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

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effective method to
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Susan Cameron

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

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Perfecting Your English Pronunciation

Susan Cameron



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Milan New Delhi San Juan Seoul Singapore Sydney Toronto

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

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Introduction

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

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

Fred was prepared. He was excited about the innovative cost-cutting methods he had devised. His PowerPoint slides were exquisite, his handouts polished, and his presentation of both was well rehearsed. But there was a problem: Fred had to deliver his speech in English, and English wasn't Fred's native tongue. Although Fred's expertise was clear, his pronunciation was not. He worried that if his words were not completely understood, his remarkable contribution would be undervalued.

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

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

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

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

Compounding this difficulty is the fact that most languages do not have some of the sounds used in English. You may approximate these sounds, substituting a similar one from your native language, or you may pronounce a word according to the spelling patterns of your native tongue. Even among those speakers of languages that use the Latin alphabet, there is confusion: English has 24 vowel sounds, while most languages of Latin origin have far fewer. In addition, the anatomical placement of English sounds can be especially difficult for natives of Asian cultures, since many vowel and consonant sounds of English are realized much farther forward in the mouth and involve tongue positions not used in Asian languages.

Many Asian ESOL speakers have found success with the *Perfecting Your English Pronunciation* method. In September 1993, I received a telephone call from a diplomat with the Japanese consulate, asking if I might help Prime Minister Morihiro Hosokawa with his English pronunciation: He wanted to be the first Japanese prime minister ever to address the General Assembly of the United Nations in English. Of course, I agreed, and had the honor both to meet and work with the prime minister on his pronunciation and intonation. His English was excellent, and his attention to the nuances of pronunciation exceptional. His address before the General Assembly was, indeed, quite impressive.

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

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

I am a strong advocate of diversity in the workplace, and the last thing I want to do is to make all people “sound alike.” Many clients have expressed the fear that, in working on accent modification, they will lose their sense of identity, since their speech is a reflection of who they are as individuals and as representatives of their own particular cultures. I completely understand this concern, and I would never advocate nor attempt a homogenization of a global business community. Rather, I am pursuing the opposite result: The goal of the *Perfecting Your English Pronunciation* method is not to reduce the appearance of ethnicity, but to offer individuals the option of speaking clearer Global English (or “Business English,” that is, English without the idioms of native speakers). This showcases each person’s unique identity and allows expertise to shine through.

I have coached thousands of clients from all over the world—from geographical areas and cultures as diverse as Asia (Japan, India, Korea, China, Hong Kong, Thailand, and Singapore); South America (Venezuela, Argentina, Brazil, Chile, and Peru); Hispanic cultures, such as Puerto Rico, the Dominican Republic, and Mexico; Europe (France, Germany, Switzerland, Portugal, Spain, Italy, Greece, all countries in the British Isles, Russia, and other Eastern European countries, including Hungary, the Czech Republic, Poland, Romania, Albania, Estonia, Turkey, Armenia, Serbia, and Croatia); and many Middle Eastern countries, including Israel and Lebanon. From this large cross section of students, I have identified the 14 difficult sounds and groups of sounds of English pronunciation for all nonnative speakers. And the *Perfecting Your English Pronunciation* method of accent modification has never failed.

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

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

Part Two forms the core of this book, with one chapter devoted to each of the 14 phonemes and groups of phonemes that you may find difficult to pronounce. Each sound's precise anatomical placement is described in the text, then demonstrated on the DVD. You will need a hand mirror to check for the correct physical placement of sounds; a freestanding mirror is best, since it allows free use of your hands to practice the exercises. The text contains tricks to perfect sound placement, such as putting a finger to your lips to discourage excessive tightening of a vowel.

CD recordings are provided to train your ears in the differentiation of difficult sounds, within both words and sentences. I recommend using an audio recording device (an inexpensive digital recorder or an iPhone or Blackberry application is perfectly suitable) to record your practice sessions; this allows you to compare your own pronunciation with that on the CD recordings.

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

Part Three of *Perfecting Your English Pronunciation* has the “goodies.” It addresses the issues of stress, intonation, and operative vs. inoperative words, which collectively create the rhythm of English speech. I say “goodies,” because this rhythm often seems to be the most elusive aspect for

those struggling with English pronunciation. We focus on stress within words, as well as stress within sentences (also called intonation). Stress within words is often dictated by suffix patterns, which explains the shifting stress in the words *démonstrate*, *démónstrative*, and *demonstrátion*. The precise rules for syllable stress within words as determined by suffix patterns are explained. Operative and inoperative words are analyzed—those that carry the information in a sentence, as opposed to those that merely provide grammatical structure. Understanding this concept allows you to determine which words are stressed within phrases, clauses, and sentences.

In Part Four, instructions are provided on how to mark and score all your presentations for clearer pronunciation. Sample business presentations are marked for intonation and flagged for difficult sounds. Included are three case studies featuring clients of the *Perfecting Your English Pronunciation* method; these clients dramatically improved their pronunciation using this technique, and the case studies include “before” and “after” recordings of their presentations on the CD.

Welcome to the *Perfecting Your English Pronunciation* method. Let’s get started!

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PART ONE

GETTING STARTED

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ONE

Retraining the articulation muscles

The human body is a glorious, deeply complicated, and vastly explored phenomenon of nature. It also beats the heck out of the anatomy of, say, a snail. Most of us can appreciate this concept through the prism of poets and scientists alike. We speak of the “heart” to describe feelings and emotions that defy scientific explanation; we also (sometimes) listen to doctors who tell us to stop eating fast food if we want our hearts to continue pumping oxygen to all our cells. Poets speak of that which “takes our breath away”; scientists point out that smoking usually does. So we accept that both approaches to the body—mental/emotional health and systemic physical wellness—exist simultaneously and in perfect symmetry.

Why, then, do we not usually accept the fact that language—and the pronunciation of each individual language—is mostly a physical phenomenon, dictated by the dexterity of the articulating muscles that are used in forming speech? I believe this is because speech is a highly personal issue. Indeed, this viewpoint is supported by many idioms in English-speaking cultures: We talk of “having a voice,” of “speaking up for ourselves,” of “being rendered speechless” versus “shouting to the mountaintops”—all poetic descriptions of the mental and emotional state that predetermines our proclivity for expression.

But when Fred faced his Monday afternoon meeting (see page xv), the last thing on his mind was that, poetically speaking, he had a “lump in his throat” and that nervousness might leave him “tongue-tied.” All he knew—or cared about—was that his thoughts were crystal clear and that his speech was not. It was almost, he thought, as he took a sip of water, cleared his throat, and began to speak, that he couldn’t *get his mouth to*

work fast enough to catch up to the words that were coming out of it. Ironic, yes. But, physiologically speaking, this was exactly what was happening to Fred.

The articulators of speech

Obviously, Fred was upset. He knew he had made so much progress in speaking English—and that doing articulation muscle training felt like he would be “starting from scratch.” So, in our session together, I used an analogy. “Suppose you were a marathon runner. You could run 26 miles in less than three hours. And you could sprint a mile in three and a half minutes flat. Your physical condition would be remarkable, and your domination in your field irrefutable, yes?” Fred nodded, and I continued, “Now, because your lower body muscles are in such great shape, I can therefore expect you to walk over to a set of barbells and chest press 300 pounds. Right?”

Fred understood the analogy, even though he was not a marathon runner and had never bench pressed in his life. Different physical disciplines determine different muscle structure. Theoretically, you may be able to squat press exceptionally well, but not excel at chest pressing. So it is with speech: Different languages use the articulation muscles differently. For example, the back of your tongue may be exponentially stronger than the tip of your tongue, based on how your native language utilizes the muscle.

We need to examine the physiology of speech in an objective way. The articulation muscles can be divided into the following categories: the jaw muscle group, the soft palate, the back of the tongue, the tip of the tongue, and the lips. Together, these produce physical speech. Therefore, to learn to pronounce Global English correctly, we have to study—and exercise—all of the articulators that facilitate clear diction.

DVD exercises

The exercises on the accompanying DVD will retrain your articulation muscles in order to master clear Global English speech. Specifically,

they focus on the jaw, the soft palate, the back of the tongue, the tip of the tongue, and the lips.

To retrain these muscles and to practice anatomical placement, you must work with a mirror; a freestanding mirror that frees your hands is best. You have to become accustomed to looking inside your mouth at your own articulation muscles, or else you will hinder your progress. For Fred, an inferior performance at an important meeting is far more uncomfortable than 10 minutes in front of a mirror. Some of the placement exercises may require you to feel inside your mouth with your little finger, since retraining the tongue muscle is often realized more readily through tactile placement than through ear training alone. To practice these exercises, first wash your hands, then position yourself in front of the mirror.

These exercises will help you strengthen the articulators in your mouth. Details of individual sound placement follow in later chapters.

The first major muscle that contributes to speech is the jaw muscle group. You may be familiar with the archetype of the “angry young man” that abounds in film—the guy with a clenched, locked jaw, mumbling speech, and finely chiseled bone structure. As enviable as the bone structure might be, the locked jaw is problematic; clear Global English speech requires space in the mouth, and a relaxed jaw makes articulation easier.

Exercises for the jaw

Watch DVD Articulation Exercises before attempting the following exercises.

It is important that you perform the retraining exercises correctly. After watching, read the instructions for the jaw exercises, then begin practicing.

1. Release your jaw. Feel it drop open as you part your lips and breathe through your mouth. Feel your tongue resting on the floor of your mouth, with the tip of your tongue resting against your lower teeth, and the back of your tongue down, away from the roof of your mouth.*

*This is the base position for the tongue in clear Global English. Practicing this tongue position reduces tongue tension.



Feel how much easier it is to take deep breaths with your jaw relaxed and your tongue resting on the floor of your mouth than it is with your tongue “stuck” to the roof of your mouth and your jaw clenched.

Go back and forth between these two placements—jaw relaxed and breathing through your mouth, then jaw clenched and breathing through your nose. Feel the difference in overall tension between the two.

2. Place your fingers on your jaw muscle. Grit your teeth together and chew. Find the center of your jaw muscle, the point of greatest tension. Now relax your jaw and press the knuckles of your index fingers against the tension point, as hard as you can tolerate. This may feel uncomfortable, since you are breaking up residual tension in the jaw muscle. Hold this position for 15 seconds.
3. Release your hands and feel your jaw drop farther. Take hold of your jaw with both hands and gently pull it downward—but not as far as it can go, pulling the bones out of their joints. You should develop a relaxation in your jaw muscle that allows for a full opening, without joint displacement.
4. Continue moving your jaw up and down, adding sound. Make sure that you are moving your jaw with your hands, not letting your jaw move by itself (that is, not letting your hands “go along for the ride”).
5. Press your knuckles against your jaw muscle once again. Practice until you can hold this position for 60 seconds.
6. Shake your jaw out, again adding sound.

These exercises will release your clenched jaw and begin to remedy mumbled speech. Unfortunately, they will not give you a chiseled bone structure.

Exercises for the soft palate

Watch DVD Articulation Exercises before attempting the following exercises.

It is important that you perform the retraining exercises correctly. After watching, read the instructions for the soft palate exercises, then begin practicing.

DVD



Articulation Exercises

1. Take out your mirror and look inside your mouth. This is a good time to admire yourself and the work of art that is your articulators. After your moment of reverence has passed, it is time to begin exercising the soft palate. Imagine that there is superglue on the tip of your tongue. Glue, or anchor, the tip of your tongue to your lower teeth. Try to yawn, and watch the back of your throat as the soft palate is engaged.
2. Now, form a k sound, then inhale. Look inside your mouth in the mirror. For a full palatal stretch, your soft palate should rise and the back of your tongue should drop down.
3. Practice inhaling and exhaling on a k sound, watching for sharp articulation of the soft palate.
4. With your index finger, hold the front and middle of your tongue in the anchored position (remember the superglue image). Voice a ng-a, ng-a, ng-a sound. Again, watch for agility in the soft palate. (Any tendency to say ng-ga is evidence of tightness in the palate or the back of the tongue.) Repeat this at an increasingly more rapid speed.
5. Practice ng-a on different riffs of rhythm and pitch.

Exercises for the back of the tongue

Watch DVD Articulation Exercises before attempting the following exercises.

It is important that you perform the retraining exercises correctly. After watching, read the instructions for the back of the tongue exercises, then begin practicing.

We mentioned earlier how strong the back of your tongue probably is. But all that strength requires a lot of stretching to keep the muscle loose and flexible.

1. Place the tip of your tongue behind your lower teeth. Bulge the back of your tongue forward, stretching it as far as comfort permits. Check in the mirror, making sure that your jaw does not move too.
2. Repeat this motion, adding sound. Notice how much your jaw may tend to move now. With one hand, hold your jaw still while you repeat the exercise.



3. Increase the speed of the exercise, as you maintain the stretch in your tongue.

Exercises for the tip of the tongue

Watch *DVD Articulation Exercises* before attempting the following exercises.

It is important that you perform the retraining exercises correctly. After watching, read the instructions for the tip of the tongue exercises, then begin practicing.

Here come the figurative “chest presses” I mentioned to Fred earlier: strengthening the weaker tongue tip.

1. To focus the tip of your tongue for precision with alveolar consonants (see pages 15–16), point the tip of your tongue toward your little finger. Watching in the mirror, make sure that you do not tighten your jaw or lips.
2. Place your little finger underneath the tip of your tongue and push it up, while resisting with your tongue. Do not use the strength of the back of your tongue to compensate for weakness in the front; this is essentially an isometric exercise for the tip of your tongue. Hold for at least 10 seconds.
3. Relax. Then repeat, pointing your tongue and then pushing up for another 10 seconds.
4. Now let’s bring in the artillery. Take a toothpick, and place it against the back of your upper front teeth. Slide it gently upward against your upper teeth, until it touches the gum. Just behind where your gum meets your upper teeth, you’ll feel a small bony bump—this is the alveolar ridge. (If the toothpick is pointed, be careful not to jab the gum.) The alveolar consonants (t, d, n, and l) are produced by touching the alveolar ridge with the tip of your tongue. The only sound in English that is made with the tongue touching the toothpick is the *th* sound. Practice making a t sound against the alveolar ridge, making sure that your tongue does not touch the toothpick.
5. Pause the DVD. With the toothpick still in place, make a t sound in time with the ticking of the second hand of a clock, for one minute. Be sure that the t sounds are crisp and made against the alveolar ridge.



Exercises for the lips

Watch DVD Articulation Exercises before attempting the following exercises. It is important that you perform the retraining exercises correctly. After watching, read the instructions for the lip exercises, then begin practicing.

1. Pop your lips forward, using the musculature at the center of both the upper and lower lips. Pause the DVD. Make a popping p sound in time with the ticking of the second hand of a clock, for one minute.
2. Flutter out your lips by relaxing and blowing air lightly through them. Be careful to leave your jaw relaxed, and make sure your tongue is in the base position, at the bottom of your mouth with the tip behind your lower teeth. Hold your hand six inches from your mouth. Aim your breath so that you feel it touching the palm of your hand.
3. Now, “throw a dart” in slow motion, fluttering out your lips. Make sure that you do this all in one breath. (If there is a two-year-old child in the room with you, you will be a huge hit!)
4. Repeat this exercise.

Stop plosive consonants

Watch DVD Articulation Exercises before attempting the following exercises. It is important that you perform the retraining exercises correctly. After watching, read the instructions for the articulation exercises, then begin practicing.

These exercises promote strength and focus in the tip of the tongue. The last two—k and g—also promote flexibility and dexterity of the soft palate and relaxation in the back of the tongue.

1. Practice individual stop plosive consonants as follows.
 - a. puh-puh-puh, puh-puh-puh, puh-puh-puh, PAH
 - b. buh-buh-buh, buh-buh-buh, bub-buh-buh, BAH
 - c. tuh-tuh-tuh, tuh-tuh-tuh, tuh-tuh-tuh, TAH
 - d. duh-duh-duh, duh-duh-duh, duh-duh-duh, DAH
 - e. kuh-kuh-kuh, kuh-kuh-kuh, kuh-kuh-kuh, KAH
 - f. guh-guh-guh, guh-guh-guh, guh-guh-guh, GAH



10 GETTING STARTED

2. Altogether:

puh puh PAH, buh buh BAH, tuh tuh TAH,
duh duh DAH, kuh kuh KAH, guh guh GAH

It's a catchy chant. Try it again, but this time, all in one breath. Make sure that your jaw remains perfectly still throughout the exercise.

3. For the grand finale, do the exercise forward and backward:

puh puh PAH, buh buh BAH, tuh tuh TAH, duh duh DAH,
kuh kuh KAH, guh guh GAH, guh guh GAH, kuh kuh KAH,
duh duh DAH, tuh tuh TAH, buh buh BAH, puh puh PAH

Congratulations! Your mouth has just completed a full workout at the speech gym.

