
,Is it? _____

—•

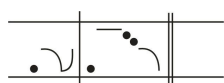
Two vertical bars || denote a long pause, which is usually the end of the sentence.

A single vertical bar | denotes a short pause inside a sentence.

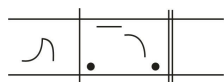
↗So | if you `want to have a `good ↗rest in summer | `go to the ↘countryside||



On ↘Sun↗days | we `go to the ↘park||



↗Oh | I don't ↘like it||



1. Indicate the intonation of the following sentences on the staves; define all the parts of the intonation pattern and the communicative type of the sentence:

1. He `doesn't `speak ↘English.
2. `What did you ↘say?
3. This `story was ↘wonderful.
4. `Go a ↘way!
5. `Open your` books at `page ↘five.
6. `Do you `ever have a ↗rest?
7. `This is for ↘you.
8. Such a `beautiful ↘girl!
9. `Are you ↗listening?
10. It `would be `better to ↘leave her.
11. `Come ↘in, please.
12. `Will you `come on ↗Sunday

FORM WORDS

Form words (conjunctions, prepositions, articles, auxiliary verbs) and pronouns (personal, possessive, relative, indefinite) have two forms of pronunciation: strong and weak. In connected speech these words are unstressed as a rule and used in a weak form.

has [*hæ* → *hə*]

1. Study the table of strong and weak forms of form words and transcribe the sentences below:

1. The boy spent much time near the sea.
2. He looked at the old ships and listened to the talks of the sailors.
3. He can speak about his horses for hours.
4. They are white and black, but about all of them are rather old.
5. Yes, you may drink milk, but you mustn't take alcohol and do not watch TV too much.
6. I shall give him another piece of advice, as he follows only mine ones.
7. She wants to go to the village.
8. You could finish this before.
9. From time to time, they had a look through the window.
10. Take an apple and a piece of bread for your sister.

DIRECT ADDRESS

Direct address in the middle or at the end of the sentence is usually unstressed and continues the melody of the preceding intonation group.

Good after_νnoon, *Mr. White*.

`So _νlong, *Betty*, I'll `see you _νlater.

1. Intone and read the following sentences with direct address. Transcribe them and indicate the intonation on the staves:

1. What are you reading, Peter?
2. Come to the blackboard, Angela, could you?
3. Leave me in peace, John.
4. Do you like apricots, Gina?
5. Will you help me, Jack? We should finish the work today.
6. Not so many questions, Mary, stop now.
7. Can't you ask father and aunt, Barbara?
8. You like English, Steve, don't you?
9. You don't find it difficult, do you, Andy?
10. Do you know this or that rule better, Mel?

At the beginning of the sentence Direct Address is always stressed and usually forms a separate intonation group, which, as a rule, is pronounced with the falling-rising tone.

_νGran_νny, `have I any _νcousins?

N.B. In official speech it is pronounced with the falling tone:

Miss _νJohns, `go to the _νblackboard!

1. Intone and read the following sentences with direct address. Transcribe them and show the intonation on the staves:

1. Mary, sit down, dear!
2. John, listen to your teacher!
3. Peter, may I use your pencil?
4. Edward, something has gone wrong with my lamp!
5. Pete, fetch some chalk!
6. Children, stop making noise!
7. Eddy, why didn't you phone me?
8. Madam, which is the biggest store in Moscow?
9. Nora, come along, my dearest!

10. Mom, I should like another apple.

2. Read the following conversations choosing the appropriate intonation patterns for Direct Address:

- 1) M: Is anything the matter, Jenny?
J: Not really, Mike. I just feel nervous about my exams tomorrow.
M: But surely, Jenny, you've done a lot for it.
J: Mike, you're a real friend.
M: Jenny, you just take it easy.
- 2) A: Mr. Woods, I'm still waiting for your report.
B: I'm sorry, Mr. White, but I haven't finished it yet.
A: You're going to have a lot of problems, Mr. Woods.
B: Mr. White, I will have finished by four p.m. tomorrow.
A: Four o'clock is a dead line, Mr. Woods.

3. Make up sentences using the words and proper names from the table placing Direct Address at the beginning, at the end or in the middle of the sentence when possible:

- | | |
|---|-------------|
| 1. Here's a letter for you. | Helen |
| 2. What's the time? | David |
| 3. Are we on the right road? | Mrs. Smith |
| 4. We'll be down to breakfast in no time. | Antoinette. |
| 5. Who are your letters from? | Mary |
| 6. Will you switch on the wireless? | Anthony |
| 7. It's going to rain soon. You'd better take your coat with you. | Margaret |
| 8. What subjects are doing this term? | Robert |
| 9. I wonder if you could find time to read my paper. | Dr. Wilson |
| 10. Mr. Davis is asking for you on the phone. | Dr. Walker. |

4. Make up your own dialogues following the rule Direct Address:

- a) Old Mrs. Sandford is meeting Mr. White.
b) Betty is talking to Mrs. Sandford.
c) Benny is talking to Granny.

THE ENGLISH RHYTHM

The **English rhythm** is the alterations of stressed syllables with certain intervals in a sentence.

Each phrase in the English language is divided into accent groups or *rhythmic groups*. There are as many rhythmic groups as many stressed words in the sentence.

A **rhythmic group** is a stressed notional word or a stressed notional word with all the form words.

The 'chair 'stands near the 'table.

(There are three rhythmic groups.)

Intervals between these groups are about the same. If one of the rhythmic groups is longer than others, we pronounce it quickly.

'Meet 'Mary at the 'station.

(The rhythmic group "at the station" is pronounced quickly)

'Meet me at the 'station at 'six.

(The second rhythmic group should sound more quickly)

The smallest rhythmic group consists of one syllable.

'Sit 'still.

All the unstressed syllables after the stressed one are called *enclitics*.

'Finish 'Exercise 'Twenty 'Seven.

The unstressed syllables in front of the stressed one are called *proclitics*.

I'd 'like to 'give a 'piece of ad 'vice.

Due to the tendency of the English rhythm some notional words may become unstressed.

I can 'give them 'many nice 'pictures.

Where to ascribe unstressed syllables depends on the sense of the phrase.

1. Pronounce the rhythmic groups. Identify the number of them and point out enclitics and proclitics:

1. 'That's 'nice.

2. 'Mind 'that.

3. It 'isn't 'bad.

4. 'Step a 'side.

5. 'Send 'Pete 'back.

6. 'Take 'Ann's 'bag.

7. `Take `Text _Eight.
8. `Let's `play _chess.
9. `Take ad`vice and _buy them.
10. It's `easy to `play this _game.

2. Divide into rhythmic groups. Identify enclitics and proclitics:

1. `Find me an _apple.
2. `Find me a `tasty _apple.
3. `Buy some _meat.
4. `Buy a `piece of _meat.
5. `Send them a _letter.
6. She must `send them a _letter.

3. Put stresses, divide the sentences into rhythmic groups. Identify enclitics and proclitics:

1. Take clean sheets.
2. She is eager to see them again.
3. She can give them a piece of advice.
4. This is an excellent idea.
5. She can easily find this place
6. Pete is a clever person.
7. Their child is as big as mine.
8. Find Mike.
9. Jane stays late.
10. Fetch six chairs.

4. Compare the number and the structure of the rhythmic groups in the following pairs of utterances. State why the tempo of speech in the second utterance in each pair is increased:

1. She'll teach at school.
They say she'll be teaching at school soon.
2. It doesn't matter.
I hope it doesn't very much matter now.
3. Tell her to put it down.
Tell the other girl to put all the books down.
4. The tourists visited London.
Some of the tourists have already visited the centre of London.
5. `Can you `tell me the `shortest `way to the _station?

- `Can you `tell me the `shortest way to the ↗station?
6. We've `asked the `doctor to `come and `see her at ↘once.
We've `asked the doctor to `come and see her at ↘once.
 7. I `ask you `not to `drive at `high ↘speed.
I `ask you not to `drive at high ↘speed.
 8. You `mustn't let him `cross the `street ↘alone.
You mustn't let him `cross the street ↘alone.

APPOSITION

Apposition is usually stressed and forms a separate intonation group, which follows the melody of the preceding intonation group. It is usually pronounced on a lower pitch-level than the preceding one.

My `brother-in-↗law,| `Henry ↗Sandford,| is a ↘doctor.

1. Intone, explain the intonation of the following sentences with apposition:

1. Mr. Johns, my uncle, is a very kind and pleasant man.
2. James, my brother-in-law, is a promising lawyer.
3. This is John, my brother.
4. This is my aunt, Mrs. Cute.
5. Let me introduce my friend, Lucy.
6. Miss Brown, our teacher, is a young woman of about twenty-five.
7. Meet my husband, Jack.
8. My mother-in-law, Helen, is a wonderful woman.
9. My cat, Inky, is on the table.
10. My dad, Mr. Freeze, is a successful person.

2. Read the dialogue observing the rule:

- A: Hi, Tina! How are you?
 B: Fine, and you?
 A: Fine. Do you remember Gina?
 B: Gina? Gina, who?
 A: Don't you remember Gina, our school-mate?
 B: Oh, Our school-mate, Gina, was a very strange girl.
 A: Yes. Do you know who she has just got married to?
 B: You don't tell me it's John, her cousin.
 A: No, it's her boss, Mr. Holly.
 B: Just fancy that!

3. Make up your own dialogues using the rule.

PARENTHESIS

A **parenthesis at the end of the sentence** is unstressed and continues the melody of the preceding intonation group.

I'm a ↘ writer, just a ↘ beginner *you know*. (The parenthesis "you know" is an unstressed tail.)

1. Intone the following sentences with parentheses; show the intonation on the staves:

1. A walking holiday depends upon the weather, of course.
2. You were badly ill then, as far as I remember.
3. Tastes differ, you see.
4. So you didn't have any rest, in fact.
5. Jane doesn't make up, I'm sure.
6. I feel bad, indeed.
7. Betty is a good girl, I say.
8. Her friends are jolly, at least.
9. She'll get a good job, I hope.
10. They don't have problems with all their pets, I guess.

2. Make up sentences using the following parenthetical words and phrases at the end of them.

1., of course.
2. ..., anyhow.
3. ..., I'm sure.
4. ..., I believe.
5. ..., as far as I know.
6. ..., I think
7. ..., I'm afraid.
8., as a rule.
9. ..., in fact.
10. ..., so to say.

3. Read the dialogues observing the rule:

- 1) A: Excuse me, Can you tell me where 'The Knight's hotel' is.
B: It's over there, along the narrow road, as far as I know.
A: Oh, it's outside the town, then?

B: Yes. It's south of the town, in fact. You can see that school building, of course. You just go past it and then turn to the right.

A: Thank you very much, indeed.

2) A: What time do you usually get up, as a rule?

B: About half past seven, I think.

3) A: What shall I do? Everything is spoilt, I see.

B: You'll have to start again, I'm afraid.

4) A: I must be going now. I'm very short of time.

B: We'll meet tomorrow, I hope.

5) A: Why not buy this set of furniture?

B: It's too expensive, you know.

In the middle of the sentence, a parenthesis is not stressed and usually pronounced as an unstressed or half-stressed tail of the preceding intonation group. It doesn't form a separate intonation group.

The 'climate in 'Great Britain, *I know*, is very ↘changeable. (The parenthesis "I know" is pronounced as an unstressed tail after the nucleus "Britain" and is not semantically important.)

A longer parenthetical phrase in the middle of the sentence may form a separate intonation group. It follows the intonation of the preceding intonation group and is pronounced on a lower pitch level and at a quick tempo.

The 'climate of 'Great Britain| as 'far as I know| is very ↘changeable. (The parenthesis "as far as I know" forms a separate intonation group and is pronounced with the rising tone).

1. Intone the sentences; show the intonation on the staves: read the sentences following the intonation:

1. We shall go to the sea, I think, at the end of summer.
2. Betty, as far as I can judge, is a very clever girl.
3. I like reading Dickens, you see, I get excited.
4. Our time is up, I'm afraid, let's go.
5. This man, from my point of view, is very promising.
6. My father-in-law, so far, works as a doctor.
7. The rule, I believe, is kind of confusing.

8. Parents, as a rule, take care of their children.
9. Benny, as far as I'm concerned, is far from being obedient.
10. Let us, as usual, pay no attention to the troublemaker.

At the beginning of the sentence a parenthesis may be stressed or unstressed. When the speaker doesn't attach any importance to the parenthetical phase, it is either stressed or unstressed, doesn't form a separate intonation group and is pronounced very quickly.

`Well, I'll ↓ do it.

Well, I'll ↓ do it.

If a parenthesis is semantically important, it is always stressed, forms a separate intonation group and may be pronounced with Rise, Fall Rise or Fall. The parenthesis with the falling nuclear tone sounds serious and official.

↓ Well | I'll ↓ do it. ("Well" sounds serious).

To `tell the ↑ truth | I `don't ↓ like it.

↓ As for ↑ me | I'd `love to ↓ go there.

1. Read the following sentences following the rule. Show the intonation on the staves:

1. So, come with me and I'll show you.
2. Yes, if you talk to her, you'll see she's right.
3. Now, why are there so many people in here?
4. Perhaps, I'll go there immediately.
5. Here, somebody is knocking at the door.
6. As for me, I'm a member of our English Club.
7. As a rule, I pass all my exams successfully.
8. By the way, may I open the window?
9. Personally, I'm not keen on opera.
10. However, he is always ten minutes late.

2. Complete the following sentences. Use them in conversations: Well, you see,...

1. You know, ...
2. Oh, ...
3. Look here,...
4. I say, ...
5. Finally,...
6. Still,...
7. In any case,...

8. To my regret, ...
9. No doubt,...

3. Read the following dialogues observing the rule:

- 1) A: Where are you going to live, Jack?
B: For the present, I'll take lodgings at my aunt's place.
A: Well, I think that's the best way put.
- 2) A: What time do you usually get up?
B: Generally, I get up at about five.
A: Why so early?
B: Normally, I must get to the office by the first train.
A: Well, I see.

4. Read the following dialogues aloud paying attention to the parenthesis:

- 1) A: It's 9 sharp now. It's time to get down to work.
B: Well, | what shall we begin with?
- 2) A: I feel very tired. I sat up last night.
B: As for me, | I never work till late at night.
- 3) A: I don't think I can say much about Great Britain. I haven't seen the text yet.
B: We are nearly through with the topic, as the matter of fact.
- 4) A: I think the best way to learn English is to go and stay for some time in England.
B: Of course you are right.
- 5) A: We've got a possibility to build a house in the suburbs of New York.
B: For my own part, | I'd rather have a flat in the centre of the city.
- 6) A: What time do you usually get up, as a rule?
B: I think I would rather stay in bed till 12.
- 7) A: The English climate, | as far as I know, | is rather changeable.
B: You're right, it is.

- 8) A: We are going to celebrate our □ weddings anniversary, you know.
 B: ↘ ↗ Well, my `best `congratulations to you. I `hope, you'll have a
 `wonderful ↘ party tonight.

FALL RISE

The falling-rising tone, or Fall Rise, is characteristic of the English language. It is used in intonation groups requiring the rising tone. Fall Rise is typical of emotional speech. Fall Rise may either be undivided (occur in one word) or divided (when Rise is separated from Fall by one or more syllables).

↘ Some ↗ times. They are in ↘ Canada ↗ now.

Fall Rise is used to express contradiction, correction, contrast, hesitation, apology, cordiality, warning, concern, hurt feelings, reproach, etc.

1. Read the following conversational situation. In the replies, give the falling-rising tone:

1. There were seven boys there. ↘ ↗ Six. (Nine. Ten. Eleven. No.)
2. This is Hilda's book. ↘ ↗ Mine. (Yours. Jack's. Ann's. Mary's.)

2. Read the dialogue paying attention to the falling-rising tone in the answers:

A: My vacations start tomorrow.
 B: ↘ Not to ↗ morrow.
 A: You'll be seeing Tom on Sunday.
 B: On ↘ Satur ↗ day.
 A: I'm having tea at five o'clock.
 B: At ↘ four o' ↗ clock, you mean.
 A: I can do it in a few minutes.
 B: A few ↘ hours, more ↗ likely.

3. Answer the following questions using Fall Rise:

Model: Do you always get up early? – ↘ ↗ Often. (Sometimes, never, rarely, generally, usually).

1. Do you speak English in class?
2. Does your brother like reading?
3. Do you go to the theatre every week?
4. Does she agree with him?
5. Can you help your friends with phonetics?

Model: Have some corn flakes. – No ↘ more, ↗ thank you. (↘ Yes, ↗ please).

1. Have another cup of tea.
2. Have another ice-cream.
3. Have some more coffee.
4. Will you take another book to read?
5. Will you take some more apples?

4. Read the following interconnections and comment on the use of Fall Rise:

1. They are going to stay out of town. – They ↘ ↗ aren't.
2. The curtains in the room are green. – They are ↘ ↗ yellow.
3. The furniture here is rather old. – Not ↘ ↗ really.
4. They may arrive in Moscow soon. – I ↘ think ↗ so.
5. Where can I buy an envelope? – Behind the ↘ corner, I ↗ suppose.
6. Where's my comb? – It ↘ may be in the ↗ corner.
7. I hope everybody is pleased. – ↘ Rose ↗ isn't
8. She's coming back on Saturday. – On ↘ ↗ Friday.
9. Ernest is a first-year student. – ↘ ↗ Second-year.
10. She is young. She is only twenty. – ↘ ↗ Nineteen.