TWO

The International Phonetic Alphabet

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

In the late 19th century, a group of British and French linguists invented the International Phonetic Alphabet (IPA), a system that uniquely identifies all of the sounds, or phonemes, used in human languages. Each sound is represented by a single symbol, and conversely, each symbol represents a single sound. The linguists advocated that English spelling be reformed, using a phonetic alphabet to represent the exact pronunciation of words. Unfortunately for us, they lost the battle. Fortunately, they devised a phonetic system by which we can precisely identify pronunciation.

The English language uses 48 sounds: 24 consonants and 24 vowels (including 12 pure vowels, 10 diphthongs, and two triphthongs). A **consonant** is a sound in which the voice, or breath stream, is interrupted or impeded during production. Consonants can be either voiced or voiceless; if the vocal folds vibrate during production, the consonant is voiced, and if they do not vibrate, the consonant is voiceless. All consonants are formed by using two of seven articulators (the lips, the tip of the tongue, the middle of the tongue, the back of the tongue, the alveolar ridge, the hard palate, and the soft palate) either touching or in proximity to each other.

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

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

Introduction to the consonant sounds

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

Let's review the physiology of the articulators (see the DVD Articulation Exercises and the illustration on page 20). Just behind the upper teeth, where the gums begin, you'll feel a small bony bump. This is called the **alveolar ridge**. Proceeding toward the back, there is the bony roof of the mouth, also known as the **hard palate**. Behind this is a soft fleshy area called the **soft palate**. We explored this in the initial retraining articulation exercises; it is the area of the mouth engaged when yawning and can be most fully sensed when forming a *k*, *g*, or *ng* sound. The **tongue** can be divided into three distinct areas: the back, the middle, and the tip. Other consonant articulators include the **lips** and, less frequently, the **upper teeth**.

As mentioned above, consonants can be either voiceless or voiced. Place your hand on your larynx, or voice box, and say the following sounds: *p*, then *b*. Say only the consonant sound—do not add a vowel, as in *puh*. Notice that your vocal folds are not engaged—there is no vibration—for the *p* sound, but they are engaged for the *b*. These partner sounds are called **cognate pairs**: Both consonants are produced with the same articulators in the same position, but one of the consonants is voiceless and the other voiced.

Don't worry: While all this information seems very technical, most consonant sounds are intuitively pronounced correctly by English for

Speakers of Other Languages (ESOL) students. Those that may be mispronounced are covered in detail in Part Two (The difficult sounds of English).

The consonants

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

We are now entering the world of phonetics. From now on, we will use the IPA symbol for each sound, rather than the alphabet spelling. IPA symbols are set in sans serif type (for example, b, d, g or *b, d, g*), while spelled words are set in serif type (for example, base, dance, go or *base, dance, go*).

Stop plosives

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

VOICED PLOSIVE	EXAMPLE WORDS	VOICELESS PLOSIVE	EXAMPLE WORDS
b	<u>b</u> ase, sub <u>u</u> rban, cab <u>u</u>	p	<u>p</u> ay, rep <u>e</u> at, stop <u>p</u>
d	<u>d</u> ance, red <u>e</u> em, need <u>d</u>	t	<u>t</u> ime, int <u>e</u> nse, past <u>t</u>
g	<u>g</u> o, regret, flag <u>g</u>	k	<u>k</u> ee <u>p</u> , dec <u>r</u> ease, desk <u>k</u>

Nasals

The sound is released through the nose to produce a **nasal**. English has only three sounds that are nasal. All three are voiced.

VOICED NASAL	EXAMPLE WORDS
m	<u>m</u> en, rem <u>e</u> mber, phon <u>e</u> me
n	<u>n</u> ews, ren <u>e</u> w, plan <u>n</u>
ŋ (ng)	king <u>ng</u> dom, than <u>ng</u>

Note that ŋ is never used in initial position.

Lateral

The **lateral** is produced laterally, over the sides of the tongue. The tip of the tongue remains in contact with the alveolar ridge, and the sound is always voiced. English has only one lateral.

VOICED LATERAL	EXAMPLE WORDS
l	<u>l</u> ast, bill <u>l</u> ing, fin <u>l</u>

Fricatives

A **fricative** is named for the friction created by forcing the breath stream or voice between two articulators. English has nine fricatives.

VOICED FRICATIVE	EXAMPLE WORDS	VOICELESS FRICATIVE	EXAMPLE WORDS
v	<u>v</u> ictory, in <u>v</u> ite, sa <u>v</u> e	f	<u>f</u> ree, <u>aff</u> irm, <u>off</u>
ð (th)	<u>th</u> is, <u>oth</u> er, soo <u>th</u> e	θ (th)	<u>th</u> ink, <u>meth</u> od, <u>math</u>
z	<u>z</u> oo, res <u>um</u> e, plea <u>s</u> e	s	<u>s</u> ee, <u>rece</u> ive, <u>miss</u>
ʒ (zh)	<u>g</u> enre, plea <u>s</u> ure, be <u>ig</u> e	ʃ (sh)	<u>sh</u> out, <u>worsh</u> ip, <u>wish</u>
		h	<u>h</u> otel, <u>beh</u> ind

Note that h is never used in final position.

Glides

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

VOICED GLIDE	EXAMPLE WORDS
w	<u>w</u> ish, re <u>w</u> ind
j (y or liquid u)	<u>y</u> esterday, be <u>y</u> ond, m <u>u</u> sic
r (consonant r)	<u>r</u> ight, be <u>r</u> eft

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

Affricates

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

VOICED AFFRICATE	EXAMPLE WORDS	VOICELESS AFFRICATE	EXAMPLE WORDS
ʤ (j or g)	<u>j</u> azz, ad <u>j</u> ust, ag <u>e</u>	tʃ (ch)	<u>ch</u> eer, <u>ach</u> ieve, tou <u>ch</u>

Consonant overview

VOICED CONSONANT	VOICELESS CONSONANT	PLACEMENT AND DESCRIPTION
Stop plosives		
b	p	Bilabial (using both lips). The lips come together, then pop apart.
d	t	Alveolar (using the gum ridge behind the upper teeth). The tip of the tongue pops off the alveolar ridge.
g	k	Velar (using the soft palate). The back of the tongue touches the soft palate, then they pop apart.
Nasals		
m		Bilabial. The lips come together, the soft palate is lowered, and the sound is released through the nose.
n		Alveolar. The tip of the tongue touches the alveolar ridge, the soft palate is lowered, and the sound is released through the nose.
ŋ		Velar. The back of the tongue touches the soft palate, which is lowered, and the sound is released through the nose.

Continued

Consonant overview (*continued*)

VOICED CONSONANT	VOICELESS CONSONANT	PLACEMENT AND DESCRIPTION
Lateral		
l		Alveolar. The tip of the tongue contacts the alveolar ridge.
Fricatives		
v	f	Labiodental (using the lower lip and the upper teeth). The lower lip contacts the bottom of the upper teeth.
ð	θ	Dental (using the tip of the tongue and the the upper teeth). The tip of the tongue contacts the bottom of the upper teeth.
z	s	Alveolar. The tip of the tongue is in proximity to the alveolar ridge.
ʒ	ʃ	Alveolar. The front of the tongue is in proximity to the alveolar ridge, and the lips are slightly rounded.
h		Glottal (using the space between the vocal folds). The sound is released through relaxed vocal folds.
Glides		
w		Bilabial. The lips come together and are rounded.
j		Lingual-palatal (using the middle of the tongue and the hard palate). The tip of the tongue is behind the lower teeth, and the middle of the tongue is arched toward the hard palate.
r		Alveolar. The tongue is raised toward the alveolar ridge.
Affricates		
ɟʒ	tʃ	Alveolar. The tip of the tongue contacts the alveolar ridge, then is pulled back.

Introduction to the vowel sounds

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

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

The pure vowel sounds can be categorized as front, middle, and back, named for the arch in the tongue. For a **front vowel**, the front of the tongue is arched; for a **middle vowel**, the middle of the tongue is arched; and for a **back vowel**, the back of the tongue is arched (with the exception of the vowel *ɑ*, for which the back of the tongue is flat).

The differences between some of these sounds may seem minimal at first, but we will use a tactile approach, so that you can feel each vowel's placement while you simultaneously train your ear. Don't worry if some vowels seem difficult to make at this point. This chapter is intended to be an introduction to the physical placement of vowels according to the arch in the tongue; Part Two explores each of the problematic vowel phonemes in detail, and all the vowel positions are demonstrated on the accompanying DVD.

We are now going to start transcribing entire words using the IPA. Notice how logical the pronunciation seems when viewed through the prism of phonetics. *Note:* When a word contains two or more syllables, one syllable will be stressed more than the others. This syllable is said to carry primary stress and is preceded by the symbol ' .

The vowels

English has 12 pure vowels, as shown in the pure vowel overview chart on page 18.

Once you have learned the pure vowels, combining two or three vowels to form a diphthong or triphthong should be easy ('izi). English has 10 diphthongs and two triphthongs, as shown in the charts on page 19.

Pure vowel overview

IPA	SPELLING PATTERNS	EXAMPLE WORDS
Front vowels		
i	e, ea, ee, ei, ey, ie, y	be, heat, see, receive, key, chief, happy bi, hit, si, ri'siv, ki, tʃif, 'hæpi
ɪ	i, y (<i>except in final position</i>)	it, hit, miss, since, myth ɪt, hɪt, mɪs, sɪns, mɪθ
e	e, ea	jet, mess, dread, head dʒet, mes, dred, hed
æ	a	ask, man, thanks, jazz æsk, mæn, θæŋks, dʒæz
Middle vowels		
ɜː	ear, er, ir, or, ur	rehearsal, person, stir, worst, purpose ri'hɜːsəl, 'pɜːsən, stɜː, wɜːst, 'pɜːpəs
ə	er, or (<i>unstressed syllables</i>)	singer, mother, actor, comfort 'sɪŋə, 'mʌðə, 'æktə, 'kʌmfət
ə	schwa (<i>vowel reduction; see pages 193–195</i>)	the, affront, introduction, dependent ðə, ə'frʌnt, ɪntrə'dʌkʃən, dɪ'pendənt
ʌ	o, u	other, love, cup, judge, must 'ʌðə, lʌv, kʌp, dʒʌdʒ, mʌst
Back vowels		
u	ew, o, oe, oo, u, ue	stew, who, shoe, food, flu, blue stu, hu, ʃu, fud, flu, blu
ʊ	o, oo, ou, u	woman, good, book, should, push 'wʊmən, gu:d, bʊk, ʃʊd, pʊʃ
ɔ	a(l), au, aw, oad, ough	all, August, law, broad, thought ɔl, 'ɔgəst, lɔ, brɔd, θɔt
ɑ	a, o (<i>see Chapter Sixteen</i>)	father, doctor, stop, body 'fɑðə, 'daktə, stɒp, 'bɒdi

Diphthong overview

IPA	SPELLING PATTERNS	EXAMPLE WORDS
eɪ	a, ai, ay, ei, ey	date, grain, day, freight, weigh, they deɪt, greɪn, deɪ, freɪt, weɪ, ðeɪ
aɪ	i, y	time, might, fright, I, sigh, fly taɪm, maɪt, fraɪt, aɪ, saɪ, flaɪ
ɔɪ	oi, oy	boil, oil, joy, boy, annoy boɪl, ɔɪl, ɔɪ, bɔɪ, ə'noɪ
oʊ	o, oa, ow	go, home, phone, ago, load, know goʊ, hoʊm, foʊn, ə'goʊ, loʊd, noʊ
aʊ	ou, ow	about, out, how, now, downtown ə'baʊt, aʊt, haʊ, naʊ, 'daʊntaʊn

Diphthongs of r

ɪə	ear, eer, ere	clear, fear, steer, cheer, mere klɪə, frɪə, stɪə, tʃɪə, mɪə
eə	air, are	hair, fair, stairs, dare, aware heə, feə, steəz, deə, ə'veə
ʊə	oor, our, ure	poor, tour, yours, cure, sure pʊə, tʊə, jʊəz, kjʊə, ʃʊə
ɔə	oor, or, ore, our	door, floor, or, more, four, pour dɔə, flɔə, ɔə, mɔə, fɔə, pɔə
ɑə	ar	dark, star, far, car, park, stark dɑək, stɑə, fɑə, kɑə, pɑək, stɑək

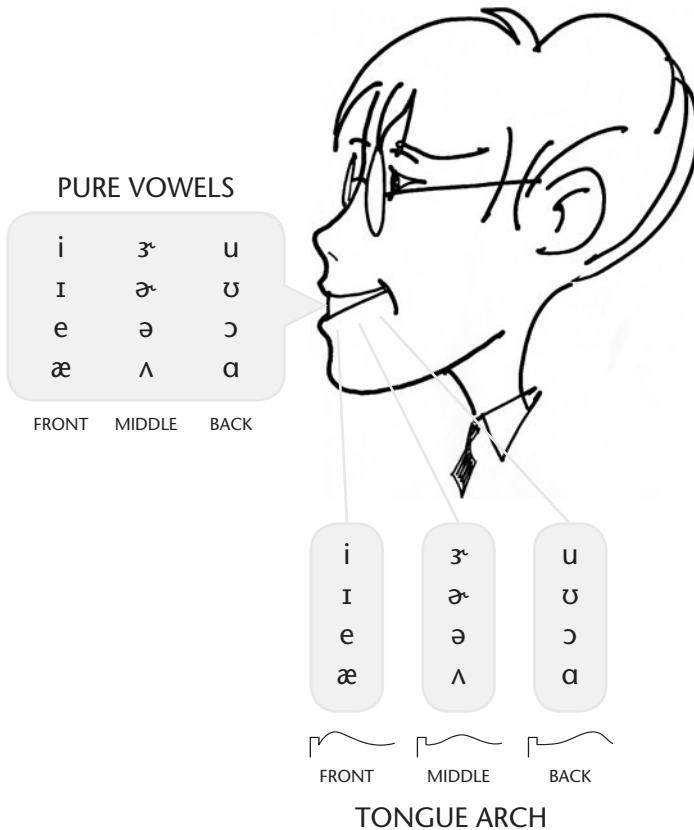
Triphthong overview

IPA	SPELLING PATTERNS	EXAMPLE WORDS
aɪə	ire, yer	fire, retire, tired, buyer, flyer faɪə, rɪ'taɪə, taɪə-d, baɪə, flaɪə
aʊə	our, ower	our, hour, scour, power, tower aʊə, aʊə, skaʊə, paʊə, taʊə

Now that you have mastered the articulation retraining exercises and understand how the International Phonetic Alphabet is used to indicate the sounds of English, we can turn to the 14 difficult sounds and groups of sounds of English placement. But first, let's take a look at where the vowel sounds are physically produced in the mouth. We'll use a drawing of Fred's head to map vowel placement.

Fred's head says . . .

This chart of the 12 pure vowels of English shows the arch in the tongue for front, middle, and back vowels. For all vowels except ɜ and ə, the tip of the tongue is resting against the lower teeth.



PART TWO

THE DIFFICULT SOUNDS OF ENGLISH

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THREE

The consonant *th* (θ/δ)

Fred was being considered for a new position in his marketing firm: a job that would require frequent oral presentations in English. Fred's boss began to call on him in meetings, and Fred knew that his performance was under scrutiny. Public speaking in English ignited Fred's fears. His mouth would become dry, and he felt his breath grow short and shallow. Fred decided to confide in a colleague. After an especially difficult meeting, he pulled Margaret aside, and told her, in confidence, "I have trouble breeding." Margaret was confused . . .

The *th* sound defined

The *th* sound can be either voiceless (as in the word *thin*) or voiced (as in *then*). The placement is the same, but in the voiceless sound, the vocal folds do not vibrate, and in the voiced sound, they do. These sounds are represented by the phonetic symbols θ (voiceless *th*, as in *thin*) and δ (voiced *th*, as in *then*). Nonnative speakers of English often mispronounce *th* in the following ways: Voiceless *th* (θ) is usually replaced by the consonant *t* (as in *tin*), and voiced *th* (δ) is usually replaced by *d* (as in *den*). This is an understandable mistake, since *t* and *d* are found in nearly all languages, and the *th* sounds occur almost exclusively in English.

The sounds θ/δ are made very close to *t/d*, but with a definite difference in tongue placement. For both the *t* and *d* consonants, the tip of the

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

Step 1: Feeling the placement of θ/δ

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



Take out your mirror. Begin by saying the t sound, since you already pronounce this sound correctly. Say the word *tin* several times. Looking in the mirror, begin to become aware of your tongue's placement. Notice that the tip of your tongue touches the alveolar ridge, then flicks quickly off it. Now, lightly place the tip of your tongue against the bottom of your upper teeth. It is not necessary to use the whole front of your tongue. This is the placement for voiceless *th*, θ , as in *thin*. Go back and forth between these two placements: t . . . θ . . . t . . . θ .

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

Return now to DVD Track 1. Practice the difference in placement between the consonants t/d and θ/δ .

Step 2: Hearing the placement of θ/δ

Using your mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two pairs of words: *tin*,

thin, tin, thin and *den, then, den, then*. (Of course, the tip of your tongue will touch the alveolar ridge for the final consonant n.)