ENUMERATION

In sentences containing enumeration, every non-final sense group is pronounced with the rising tone. The final intonation group is pronounced with Low Fall if the choice of enumeration is over.

The `five `members of his `family ↗ are | his ↗ mother | his `sister-in- ↗ law | his `son, ↗ Benny | his `wife, ↗ Helen | and ↘ himself.

1. Read the following sentences, observing the intonation of enumeration:

1. Presently the maid brings in tea on a trolley: a pot of tea, cups and saucers, hot water, a jug of milk, sugar, sandwiches, bread and butter, jam, cakes.
2. Mary has laid the table in her usual way, and has put the right number of knives, forks, spoons and glasses for every person.
3. There were also pepper and salt, oil and vinegar and mustard.
4. The best seats in the theatre are those in the stalls, the circle, and the upper circle.
5. In London you'll find opera, comedy, drama, musical comedy.
6. I get out of my bed, put on my slippers and my gown and go to the bathroom.
7. In all large towns there are plenty of restaurants, cafes, tea-rooms, inns and pubs.
8. There are some plates, cups, spoons and forks in the kitchen, but there aren't any glasses.

9. I know many English rules, poems, proverbs and tongue twisters by heart.
10. You'll have to complete sentences, intone the text, and learn the dialogue.
11. You can visit the Tower of London, Westminster Abbey, the Houses of Parliament and other sights.

2. Read the following dialogue observing the rule:

- A: Hi! How is your new flat?
- B: That's wonderful. We have a kitchen, a living-room, a sitting-room, two bedrooms, an office, and a pantry.
- A: Have you got any furniture there?
- B: Oh yes, much of it: there are, beds, tables, all the units, chairs, and some electric equipment.
- A: That's nice! When are you going to have your first party there?
- B: I'm not sure about that. It's probably Friday, or Saturday, or Sunday. We haven't decided yet.
- A: I see. Tell me as soon as you decide. I'll bring the Smiths, the Greens, the Rochesters, the Grays and the Johnsons.
- B: All right. See you then!
- A: Be sure we'll bring some food: some salads, some drinks, and lots of fruit.
- B: That's a deal. Bye!

3. Read the text point out all the cases of enumeration, read them with proper intonation:

The Brown's Dining-Room

In the dining-room we have our meals: breakfast in the morning, lunch in the middle of the day, tea in the afternoon, and supper in the evening.

The dining-room table is covered with a white table-cloth. Mrs. Brown has just laid the right number of knives, forks, spoons and glasses for each person. There's also pepper and salt, oil and vinegar, and mustard. On the left of each person there's a napkin and a plate with a roll on it.

On the side-board the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas, according to the season. The hostess has just served the soup. After this there'll be fish, meat or poultry with cabbage or potatoes, or some spinach. Then we'll have some biscuits, a cheese-cake or a pie to finish with.

THE INTONATION OF “PLEASE” AND “THANK YOU”

The intonation of the word “**please**” depends on its place in the sentence.

At the beginning of the sentence it is stressed, but doesn’t form a separate intonation group.

`Please, `open the _window.

In the middle of the sentence the word “please” is stressed or unstressed and doesn’t form a separate intonation group.

`Will you, please, `switch `on the _radio? `Can you `please `come _here?

At the end of the sentence, it is unstressed, doesn’t form a separate intonation group and continues the melody of the preceding intonation group.

#`Will you `read _louder, please?

“**Thank you**” may be pronounced with the **rising** and the **falling** tone.

- When spoken with **Fall**, it expresses sincere gratitude.
- The **rising tone** shows only formal polite gratitude.

You’ve `found my new _tape! || _Thank you.

_Thank you, Mary|| `Go to your _seat.

1. Read the following sentences observing the intonation of the word ‘please’. Intone them and indicate the intonation on the staves:

1. Please, listen a minute to Kitty.
2. Could you, please, fetch a new whiteboard marker?
3. Please, switch on the tape-recorder.
4. Will you rewind the tape, please?
5. Will you, Mark, please, read Text Eight?
6. Will you read louder, please?
7. Please, make your reading more distinct.
8. Open your copy-books, please.
9. Clean the board, please, and go to your seat, Jane.
10. Please, write all the words in transcription.
11. Transcribe the dialogue, please.
12. Will you, please, listen to the dialogue and intone it?
13. Let me treat you to some more pie. – Yes, please.
14. May I come in? – Do, please.
15. Shall I open the window? – Yes, please. It’s rather stuffy in here.

2. Read the following extracts of conversations with proper intonation:

- 1) A: Hi, Mary! You look wonderful!
B: Thank you, I'm so flattered.
A: Would you like to go for a walk with me?
B: No, thank you. I'm so sorry, but I must be going now.
- 2) A: Shall I fetch the cassette-recorder, Mr. Brown?
B: Yes, please, Mary. Thank you.
A: Can I help you with anything else?
B: No, thank you. Perhaps some other time.
- 3) A: Have you seen my teddy-bear anywhere here?
B: Oops! Here it is.
A: Oh! Thank you ever so much.
- 4) A: Here is your house, Mrs. Popes. And here are your heavy bags.
B: Thank you, John.
A: Please, make somebody help you when you go shopping.
B: Oh, I will. Thank you very much.
- 5) A: Benny, here's your milk!
B: Thank you, Granny! Can I have some cookies with my milk?
A: Of course you can. Fetch some for me, please.

3. Make up a dialogue using the intonation patterns from the rule.

ADVERBIALS

At the beginning of the sentence adverbials are stressed, form a separate intonation group, and are pronounced with the rising or falling-rising tone.

On Saturday | Mr. Sandford is at home after four.

In front of the house | there is a green lawn and a lot of flowers.

Adverbials **at the end of the sentence** do not form a separate intonation group and are pronounced as an unstressed tail of the preceding intonation group.

There is a garden *by our house*.

1. Read the following sentences. Observe the rule:

1. In the dining-room we have our meals.

2. On the sideboard the Browns usually have a vase.
3. On the top of the roof there are three chimneys.
4. There is a tall book-case next to the piano.
5. There are two cushions on the settee.
6. In the table I keep all my papers.
7. You can see a standard lamp on the right.
8. In January we have our term exams.
9. We begin our studies in September.
10. I fell asleep after a few minute.

2. Read the dialogue, mark the intonation:

Elsa: Patrick, what do you all do every day?

Patrick: Do you really want to know? Well, on Monday we begin our work for the week. On Tuesday Mother usually cleans the kitchen. Then on Wednesday, we send our dirty linen to the laundry; Mother doesn't wash it. My Father often brings his friends home to dinner on Thursday. My club holds meeting once a week on Friday. And on Saturday we all go to the cinema.

3. Read the text, point out all the adverbials, observe the rule:

The flat is not very large but it is comfortable. In it there are two rooms, a bathroom, a kitchen and a small hall.

On the left through the door there is a sitting-room. There is a picture on the wall near the piano. In the picture there is a silver tea-pot, a silver dish and three oranges. The sofa is by the wall opposite the door. There is a small round coffee-table in front of the sofa. On the window there are curtains of a very pretty colour.

The bedroom is not large. It is square. There are two beds with bedside cabinets beside them. In the right-hand corner near the window there is a dressing table with a large looking-glass and a round stool in front of it. There are many other things in the room.

4. Tell about your room using the intonation pattern of adverbials.

COMPOUND SENTENCES

As a rule **both clauses** of the compound sentence are pronounced with the **falling tone**. It explains their sense completeness.

Doctor `Sandford's `house is `not ↘large | but it is ↘comfortable.||

To show a better sense connection between two independent sentences, the **first clause** is pronounced with the **rising tone**:

Doctor `Sandford's `house is ↗not ↘large | but it is ↘comfortable||

1. Read the following sentences, mark the tunes; indicate the intonation on the staves:

1. Old Mrs. Sandford is ill but she's better today.
2. She is eager to play tennis, but it is late.
3. Mr. Sandford is a doctor and he likes his job.
4. Jack buys apples and flowers for Jane and he gives them to her as a present.
5. Mike can buy fish but he can't cook it.
6. Only four students of our group are Muscovites, the others come from other cities of our country.
7. Our hostel is out of the town, but it is very comfortable.
8. They didn't know Spanish and the waiter didn't know English.
9. The host, Mr. Brown, is sitting at the head of the table, and the hostess, Mrs. Brown, is at the other end.
10. I have a small radio-set and I keep it in my drawer.
11. Yesterday John made four copies but Bob poured a cup of coffee all over them.
12. It never rains but it pours.
13. Margaret loves Charles, Charles loves Margaret.
14. Gordon wants forty-four copies of the documents but Lena is too busy to help him with it.
15. Julian Jones is jealous of Eunice's Jaguar, but Eunice Jones is jealous of Jason's jacuzzi, and Jason Jones is jealous of Julian's yacht.

THE AUTHOR'S WORDS

The author's words introducing the direct speech form a separate intonation group and are pronounced with the low-rising or low-falling nuclear tone.

Mr. `Sandford ↗says, | "We have a `wonderful ↘house."

Mr. `Sandford ↗says, | "We have a `wonderful ↘house."

In the indirect speech the author's words do not form a separate intonation group.

Mr. `Sandford `says they have a `wonderful _house.

1. Read the following sentences. Observe the rule in the case when these sentences have direct speech and when they are indirect.

1. He said, "They were very glad to get a letter from you." He said they were glad to get a letter from me.
2. She asked, "What else can I do?" She asked what else she could do.
3. George said, "Let's go to London on Wednesday morning." George suggested going to London on Wednesday morning.
4. Mrs. Sandford says, "I have a very good daughter-in-law." Mrs. Sandford says she has a very good daughter-in-law.
5. Betty said, "Benny, behave!" Betty told Benny to behave.
6. She said, "It's nearly five o'clock now." She said it was nearly five o'clock then.
7. Helen remarked, "We have plenty of time." Helen remarked they had plenty of time.
8. The assistant says, "Put on your head-phones, boys." The assistant says to boys to put on their head-phones.
9. One of the boys complains, "I haven't any." One of the boys complains he hasn't any.
10. The girls from her class explained, "Mary is not coming today. She is unwell." The girls from her class explained Mary was not coming, she was unwell that day.

The author's words, which follow the direct speech, are usually pronounced as an unstressed or half-stressed tail of the preceding intonation group.

"I'm not _ready," he said.

"'Is this for _me?" he asked with surprise.

If the tail gets longer, it may form a separate intonation group. In this case it is stressed and is pronounced with the same nuclear tone as the preceding intonation group.

"I'm _sorry," | a`gain re`peated the _landlord.||

If the author's words form two or more separate intonation groups, the first serves as an unstressed tail of the preceding one. The final intonation group is pronounced with the same nuclear tone as the direct speech. Every non-final intonation group is pronounced with Rise or Fall depending on their semantic importance.

"What a _pity!" was all I said | when he `broke the _glass.

“ `Is it ↗true?” she asked | `looking at me with ↗surprise| and `pulling her `handkerchief `out of her ↗pocket||

1. Read the following sentences. Observe the rule:

1. “I don’t know,” he said quietly.
2. “What is it for?” he asked in a low voice.
3. “Come here,” she ordered in a sharp voice.
4. “Pleased to meet you, Henry,” he said holding out his hand.
5. “It hasn’t rained since Sunday,” she said looking through the window at a dry road.
6. “Do you really think so?” asked Mrs. Moore with doubt in her voice.
7. “Did you here me?” he repeated again sounding serious.
8. “Have you seen Mary or Jane?” she asked.
9. “She’ll be all right in two days” the doctor replied with a smile.
10. “Oh, I’m going back with Mr. Morrison,” she said.
11. “I don’t really mean that, ma’am,” said the girl, and there was pain in her voice.
12. “My husband is coming in a moment,” said Mrs. Martin, taking off her hat.

2. Read the dialogues according to the rule:

- 1) “Tickets, please!” called the attendant as the entered the hall.
“You’ve got them, haven’t you, Emily?” asked Miss Green.
“Yes, of course!” her friend answered, handing them to the attendant.
“This way, please,” he said going on ahead of them.
- 2) “And how are you today?” smiled the doctor, entering the little girl’s room.
“All right, thank you,” she answered, looking at him timidly.
“Open your mouth!” he said, bending over her bed. “Now say AH!” he added, as he peered down her throat.
“Do you think she’s better, doctor?” asked the mother.
“She’ll be all right in a day or two,” the doctor replied with an encouraging smile.

3. Read the text with proper intonation:

Once upon a time there was a king who was very ill. All the doctors attended him, but he got worse instead of better. At last they called in a very famous doctor from another country. He came, looked at the king and said, “Your Majesty, there is only one thing that can help you”.

“What is it?” asked the king.

“You must sleep for one night,” said the doctor, “in the shirt of a happy man”.
 So the king asked the servants to go and find a happy man and bring his shirt.
 The richest man in the town said, “Happy!? How can a man be happy with all my money?”
 They went to ask the king’s Chief Minister, “Are you a happy man?”
 “Don’t be silly,” said the Minister, “How do you think a Chief Minister can be a happy man?”
 So they went all over the town looking for a happy man. Suddenly they saw a beggar near the road, he was singing and cooking his dinner on the fire.
 “You sound very happy,” said the servants.
 “Of course, I’m happy!” said the beggar.
 “We want your shirt for the ill king,” said the servants.
 “I’m sorry, gentlemen,” he said, “I have no shirt”.

ACCIDENTAL RISE

If the speaker wants to make one word more prominent than the others he pronounces it a little higher than the preceding syllables. This nonfinal rise is called *accidental*. It never occurs on the first stressed syllable.

`Tom `Brown is the ↑best `pupil in the ↓class.

1. Read the following sentences observing the rule:

1. Two girls and a **dog** were waiting to cross the road.
2. She wore a thin cotton frock and a pink woolen jumper **much** too large for her.
3. There was not much of the dog, yet he carried himself with the air of a **very** large and important dog.
4. Meanwhile the dog **continued** the way undisturbed.
5. The little girl entered my tent with a **timid** eagerness.
6. The little girl **brushed** a hanging lock of hair hanging from Dan’s forehead.
7. Joe was not **very** fond of running.
8. In spring Nature awakens from its **long** winter sleep.
9. The woods and forests are **filled** with the songs of the birds.
10. John’s umbrella is **quite** spoilt.
11. We went for a day’s walk in the forest in **spite** of the rain.
12. I have an English lesson **every** day.

2. Read the following sentences emphasizing the accidental rise:

1. And he went off quietly after he had drunk it and got into a carriage, which I thought mean.

2. Harris grew more cheerful.
3. It seemed to me that George harped too much on the getting upset idea.
4. Then Harris packed the strawberry jam on top of a tomato.
5. I remember a holiday of mine being completely ruined one late autumn by our paying attention to the weather report of the local newspaper.
6. Biggs's boy was the first to come round.
7. They had to wait until one of the keepers came back from his dinner.
8. Then Harris tried to open the tin with a pocket- knife, and broke the knife and cut himself.
9. In spring Nature awakens from its long winter sleep.
10. The weather gets gradually warmer.
11. Ann was wearing a white dress and some wonderful flowers in her head.
12. The groom was wearing a traditional morning suit.

COMPLEX SENTENCES

If the principal clause precedes the subordinate one, it may be pronounced as one intonation group or form two or more sense groups. The adverbial clause in this case is pronounced with the falling tone.

`Do it as you ↓like it.

`Go to the ↓country | if you `want to have a ↓rest.

If the subordinate clause precedes the principal one, it is pronounced with the rising tone.

If you `want to `enjoy your `summer ↗holidays| `go to the ↓seaside.

1. Mark the tunes in the following sentences; read them aloud and explain the rule:

1. If you stay longer, so much the better.
2. If you want to know English better, you must work more.
3. If you want to be a student of the Foreign Languages Faculty you must have a good school basis.
4. If you wish to bathe you can hire a tent or bungalow near water.
5. Every time you come to London you can't help admiring its beauty.
6. If you aren't fond of music opera won't interest you.
7. If you are interested in churches you can buy a special tour around religious sights.
8. If you come with me I'll show you everything you like.
9. When he went to sea, he didn't tell anyone about his decision.
10. When I stay at my brother-in-law's, I prefer long mountain tramps.
11. You had better go to the South, if you want to enjoy your summer.

12. We won't go if you don't want to.
13. You are sure to like the performance if you see it.
14. Little Mary was singing when we entered.
15. He was not at home when I phoned him last night.
16. I would never call her if I had nothing to say to you.

LOGICAL STRESS

Shifting of the stress from the last stressed syllable to some other syllable in the sense group is called logical.

I `saw him three `years √ ago.

I `saw him three √ years ago.

I `saw him √ three years ago.

I `saw √ him three years ago.