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

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



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

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

Step 3: Applying the placement of θ/δ

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

INITIAL ð (VOICED *th*)

<u>th</u> at	<u>th</u> ence	<u>th</u> is
<u>th</u> e	<u>th</u> ere	<u>th</u> ose
<u>th</u> eir	<u>th</u> erefore	<u>th</u> ough
<u>th</u> em	<u>th</u> ese	<u>th</u> us
<u>th</u> en	<u>th</u> ey	

MEDIAL ð (VOICED *th*)

an <u>th</u> er	heath <u>th</u>	slath <u>th</u> er
blath <u>th</u> er	heath <u>th</u> er	slith <u>th</u> er
bo <u>th</u> er	hith <u>th</u> er	smoth <u>th</u> er
breth <u>th</u> ren	lath <u>th</u> er	southern
broth <u>th</u> er	leath <u>th</u> er	swarth <u>th</u> y
clo <u>th</u> ing	logarith <u>th</u> m	togeth <u>th</u> er
ei <u>th</u> er	moth <u>th</u> er	weath <u>th</u> er
fat <u>th</u> er	neith <u>th</u> er	wheth <u>th</u> er
fath <u>th</u> om	north <u>th</u> er	with <u>th</u> er
feath <u>th</u> er	oth <u>th</u> er	with <u>th</u> in
farth <u>th</u> er	rath <u>th</u> er	with <u>th</u> out
further	rhythm	
gath <u>th</u> er	scath <u>th</u> ing	

FINAL ð (VOICED *th*)

bat <u>th</u> e	mouth <u>th</u> (<i>verb</i>)	sooth <u>th</u> e
blith <u>th</u> e	scyth <u>th</u> e	teeth <u>th</u> e
breath <u>th</u> e	seeth <u>th</u> e	tith <u>th</u> e
lith <u>th</u> e	sheath <u>th</u> e	with <u>th</u>
loath <u>th</u>	smooth <u>th</u>	

INITIAL θ (VOICELESS *th*)

<u>th</u> ank	<u>th</u> eory	<u>th</u> ick
<u>th</u> atch	<u>th</u> erapy	<u>th</u> icket
<u>th</u> eat <u>er</u>	<u>th</u> ermometer	<u>th</u> ief
<u>th</u> eft	<u>th</u> ermos	<u>th</u> igh
<u>th</u> eme	<u>th</u> ermostat	<u>th</u> imble
<u>th</u> eocracy	<u>th</u> esaurus	<u>th</u> in
<u>th</u> eology	<u>th</u> esis	<u>th</u> ing

◀ <u>think</u>	<u>thrash</u>	<u>throttle</u>
<u>third</u>	<u>threat</u>	<u>through</u>
<u>thirst</u>	<u>thread</u>	<u>throughout</u>
<u>thirteen</u>	<u>three</u>	<u>throw</u>
<u>thirty</u>	<u>thresh</u>	<u>thrust</u>
<u>thistle</u>	<u>threshold</u>	<u>thud</u>
<u>thong</u>	<u>thrifty</u>	<u>thug</u>
<u>thorax</u>	<u>thrill</u>	<u>thumb</u>
<u>thorn</u>	<u>thrive</u>	<u>thump</u>
<u>thorough</u>	<u>throat</u>	<u>thunder</u>
<u>thought</u>	<u>throb</u>	<u>Thursday</u>
<u>thousand</u>	<u>throne</u>	<u>thwart</u>
<u>thrall</u>	<u>throng</u>	<u>thyroid</u>

MEDIAL θ (VOICELESS *th*)

aest <u>h</u> etic	bro <u>th</u> el	litho <u>g</u> raphy
ameth <u>h</u> yst	cath <u>h</u> arsis	marath <u>h</u> on
anath <u>h</u> ema	cath <u>h</u> edral	math <u>h</u> ematics
anest <u>h</u> esia	cath <u>h</u> eter	ment <u>h</u> ol
anth <u>h</u> em	cath <u>h</u> olic	misan <u>h</u> trope
anth <u>h</u> ology	decath <u>h</u> lon	Neander <u>h</u> al
anth <u>h</u> rax	diph <u>h</u> theria	oph <u>h</u> thalmology
anth <u>h</u> ropology	diph <u>h</u> thong	orth <u>h</u> odox
anth <u>h</u> ropomorphic	em <u>h</u> pathy	orth <u>h</u> ography
antipath <u>h</u> y	ent <u>h</u> rall	orth <u>h</u> opedic
antith <u>h</u> esis	ent <u>h</u> usiasm	osteopath <u>h</u> y
any <u>h</u> ing	eth <u>h</u> ereal	paren <u>h</u> thesis
apath <u>h</u> y	eth <u>h</u> ic	path <u>h</u> etic
apoth <u>h</u> ecary	eth <u>h</u> nic	pith <u>h</u> y
arth <u>h</u> ritis	euth <u>h</u> anasia	pleth <u>h</u> ora
arith <u>h</u> metic	go <u>h</u> thic	ruth <u>h</u> less
athe <u>h</u> ism	hypo <u>h</u> thesize	some <u>h</u> ing
ath <u>h</u> lete	ist <u>h</u> mus	steth <u>h</u> oscope
auth <u>h</u> entic	kinest <u>h</u> etic	sympath <u>h</u> y
auth <u>h</u> or	lecith <u>h</u> in	syn <u>h</u> thesis
auth <u>h</u> ority	leth <u>h</u> al	syn <u>h</u> thetic
birth <u>h</u> day	leth <u>h</u> argic	ureth <u>h</u> ra

FINAL θ (VOICELESS *th*)

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

Sentences: θ/δ

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



- My brother thinks that there is a path through the thicket.
- Kathleen's father was from the north; her mother was from the south.
- Be thankful that there are no thunderstorms in the weather forecast.

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

- 4 After surgery, Matthew recovered wth thorough physical therapy.
- 5 A scthing therater review left Thaddeus sething.
- 6 The three ruthless thieves were thwarted through stealthy means.
- 7 Use a thesaurus to strengthen vocabulary choices throughout your thesis.
- 8 An arthritic knee prevented the athlete from running the marathon.
- 9 Relax your throat and breathe through your mouth—it's soothing.
- 10 Something about the uncouth youth was enthralling.
- 11 Theoretically, sympathy and empathy produce cathartic results.
- 12 At three-thirty on Thursday, Timothy will graduate wth a degree in anthropology.
- 13 Heather chose a gothic theme for her twentieth birthday party.
- 14 Heather's mother and father were not thoroughly thrilled wth ther costumes.
- 15 Is the author of the logarithm an authority in mathematics?
- 16 Theodora received thunderous applause for her thrilling therater performance.
- 17 The clothing line featured leather and thin synthetic fabric.
- 18 Elizabeth and Jonathan thrived wth enthusiastic thought.
- 19 Thousands gathered in a threatening throng outside the cathedral.
- 20 Can an argument be both ethical and pathetic?

Sentences: θ/δ vs. t/d

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



- 1 δ d δ t t d t δ d d θ
 1 The word *farther* pertains to *distance*; *further* describes *depth*.
- d d t t δ d d δ
 2 Do *deer* prefer to *teethe* on *weeds* or *seeds*—or *neither*?
- θ d θ t d δ t
 3 *Kathy*, do you like *Nathan's* new *tan-colored* *bathing* *suit*?
- δ d t t t t d δ δ θ
 4 In *the* *department* *store*, *boots* were *sold* in *booths* on *the* *fourth*
 and *fifth* floors.
- δ θ d θ t d t δ δ
 5 The *unorthodox* *thesis* was *too* *wordy*, but *worthy* *nevertheless*.
- d t d θ d t δ δ
 6 Riding a roller coaster *made* *three-year-old* *Tammy* *write* with
 enthusiasm.
- δ θ d δ t t d θ t δ d
 7 The *anesthesia* allowed *the* *patient* to *doze* *throughout* *the* *procedure*.
- t t t θ δ θ d d t t
 8 *Tom's* *team* fought for *fourth* place in *the* *healthy* *bread* *dough* *contest*.
- δ d θ t t δ d θ t δ t
 9 There's a *birdbath* next to *the* *dense* *thicket* on *the* *nature* *trail*.
- δ θ t δ d t θ d δ θ θ
 10 The *thorns* *tore* *the* *dainty* *thread* in *the* *thin* *cloth*.
- θ t t t θ d δ t δ θ d
 11 I *thought* she *taught* *three* *days*, *then* *took* *the* *fourth* *day* off.
- t θ d δ t d δ d δ θ
 12 My *cat*, *Theophilus*, followed *the* *trail* of *bird* *feathers* *down* *the* *path*.
- t t δ t θ θ δ d t θ
 13 Is it *true* *that* *therapy* can summon both *soothing* and *truthful*
thoughts?
- θ t t t d δ θ t t t
 14 *Elizabeth* *trusts* her *wit* and *therefore* is *faithful* to her *instincts*.

- 15 θ t θ θ t t d δ δ t d
Thrifty Matthew thinks tattered clothing is rather trendy.
- 16 δ t θ t t δ t θ t
The paucity of thought inherent in that theological argument
 d δ θ
challenged the faithful.
- 17 θ t θ θ d d t d θ
An authentic synthesis of various theories allowed deft design themes
 t θ
to thrive.
- 18 d d d δ d θ δ θ $d\theta$ d $d\theta$ δ t
I dreaded the drive through the thick width and breadth of the trash
 d
dump.
- 19 θ d θ t θ d θ t
Theodora, thank you for your spectacularly thorough and thoughtful
 t
contribution!
- 20 θ d d θ t d
You'll be thinner if dinners include healthy vegetables and no
 θ t t
synthetic substances.

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FOUR

The consonant *r*

The *r* sound defined

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

Step 1: Feeling the placement of *r*

Turn now to *DVD Tracks 2A and 2B*, where a step-by-step demonstration of the placement of *r* is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.



Take out your mirror. Let's examine the position of the tongue in forming the consonant *r*. Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. Now, arch the middle of your tongue toward the roof of your mouth and point the front of your tongue toward the alveolar ridge. Say *r*. You'll feel the sides of your tongue touching the inside of your upper teeth.

Again looking in the mirror, watch the movement of your tongue. The tip of your tongue begins against your lower teeth. Now, arch the

middle of your tongue toward the hard palate, then lift the front of your tongue toward the alveolar ridge. This is the position for *r*. Make sure the tip of your tongue isn't touching anywhere inside your mouth.

The most difficult problem you will have with this new, unfamiliar placement is a tendency toward tongue retraction. Because the tip of your tongue isn't touching anywhere inside your mouth, the back of your tongue may tense and retract (pull backward) in order to feel "anchored." As demonstrated on the DVD, place your thumb under your jaw at the base of your tongue. Hold your thumb there firmly as you arch the middle of your tongue and lift the tip. This will prevent your tongue from retracting. You can anchor your tongue by feeling the sides of your tongue lightly touch the inside of the upper back teeth.

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

Step 2: Hearing the placement of *r*

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two pairs of words: *light, right, light, right*. (Of course, the tip of your tongue will touch the alveolar ridge for the final consonant *t*.) Notice that the tip of your tongue touches the alveolar ridge for *l*, but does not touch anywhere in your mouth for the consonant *r*.

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

<u>l</u>	<u>r</u>
<u>l</u> ead	<u>r</u> ead (<i>both present-tense verbs</i>)
<u>l</u> ie	<u>r</u> ye
<u>l</u> ink	<u>r</u> ink
<u>l</u> oad	<u>r</u> oad
<u>l</u> ed	<u>r</u> ed
<u>l</u> ash	<u>r</u> ash
<u>l</u> ow	<u>r</u> ow
<u>l</u> oud	<u>r</u> owdy



l	r
◀ <u>l</u> ime	<u>r</u> hyme
<u>b</u> link	<u>b</u> rink
<u>c</u> lass	<u>c</u> rass
<u>c</u> lear	<u>r</u> ear
<u>c</u> lam	<u>r</u> am
<u>l</u> ive (<i>adjective</i>)	<u>d</u> rive
<u>l</u> ip	<u>d</u> rip



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

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

Step 3: Applying the placement of *r*

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

INITIAL CONSONANT *r**

<u>b</u> rain	<u>b</u> ring	<u>c</u> ream
<u>b</u> rake	<u>B</u> ritish	<u>c</u> reate
<u>b</u> ranch	<u>b</u> road	<u>c</u> redit
<u>b</u> rave	<u>B</u> roadway	<u>c</u> rew
<u>b</u> read	<u>b</u> roke	<u>c</u> rime
<u>b</u> reak	<u>b</u> rother	<u>c</u> risis
<u>b</u> reakfast	<u>b</u> rought	<u>c</u> ritic
<u>b</u> reath	<u>b</u> rown	<u>c</u> riticism
<u>b</u> rick	<u>b</u> rush	<u>c</u> rop
<u>b</u> ride	<u>c</u> rack	<u>c</u> ross
<u>b</u> ridge	<u>c</u> raft	<u>c</u> rowd
<u>b</u> rief	<u>c</u> rash	<u>c</u> rown
<u>b</u> right	<u>c</u> razy	<u>c</u> ry ▶

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

INITIAL CONSONANT r* (CONTINUED)

◀	d <u>r</u> aft	g <u>r</u> and	p <u>r</u> ice
	d <u>r</u> ag	g <u>r</u> ant	p <u>r</u> ide
	d <u>r</u> amatic	g <u>r</u> ass	p <u>r</u> imary
	d <u>r</u> aw	g <u>r</u> ave	p <u>r</u> imitive
	d <u>r</u> eam	g <u>r</u> ay	p <u>r</u> int
	d <u>r</u> ess	g <u>r</u> eat	p <u>r</u> ior
	d <u>r</u> ill	G <u>r</u> eek	p <u>r</u> ison
	d <u>r</u> ink	g <u>r</u> een	p <u>r</u> ivate
	d <u>r</u> ive	g <u>r</u> eat	p <u>r</u> ize
	d <u>r</u> op	g <u>r</u> ew	p <u>r</u> ocedure
	d <u>r</u> ove	g <u>r</u> in	p <u>r</u> ocess
	d <u>r</u> ug	g <u>r</u> ip	p <u>r</u> ocure
	d <u>r</u> y	g <u>r</u> oss	p <u>r</u> oduce
	f <u>r</u> action	g <u>r</u> ound	p <u>r</u> oduction
	f <u>r</u> ame	g <u>r</u> oup	p <u>r</u> oductive
	f <u>r</u> ee	g <u>r</u> owth	p <u>r</u> ofessor
	f <u>r</u> eedom	p <u>r</u> actice	p <u>r</u> ofit
	f <u>r</u> eeze	p <u>r</u> ayer	p <u>r</u> ofound
	f <u>r</u> eight	p <u>r</u> eceding	p <u>r</u> ogram
	F <u>r</u> ench	p <u>r</u> ecious	p <u>r</u> ogress
	f <u>r</u> equent	p <u>r</u> ecision	p <u>r</u> oject
	f <u>r</u> esh	p <u>r</u> efere	p <u>r</u> ominent
	F <u>r</u> iday	p <u>r</u> epare	p <u>r</u> omise
	f <u>r</u> ie <u>n</u> d	p <u>r</u> esent	p <u>r</u> omote
	f <u>r</u> ightened	p <u>r</u> esentation	p <u>r</u> oof
	f <u>r</u> om	p <u>r</u> eserve	p <u>r</u> opaganda
	f <u>r</u> ont	p <u>r</u> esident	p <u>r</u> oper
	f <u>r</u> ontier	p <u>r</u> ess	p <u>r</u> operty
	f <u>r</u> ozen	p <u>r</u> essure	p <u>r</u> oportion
	f <u>r</u> uit	p <u>r</u> estige	p <u>r</u> opose
	g <u>r</u> ab	p <u>r</u> esume	p <u>r</u> ospect
	g <u>r</u> ace	p <u>r</u> etty	p <u>r</u> otect
	g <u>r</u> ade	p <u>r</u> event	p <u>r</u> otein
	g <u>r</u> aduate	p <u>r</u> evention	p <u>r</u> otest
	g <u>r</u> ain	p <u>r</u> evius	p <u>r</u> oud ▶