1. Read the following sentences concentrating your attention on the change in meaning in sentences with logical stress:

1. Mike went there with his **friends**. Mike went there with **his** friends. Mike went **there** with his friends. Mike **went** there with his friends.
2. I often met them in the **park**. I often met **them** in the park. I **often** met them in the park.
3. The flag was waving in the strong sea **wind**. The flag was waving in the **strong** sea wind. The **flag** was waving in the strong sea wind.
4. My mother still remembers German from **school**. My mother still remembers **German** from school. My mother still **remembers** German from school. **My** mother still remembers German from school.
5. His song was too long to **listen** to it. His song was too **long** to listen to it.
6. No one could repair my **tape**-recorder. No one could repair **my** tape-recorder. No one could **repair** my tape-recorder. **No one** could repair my tape-recorder.
7. I have an opportunity to go **abroad**. I have an **opportunity** to go abroad.
8. He takes his English Phonetics exam on Tuesday **morning**. He takes his **English** Phonetics exam on Tuesday morning.
9. In spring nature awakens from its long winter **sleep**. In spring nature **awakens** from its long winter sleep. In **spring** nature awakens from its long winter sleep.
10. My sister-in-law studies at the Tomsk State **University**. My sister-in-law **studies** at the Tomsk State University. My sister-in-law studies at the **Tomsk** State University.

2. Read the sentences according to the situation suggested in brackets:

1. The group were reading the text in the library. (two students)
2. The group were reading the text in the library. (not listening)
3. The group were reading the text in the library. (not the poem)
4. Mr. Johns examines our students every term. (not pupils)
5. Mr. Johns examines our students every term. (not every two terms)
6. Mr. Johns examines our students every term. (not Dr. Brown)
7. I like ice-cream with maple syrup. (not with strawberry syrup)
8. I like ice-cream with maple syrup (not ham and eggs)
9. She usually drinks coffee for breakfast. (not for lunch)
10. She usually drinks coffee for breakfast. (not tea)

GENERAL QUESTIONS

General questions may be pronounced with 4 intonation patterns:

General questions pronounced with **Low Rise** are called **Friendly General Questions** as they show the speaker's interest not only in receiving information but in the listener himself:

'Do you 'like 'sweet ,tea?

The most usual case for **High Rise** on General questions is when they are used as **Echo Questions**, questions asking for repetition. They are asked either when the listener hasn't heard the question clearly, when he is surprised at what he has heard or when he wants to gain time before answering:

I came home by taxi. - 'Did you 'come 'home by ^taxi?

Do you know his name? – 'Do I 'know his ^name?

General questions pronounced with **Low Fall** show an insistent, skeptical note. Such questions are used when the listener is not satisfied with the answer or when he is sure of the negative answer:

'Did he 'really 'give 'up ,smoking?

High Fall suggests a note of invitation, offer, suggestion:

We're going to the cinema. 'Can you ^join us?

Complex General Questions

Complex general questions are usually pronounced as one intonation group. If the question gets longer it may form two or more intonation groups, each of them is normally pronounced with the rising tone.

`Do you `know where he ↗is?

`Don't you ↗know | where my little ↗daughter can be?

1. Read the following questions practicing all the four intonation patterns:

1. Do you have time to go in for sports?
2. Does this bus go to Trafalgar square?
3. Do you live in Warsaw?
4. Do you think it's too damp to sit on the grass?
5. Did you buy any bread?
6. Do I know anything about my great grandparents?
7. Isn't it too hot to stay here?
8. Are you from Poland?
9. Do you want to come with us this time?
10. Must I come on Tuesday?
11. Do you think it's too damp to sit on the grass?
12. Do you have any idea where my handbag can be?
13. I came home by bus. – By bus?
14. Did you see him yesterday? – Did I see him?
15. We're going to a pizza hut. Do you want to join?

2. Read the following dialogues:

- 1) A: Is this a cotton dress?
B: No, it isn't. It's a synthetic one
A: And this?
B: Oh, yes, it is cotton.
- 2) A: Is that a new style?
B: That's right. It's new.
A: Is it expensive?
B: No, it's not.
- 3) A: Are these tights?
B: No, they aren't. These are stockings.
A: And are those stockings?
B: Stockings? No, those are socks.

3. Make up your own dialogues using all the intonation patterns:

Reply Questions

We use positive reply questions to answer positive statements, and negative reply questions to answer negative statements. Compare:

-	-	+	+
He 'can't swim	Can't he?	He can swim	Can he?
I 'don't like football	Don't you?	I like football	Do you?

We can also answer an affirmative sentence using a negative reply question with falling intonation. This expresses emphatic agreement.

"It's a fantastic film" – "Yes, isn't it? I really enjoyed it."

1. Insert Reply Questions and read them with the correct intonation:

You are sitting on a park bench when a tramp comes up to you and starts a conversation. React to what the tramp is saying using reply questions.

Tramp: It's a lovely day!

You: Yes. *Isn't it?*

Tramp: This is my bench, you know.

You: Oh, *is it?* I'm sorry, I didn't know.

Tramp: It's all right. You can sit here. You may not believe this, but I was very rich once. I was almost a millionaire.

You: 1? That's amazing.

Tramp: Yes. But I gave all my money away.

You: 2? All of it?!

Tramp: Yes, every penny. I gave it away to my friends and relatives. But they didn't thank me.

You: 3?

Tramp: No, still I'm much happier now.

You: 4?

Tramp: Yes, I like simple life. I like sleeping in the park under the stars.

You: 5? Don't you get cold?

Tramp: No. I don't feel the cold. I'm used to it.

You: 6? Really? Even in winter?

Tramp: Yes. I've been sleeping on this bench for over twenty years.

You: Oh, 7? Really, It's a long time.

Tramp: The only problem is my health. I've got a very bad heart condition.

You: Oh, 8?

Tramp: Yes, I haven't got long to live.

You: _9_?

Tramp: No, but I'm going to enjoy my last few weeks. I'm going to eat and drink well... But food and drink are so expensive nowadays.

You: Yes, they are, aren't they?

Tramp: Yes, if I had the money, I'd go and have a good meal.

You: _10_?

Tramp: Yes... You couldn't let me have a few pounds, could you?

SPECIAL QUESTIONS

Special questions pronounced with the **low falling tone** are called **Neutral Special Questions**.

`What are you _talking about?

If the special word is the nucleus of the sense group such questions are called **Specifying**. They are often pronounced with the **high falling tone**.

^Whose is this bag?!

^Who are you talking about?

Special questions pronounced with the **low rising tone** are called **Friendly Special Questions**. They are used in a friendly conversation and when the speaker is very interested in the information he can receive.

`How is your _baby, Jane?

Such questions are common in the series of questions, especially when talking to children. A special word may be omitted.

A: `What's your _name, little boy?

B: _Johnny.

A: **And your `mom's _name?**

B: _Sylvia.

A: And `where are you _from, Johnny?

B: I'm from _Canada.

1. Practise reading these sentences using all the intonation patterns:

1. Well, what's the news, Mr. White?
2. And how do you like these gloves?
3. Why couldn't he pay?
4. Where can we get the record-player?
5. Why don't you write to the secretary?
6. When do you like your tea?
7. How do you drink your tea?

8. What is there on the window sill?
9. When are you starting your classes?
10. How could you do this to me?
11. Whose bag is there under the chair?
12. What is going on here?
13. Who is there?
14. Which switch is which?

2. Read the following dialogues:

1. My dog is here. – What kind of dog is it? – It's a poodle. - What's the poodle like?
– It is very kind. - What colour is it? – It's white. – I see.
2. What is it? – It's a small radio. – What kind of radio is it? – It is a transistor radio?
– Is it portable? – Of course.
3. This is a nice dress. What colour is this? – Is it maroon. – What size is it? – It's size twelve.
4. What shape is your new mirror? Is it round? – No it isn't. – Is it square? – No, my mirror isn't square. – What shape is it then? - It's oval.
5. What are your shoes like? – They are nice. – What colour are the shoes? – They are brown. – What size are they? – 37 – What kind of shoes are these? – They are walking shoes.
6. A: Look, why is your file here?
B: No idea
A: And why is your written report here?
B: It's a mistake of the secretary.
7. A: Why are you so sad?
B: It isn't sadness. It's tiredness.
A: Why are you tired?
B: It's a hard job. Aren't you tired?
8. A: Excuse me, Where is the Tower Bridge.
B: Well, it is opposite the Tower.
A: And where's the Tower?
B: It's just in front of you. Where are you from?
A: Canada.
9. A: Please, where is McDonalds?
B: It's in High Street round the corner.
A: Where?
B: It's down there.
A: Thank you.

3. Make up your own dialogues using all the intonation patterns.

ALTERNATIVE QUESTIONS

Alternative questions generally form a combined tune in speech. The two intonation patterns are: **Rise + Fall and Rise + Rise**. Where there are more than two alternatives, the combined tune contains more than two intonation groups.