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

◀	<u>p</u> rove	<u>r</u> e ₂ fuse	<u>r</u> hythm
	<u>p</u> rovide	<u>r</u> e ₂ gard	<u>r</u> ice
	<u>p</u> rovision	<u>r</u> e ₂ gime	<u>r</u> ich
	<u>r</u> ace	<u>r</u> e ₂ giment	<u>r</u> id
	<u>r</u> adar	<u>r</u> e ₂ gion	<u>r</u> ide
	<u>r</u> adiation	<u>r</u> e ₂ gister	<u>r</u> ight
	<u>r</u> adio	<u>r</u> e ₂ habilitation	<u>r</u> igid
	<u>r</u> ailroad	<u>r</u> e ₂ lationship	<u>r</u> ing
	<u>r</u> ain	<u>r</u> e ₂ lief	<u>r</u> ise
	<u>r</u> aise	<u>r</u> e ₂ main	<u>r</u> isk
	<u>r</u> andom	<u>r</u> e ₂ mark	<u>r</u> iver
	<u>r</u> ange	<u>r</u> e ₂ member	<u>r</u> oad
	<u>r</u> ank	<u>r</u> e ₂ move	<u>r</u> ock
	<u>r</u> apid	<u>r</u> e ₂ move	<u>r</u> oll
	<u>r</u> are	<u>r</u> e ₂ nder	<u>r</u> omantic
	<u>r</u> ate	<u>r</u> e ₂ nt	<u>r</u> oof
	<u>r</u> ather	<u>r</u> e ₂ pair	<u>r</u> oom
	<u>r</u> aw	<u>r</u> e ₂ peat	<u>r</u> oot
	<u>r</u> each	<u>r</u> e ₂ port	<u>r</u> ose
	<u>r</u> eact	<u>r</u> e ₂ present	<u>r</u> ough
	<u>r</u> ead	<u>r</u> e ₂ putation	<u>r</u> ound
	<u>r</u> eady	<u>r</u> e ₂ quire	<u>r</u> oute
	<u>r</u> ealistic	<u>r</u> e ₂ search	<u>r</u> outine
	<u>r</u> ear	<u>r</u> e ₂ serve	<u>r</u> ow
	<u>r</u> eason	<u>r</u> e ₂ sidence	<u>r</u> un
	<u>r</u> eceive	<u>r</u> e ₂ sist	<u>r</u> ush
	<u>r</u> ecent	<u>r</u> e ₂ souce	<u>R</u> ussia
	<u>r</u> ecognize	<u>r</u> e ₂ spect	<u>s</u> creen
	<u>r</u> ecommendation	<u>r</u> e ₂ spond	<u>s</u> crew
	<u>r</u> ecord	<u>r</u> e ₂ sponse	<u>s</u> pread
	<u>r</u> ecreation	<u>r</u> e ₂ st	<u>s</u> pring
	<u>r</u> ed	<u>r</u> e ₂ staurant	<u>s</u> traight
	<u>r</u> educe	<u>r</u> e ₂ strict	<u>s</u> train
	<u>r</u> ef ₂ er	<u>r</u> e ₂ s ₂ me	<u>s</u> trange
	<u>r</u> e ₂ fine	<u>r</u> e ₂ tain	<u>s</u> trategic
	<u>r</u> e ₂ form	<u>r</u> e ₂ tire	<u>s</u> trategy
	<u>r</u> e ₂ frigerator	<u>r</u> e ₂ turn	<u>s</u> tream
	<u>r</u> e ₂ fuge	<u>r</u> e ₂ veal	<u>s</u> treet
	<u>r</u> e ₂ fund	<u>r</u> e ₂ venue	<u>s</u> tress



INITIAL CONSONANT r* (CONTINUED)

◀ stretch	tradition	tremble
strict	traffic	tremendous
strike	tragedy	trend
string	trail	trial
strip	train	tribute
stroke	trait	trim
strong	transfer	trip
struck	transform	triumph
structure	transition	troop
threat	transportation	trouble
through	trap	truck
throughout	travel	trust
thrown	treasury	truth
trace	treat	try
track	treatment	written†
tractor	treaty	wrong†
trade	tree	wrote†

MEDIAL CONSONANT r

abroad	appropriate	authority
abstract	approve	average
accurate	approximate	bureau
across	arbitrary	carriage
address	area	carrier
administration	arise	carry
agree	around	category
America	arouse	century
angry	arrange	character
anniversary	arrest	comparison
apparatus	arrive	compromise
apparent	artery	concentrate
appreciate	astronomy	conference
approach	attractive	confront ▶

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

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

◀	congr <u>eg</u> ate	dur <u>ing</u>	insur <u>ance</u>
	congr <u>ess</u>	encour <u>age</u>	integr <u>ation</u>
	consider <u>ate</u>	enterpr <u>ise</u>	inter <u>est</u>
	consider <u>ation</u>	entr <u>ance</u>	interf <u>erence</u>
	conspir <u>acy</u>	entr <u>y</u>	interi <u>or</u>
	constr <u>uction</u>	er <u>a</u>	interpret <u>ation</u>
	contempor <u>ary</u>	err <u>or</u>	introduc <u>e</u>
	contr <u>act</u>	Europ <u>e</u>	inventor <u>y</u>
	contr <u>ary</u>	ever <u>y</u>	Januar <u>y</u>
	contr <u>ast</u>	exper <u>ience</u>	jur <u>y</u>
	contrib <u>ute</u>	experim <u>ent</u>	liter <u>ary</u>
	contro <u>versy</u>	express <u>ion</u>	major <u>ity</u>
	corpor <u>ation</u>	extr <u>a</u>	marin <u>e</u>
	corr <u>ect</u>	extraord <u>inary</u>	marriag <u>e</u>
	correspo <u>nd</u>	extrem <u>e</u>	matu <u>ri</u> ty
	count <u>ry</u>	fabr <u>ic</u>	memor <u>y</u>
	cour <u>age</u>	facto <u>ry</u>	merit
	curi <u>ous</u>	favorit <u>e</u>	minor <u>ity</u>
	curr <u>ent</u>	foreig <u>n</u>	mirr <u>or</u>
	degr <u>ee</u>	fore <u>st</u>	misconstr <u>ue</u>
	democr <u>atic</u>	generat <u>ion</u>	myster <u>y</u>
	demonstr <u>ate</u>	genero <u>us</u>	narrat <u>ive</u>
	depress <u>ion</u>	hatr <u>ed</u>	narrow
	descri <u>be</u>	hero	necessar <u>y</u>
	descript <u>ion</u>	histor <u>y</u>	numerou <u>s</u>
	desperat <u>e</u>	horiz <u>on</u>	obstru <u>ction</u>
	destro <u>y</u>	hundred	oper <u>a</u>
	destru <u>ction</u>	hungr <u>y</u>	operat <u>e</u>
	dictionar <u>y</u>	hur <u>ry</u>	operat <u>ion</u>
	differ <u>ent</u>	hydrog <u>en</u>	orchestr <u>a</u>
	dir <u>ect</u>	impress	parad <u>e</u>
	dir <u>ection</u>	impr <u>ove</u>	parent <u>s</u>
	dir <u>ector</u>	incr <u>ease</u>	Par <u>is</u>
	discover <u>y</u>	incr <u>edible</u>	period
	discriminat <u>e</u>	indust <u>ry</u>	poetr <u>y</u>
	distract <u>ion</u>	inherit	refer <u>ence</u>
	distrib <u>ution</u>	injur <u>y</u>	sacrif <u>ice</u>
	distri <u>ct</u>	instru <u>ction</u>	satisfactor <u>y</u>
	doctrin <u>e</u>	instru <u>ment</u>	secret



MEDIAL CONSONANT *r* (CONTINUED)

◀ secretary	summary	theory
security	superior	thorough
segregate	supreme	tomorrow
separate	surprise	variation
series	surrender	variety
serious	surround	various
sheriff	temperature	very
sorry	temporary	victory
sovereign	terrain	vigorous
spirit	terrible	warrant
story	territory	worry

CONSONANTS *r* AND *l* IN THE SAME WORD

agricultural	editorial	military
already	elaborate	milligram
apparently	electric	mineral
approval	empirical	moral
approximately	favorable	natural
April	federal	neutral
barrel	Florida	oral
brilliant	frequently	original
bronchial	general	patrol
Brooklyn	glory	planetary
central	gradually	practical
children	historical	preliminary
chlorine	illustrate	presently
clarity	imperial	primarily
comparable	increasingly	principle
control	industrial	probable
crawl	jewelry	problem
criminal	laboratory	professional
critical	liberal	promptly
crucial	library	proposal
crystal	literally	pulmonary
currently	literature	racial
deliberately	material	radical
delivery	metropolitan	rapidly

◀ <u>r</u> ational	<u>r</u> eliable	<u>r</u> ole
<u>r</u> ea <u>l</u>	<u>r</u> elieved	<u>r</u> oyal
<u>r</u> ea <u>l</u> ize	<u>r</u> eligion	<u>r</u> ule
<u>r</u> ea <u>l</u> ly	<u>r</u> emoval	sa <u>l</u> ary
<u>r</u> eca <u>l</u>	<u>r</u> eplace	sla <u>v</u> ery
<u>r</u> ecent <u>l</u> y	<u>r</u> e <u>p</u> ly	stro <u>n</u> gly
<u>r</u> ef <u>l</u> ect	<u>r</u> e <u>p</u> ublican	stru <u>g</u> gle
<u>r</u> ef <u>l</u> ection	<u>r</u> esidential	tempo <u>r</u> arily
<u>r</u> egard <u>l</u> ess	<u>r</u> esolution	theo <u>r</u> etical
<u>r</u> egional	<u>r</u> espectively	tra <u>d</u> itional
<u>r</u> egular	<u>r</u> esponsibility	tra <u>v</u> el
<u>r</u> elated	<u>r</u> esult	tria <u>l</u>
<u>r</u> elation	<u>r</u> eveal	trou <u>b</u> le
<u>r</u> elative	<u>r</u> evolution	volun <u>t</u> ary
<u>r</u> elease	<u>r</u> iffle	
<u>r</u> elevant	<u>r</u> itual	

Sentences: *r*

Turn to **CD Track 5**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the *r* sound, which is marked phonetically.



- 1 The roram rirector rreated revenue without raising rrices.
- 2 Will the rcrowd pay rtribute to the rcourageous rhero?
- 3 rCrime level rcontributes rdramatically to a rcountry's rtourism rindustry.
- 4 rBranches of the rfrozen rtree rbroke off and rstruck the rtrailer.
- 5 I rreally hate rdriving rthrough rrush-hour rtraffic!
- 6 The rchildren rrarely rrested rduring rspring rbreak.
- 7 rPrecision in rpreparation rprecedes rgrowth and rimprovement.

- 8 Rita and Rick have a travel tradition: a road trip through the countryside.
- 9 The entrepreneur reserved a private room at a reputable restaurant.
- 10 Rice isn't rich in complete protein, but provides nutrients.
- 11 Tristan's professor remarked, "Resist propaganda, but promote reform!"
- 12 Research recommends recreation to rejuvenate and reduce stress.
- 13 A strategic response can transform trouble into triumph.
- 14 Andrew was not ready to retire, so he resisted the pressure.
- 15 The preventative treatment required a rather tricky procedure.
- 16 Provisions for breakfast included bread and dried fruit.
- 17 I presume the precious mineral rocks could be crafted into refined jewelry.
- 18 Can the agreement bring relief to the strained relationships?
- 19 Robert misconstrued his doctrine as correct, superior—and not rigid!
- 20 Rough terrain surrounded the trail that stretched along the marine.

Sentences: *r* vs. *l*

Turn to **CD Track 6**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *r* and *l* sounds, which are marked phonetically.



- 1 My rambunctious feline, Riley, thrived on approval and treats.
- 2 Bruce's client remained relatively flexible and professional.
- 3 Is their proposal practical, considering the sustantial monetary sacrifices?
- 4 Relax—a salary raise looks increasingly probable!
- 5 The diplomatic struggle illustrated the inherent problems of an elementary solution.
- 6 Reed reluctantly facilitated delivery of the critical material for the trial procedure.
- 7 The elaborate ruse was ridiculously convoluted and resulted in failure.
- 8 A less than brilliant conclusion explains Lon's and Ron's losing control of the project.
- 9 Rain in spring produced luscious growth in the roses on the trellis.
- 10 Industrial-strength cleaning supplies are crucial for thoroughly cleaning the residence.
- 11 The clarity of the plan relieved me from my felt obligation to worry.
- 12 The opera's recitatives were simultaneously rhythmic and melodious.
- 13 "Silence is golden," Ruth remarked after a particularly grueling conference call.

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- 14 Troubled, angry, and brooding male characters are frequently represented in films.
- 15 Can we please reach a crystal-clear preliminary agreement by the federal holiday?
- 16 Empirical proof requires original research through practical planning.
- 17 Children frequently rely on the natural impulse of role-playing.
- 18 Harold's relatives loved his blue cheese dip and requested that he bring plenty.
- 19 Implementing the new resolution resulted in the gradual removal of radical rules.
- 20 Generally, most people respond favorably to approval and recognition.

FIVE

The consonant /

The / sound defined

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

Step 1: Feeling the placement of /

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

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

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



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

Return now to **DVD Track 3**. Practice the correct placement of the consonant *l*.

Step 2: Hearing the placement of *l*

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

Now, relax your tongue on the floor of your mouth, and using very little effort, lift the tip to the alveolar ridge, and say *la-la-la-la*. Notice how relaxed this position feels—and how much lighter this *l* sounds. Go back and forth between these two positions: your tongue tensed against the hard palate (ɫ), then your tongue lightly touching the alveolar ridge: $\text{ɫ} \dots l \dots \text{ɫ} \dots l$.

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

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

ɫ	<i>l</i>
<u>l</u> ead	<u>l</u> ead (<i>present-tense verb</i>)
<u>l</u> ie	<u>l</u> ie
<u>l</u> ink	<u>l</u> ink
<u>l</u> oad	<u>l</u> oad



†	l
◀ <u>l</u> ed	<u>l</u> ed
<u>l</u> ash	<u>l</u> ash
<u>l</u> ow	<u>l</u> ow
<u>l</u> oud	<u>l</u> oud
<u>l</u> ime	<u>l</u> ime
<u>b</u> link	<u>b</u> link
<u>c</u> lass	<u>c</u> lass
<u>c</u> lear	<u>c</u> lear
<u>c</u> lam	<u>c</u> lam
<u>l</u> ive	<u>l</u> ive (<i>adjective</i>)
<u>l</u> ip	<u>l</u> ip

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

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

Step 3: Applying the placement of /

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

INITIAL l*

<u>b</u> lack	<u>c</u> laim	<u>c</u> linical
<u>b</u> lame	<u>c</u> lass	<u>c</u> lock
<u>b</u> lanket	<u>c</u> lassic	<u>c</u> lose
<u>b</u> lind	<u>c</u> lay	<u>c</u> loth
<u>b</u> lock	<u>c</u> lean	<u>c</u> lothes
<u>b</u> londe	<u>c</u> lear	<u>c</u> loud
<u>b</u> lood	<u>c</u> lerk	<u>c</u> lub
<u>b</u> low	<u>c</u> limate	<u>f</u> lash
<u>b</u> lue	<u>c</u> limb	<u>f</u> lat ▶

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



INITIAL l* (CONTINUED)

◀	flax	leader	loan
	fled	league	lobby
	flesh	lean	locate
	flexible	leap	lock
	flight	learn	logical
	floor	least	London
	flow	leather	lonely
	flower	leave	long
	flu	led	look
	fluid	left	loop
	flux	leg	loose
	fly	legal	lose
	glad	legend	loss
	glance	legislation	lost
	glass	length	loud
	label	less	love
	lack	lesson	low
	ladder	let	loyalty
	lady	letter	luck
	laid	level	lumber
	lake	liberty	lunch
	land	lie	lungs
	lane	lieutenant	luxury
	language	life	placate
	languid	lift	place
	large	light	placid
	last	like	plain
	late	limit	plan
	Latin	line	plane
	latter	linear	planet
	laugh	liquid	plant
	law	list	plaster
	lawyer	listen	plastic
	lay	live	plate
	lead	load	platform

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

◀	p <u>l</u> ay	p <u>l</u> us	s <u>l</u> ip
	p <u>l</u> easant	s <u>l</u> ave	s <u>l</u> ow
	p <u>l</u> ease	s <u>l</u> ee <u>p</u>	s <u>l</u> end <u>i</u> d
	p <u>l</u> ease <u>r</u> e	s <u>l</u> end <u>e</u> r	s <u>l</u> ic <u>e</u>
	p <u>l</u> enty	s <u>l</u> id <u>e</u>	s <u>l</u> it
	p <u>l</u> ot	s <u>l</u> igh <u>t</u>	
	p <u>l</u> ug	s <u>l</u> im	