If the list of alternatives is complete Rise is used in every nonfinal sense group and Fall in the final one.

`Do you like ,tea |, ,coffee | or ,juice?

The negative reply to the question with the complete list of alternatives is “**neither**”.

`Did he have a ,brother | or a ,sister? - ,Neither. He was the ,only child.

If the list of alternatives is incomplete, the final intonation group is also pronounced with the rising tone.

`Does she `play the ,piano |, the ,guitar | or the ,violin? (or some other musical instrument?)

The negative reply to the question with the incomplete list of alternatives is “**no**”.

`Is he in the ,park | or in the ,garden? - ,No, he is `not in the `city at ,all.

1. Read the following sentences observing the intonation:

1. `Shall we `go to the ,pictures tonight | or `shall we `stay in and `watch ,TV?
2. `Is it the `wrong ,size | or the `wrong ,colour?
3. `Is it a ,symphony| or a can ,tata?
4. `Is it an ,overture |or a mu ,seum?
5. `Is it an ,opera |or an ope ,retta?
6. `Is it a ,comedy |or ,tragedy?
7. `Are these ,cucumbers |or ,zucchini?
8. `Are these ,myths |or ,legends?
9. `Were those ,footlights or ,lamps?
10. `Are ,these or ,those stalls?

2. Read the following interconnections explain the choice of the intonation pattern:

1. Is it a theatre or a museum? – It’s museum.
2. Is this a balcony or a gallery? – Neither, it’s a box.
3. Is that a singer or a dancer? – No, that is an engineer.

4. Is this or that a flute? – Both are.
5. Is it a drama or melodrama? – No, it's a detective.
6. Was that his son or his nephew? – No, that was his brother.
7. Is that a composer or a conductor? – Neither.
8. Have you seen this or that film? – Neither.
9. Did you like the tea or the coffee in that restaurant? – No, I liked only drinking water with lemon.
10. Have you already been waiting for thirty or fifty minutes? – I've been waiting for thirty minutes.
11. Have you already been waiting for thirty or forty minutes? – I've been waiting for one hour and a half.
12. Are you on the first or the second course? – I'm on the first course.
13. Are you on the first or the second course? – I'm on the third course, you know.
14. Do you have a seminar or a lecture on Monday? – Neither. I have no studies on Monday.

3. Make up your own dialogues using these intonation patterns.

DISJUNCTIVE QUESTIONS

Disjunctive questions have two intonation patterns: **Fall** in the statement and **Rise** in the tag; **Fall** in the statement and **Fall** in the tag.

The meaning of the question tag depends on the intonation.

If a real question is asked a rising intonation is used. An answer is expected in this case.

You 'haven't 'seen my ↘keys, ↗have you? (= 'Have you 'seen my ↗keys?) – No, I haven't.

You have 'seen ↘John recently, ↗haven't you? (= Have you seen ↗John?) – Yes, I have.

But if the speaker is sure of the answer and is only asking the person to agree with him or her, falling intonation is used. No answer is expected in this case.

It's too ↘cold, ↘isn't it? (= It's ↘cold. 'Don't you ↗agree?)

A negative statement + positive question tag is often used to ask people for things, or to ask for help or information.

-	+
You 'couldn't 'lend me some ↘money,	↗could you?
You 'don't 'know where 'Peter ↘lives,	↗do you?

1. Transcribe the following disjunctive questions and read them aloud:

1. 'These are ↘plants, ↗aren't they? – ↘Yes, they ↘are.
2. 'Those are ↘herbs, ↗aren't they? – ↘No, they ↘aren't.
3. They are ↘trees, ↗aren't they? – Oh ↘no, they ↘aren't.
4. 'These ↘aren't ↘fruit, ↘are they? - But they ↘are.
5. 'Those ↘aren't ↘vegetables, ↘are they? – But they ↘are vegetables.
6. They ↘aren't ↘berries, ↗are they? – ↘No, they ↘aren't.
7. It's 'high 'time to have a ↘bite, ↘isn't it? I'm ↘hungry.
8. You're 'not 'going to ↘stay here, ↘are you?
9. You 'like 'speaking to little ↘children, ↘don't you?
10. It is 'difficult to 'make up new 'sentences all the ↘time, ↘isn't it?

2. Read the following dialogues in pairs:

- 1) A: 'This is a ↘planet, ↗isn't it?
B: 'Yes, it ↘is. It's a ↘planet.
- 2) A: 'Those ↘aren't ↘stars, ↗are they?
B: But they ↘are. They are ↘distant stars.
- 3) A: 'These are ↘satellites, ↗aren't they?
B: Oh, ↘no. They ↘aren't. They are ↘planets.
- 4) A: 'That 'isn't a ↘comet, ↗is it?
B: But it ↘is. It ↘is a comet.
- 5) A: It is a ↘constellation, ↗isn't it?
B: No, it ↘isn't. 'Those are just ↘stars.
- 6) A: And 'these are ↘galaxies, ↗aren't they?
B: ↘Yes, they ↘are. These are ↘galaxies.

3. Read the dialogue and explain the intonation of disjunctive questions:

- A: What a lovely day, isn't it?
B: Yes, it is.
A: How blue the sky looks, doesn't it?
B: Yes, it does.
A: What a lot of people, aren't there?

B: Yes, there are.

A: You're on holiday, aren't you?

B: Yes, I am.

A: You don't talk too much, do you?

B: No, I don't. You ask too many questions, don't you?

A: Yes, I do.

4. Make up your own dialogues using the intonation patterns.

IMPERATIVE AND EXCLAMATORY STRUCTURES

We differentiate 3 types of imperative sentences: commands (orders), requests and warnings. The difference is mostly intonational.

Commands (orders) are usually pronounced with the **falling** tone.

Low Fall makes them sound serious and categorical.

'Open your' books and 'read the _text.

High Fall suggests an energetic and insistent note.

Leave the room at ^once!

Requests are pronounced with the **low rising** tone.

'Will you 'come on _Tuesday?

Polite requests are pronounced with the **falling- rising** tone.

Fetch the _chair for the _teacher.

Requests with the word "**please**" at the beginning, in the middle or at the end of the sentence may be pronounced with **the low falling** tone.

'Please, 'come some 'other _day.

Warnings are pronounced with the **falling-rising** tone.

_Watch your _step!

Exclamations are pronounced with the **falling tone**.

High Fall is more emotional in exclamations.

What a 'beautiful ^girl!

How ^warm it is!

1. Practise energetic commands:

1. 'Come 'here im'mediately!
2. 'Don't for'get it!
3. 'Leave me a'lone!
4. 'Hurry 'up!
5. 'Do it to'morrow!
6. 'Be 'careful!
7. 'Take your 'chance!
8. 'Use the 'chance!
9. For'give them!
10. 'Fancy that!

2. Practise requests:

1. Mind the step, please.
2. Get in the car.
3. Have some rest.
4. Please, feel at home.
5. Don't be afraid.
6. Will you be quick.
7. Have some coffee.
8. Relax for a while.
9. Please, tell me about it.
10. Try to be nice.

3. Practise the pronunciation of exclamations with the high and low falling tones:

1. What a nice country cottage!
2. Such a wonderful game!
3. So well done!
4. How beautiful it is!
5. Absolutely right!
6. What a 'nice day!
7. So beautiful!
8. Wonderfully performed!
9. So nice of you!
10. What happiness!

4. Read the dialogues; comment on the use of imperatives and exclamations:

- 1) A: I am leaving. Don't forget to do the shopping!
B: Right!
A: And clean your room!
B: Of course, mum!
A: Be on time for your evening classes!
B: I will.
A: And don't stay too long!
B: I'll try, mummy!
A: Don't use that lipstick again!
B: That's too much!!!
- 2) A: How nice of you to come today!
B: How nice of you to invite me!
A: Meet my family. This is my mum, and this is my dad.
B: Nice to meet you.
C: Nice to meet you, too. Our daughter has told us so much of you! Have fun!
A: Let's go, I'll introduce you to other guests!
B: Let's go!

5. Make up your own dialogues using imperatives and exclamations.

SENTENCE STRESS

PART I

Sentence-Stress is a greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence.

Words which are usually **stressed** in English unemphatic speech belong to the notional parts of speech: **nouns, adjectives, numerals, notional verbs, adverbs, demonstrative, interrogative, emphasizing pronouns and the absolute form of the possessive pronouns.**

Who was `that on the √phone?

The `fountain-pen is √hers.

I can `do it my √self.

However, **personal, possessive, reflexive pronouns**, which also belong to the notional parts of speech, are usually **not stressed**.

I √wash myself.