MEDIAL l

ab <u>l</u> ity	be <u>l</u> ow	de <u>l</u> aration
abs <u>l</u> ute	bill <u>l</u> ion	de <u>l</u> are
ac <u>l</u> om <u>l</u> ish	bi <u>l</u> og <u>l</u> y	de <u>l</u> ine
al <u>l</u> ert	bu <u>l</u> let	de <u>l</u> ay
al <u>l</u> ienation	ca <u>l</u> cu <u>l</u> ate	de <u>l</u> icate
al <u>l</u> ike	ca <u>l</u> endar	de <u>l</u> ight
al <u>l</u> ive	Ca <u>l</u> ifornia	de <u>l</u> iver
al <u>l</u> iance	cap <u>l</u> ability	de <u>l</u> opment
al <u>l</u> ies	ce <u>l</u> ing	dile <u>l</u> mma
al <u>l</u> otment	ce <u>l</u> lar	di <u>l</u> omatic
al <u>l</u> ow	cha <u>l</u> len <u>l</u> ge	di <u>l</u> ci <u>l</u> ine
al <u>l</u> most	cho <u>l</u> esterol	di <u>l</u> placement
al <u>l</u> one	civ <u>l</u> ilian	di <u>l</u> play
al <u>l</u> ong	civ <u>l</u> ization	do <u>l</u> lar
al <u>l</u> so	col <u>l</u> eague	ear <u>l</u> y
al <u>l</u> ter	col <u>l</u> ection	ea <u>l</u> sily
al <u>l</u> ternative	col <u>l</u> ege	el <u>l</u> ect
al <u>l</u> though	col <u>l</u> ony	el <u>l</u> ection
al <u>l</u> together	col <u>l</u> or	el <u>l</u> ement
al <u>l</u> ways	col <u>l</u> umn	el <u>l</u> even
anal <u>l</u> ysis	com <u>l</u> plain	el <u>l</u> imate
appl <u>l</u> ied	com <u>l</u> plement	el <u>l</u> se
Atl <u>l</u> antic	com <u>l</u> plete	el <u>l</u> sewhere
avail <u>l</u> able	com <u>l</u> licate	el <u>l</u> usion
bal <u>l</u> ance	con <u>l</u> clude	em <u>l</u> oy
bal <u>l</u> et	con <u>l</u> clusion	em <u>l</u> oyee
bel <u>l</u> ief	con <u>l</u> lict	Eng <u>l</u> ish
bel <u>l</u> ieve	cult <u>l</u> ure	en <u>l</u> iven
bel <u>l</u> ong	da <u>l</u> ly	en <u>l</u> velope



MEDIAL l (CONTINUED)

◀ equivalent	milligram	silver
establish	million	similar
evaluation	morality	simultaneous
excellent	nevertheless	socialist
exclusive	nuclear	soldier
explain	obligation	solely
explicit	only	solemn
exploration	ourselves	solid
facility	outlook	solution
faculty	palace	specialist
failure	parallel	spectacular
familiar	particular	supplement
family	pathology	supply
fellow	peculiar	surplus
follow	personality	symbolic
formula	philosophy	talent
gallery	pilot	technology
gentleman	police	telegraph
golden	policy	telephone
guilty	politics	television
helpless	politician	theology
holiday	popular	ugly
holy	population	ultimate
ideology	possibility	utility
illness	probability	valley
illustration	psychology	value
implicate	public	velocity
inclined	publicity	violence
include	qualified	violet
influence	quality	volume
intellect	salvation	volunteer
intelligent	scholar	welcome
involved	select	welfare
island	settlement	wildlife
isolate	shelter	yellow
July	shoulder	
melody	silence	

FINAL l*

able	channel	example
acceptable	chapel	external
accessible	chemical	fail
actual	child	false
additional	civil	feel
all	clinical	fell
amicable	coal	felt
angel	cold	female
angle	colonel	festival
animal	comfortable	field
annual	commercial	file
appeal	continental	fill
article	continual	film
assemble	control	final
automobile	conventional	financial
ball	cool	fiscal
battle	council	foil
beautiful	couple	fool
bell	cycle	formal
belt	deal	full
Bible	detail	functional
bill	devil	fundamental
binomial	difficult	funeral
bold	disposal	gentle
bottle	double	girl
bow	doubtful	goal
build	dull	golf
call	economical	guilt
capable	emotional	gulf
capital	entitled	hall
capitol	equal	handle
careful	essential	health
casual	eternal	heel
cattle	eventual	held
cell	evil	hell

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

FINAL l* (CONTINUED)

◀	help	middle	potential
	herself	mile	powerful
	hill	milk	practical
	hold	mill	pull
	hole	missile	pupil
	hospital	mobile	recall
	hotel	model	resolve
	hurdle	motel	rifle
	ideal	multiple	saddle
	impossible	municipal	sail
	impulse	muscle	sale
	individual	mutual	salt
	install	myself	sample
	internal	national	scale
	international	navel	schedule
	interval	noble	school
	involve	normal	self
	itself	notable	sell
	jail	novel	settle
	journal	occasional	several
	kill	official	shall
	little	oil	shell
	local	old	signal
	mail	pale	single
	male	panel	skill
	marble	partial	small
	martial	particle	smell
	marvel	pencil	smile
	material	people	social
	meal	personal	soil
	medical	physical	sold
	melt	pile	solve
	memorial	pistol	soul
	mental	pool	special
	metal	possible	spiritual

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

◀ staple	temple	virtual
startle	textile	visible
steal	told	visual
still	viable	vital
style	thermal	wall
substantial	tool	wealth
subtle	total	well
successful	twelve	wheel
suitable	typical	while
survival	uncle	whole
symbol	universal	wild
table	until	will
tale	useful	wonderful
tall	usual	world
tangible	variable	yield
technical	vehicle	
tell	verbal	

Sentences: /

Turn to *CD Track 8*. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the / sound, which is marked phonetically.



- 1 I could te|ll at a gl|ance that La|rry le|arned le|ss from the le|sson than Li|ly.
- 2 A la|ck of bl|ame al|lowed the cou|ple to avoid ba|ttle and se|ttle amicably.
- 3 Fu|ll ac|cessi|bi|lity to the hospi|tal is ess|ential if the cl|i|nical tr|ial is to be su|ccess|ful.
- 4 The li|ghting was fun|ctional, but romantic and lo|vely.
- 5 Ani|mals are li|ke peo|ple—so|cial when han|dled gen|tly.
- 6 Li|nda was st|artled at the su|bstantial co|st of a sui|table la|wyer.

- 7 I love Louis Armstrong's recording of "What a Wonderful World."
- 8 Without a plan, it's a long leap from possible to probable success.
- 9 Will you fly to Los Angeles for a lengthy holiday?
- 10 Listen carefully, and eventually you will conclude that Lena is less than logical.
- 11 Is it practical for Bill to finalize the commercially viable real estate deal?
- 12 It's financially impossible to assemble additional automobiles at the plant.
- 13 Melinda has gotten slightly slimmer and her clothes look large on her.
- 14 I longed for the pleasantly cool fall climate by the lake in Lucerne.
- 15 The employee was labeled as placid, but I believe he's lazy.
- 16 What languages will develop in civilizations and cultures of the future?
- 17 Play in life, and health and laughter will follow.
- 18 The lieutenant's letter listed losses that could easily lead to a costly lawsuit.
- 19 Challenging hurdles and difficult dilemmas always enliven Louie.
- 20 My colleague's complaints complicated the completion of this particular evaluation.

SIX

The consonant *ng* (η)

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

The η sound defined

The consonant *ng*, represented by the phonetic symbol η , is almost always mispronounced by nonnative speakers of English. This is because the spelling pattern is deceptive: Most individuals pronounce the *n*, followed by a separate *g*. So it was with Fred, who meant to say *singing* instead of *sinning*. But this *ng* spelling pattern in English represents a single phoneme, and its sound is formed in a very different place than that of the consonant *n*. Additionally, this sound is used in the spelling pattern *nk*. When used in an *ng* spelling pattern, only η is sounded. There are some exceptions to this rule, notably when the *ng* spelling is in the root of the word (as in *angle*) and when it occurs in the comparative and superlative forms of an adjective (as in *stronger* and *strongest*). In these instances, the *g* is sounded in addition to the η phoneme. These exceptions are marked in the following word lists. In an *nk* spelling pattern, the *k* is always sounded as a separate phoneme: ηk .

Step 1: Feeling the placement of η



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

Take out your mirror. Let's examine the position of the tongue in forming the consonant η . Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. First, we will make an n sound, as a contrast to η . Lift the tip of your tongue, place it against the alveolar ridge, and say $n \dots win$.

Now, let's try η . Place the tip of your tongue against your lower teeth, then raise the back of your tongue until it touches the soft palate, as you do for the consonants k and g . Say $k \dots g$. Now, lower your tongue to the floor of your mouth again, with the tip of your tongue against your lower teeth. Touch the back of your tongue to the soft palate again, and holding it there, allow the sound to be released through your nose. Say η .

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

Return now to **DVD Track 4**. Practice the correct placement of the consonant η .

Step 2: Hearing the placement of η

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

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

n	ŋ
ban <u>n</u>	ban <u>g</u>
din <u>n</u>	din <u>g</u>
fan <u>n</u>	fan <u>g</u>
sin <u>n</u>	sin <u>g</u>
ran <u>n</u>	ran <u>g</u>
pan <u>n</u>	pan <u>g</u>
kin <u>n</u>	kin <u>g</u>
stun <u>n</u>	stun <u>g</u>
thin <u>n</u>	thin <u>g</u>
sun <u>n</u>	sun <u>g</u>

n	ŋk
ban <u>n</u>	ban <u>nk</u>
clan <u>n</u>	clan <u>nk</u>
fun <u>n</u>	fun <u>nk</u>
in <u>n</u>	in <u>nk</u>
ran <u>n</u>	ran <u>nk</u>
sin <u>n</u>	sin <u>nk</u>
sun <u>n</u>	sun <u>nk</u>
tan <u>n</u>	tan <u>nk</u>
thin <u>n</u>	thin <u>nk</u>
win <u>n</u>	win <u>nk</u>

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

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



Step 3: Applying the placement of η

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

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

MEDIAL η

an <u>ch</u> or	fin <u>g</u> er*	sh <u>in</u> gle*
an <u>g</u> er*	fun <u>ct</u> ion	sin <u>g</u> er
an <u>g</u> le*	fun <u>g</u> us*	sin <u>g</u> le*
an <u>g</u> uish*	gan <u>g</u> ster	sin <u>g</u> ular*
an <u>k</u> le	han <u>g</u> ing	span <u>g</u> le*
an <u>x</u> xiety	hun <u>g</u> er*	spring <u>g</u>
ban <u>g</u> ing	jun <u>ct</u> ion	spring <u>l</u> e
ban <u>g</u> le*	lan <u>g</u> uage*	stin <u>g</u> er
ban <u>k</u> rupt	lan <u>g</u> uid*	stran <u>g</u> le*
ban <u>q</u> uet	lan <u>g</u> uish*	string <u>g</u>
bin <u>g</u> o*	lin <u>g</u> er*	stron <u>g</u> er*
blan <u>k</u> et	lin <u>g</u> o*	stron <u>g</u> est*
bron <u>ch</u> ial	lin <u>g</u> uist*	swing <u>g</u>
bun <u>g</u> alow*	lon <u>g</u> er*	tan <u>g</u> le*
can <u>k</u> er	lon <u>g</u> est*	tan <u>g</u> o*
cantan <u>k</u> erous	man <u>g</u> anese*	tin <u>ct</u> ure
con <u>q</u> uer	man <u>g</u> le*	tin <u>g</u> le*
cran <u>k</u> y	man <u>g</u> o*	tin <u>k</u> le
crin <u>k</u> le	min <u>g</u> le*	trin <u>g</u> le*
dan <u>g</u> le*	mon <u>k</u> ey	trin <u>k</u> et
disjun <u>ct</u> ion	pun <u>ct</u> ual	tw <u>in</u> kle
distin <u>g</u> uish*	pun <u>ct</u> uation	un <u>c</u> le
don <u>k</u> ey	pun <u>ct</u> ure	un <u>ct</u> ion
dun <u>g</u> aree*	ran <u>c</u> or	van <u>q</u> uish
elon <u>g</u> ate*	re <u>ct</u> angle*	wran <u>g</u> le*
emban <u>k</u> ment	san <u>ct</u> imonious	Yan <u>k</u> ee
extin <u>g</u> uish*	san <u>ct</u> ion	

*In these words, the g is pronounced after the η phoneme.

FINAL ŋ*

-ing (<i>suffix</i>)	fl <u>an</u> k	pu <u>nk</u>
al <u>on</u> g	fl <u>in</u> g	ra <u>ng</u>
am <u>on</u> g	fl <u>un</u> g	ra <u>nk</u>
any <u>thi</u> ng	fl <u>un</u> k	ri <u>ng</u>
ba <u>ng</u>	fr <u>an</u> k	ri <u>nk</u>
ba <u>nk</u>	fu <u>nk</u>	ru <u>ng</u>
bel <u>on</u> g	ga <u>ng</u>	sacrosan <u>ct</u>
bla <u>nk</u>	ha <u>ng</u>	sa <u>ng</u>
bla <u>nk</u>	har <u>an</u> gue	sa <u>nk</u>
boomer <u>an</u> g	ho <u>nk</u>	sh <u>ran</u> k
br <u>in</u> g	hu <u>ng</u>	sh <u>rin</u> k
br <u>in</u> k	hu <u>nk</u>	si <u>ng</u>
Bron <u>x</u>	in <u>k</u>	si <u>nk</u>
bun <u>k</u>	in <u>ni</u> ng	sk <u>un</u> k
chi <u>nk</u>	insti <u>nc</u> t	sla <u>ng</u>
cl <u>an</u> g	ki <u>ng</u>	sl <u>in</u> g
cl <u>an</u> k	ki <u>nk</u>	sl <u>in</u> k
cli <u>ng</u>	lary <u>n</u> x	sl <u>un</u> g
cli <u>nk</u>	le <u>ng</u> th	so <u>ng</u>
clo <u>thi</u> ng	li <u>gh</u> tn <u>in</u> g	spa <u>nk</u>
clu <u>ng</u>	li <u>nk</u>	sph <u>in</u> x
dan <u>k</u>	li <u>vi</u> ng	spra <u>ng</u>
debu <u>nk</u>	lo <u>ng</u>	spr <u>in</u> g
defu <u>nc</u> t	lu <u>ng</u>	spr <u>un</u> g
di <u>ng</u>	meri <u>ng</u> ue	sp <u>un</u> k
diph <u>tho</u> ng	mi <u>nk</u>	sti <u>ng</u>
disti <u>nc</u> t	mo <u>nk</u>	sti <u>nk</u>
dr <u>in</u> k	no <u>thi</u> ng	sto <u>ck</u> ing
du <u>nk</u>	oblo <u>ng</u>	stre <u>ng</u> th
du <u>ri</u> ng	pa <u>ng</u>	stri <u>ng</u>
dwel <u>lin</u> g	phary <u>n</u> x	stro <u>ng</u>
even <u>in</u> g	pl <u>an</u> k	str <u>un</u> g
every <u>thi</u> ng	pl <u>un</u> k	stu <u>ng</u>
exti <u>nc</u> t	pro <u>lo</u> ng	succ <u>in</u> ct
fa <u>ng</u>	pr <u>on</u> g	su <u>ng</u>

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

FINAL η (CONTINUED)

◀ sunk	throng	wing
swank	tong	wink
swing	tongue	wrong
tank	triphthong	yank
thank	trunk	young
thing	twang	zinc
think	wedding	

Sentences: η

Turn to **CD Track 10**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the η sound, which is marked phonetically.



- 1 A η tangle of weeds grew η along the embank η ment.
- 2 Where is the tip of your η tongue for all diphthongs η ?
- 3 We η sang η along η with a η long η song at the skating η rink η .
- 4 The η young company was on the η brink of bank η ruptcy.
- 5 I'm looking η forward to dining η at the banquet η .
- 6 Frank η functioned well when relying η on instinct η .
- 7 Linger η by the fire—the kindling's η flame isn't extinguished η .
- 8 We should bring η hot drinks η and blanket η s on the outing η .
- 9 What is that annoying η clanging η and clanking η sound?
- 10 She was η angry when her car tire was punctured η .
- 11 Flunking η a crucial test can produce η anxiety.

- 12 Bring the anchor at a closer angle before sinking it.
- 13 We mingled with the singers all evening.
- 14 My uncle owns a housing unit in the Bronx.
- 15 Slinky and clinging clothing can be flatering.
- 16 In the spring, turn your clocks forward for daylight savings time.
- 17 The stars twinkled along the embankment in the evening.
- 18 There's something soothing about living along the coast.
- 19 Practicing the English language can prove rewarding.
- 20 Conquering fears prolongs carears.

Sentences: *ŋ* vs. *n*

Turn to **CD Track 11**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *ŋ* and *n* sounds, which are marked phonetically.



- 1 Fran and Frank were trained in singing harmony.
- 2 Bring in the next anxious interviewee.
- 3 Bronchial infections occur during winter months.
- 4 The Yankees won with a home run in the bottom of the ninth inning.
- 5 Anything can happen when living by instinct.
- 6 Dunking for apples during Halloween is an American custom.

- 7 My distinguished manuger canceled the afternoonu meetingu.
- 8 Lenny is a genual linguist who speaks a long list of languages.
- 9 In creatung a strong presunce at a meeting, always be punctual.
- 10 Prolonged blinking can indicate that an individual is lying.
- 11 Thank heaven that the machine guns were loaded with blanks!
- 12 Monkeys can be cantankerous animals when confined in cages.
- 13 My youngest nephew loves splashing and dunking when swimming.
- 14 Divide and conquer has long been the plan of vanquishers.
- 15 Punctuate the lengthy sentence with a semicolon.
- 16 Ring in the New Year with champagne and loving company.
- 17 Ken was wrong to sting Nancy with sanctimonious comments.
- 18 Don't cling to the proverbial anchor when trying not to sink.
- 19 My index finger was nearly mangled during the accident.
- 20 I long for the distinct ring of a robin's song in spring.