The other class of words which are usually **not stressed** in English unemphatic speech are form-words: **auxiliary and modal verbs** as well as the verb **to be, prepositions, conjunctions, articles and particles**.

You must be friends with him.

`Why are you late?

PART 2

1. **Auxiliary and modal verbs** as well as link-verb **to be** are stressed in the following positions:

a) **At the beginning of the sentence** (in general and alternative questions).

`Do you like strong or weak tea?

`Were you busy last night?

b) **When they stand for a notional verb** (in short answers to general questions).

`Have you seen him? Yes, I have.

c) **In contracted negative forms**.

I `shan't be in time.

d) The auxiliary verb **to be** is stressed when **final and preceded by the subject which is unstressed**.

I `don't know where he was.

e) The auxiliary verb **to do** is stressed in **emphatic** sentences.

I `do hate him.

2. **Two-syllabic and poly-syllabic prepositions** are usually stressed when **final** or followed by an unstressed personal pronoun **at the end of a sense-group**.

The dog ran after him.

3. **Conjunctions** are stressed **at the beginning** of a sentence and **followed by an unstressed word**.

`When he had gone, she turned and went back to the house.

PART 3

Some words belonging to notional part of speech are not stressed in certain cases:

a) When a word is repeated in a sense-group immediately following the **repetition** it is usually unstressed.

`How many ↘ books have you got? - ↘ Two *books*.

b) The word-substitute **one** is generally unstressed.

I `don't like ↘ green pen. `Show me a ↘ black *one*.

c) When the word **most** expresses a high degree of a quality and is equivalent to **very**, **extremely** it is unstressed.

She was a most `interesting ↘ girl.

When **most** serves to form the superlative degree of an adjective it is stressed.

It is the `most `interesting `book I've `ever ↘ read.

d) The word **good** in greetings: **good morning**, **good evening**, **good afternoon** is unstressed on meeting a person. On leave-taking **good** is stressed and pronounced with a slight rise within it.

Good ↘ morning, Mr. Spot.

`Good after↗ noon, Miss.

e) The pronoun **each** in **each other** is unstressed, **other** may be stressed or unstressed.

They `looked at each `other at↘ tentively.

f) The adverb **so** in **do so**, **think so**, etc. is unstressed.

I ↘ think so, Jane.

g) The adverbs **on** and **forth** in the expressions and **so on**, and **so forth** are unstressed.

She `went on `brushing her ↗ hair, | `ironing ↗ clothes| and `so on and ↘ so forth.

h) The word **street** in the names of streets is unstressed.

I `lived in ↘ Oxford Street.

i) **What** and **how** in exclamations are unstressed.

What `fine ↘ weather!

How `charmingly she ↘ sang!

j) When **such** is followed by an emphatic word it is unstressed.

Such a `curious ↘ shape!

1. Mark stresses in the following poem; explain your choice:

The Perfect Guest
She answered by return of post
The invitation of her host.
She caught the train she said she would
And changed at Taunton as she should.
She brought a small and lightish box.
And keys belonging to the locks.
.....
She left no little things behind,
Excepting loving thoughts and kind.

2. Mark stresses in the following poem; explain your choice:

Swift the moments fly away,
First the hour, and then the day;
Next the week, the month, the year
Go away and disappear.
Time is always on the wing,
When I speak, or think, or sing;
When I work, or sleep, or play,
Time is flying fast away.

3. Mark stresses in the following poem; explain your choice:

Such lovely things to hear and see
Belong to you, belong to me!
The sun, the trees, the grass, the sky,
The silver moon that's sailing by.
Soft whispering winds, the birds that sing,
Bright autumn leaves, gay flowers of spring,
The rain and dew and snow-flakes white,
The sparkling waves, the stars of night.

4. Mark stresses in the following poem; explain your choice:

A Dictionary's where you can look things up
To see if they are really there:
To see if what you breathe is AIR,

If you sit on is a CHAIR,
If what you comb is curly HAIR,
If what you drink from is a CUP.
A Dictionary's where you can look things up
To see if they are really there.

5. Read the text paying your attention to the sentence stress and intonation:

- a. The actual fighting in the Civil War broke out in 1642. At first the battle went completely against the Parliamentary forces, and they were hopelessly defeated in almost every battle. It was natural that they should be. The majority of the country landowners and the wealthy men, most of whom had been trained in arms and had weapons and horses, supported Charles. He had, too, skilful leaders like Prince Rupert of the Rhine; he had all the gay, pleasure-loving, fashionable gentlemen of England, the Cavaliers as they were called, on his side. The Royalists were far more attractive than the Parliamentarians. They had learning, courtesy and good manners. They loved poetry, music and art; their long, curled hair and coloured clothes were the outward expression of an inward gaiety and love of the beauty.
- b. He was born in 1809 in a small farm in Kentucky, but while Abraham was quite young, the family moved into the wild forest land of Indiana. Here, his home was somewhat called a “half-faced camp”, that is, a rough shelter of logs and boughs, enclosed on three sides and with the fourth side protected only by a roaring wood-fire. Though “Abe” was young he was big and strong. At eight years of age an axe was put into his hands and he worked with the rest of his family at their main task – clearing the land of trees. Of education he had hardly any. There was no public education in Indiana then; a few teachers got a living from the small fees that they charged, Abraham went to one of these from time to time and learned to read, to write and do simple arithmetic. “All told,” he once said, “I attended school less than one year.”
- c. It happened in the days of **Uther Pendragon**, when he was king of all England. There was a mighty duke in Cornwall that waged war against him a long time. And the duke was named the duke of **Tintagil**. King Uther sent for this duke, telling him to bring his wife with him, for she was called a fair lady and very wise. Her name was **Igraine**. When the duke and his wife came to the king, the king liked and loved her, and desired to have her love. But she was a good woman and would not yield to the king. And then she told the duke, her husband: “I suppose he sent for us to dishonour me. Therefore, my husband, I advise you to depart suddenly and ride all night to our castle.” And so they did. The king was

furious when he heard of their departure. He called his privy council and told them of the sudden departure of the duke and his wife.

* Uther Pendragon [ˈjʊðər ˈpɛndrəɡən]

Tintagil [tɪntəˈɡɪl]

Igraine [ɪˈɡreɪn]

- d. And then the queen ordered a dinner to be made in London for the knights of the Round Table. She wanted to show that she cared as much for all other knights of the Round Table as she did for Sir **Launcelot**. To that dinner she invited Sir **Gawaine** and his brothers. As Sir Gawaine loved all kind of fruit, especially apples and pears, which he used daily at dinner and at supper, the queen got some good fruit, to please him. Sir **Pinel** hated Sir Gawaine and poisoned certain apples. But it so happened by misfortune that a good knight took a poisoned apple. And as soon as he ate it he swelled it till its burst, and then suddenly fell down dead among them. Then every knight jumped up from the table, ashamed and enraged, and they did not know what to think, considering that Queen **Guenever** had made the feast and dinner. Then all of them stood still and no one would say a word.

*Launcelot [ˈlɒnsəlɪt]

Gawaine [ˈɡæweɪn]

Pinel [ˈpɪnəl]

Guenever [ˈɡwɛnɪvər]

6. Read the dialogues with proper intonation:

1) At the Jeweller's

A: Ricky, will you get me this little emerald set?

B: You bet, I will.

A: When?

B: Well, it'll depend.

2) In a Shop

A: Can I help you?

B: Yes. What's that?

A: It's an exquisite dress from a French collection.

B: Not bad. Very fashionable. I'll take it.

A: We are selling it only for ten.

B: Pounds?

A: Hundred. Will you have it?

B: Oh, maybe, I'll come again. Maybe on Wednesday or Saturday. Yes... Maybe,

then.

3) Girltalk

A: Earnest is always flirting with Mrs. Myrtle. I wonder why he prefers her.

B: Well, with her body curves and curly hair she is a rare bird.

A: In this frilly skirt and a shirt she is a fat bird.

4) In the Kitchen

A: Sandra, don't forget to add lard into your nut tart or it'll be like sand

B: Mum, it'll be bad to add lard. It'll taste like tar.

A: Then add margarine.

B: I haven't any. I'll add butter.

A: Such lavish habits!

5) In the House

A: Where've you been, Ron? There are lots of spots on your socks.

B: I was playing golf on the lawn.

A: Oh, there are even more spots on your shorts!

B: Never mind! I can say it's a pattern called 'dots'.

6) In the Street

A: Look, Bart, there's a Ferrari coming down. I love this make.

B: Chuck, stop it! Let's hurry up!

A: This Ferrari is just like mine, stolen last month in March.

B: Chuck, I'm starving!

A: And it's of the same colour - blue star.

B: Chuck, come on!

A: A lovely car – full of charm! Wait, Bart...It's got my car's plates!!!