SEVEN

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

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

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

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

The *w* sound may be a little trickier, as it not only represents a *w* spelling in English, but is usually found in the *qu* spelling pattern (phonetically, *kw*). Sometimes, the *u* spelling in the pattern *gu* is pronounced as *w*. Additionally, as indicated in Chapter Two (page 14), the *w* phoneme is always followed by a vowel. Therefore, the spelling of *w* is never a fully lip-rounded consonant phoneme *w* when it is used at the end of a syllable; instead, the spelling is often accounted for by the use of a vowel or diphthong, as in the words *law*, *snow*, and *down* (see Chapters Fifteen and Sixteen).

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



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

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

First, let's form a *b*. Put your lips together, apply a little pressure, pop them forward, and say *b . . . bill*. Now, return your lips to a neutral position. Place your lower lip against the bottom of your upper teeth, keep your upper lip completely still, and say *v . . . village*.

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

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

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

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

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

<u>b</u>	<u>v</u>
<u>b</u> an	<u>v</u> an
<u>b</u> rain	<u>v</u> ain
<u>b</u> anish	<u>v</u> anish
<u>b</u> at	<u>v</u> at
<u>b</u> ent	<u>v</u> ent
<u>b</u> roke	<u>v</u> oke



b	v
lib <u>er</u> ty	li <u>ver</u> y
fi <u>ber</u>	fe <u>ver</u>
du <u>b</u>	do <u>ve</u>
stro <u>b</u> e	stro <u>ve</u>

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

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

v	w
<u>v</u> ine	<u>w</u> ine
<u>V</u> in	<u>w</u> in
<u>v</u> est	<u>w</u> est
<u>v</u> eil	<u>w</u> ail
<u>v</u> ault	<u>w</u> all
ve <u>g</u> etable	wed <u>g</u> e
<u>v</u> erse	<u>w</u> orst
<u>e</u> vil	equ <u>a</u> l
fer <u>v</u> ent	frequ <u>e</u> nt
pre <u>v</u> ent	persu <u>a</u> de
in <u>v</u> ert	in <u>w</u> ard

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

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

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

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

INITIAL b

<u>b</u> abble	<u>b</u> ead	<u>b</u> iology
<u>b</u> aboon	<u>b</u> eam	<u>b</u> ird
<u>b</u> aby	<u>b</u> ean	<u>b</u> irth
<u>b</u> achelor	<u>b</u> ear	<u>b</u> it
<u>b</u> ack	<u>b</u> east	<u>b</u> ite
<u>b</u> acon	<u>b</u> eat	<u>b</u> itter
<u>b</u> acteria	<u>b</u> eautiful	<u>b</u> izarre
<u>b</u> ad	<u>b</u> ecause	<u>b</u> lack
<u>b</u> adge	<u>b</u> ecome	<u>b</u> lade
<u>b</u> affle	<u>b</u> ed	<u>b</u> lame
<u>b</u> ag	<u>b</u> efore	<u>b</u> land
<u>b</u> aggage	<u>b</u> eg	<u>b</u> lank
<u>b</u> ait	<u>b</u> egin	<u>b</u> lanket
<u>b</u> ake	<u>b</u> elow	<u>b</u> last
<u>b</u> alance	<u>b</u> end	<u>b</u> laze
<u>b</u> alcony	<u>b</u> enefactor	<u>b</u> leach
<u>b</u> all	<u>b</u> enefit	<u>b</u> leak
<u>b</u> allad	<u>b</u> erry	<u>b</u> leed
<u>b</u> alloon	<u>b</u> eside	<u>b</u> less
<u>b</u> allot	<u>b</u> et	<u>b</u> lind
<u>b</u> an	<u>b</u> etray	<u>b</u> link
<u>b</u> and	<u>b</u> etter	<u>b</u> liss
<u>b</u> ang	<u>b</u> etween	<u>b</u> loat
<u>b</u> ank	<u>b</u> eware	<u>b</u> lob
<u>b</u> anner	<u>b</u> ewildered	<u>b</u> lock
<u>b</u> ar	<u>b</u> eyond	<u>b</u> lood
<u>b</u> ark	<u>b</u> ias	<u>b</u> lossom
<u>b</u> arn	<u>b</u> ib	<u>b</u> lotch
<u>b</u> arter	<u>b</u> ibliography	<u>b</u> low
<u>b</u> ase	<u>b</u> icker	<u>b</u> lubber
<u>b</u> asis	<u>b</u> icycle	<u>b</u> lue
<u>b</u> asket	<u>b</u> ig	<u>b</u> luff
<u>b</u> atch	<u>b</u> ill	<u>b</u> lunder
<u>b</u> ate	<u>b</u> illion	<u>b</u> lunt
<u>b</u> attery	<u>b</u> illow	<u>b</u> lur
<u>b</u> attle	<u>b</u> in	<u>b</u> oard
<u>b</u> each	<u>b</u> ind	<u>b</u> oast



◀	<u>b</u> oat	<u>b</u> rag	<u>b</u> rother
	<u>b</u> ody	<u>b</u> raid	<u>b</u> rought
	<u>b</u> ogus	<u>b</u> rain	<u>b</u> rown
	<u>b</u> oil	<u>b</u> rake	<u>b</u> ruise
	<u>b</u> old	<u>b</u> rand	<u>b</u> runch
	<u>b</u> olt	<u>b</u> rass	<u>b</u> rush
	<u>b</u> omb	<u>b</u> read	<u>b</u> rutal
	<u>b</u> one	<u>b</u> readth	<u>b</u> bubble
	<u>b</u> ook	<u>b</u> reak	<u>b</u> ucket
	<u>b</u> oom	<u>b</u> reath	<u>b</u> ud
	<u>b</u> oot	<u>b</u> reathe	<u>b</u> udget
	<u>b</u> ooth	<u>b</u> reed	<u>b</u> ug
	<u>b</u> orn	<u>b</u> reeze	<u>b</u> ulb
	<u>b</u> orrow	<u>b</u> ribe	<u>b</u> ulge
	<u>b</u> oss	<u>b</u> rick	<u>b</u> ulk
	<u>b</u> otch	<u>b</u> ride	<u>b</u> ull
	<u>b</u> oth	<u>b</u> ridge	<u>b</u> ump
	<u>b</u> ottle	<u>b</u> rief	<u>b</u> undle
	<u>b</u> ought	<u>b</u> right	<u>b</u> urden
	<u>b</u> ounce	<u>b</u> rilliant	<u>b</u> us
	<u>b</u> ound	<u>b</u> ring	<u>b</u> ush
	<u>b</u> ow	<u>b</u> rochure	<u>b</u> usy
	<u>b</u> owl	<u>b</u> roil	<u>b</u> t
	<u>b</u> ox	<u>b</u> roke	<u>b</u> utton
	<u>b</u> oy	<u>b</u> rood	<u>b</u> uy
	<u>b</u> racelet	<u>b</u> rook	<u>b</u> uzz
	<u>b</u> racket	<u>b</u> room	<u>b</u> y

MEDIAL *b*

- <u>a</u> ble (<i>suffix</i>)	<u>a</u> bbey	<u>a</u> bject
- <u>a</u> bility (<i>suffix</i>)	<u>a</u> bdicate	<u>a</u> ble
- <u>i</u> bility (<i>suffix</i>)	<u>a</u> bdomen	<u>a</u> bnormal
- <u>i</u> ble (<i>suffix</i>)	<u>a</u> bduct	<u>a</u> bboard
<u>a</u> back	<u>a</u> bhor	<u>a</u> bolish
<u>a</u> bandon	<u>a</u> bide	<u>a</u> bominable
<u>a</u> bate	<u>a</u> bility	<u>a</u> bout ▶

MEDIAL **b** (CONTINUED)

◀ abrasion	attribute	dubious
abroad	audible	durable
abrupt	cabinet	edible
absence	cable	elbow
absolute	caliber	eligible
abstain	capable	embargo
abstract	carbon	embark
absurd	chamber	embarrass
abundance	charitable	embellish
abuse	cobra	emblem
abyss	collaborate	embrace
acceptable	commendable	enable
accessible	comparable	ensemble
accountable	compatible	exacerbate
acrobat	comprehensible	excitable
adaptable	considerable	fabric
admirable	consumable	fabulous
admissible	corruptible	fallible
adorable	credible	feasible
aerobic	crumble	February
affable	cubicle	feeble
albeit	culpable	fiber
album	dabble	flexible
algebra	debate	forbid
ambassador	debilitate	gamble
amber	debit	habit
ambient	debris	hamburger
ambiguous	December	hobby
ambulance	delectable	hospitable
ambush	deliberate	humble
amicable	dependable	illegible
anybody	diabetes	imaginable
applicable	disability	impeccable
approachable	disposable	impossible
arbitrary	disputable	incredible
arbitration	distribute	incumbent
arbor	double	inhabit



◀ inhibit	ostensible	scramble
intelligible	pebble	scribble
irritable	penetrable	sensible
jumble	perishable	September
justifiable	phobia	shamble
label	placebo	sibling
labor	plausible	slumber
labyrinth	pleasurable	somber
liable	pliable	stable
liberal	possible	stumble
library	preferable	subject
limber	problem	subjective
lobby	public	sublet
manageable	publicity	subsequent
measurable	publish	subside
memorable	rabbit	subsidiary
metabolism	rabble	substance
miserable	rabid	substitute
mobile	ramble	subtract
negligible	rebate	suggestible
negotiable	rebel	suitable
neighbor	regrettable	susceptible
nimble	reimburse	syllable
noble	reliable	syllabus
nobody	reprehensible	symbol
notable	republic	table
number	reputable	tabloid
obese	respectable	taboo
obey	responsible	tangible
obfuscate	ribbon	taxable
obligate	robin	tolerable
oblige	robot	tremble
obscene	robust	tribute
obsolete	rubric	trouble
obstruct	ruby	tumble
obtain	rumble	umbrage
obtrusion	sabotage	umbrella
October	satiable	zebra

FINAL **b***

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

b AND V IN THE SAME WORD

abbreviate	convertible	variable
above	invincible	vegetable
absolve	irrevocable	venerable
abusive	November	verb
adverb	objective	verbatim
advisable	oblivion	verbiage
ambivalent	observe	verbose
available	obvious	viable
behavior	proverb	vibrant
believe	reverberate	vibrate
beloved	subjective	vocabulary
beverage	subservient	vulnerable
brave	subvert	
brevity	valuable	

INITIAL **v**†

svelte	vacation	vacillate
vacant	vaccinate	vacuum

*When the *mb* spelling pattern occurs at the end of a syllable or word, the *b* is silent; examples are *bomb*, *dumber*, and *lambskin*.

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

◀ <u>v</u> agrant	<u>v</u> endor	<u>v</u> ine
<u>v</u> ague	<u>v</u> eneer	<u>v</u> inaigrette
<u>v</u> ain	<u>v</u> engeance	<u>v</u> intage
<u>v</u> alet	<u>v</u> enom	<u>v</u> iolate
<u>v</u> aliant	<u>v</u> enerate	<u>v</u> iolent
<u>v</u> alid	<u>v</u> ent	<u>v</u> iolet
<u>v</u> alley	<u>v</u> entilate	<u>v</u> iolin
<u>v</u> alor	<u>v</u> entricle	<u>v</u> irus
<u>v</u> alve	<u>v</u> enture	<u>v</u> irtue
<u>v</u> ampire	<u>v</u> enue	<u>v</u> isa
<u>v</u> an	<u>v</u> erdict	<u>v</u> isible
<u>v</u> andalize	<u>v</u> erge	<u>v</u> ision
<u>v</u> ane	<u>v</u> erify	<u>v</u> isit
<u>v</u> anilla	<u>v</u> ernacular	<u>v</u> isualize
<u>v</u> anish	<u>v</u> erse	<u>v</u> ital
<u>v</u> anity	<u>v</u> ersion	<u>v</u> itamin
<u>v</u> antage	<u>v</u> ersatile	<u>v</u> ivacious
<u>v</u> apid	<u>v</u> ersus	<u>v</u> ivid
<u>v</u> apor	<u>v</u> ertebra	<u>v</u> odka
<u>v</u> ariation	<u>v</u> ertical	<u>v</u> ogue
<u>v</u> ariety	<u>v</u> ertigo	<u>v</u> oice
<u>v</u> arious	<u>v</u> est	<u>v</u> oid
<u>v</u> arnish	<u>v</u> eterinarian	<u>v</u> olatile
<u>v</u> arsity	<u>v</u> eto	<u>v</u> olcano
<u>v</u> ary	<u>v</u> ex	<u>v</u> ulgar
<u>v</u> ascular	<u>v</u> ice	<u>v</u> olley
<u>v</u> ase	<u>v</u> icinity	<u>v</u> oltage
<u>v</u> ast	<u>v</u> icious	<u>v</u> ulture
<u>v</u> at	<u>v</u> ictim	<u>v</u> olume
<u>v</u> ault	<u>v</u> ictory	<u>v</u> olunteer
<u>v</u> egetarian	<u>v</u> ie	<u>v</u> ortex
<u>v</u> ehement	<u>v</u> iew	<u>v</u> ote
<u>v</u> ehicle	<u>v</u> igor	<u>v</u> ouch
<u>v</u> eil	<u>v</u> ile	<u>v</u> ow
<u>v</u> ein	<u>v</u> ilify	<u>v</u> owel
<u>v</u> elar	<u>v</u> illage	<u>v</u> oyage
<u>v</u> elocity	<u>v</u> illain	
<u>v</u> elvet	<u>v</u> indicate	

MEDIAL V

-i <u>v</u> ity (<i>suffix</i>)	con <u>v</u> alesce	di <u>v</u> ulge
acti <u>v</u> ate	con <u>v</u> ene	driv <u>e</u>
adv <u>a</u> n <u>v</u> ance	con <u>v</u> enient	efferv <u>e</u> sc <u>e</u> nt
adv <u>a</u> ntage	con <u>v</u> entional	elev <u>a</u> te
adv <u>e</u> nture	con <u>v</u> ersation	elev <u>e</u> n
adv <u>e</u> rsary	con <u>v</u> ersion	endeav <u>o</u> r
adv <u>e</u> rse	con <u>v</u> ert	envel <u>o</u> pe
adv <u>e</u> r <u>t</u> ise	con <u>v</u> ey	en <u>v</u> ironment
adv <u>i</u> se	con <u>v</u> ict	en <u>v</u> ision
adv <u>o</u> cacy	con <u>v</u> olute	en <u>v</u> y
adv <u>o</u> cate	con <u>v</u> ulsion	ev <u>a</u> cuate
affid <u>a</u> v <u>i</u> t	cov <u>e</u> r	ev <u>a</u> de
aggrav <u>a</u> te	cov <u>e</u> t	eval <u>u</u> ate
allevi <u>a</u> te	crev <u>i</u> ce	evap <u>o</u> rate
alveol <u>a</u> r	cultiv <u>a</u> te	ev <u>e</u> n
anniv <u>e</u> rsary	deliv <u>e</u> r	ev <u>e</u> ning
anvil	depriv <u>a</u> tion	ev <u>e</u> nt
avalanch <u>e</u>	devalu <u>e</u>	ev <u>e</u> r
avaric <u>e</u>	devast <u>a</u> te	ev <u>i</u> ct
aveng <u>e</u>	develop	ev <u>i</u> dence
aven <u>u</u> e	devi <u>a</u> te	ev <u>i</u> l
av <u>e</u> rage	devic <u>e</u>	eviscer <u>a</u> te
aversion	devil	ev <u>o</u> ke
av <u>e</u> rt	de <u>v</u> icious	ev <u>o</u> lve
aviation	devi <u>s</u> e	festiv <u>a</u> l
avid	de <u>v</u> oid	fev <u>e</u> r
av <u>o</u> id	dev <u>o</u> te	flav <u>o</u> r
canv <u>a</u> s	dev <u>o</u> ur	frivol <u>o</u> s
cavalier	disadvantag <u>e</u>	galvaniz <u>e</u>
cavern	discover	governm <u>e</u> nt
caviar	div <u>e</u> rge	grav <u>i</u> ty
cav <u>i</u> ty	div <u>e</u> rse	grav <u>y</u>
cav <u>o</u> rt	div <u>e</u> rt	harv <u>e</u> st
ci <u>v</u> ic	div <u>e</u> st	heav <u>e</u> n
civilization	div <u>i</u> de	heav <u>y</u>
clever	div <u>i</u> ne	improv <u>i</u> se
conserv <u>a</u> tion	divis <u>i</u> ble	individ <u>u</u> al
controv <u>e</u> rsy	div <u>o</u> rce	innov <u>a</u> te