7) At a Party

A: Ruth has got such good looks!

B: Who? Who is a beauty?

A: Ruth! Rupert should be very happy to have such good-looking wife!

B: I would choose a wife who could be a good cook.

8) Mother's Warning

A: Dear girl! You must be more serious about Bert!

B: He is a bore!

A: He is tall, sturdy and earnest!

B: When we walk he never talks. He is a taciturn.

A: He is a surgeon. He works a lot.

B: Yes?! But what does he earn?

9) Losses

A: Clair, where is my teddy-bear?

B: And where is my eclaire?

A: I ate it.

B: Ate my eclaire! How dare you?!

A: Just ate it. So where is my teddy-bear?

B: I'll tell you: I ate it.

10) In a Restaurant

A: What will you have?

B: I'm on a diet.

A: Come on! I'll pay!

B: What did you say?

A: Don't be shy, I'll pay.

B: Thanks. Great. Then I'll have dry wine, a steak, fried potatoes, grapes, ice-cream and a cake.

A: Okay. Waiter!

11) Frank Talk

A: Where've you been walking around, Simon?

B: In the library.

A: Don't try to tell lies now. I saw you in the pub down the street. Lier!

B: Right! I'm a liar but you're a spy!

12) In the Sitting-room

A: Tony, will you buy a new blouse and a coat for your Rose? I've found a lovely shop selling clothes round the corner.

B: No, I'm going to buy trousers.

A: Noble spouses don't say 'No' if they don't know.

B: Why should I say 'Don't know' if I won't?

A: One never knows, Tony!

13) In the Classroom.

A: Excuse me for interfering, is there a spare chair?

B: Yes, merely come in and sit here near us. You may be interested in this sphere.

A: No, thanks. I'm sorry, but we need a chair there.

B: Where?

A: Downstairs.

14) The Idealist. Part II. (After F. O'Connor)

"Back to your desks, the rest of you!" he ordered. "Delaney, you stay here. Turn out your pockets!"

I did. Even for a small boy I had pockets that were museums in themselves; why I kept half the things I couldn't explain myself. Among them was a school story borrowed from a boy.

"Oh," he said, "so this is how you waste your time! Is that what you did with the money?" he asked quickly.

"Money?" I repeated. "What money?"

"The shilling that was taken from Flanagan's overcoat this morning."

"I never took Flanagan's shilling," I said, beginning to cry, "and you have no right to say I did."

"I have the right to say you're the most impudent puppy in the school," he replied. And he tore my school story in halves and threw them to the furthest corner of the classroom. "Now hold out your hand!"

Suddenly Gorman came up, red and angry.

"Delaney, did you say I took Flanagan's money?" he shouted.

He had come at a moment when I didn't care for him at all. I didn't even bother to reply, I hit with all my strength at his face. This was the last thing he expected. At the same moment a door opened and a teacher appeared. We all ran like mad and the fight was forgotten.

15) The Lucid Eye in Silver Town. (After J. Updike)

As, side by side at the window, we talked, I was surprised that my father could answer so many of my questions. A waiter in red coat came up. "Mr. August! Back from the West? How are you, Mr. August?"

"Getting by, Jerome, getting by. Jerome, I'd like you to meet my kid brother, Martin."

"How do you do, Mr. Martin. Are you paying New York a visit? Or do you live here?"

"I'm just up for the afternoon, thank you. I live in a small town in Pennsylvania you never heard of."

"I see, sir. A quick visit."

"This is the first time in six years that I've had a chance to see my brother."

"Yes, we've seen very little of him these past years. He's a man we can never see too much of, isn't that right?"

Uncle Quin interrupted. "This is my nephew Jay."

"How do you like the big city, Jay?"

"Fine."

“Why, Jerome,” Uncle Quin said. “My brother and I would like to have a Scotch. And the boy would like to have ice-cream.”

16) The Lucid Eye in Silver Town. (After J. Updike)

But when we reached Pennsylvania Station, it was over thirty minutes until the next train left. As we sat on a bench, my father smiled. “Boy, he’s smart, isn’t he? His thinking is sixty light-years ahead of mine?”

“Whose?”

“My brother. Notice the way he hid in the bathroom until the doctor was gone? That’s how to make money. The rich man collects dollar bills like the stamp collector collects stamps. I knew he’d do it. I knew it when he told the clerk to send up a doctor that I’d have to pay for it.”

“Well, why should he pay for it? You were the person to pay for it.”

“That’s right. Why should he? That’s why he’s where he is now, and that’s why I am where I am.”

“Well, Why’d you bring along only five dollars? You might have known something would happen.”

“You’re right, Jay. I should have brought more.”

“Look. Right over there is an open bookstore. Now if you had brought ten dollars...”

“Is it open? I don’t think so. They just left lights in the window on.”

Only when we were on the homeward train, my anger ended. Years passed before I needed to go to New York again.

17) Career Prospects.

- How have your two sons been doing at school lately, Andy?
- Terrible! Edward never starts working, and James never stops working.
- You’re joking, of course. I hear that James is likely to win all the prizes in the exams this year.
- Yes, so the teachers say. But he deserves to do well. He’s always been so hard-working at his books every evening for months on end recently. He wants to go to the University next year.
- Maybe he’ll become a university lecturer himself in the end.
- Maybe. But I wish he’d go and enjoy himself for a change.
- And what about your younger one?
- Well, Edward’s teachers say he’s capable but not serious, he rarely does his best. In other words he’s not bad, but he’s idle. He can’t care less about exams. He does his homework in ten minutes and then rushes out to play tennis.
- Tennis, you’ve said? Perhaps his future is with sports.
- So I believe. My wife and I just want him to finish school.

TONGUE TWISTERS AND RHYMES

- 1 Little Bill, sit still. Will you sit still, little Bill?
- 2 Please, leave me in peace for three weeks, at least.
- 3 Peter Piper picked a peck of pickled peppers,
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?
- 4 Hey, diddle, diddle,
Play little fiddle,
Niddle-naddle, naddle-niddle,
Play little fiddle.
- 5 A black cat sat on a mat and ate a fat rat.
- 6 If you, Sandy, have two candies,
Give one candy to Andy, Sandy.
And if you, Andy, have two candies,
Give one candy to Sandy, Andy.
- 7 If a white chalk chalks on a black blackboard,
Will a black chalk chalk on a white blackboard?
- 8 A proper crop of poppies is a proper poppy-crop.
- 9 Hippety – hoppety, hop! Hippety – hoppety, hop!
Hippety – hoppety, hop! Hippety – hoppety, hop!
The green grasshoppers Hippety – hoppety, hoppety,
Go hop, hop, hop. Hippety – hop, hop, hop!
- 10 Swan swam over the sea.
Swim, swan, swim!
Swan swam back again.
Well swum, swan!
- 11 Robert Rowley rolled a round roll round
A round roll Robert Rowley rolled round.
Where's the round roll
Robert Rowley rolled round?
- 12 Can't you ask father and aunt, Barbara?
- 13 A tutor, who tooted a flute,
Tried to tutor two tutors to toot.
Said the two to the tutor:
"Is it harder to toot, or to tutor two tutors to toot?"
- 14 Never trouble trouble
Till trouble troubles you.
It only doubles trouble
And troubles others too.

- In the morning light
To do what's right
With all your might.

- We must not scold.
 33 Why study?
 The more we study, the more we know.
 The more we know, the more we forget.
 The more we forget, the less we know.
 The less we know, the less we forget.
 The less we forget, the more we know.
 Why study?
- 34 Betty Botter bought a bit of butter.
 “But”, she said, “This butter's bitter.
 If I put it in my batter
 35 Solomon Grundy
 Born on Monday,
 Christened on Tuesday,
 Married on Wednesday,
 Fell ill on Thursday,
 36 One, two, three, four.
 Marty at the cottage door.
 Five, six, seven, eight,
 Eating cherries off a plate.
 37 Jack and Jill went up the hill
 To fetch a pail of water.
 Jack fell down and broke his crown
 And Jill came tumbling after.
 38 There was a little girl,
 And she had a little curl
 Right in the middle of her forehead.
 When she was good, she was very very good
 But when she was bad, she was horrid.
 39 Give a man a pipe he can smoke;
 Give a man a book he can read.
 And his home is bright,
 With a calm delight,
 Though the room is poor indeed.
 40 Spades for digging, pens for writing,
 Ears for hearing, teeth for biting,
 Eyes for seeing, legs for walking,
 Tongues for tasting and for talking.
- Whatever the weather.
 It will make my batter bitter,
 But a bit of better butter
 Will make my batter better”.
 Worse on Friday,
 Died on Saturday,
 Buried on Sunday.
 That was the end of Solomon
 Grundy.

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