◀ interval	o <u>va</u> l	re <u>vi</u> al
int <u>er</u> vene	o <u>ve</u> n	re <u>vo</u> ke
int <u>er</u> view	o <u>ve</u> r	re <u>vu</u> lsion
in <u>va</u> de	pa <u>ve</u> ment	ri <u>va</u> l
in <u>ve</u> nt	pe <u>re</u> vere	ri <u>ve</u> r
in <u>ve</u> rt	pe <u>rv</u> ade	sa <u>li</u> va
in <u>ve</u> st	pe <u>rv</u> erse	sa <u>lv</u> age
in <u>vi</u> gorate	pi <u>vo</u> t	sa <u>va</u> ge
in <u>vi</u> te	po <u>ve</u> rt <u>y</u>	sa <u>ve</u> r
in <u>vo</u> ice	pre <u>va</u> il	sa <u>vv</u> y
in <u>vo</u> ke	pre <u>va</u> lent	sa <u>ve</u> nge
iv <u>o</u> ry	pre <u>ve</u> nt	se <u>rv</u> ant
iv <u>y</u>	pre <u>vi</u> ew	se <u>rv</u> ice
ju <u>ve</u> nil <u>e</u>	pre <u>vi</u> ous	se <u>ve</u> n
la <u>ve</u> nder	pr <u>iv</u> acy	se <u>ve</u> r
la <u>vi</u> sh	pr <u>iv</u> ilege	se <u>ve</u> ral
le <u>ve</u> l	pr <u>iv</u> y	se <u>ve</u> rance
le <u>vi</u> ty	pro <u>cl</u> iv <u>it</u> y	se <u>ve</u> re
li <u>ve</u> r	pro <u>vi</u> de	sho <u>ve</u> l
li <u>vi</u> d	pro <u>vo</u> ke	si <u>lv</u> er
ma <u>le</u> vo <u>l</u> ent	pu <u>lv</u> erize	so <u>u</u> veni <u>r</u>
ma <u>ne</u> u <u>ve</u> r	ra <u>ve</u> nous	so <u>ve</u> reign
ma <u>ye</u> rick	re <u>ju</u> venate	su <u>pe</u> r <u>vi</u> se
me <u>di</u> e <u>va</u> l	re <u>no</u> vat <u>io</u> n	te <u>le</u> vis <u>io</u> n
na <u>vi</u> gate	re <u>ve</u> al	tr <u>av</u> el
na <u>vy</u>	re <u>ve</u> nge	tr <u>av</u> esty
ne <u>ve</u> r	re <u>ve</u> nu <u>e</u>	tr <u>iv</u> ia
no <u>ve</u> l	re <u>ve</u> re <u>n</u> ce	u <u>ni</u> verse
no <u>vi</u> ce	re <u>vi</u> ew	

FINAL V

-a <u>ti</u> ve (<i>suffix</i>)	al <u>te</u> rna <u>ti</u> ve	cap <u>ti</u> ve
-i <u>ve</u> (<i>suffix</i>)	ap <u>pr</u> o <u>ve</u>	car <u>ve</u>
ach <u>ie</u> ve	arch <u>ie</u>	c <u>av</u> e
act <u>iv</u> e	arg <u>um</u> entat <u>iv</u> e	clo <u>ve</u>
ad <u>ap</u> t <u>iv</u> e	arr <u>iv</u> e	com <u>pa</u> rat <u>iv</u> e
ad <u>je</u> ct <u>iv</u> e	ass <u>er</u> t <u>iv</u> e	com <u>pe</u> t <u>iv</u> e
aff <u>ir</u> mat <u>iv</u> e	attr <u>ac</u> t <u>iv</u> e	con <u>ca</u> ve
al <u>iv</u> e	cal <u>iv</u> e	con <u>ce</u> iv <u>e</u> ▶

FINAL V (CONTINUED)

◀ con <u>ni</u> ve	gi <u>v</u> e	passi <u>v</u> e
consecuti <u>v</u> e	glo <u>v</u> e	pejorati <u>v</u> e
contemplati <u>v</u> e	grave <u>v</u> e	positi <u>v</u> e
contri <u>v</u> e	gri <u>v</u> e	pres <u>er</u> ve
cr <u>a</u> ve	groo <u>v</u> e	primiti <u>v</u> e
creati <u>v</u> e	gro <u>v</u> e	producti <u>v</u> e
cumulati <u>v</u> e	have <u>v</u> e	recei <u>v</u> e
decei <u>v</u> e	heav <u>e</u>	relati <u>v</u> e
decisi <u>v</u> e	hi <u>v</u> e	relie <u>v</u> e
declarati <u>v</u> e	I've	remov <u>e</u>
definiti <u>v</u> e	imperati <u>v</u> e	repetiti <u>v</u> e
d <u>e</u> lv <u>e</u>	impro <u>v</u> e	reprie <u>v</u> e
depr <u>i</u> ve	inci <u>s</u> ive	resolv <u>e</u>
deris <u>i</u> ve	indicati <u>v</u> e	retrie <u>v</u> e
deriv <u>e</u>	infiniti <u>v</u> e	revolv <u>e</u>
deserv <u>e</u>	initiati <u>v</u> e	sedati <u>v</u> e
disapprov <u>e</u>	interrogati <u>v</u> e	selecti <u>v</u> e
dissolv <u>e</u>	intuiti <u>v</u> e	sensiti <u>v</u> e
div <u>e</u>	leav <u>e</u>	shav <u>e</u>
dov <u>e</u>	liv <u>e</u>	shelv <u>e</u>
driv <u>e</u>	lov <u>e</u>	shov <u>e</u>
effecti <u>v</u> e	lucrati <u>v</u> e	siev <u>e</u>
electi <u>v</u> e	moti <u>v</u> e	slee <u>v</u> e
elus <u>i</u> ve	mov <u>e</u>	sol <u>v</u> e
evolv <u>e</u>	naï <u>v</u> e	star <u>v</u> e
executi <u>v</u> e	nati <u>v</u> e	stov <u>e</u>
figurati <u>v</u> e	negati <u>v</u> e	striv <u>e</u>
fi <u>v</u> e	ner <u>v</u> e	surviv <u>e</u>
forgi <u>v</u> e	of*	tentati <u>v</u> e
fricati <u>v</u> e	offensi <u>v</u> e	thriv <u>e</u>
fugiti <u>v</u> e	oliv <u>e</u>	you've

*The *f* of the English word *of* is pronounced *v*.

V AND W IN THE SAME WORD

<u>d</u> riveway	tw <u>e</u> l <u>e</u>	<u>w</u> e've
su <u>a</u> ve	<u>w</u> a <u>i</u> ve	<u>w</u> ea <u>e</u>
<u>s</u> wer <u>v</u> e	<u>w</u> av <u>e</u>	<u>w</u> hate <u>v</u> er
<u>s</u> w <u>i</u> vel	<u>w</u> av <u>e</u> r	<u>w</u> hene <u>v</u> er

INITIAL W*

<u>d</u> warf	<u>s</u> wollen	<u>w</u> allet
<u>d</u> well	<u>s</u> wore	<u>w</u> allow
<u>d</u> windle	th <u>w</u> art	<u>w</u> alnut
<u>o</u> ne	t <u>w</u> eak	<u>w</u> alrus
<u>s</u> uede	t <u>w</u> eezers	<u>w</u> altz
<u>s</u> uite	tw <u>e</u> nty	<u>w</u> ander
<u>s</u> wab	t <u>w</u> ice	<u>w</u> ant
<u>s</u> wagger	t <u>w</u> ig	<u>w</u> ar
<u>s</u> wallow	t <u>w</u> ilight	<u>w</u> ard
<u>s</u> wamp	t <u>w</u> in	<u>w</u> ardrobe
<u>s</u> wan	t <u>w</u> inge	<u>w</u> arm
<u>s</u> wank	t <u>w</u> inkle	<u>w</u> arning
<u>s</u> wap	t <u>w</u> irl	<u>w</u> arp
<u>s</u> warthy	t <u>w</u> ist	<u>w</u> arrant
<u>s</u> wat	t <u>w</u> itch	<u>w</u> arrior
<u>s</u> way	t <u>w</u> itter	<u>w</u> ary
<u>s</u> wear	<u>w</u> ade	<u>w</u> as
<u>s</u> weat	<u>w</u> afer	<u>w</u> ash
<u>s</u> weep	<u>w</u> affle	<u>W</u> ashington
<u>s</u> weet	<u>w</u> afture	<u>w</u> asn't
<u>s</u> well	<u>w</u> ag	<u>w</u> asp
<u>s</u> welter	<u>w</u> age	<u>w</u> aste
<u>s</u> wift	<u>w</u> agon	<u>w</u> atch
<u>s</u> wim	<u>w</u> aist	<u>w</u> ater
<u>s</u> windle	<u>w</u> ait	<u>w</u> att
<u>s</u> wirl	<u>w</u> ake	<u>w</u> ax
<u>s</u> wish	<u>w</u> alk	<u>w</u> ay
<u>s</u> witch	<u>w</u> all	<u>w</u> e

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

INITIAL W* (CONTINUED)

◀ <u>w</u> ea <u>k</u>	<u>w</u> he <u>n</u>	<u>w</u> i <u>n</u> e
<u>w</u> ea <u>l</u> th	<u>w</u> he <u>t</u> her	<u>w</u> i <u>n</u> g
<u>w</u> ea <u>p</u> on	<u>w</u> h <u>i</u> ch	<u>w</u> i <u>n</u> k
<u>w</u> ea <u>r</u>	<u>w</u> h <u>i</u> le	<u>w</u> i <u>n</u> ter
<u>w</u> ea <u>r</u> y	<u>w</u> h <u>i</u> mper	<u>w</u> i <u>p</u> e
<u>w</u> ea <u>t</u> her	<u>w</u> h <u>i</u> msical	<u>w</u> i <u>r</u> e
<u>w</u> eb	<u>w</u> h <u>i</u> ne	<u>w</u> i <u>s</u> dom
<u>w</u> ed <u>d</u> ing	<u>w</u> h <u>i</u> p	<u>w</u> i <u>s</u> h
<u>w</u> ed <u>g</u> e	<u>w</u> h <u>i</u> skers	<u>w</u> i <u>s</u> p
<u>W</u> ed <u>n</u> esday	<u>w</u> h <u>i</u> s <u>k</u> y	<u>w</u> i <u>t</u>
<u>w</u> ee <u>d</u>	<u>w</u> h <u>i</u> sper	<u>w</u> i <u>t</u> h
<u>w</u> ee <u>k</u>	<u>w</u> h <u>i</u> stle	<u>w</u> i <u>t</u> her
<u>w</u> ee <u>p</u>	<u>w</u> h <u>i</u> te	<u>w</u> i <u>t</u> ness
<u>w</u> ei <u>g</u> ht	<u>w</u> h <u>i</u> z	<u>w</u> o <u>b</u> ble
<u>w</u> ei <u>r</u> d	<u>w</u> h <u>y</u>	<u>w</u> o <u>e</u>
<u>w</u> el <u>c</u> ome	<u>w</u> i <u>c</u> k	<u>w</u> o <u>k</u> e
<u>w</u> el <u>f</u> are	<u>w</u> i <u>d</u> e	<u>w</u> o <u>l</u> f
<u>w</u> el <u>l</u>	<u>w</u> i <u>d</u> ow	<u>w</u> o <u>m</u> en
<u>w</u> el <u>t</u>	<u>w</u> i <u>d</u> th	<u>w</u> o <u>n</u>
<u>w</u> en <u>t</u>	<u>w</u> i <u>e</u> ld	<u>w</u> o <u>n</u> 't
<u>w</u> ep <u>t</u>	<u>w</u> i <u>f</u> e	<u>w</u> o <u>n</u> der
<u>w</u> er <u>e</u>	<u>w</u> i <u>g</u>	<u>w</u> o <u>o</u> l
<u>w</u> es <u>t</u>	<u>w</u> i <u>l</u> d	<u>w</u> o <u>r</u> k
<u>w</u> et	<u>w</u> i <u>l</u> l	<u>w</u> o <u>r</u> n
<u>w</u> h <u>a</u> le	<u>w</u> i <u>l</u> low	<u>w</u> o <u>u</u> ld
<u>w</u> h <u>a</u> rf	<u>w</u> i <u>n</u>	<u>w</u> o <u>u</u> ldn't
<u>w</u> h <u>a</u> t	<u>w</u> i <u>n</u> ce	<u>w</u> o <u>u</u> nd
<u>w</u> h <u>e</u> at	<u>w</u> i <u>n</u> d	<u>w</u> o <u>w</u>
<u>w</u> h <u>e</u> el	<u>w</u> i <u>n</u> dow	

MEDIAL W

after <u>w</u> ard	any <u>w</u> one	<u>a</u> wait
al <u>w</u> ays	any <u>w</u> ay	<u>a</u> wake
angu <u>w</u> ish	any <u>w</u> here	<u>a</u> ward ▶

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

◀ aware	entwine	outworn
away	highway	penguin
awhile	Hollywood	reward
awkward	inward	schwa
between	kilowatt	sidewalk
beware	language	sideways
bewildered	languid	somewhat
clockwise	languish	somewhere
clockwork	linguist	stalwart
cobweb	network	subway
crossword	nowhere	upward
distinguish	onward	
elsewhere	outward	

W WITH *qu* SPELLING

acquaint	loquacious	quench
acquiesce	obsequious	query
acquire	quack	quest
acquisition	quad	question
acquit	quadrant	quibble
adequate	quadruple	quick
antiquate	quail	quiet
aquarium	quaint	quill
bequeath	quake	quilt
colloquial	qualify	quinine
equal	quality	quintessence
equate	qualm	quintuple
equator	quantity	quip
equipment	quarantine	quirk
equity	quarrel	quit
equivalent	quarry	quite
exquisite	quart	quiver
frequent	quarter	quixotic
inquire	quartet	quiz
inquisitive	quartz	quota
kumquat	quasi	quotation
liquid	queasy	request
liquidate	queen	requiem



W WITH *qu* SPELLING (CONTINUED)

◀ require	squalor	squeeze
requisite	squander	squelch
sequel	square	squid
sequence	squash	squint
sequester	squat	squirm
sequin	squawk	squirrel
squabble	squeak	squirt
squad	squeal	tranquil
squalid	squeamish	ubiquitous

Sentences: *b* vs. *v*

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



- The billionaire served v an bundance of v v caviar at his anniversary party.
- b v Beverly is v available for b b b babysitting in v b November.
- It's commendable when those with b abundance v volunteer to v b give back.
- Take v advantage of v v b vibrant, b breathtaking v views when v vacationing.
- The v violin music audibly b v b vibrated above the b oboe.
- v Vincent actively v v v advocated v having a more collaborative b cabinet.
- Are you b v b capable of b b absorbing constructive v and creative v b feedback?
- The v movers v heaved the v b heavy b boxes into the b brownstone.
- I b v believe you'll v love the new v b b v vegetable beverage.

- 10 It's ^vadvisable to ^babbreviate the ^bbloated ^{b b}bibliography.
- 11 Do you ^bhabitually ^bbreathe ^veffectively? It's ^vinvigorating!
- 12 ^{b b}Barb felt her keen ^{b v}observations made ^vliving more ^bpleasurable.
- 13 She ^vovercooked the ^bbacon when ^bbroiling it in the ^voven.
- 14 ^vVernon ^bbaked ^bbatches of ^{v b}biscuits with ^bstrawberry ^vpreserves and ^vclove.
- 15 ^vAlleviate ^bburdens through ^vdecisive and ^bresponsible action.
- 16 An ^vadventurous spirit can make one ^bbecome ^bappreciably more ^valive.
- 17 ^{b v}Brevity is ^badmirable, ^bcommendable, and ^veffective in ^bdebates.
- 18 ^{b b}Bob was ^{v v}conservative and ^{v b b}competitive, ^balbeit ^bhumble.
- 19 The ^vconversation ^vcovered ^vdefinitive strategies for ^bbalancing the ^bbudget.
- 20 The ^bblossoms ^{b b}blew ^vabout in the ^vvigorous ^bevening ^bbreeze.

Sentences: *v* vs. *w*

Turn to **CD Track 15**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *v* and *w* sounds, which are marked phonetically.



- 1 ^vValerie ^wwondered ^wwhether the ^vrenovation plans ^wwould be ^vimproved.
- 2 She ^wwas ^vrelieved to ^wqualify for and ^vreceive an ^vadvance.
- 3 ^wDistinguish ^wbetween ^vconvenient ^{w v}equivocation and ^vreal ^vindecisiveness.
- 4 ^wDarwin ^vvoiced a theory of ^{v v}evolution, ^wwhich ^{w w}was ^wwidely ^vreceived.

- 5 ^w ^w ^v ^w ^v ^v
 5 We'll quietly delve into questions before evaluating the controversy.
- 6 ^w ^w ^v ^v ^w ^v
 6 Is there frequently an equal division of work in the development
^v
division?
- 7 ^w ^v ^w ^w ^v ^v ^v ^v
 7 Wherever one looks in the aquarium, diverse varieties of fish thrive.
- 8 ^w ^w ^w ^v ^v ^v
 8 Quality walking at quick intervals vitalizes vascular health.
- 9 ^w ^v ^v ^v ^w ^w
 9 Which version of your verse do you want to tweak?
- 10 ^v ^v ^w ^v ^v ^w
 10 The travel advisory warned the visitors of high winds.
- 11 ^v ^v ^w ^w ^v ^v
 11 Vin deserves a wage increase when waiting overtime pay.
- 12 ^v ^v ^w ^w ^w ^v ^v
 12 You've been vague about which week you want vacation leave.
- 13 ^w ^v ^w ^w ^v ^v
 13 Witty advertising awards were viewed on television.
- 14 ^v ^w ^v ^v ^v ^w ^w ^w ^w
 14 If delivery were never available, everyone would wonder why.
- 15 ^v ^v ^v ^v ^w ^w ^v ^v
 15 The driver of the vehicle avoided the wet widths of the pavement.
- 16 ^v ^w ^w ^w ^v ^v ^w
 16 Victor thought quality was always advisable over quantity.
- 17 ^w ^w ^v ^v ^w ^v
 17 The waitress at the sidewalk café strives to deliver quick service.
- 18 ^v ^v ^w ^w ^w
 18 Be assertive and avid in your quest to acquire equipm^{ent}.
- 19 ^v ^v ^w ^v ^v ^w ^w
 19 Think conservatively whenever reviewing which assets to liquidate.
- 20 ^w ^v ^v ^w ^w
 20 Unwise and convoluted conversations can twist language.

EIGHT

The consonant *j* or *g* (ɔʒ)

The ɔʒ sound defined

The consonant *j* or soft *g*, represented by the phonetic symbol ɔʒ, is frequently mispronounced by nonnative speakers of English, since it is confused with the consonant ʒ, as in the word *pleasure*. These sounds are very similar, but with an important distinction in placement. The second element of ɔʒ is, indeed, ʒ, but it is preceded by the consonant d. Physiologically speaking, the tongue touches the alveolar ridge (to form a d) before pulling back into the ʒ sound.

Step 1: Feeling the placement of ɔʒ

Turn now to DVD Track 6, where a step-by-step demonstration of the placement of ɔʒ is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.



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

First, we'll form the ʒ sound, since you can form this sound correctly. Say ʒ. Notice that the sides of your tongue are touching the inside of your upper teeth and that the tip of your tongue is pointed toward the alveolar ridge, but not touching it. Say ʒ . . . *massage*.

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

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

Return now to DVD Track 6. Practice the correct placement of the consonant dʒ .

Step 2: Hearing the placement of dʒ

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

Now, touch the tip of your tongue to the alveolar ridge, form a d sound, then move your tongue slightly backward into ʒ. Combining the two, say dʒ . Listen to the sound produced. This phoneme is much shorter than ʒ, since it is the result of the pressure from the first element (d) releasing into the second element (ʒ).

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

<u>ʒ</u>	<u>dʒ</u>
seiz <u>u</u> re	siege
treas <u>u</u> re	trud <u>g</u> e
lux <u>u</u> rious	lung <u>e</u>
massa <u>g</u> e	messag <u>e</u> ▶

ʒ	dʒ
plea <u>ʒ</u> ure	pled <u>g</u> e
g <u>ʒ</u> ne	g <u>ʒ</u> tle
ca <u>ʒ</u> ual	ca <u>g</u> e
illu <u>ʒ</u> ion	im <u>ʒ</u> ine
le <u>ʒ</u> ion	le <u>g</u> ion
be <u>ʒ</u> e	ba <u>g</u> e



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

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

Step 3: Applying the placement of *dʒ*

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

INITIAL *dʒ*

g <u>ʒ</u> m	g <u>ʒ</u> ology	g <u>ʒ</u> roscope
g <u>ʒ</u> nder	g <u>ʒ</u> ometry	g <u>ʒ</u> b
g <u>ʒ</u> ne	g <u>ʒ</u> eranium	g <u>ʒ</u> ck
g <u>ʒ</u> neral	g <u>ʒ</u> erm	g <u>ʒ</u> cket
g <u>ʒ</u> neration	g <u>ʒ</u> erund	g <u>ʒ</u> de
g <u>ʒ</u> neric	g <u>ʒ</u> estate	g <u>ʒ</u> ged
g <u>ʒ</u> nerous	g <u>ʒ</u> esture	g <u>ʒ</u> il
g <u>ʒ</u> nesis	g <u>ʒ</u> iant	g <u>ʒ</u> m
g <u>ʒ</u> netic	g <u>ʒ</u> igantic	g <u>ʒ</u> ngle
g <u>ʒ</u> nenial	g <u>ʒ</u> in	g <u>ʒ</u> nit ^{or}
g <u>ʒ</u> nie	g <u>ʒ</u> inger	g <u>ʒ</u> anuary
g <u>ʒ</u> n ^{ius}	g <u>ʒ</u> inseng	g <u>ʒ</u> an
g <u>ʒ</u> ntle	g <u>ʒ</u> iraffe	g <u>ʒ</u> ar
g <u>ʒ</u> enuflect	g <u>ʒ</u> ym	g <u>ʒ</u> argon
g <u>ʒ</u> enuine	g <u>ʒ</u> ypsy	g <u>ʒ</u> aundice
g <u>ʒ</u> eography	g <u>ʒ</u> yrate	g <u>ʒ</u> ant

INITIAL **dʒ** (CONTINUED)

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

MEDIAL **dʒ**

-ology (<i>suffix</i>)	angina	conjure
abject	anthology	contingent
abjure	anthropology	cordial
adjacent	apologize	curmudgeon
adjective	archeology	danger
adjoin	astrigent	degenerate
adjourn	astrology	deject
adjudicate	badger	digestion
adjunct	belligerent	digit
adjust	budget	diligent
agency	cajole	dramaturgy
agenda	carcinogen	drudgery
agile	cogent	dungeon
agitate	cogitate	ecology
algae	congeal	education
algebra	congenial	egregious
allegiance	congest	eject
allergy	conjecture	eligible
analogy	conjugate	energy
androgynous	conjunction	engender
angel	conjuncture	engine

◀ enjoy	legend	prodigy
eulogy	legislate	project
evangelical	legitimate	refugee
exaggerate	lethargy	regiment
fidget	liturgy	region
fledgling	logic	register
fragile	longitude	reject
fraudulent	magenta	rejoice
frigid	magic	rejuvenate
fugitive	magistrate	religion
gadget	major	rigid
gorgeous	majority	scavenger
gradual	margarine	schedule
graduation	margin	sergeant
harbinger	misogynist	sojourn
homogenous	modulate	soldier
hydrangea	negligence	stingy
hydrogen	nitrogen	strategy
hygiene	objection	subject
illegible	objective	suggest
imagination	original	surgeon
immunology	oxygen	tangerine
incorrigible	pageant	tangible
indigenous	pajamas	tragedy
ingest	passenger	trajectory
inject	pejorative	vegetable
injunction	perjure	vegetarian
injure	photogenic	vengeance
interject	plagiarism	vigil
laryngitis	prejudice	vigilant
ledger	procedure	Virginia

FINAL dʒ

advantage	avenge	bridge
age	average	budge
allege	baggage	bulge
arrange	bandage	cabbage
assemblage	begrudge	cage
assuage	besiege	carnage



FINAL **dʒ** (CONTINUED)

◀ carriage	image	sage
cartilage	impinge	salvage
cartridge	indulge	sausage
centrifuge	infringe	savage
challenge	knowledge	scourge
change	large	scrimmage
charge	ledge	scrounge
college	lodge	sewage
converge	lounge	siege
cottage	lozenge	singe
cringe	lunge	sledge
damage	mange	sludge
derange	marriage	smudge
disparage	merge	splurge
diverge	message	stage
divulge	mortgage	storage
dodge	nudge	strange
dosage	oblige	submerge
dredge	orange	surge
edge	page	teenage
emerge	partridge	tinge
engage	patronage	trudge
estrangle	pilgrimage	tutelage
foliage	pillage	twinge
forage	pledge	umbrage
forge	plunge	urge
fringe	prestige	usage
fudge	privilege	verbiage
garbage	purge	verge
gauge	rage	vestige
hedge	rampage	village
hemorrhage	range	vintage
heritage	ravage	voyage
hinge	revenge	wage
homage	ridge	wedge
hostage	rummage	wreckage
huge	sacrilege	

Sentences: ɟ

Turn to **CD Track 17**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ɟ sound, which is marked phonetically.



- 1 Can we adjst the June and July budget on the project?
- 2 Jill spilled vegetable juice all over her magenta jacket.
- 3 Our joint agendas addressed both gender and generational subjects.
- 4 She diligently jotted down notes in her journal throughout the journey.
- 5 James judged the jargon to be juvenile and objectionable.
- 6 In January, Gina joined a gym near her job.
- 7 I was agitated by his negligence and lack of imaginative strategy.
- 8 Will you study immunology, anthropology, or archaeology in college?
- 9 The majority must be educated about energy usage and ecology.
- 10 What is the age range and average wage of the hedge funds' managers?
- 11 Is this page legitimately original, or was it plagiarized?
- 12 Don't bring charged and damaging emotional baggage to a marriage.
- 13 Would you prefer the drudgery of a curmudgeon or the danger
of a degenerate?
- 14 He rummaged through the ruins and salvaged the ledgers from the
wreckage.
- 15 John felt rejuvenated by the jovial and congenial passengers.

- 16 Jennifer's disparaging remark had a damaging effect on the jury.
- 17 The sergeant enjoyed geology, geography, geometry, and algebra.
- 18 My allergic reaction to the foliage verged on laryngitis.
- 19 Is justice always objective, logical, and genuine?
- 20 Jeremiah objected to procedure based on conjecture and demanded an apology.

Sentences: *dʒ* vs. *ʒ*

Turn to **CD Track 18**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *dʒ* and *ʒ* sounds, which are marked phonetically.



- 1 It's a pleasʒure to digʒest an argument that is logʒical and cogʒent.
- 2 Who can measʒure the damagʒe of an egregʒious error?
- 3 After the seizʒure, the surgeon's visʒion gradʒually worsened.
- 4 Take advantagʒe of leisʒure time, and indulgʒe lethargʒic impulses.
- 5 I treasʒure an ability to visʒualize challenge as pleasʒurable.
- 6 Is the dress code at the lodgʒe's lougʒe usuʒally casʒual?
- 7 Georgʒia's teenagʒe protégʒe was a genʒius and a joy to teach.
- 8 Occasʒionally, Jen exagʒerated her knowledgʒe of a subʒject.
- 9 The mergʒer gave the illʒusion that they had forgʒed a prestigʒious new agʒency.

- 10 Jasper thought that the sale of the loft was contingent on persuasion through badggering.
- 11 Splurge on a massage and a luxurious, but energizging, range of activities.
- 12 The sergeant had his soldgiers wear camouflage during the siege.
- 13 Joining forces involved collusgion with fraudulent measures.
- 14 Take advantagge of the festival and enjoy your favorite film gengre.
- 15 Madge's teenagers usuually felt obligged to accompany her on religgious outings.
- 16 I take umbragge at Jessica's urgge to feign prestgige through excessive verbiagge.
- 17 The vintagge clothing line included gorgeus rougge linggerie and treasured jewgelry.
- 18 I engvisioned that my mortgagge rate would surgge and tried to adgjust my budgget.
- 19 You can sabotagge your energgy by eating carcinoggens while on a hectic schedgule.
- 20 Allusgions to eliggible singles abounded in the graduate student's jgournal.

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NINE

The vowel *ɪ*

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

The *ɪ* sound defined

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

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

Correcting the *i* vs. *ɪ* vowel substitution is easy, once you learn the difference in tongue placement. It is also easy to recognize which of the two is used, based on the spelling patterns of each vowel.

The easily recognized *i* sound in English is spelled with *e*, *ea*, *ee*, *ei*, and *ie*, as in the words *be*, *eat*, *see*, *receive*, and *chief*. Final *y* in English words use the *i* sound, as in *happy* and *country*. The *ɪ* sound is almost always spelled with *i*, as in the words *in*, *with*, and *his*, or with medial *y*, as in *myth* and *syllable*.

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

Step 1: Feeling the placement of *ɪ*

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



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

Return your tongue to its resting position, with the tip of your tongue against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *he* again, freezing on the vowel. Once again, you will feel the arch of your tongue contact the tip of your finger.

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

Return now to *DVD Track 7*. Practice the difference in placement between the sounds i and ɪ.

Step 2: Hearing the placement of ɪ

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

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

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

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

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

Step 3: Applying the placement of *i*

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

I IN ONE-SYLLABLE WORDS

- <u>i</u> ng (<i>suffix</i>)	g <u>i</u> ft	mi <u>s</u> s
mi <u>s</u> - (<i>prefix</i>)	g <u>i</u> ve	mi <u>s</u> t
bee <u>n</u>	gr <u>i</u> m	mi <u>x</u>
bi <u>d</u>	gr <u>i</u> n	pi <u>ck</u>
bi <u>g</u>	gr <u>i</u> p	pi <u>ll</u>
bi <u>ll</u> s	gu <u>i</u> lt	pi <u>n</u>
bi <u>t</u>	hi <u>ll</u>	pi <u>nk</u>
br <u>i</u> ck	hi <u>m</u>	pi <u>t</u>
br <u>i</u> dge	hi <u>p</u>	pi <u>tt</u> ch
br <u>i</u> ng	hi <u>s</u>	pr <u>i</u> nce
br <u>i</u> sk	hi <u>t</u>	pr <u>i</u> nt
bu <u>i</u> ld	if	qu <u>i</u> ck
chi <u>ll</u>	ill	qu <u>i</u> t
chi <u>n</u>	in	ri <u>b</u> s
chi <u>p</u>	in <u>ch</u>	ri <u>ch</u>
di <u>d</u>	is	ri <u>d</u>
di <u>p</u>	it	ri <u>ng</u>
di <u>sh</u>	ki <u>d</u>	ri <u>p</u>
di <u>sk</u>	ki <u>ll</u>	ri <u>sk</u>
dr <u>i</u> ll	ki <u>ng</u>	scri <u>p</u> t
dr <u>i</u> nk	ki <u>ss</u>	shi <u>p</u>
dr <u>i</u> p	li <u>ck</u>	si <u>ck</u>
fi <u>f</u> th	li <u>d</u>	si <u>n</u>
fi <u>g</u>	li <u>ft</u>	si <u>nce</u>
fi <u>ll</u>	li <u>mb</u>	si <u>nk</u>
fi <u>lm</u>	li <u>nt</u>	si <u>ng</u>
fi <u>sh</u>	li <u>p</u>	si <u>t</u>
fi <u>st</u>	li <u>st</u>	si <u>x</u>
fi <u>t</u>	li <u>ve</u> (<i>verb</i>)	ski <u>ll</u>
fi <u>x</u>	mi <u>lk</u>	ski <u>n</u>
fl <u>i</u> p	mi <u>ll</u>	sl <u>i</u> d

◀	slim	strip	tip
	slip	swift	trim
	split	swim	trip
	spill	swing	which
	spring	switch	whip
	squid	thick	will
	stick	thin	win
	stiff	thing	wind (<i>noun</i>)
	still	think	wing
	sting	this	wish
	strict	till	wit
	string	tin	with

I IN TWO-SYLLABLE WORDS

act <u>ing</u>	brilliant	clean <u>ing</u>
act <u>ive</u>	bring <u>ing</u>	clin <u>ic</u>
add <u>ing</u>	Brit <u>ish</u>	close <u>ing</u>
admit	build <u>ing</u>	cloth <u>ing</u>
artist	burn <u>ing</u>	com <u>ing</u>
ask <u>ing</u>	business [†]	conflict
assist	bust <u>ing</u>	consist <u>s</u>
basic	bus <u>y</u>	convict
basis	buy <u>ing</u>	convince
bear <u>ing</u>	cabin	cook <u>ing</u>
begin*	call <u>ing</u>	cool <u>ing</u>
be <u>ing</u>	capt <u>ive</u>	cous <u>in</u>
Berlin	ceil <u>ing</u>	credit
bigger	chang <u>ing</u>	crisis
billboard	charm <u>ing</u>	critic
bill <u>ing</u>	chick <u>en</u>	cross <u>ing</u>
billion	child <u>ren</u>	cut <u>ting</u>
bind <u>ing</u>	Christ <u>mas</u>	deal <u>ing</u>
bitt <u>er</u>	chronic	di <u>dn't</u>
bizar <u>re</u>	ci <u>ty</u>	dinner
break <u>ing</u>	civ <u>il</u>	direct
breath <u>ing</u>	class <u>ic</u>	discharge

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

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

I IN TWO-SYLLABLE WORDS (CONTINUED)

◀ disease	fifteen	hearing
disgusts	fifty	heating
display	fighting	helping
distance	figure	himself
distinct	filthy	hither
district	finger	hitting
disturb	finish	holding
divine	firing	hoping
divorce	fiscal	horrid
doctrine	fishing	hospice
doing	fitting	hunting
drawing	flicker	ignore
dressing	fluid	image†
dripping	flying	impact
driven	forbid	imposed
drying	foreign	impress
during	forgive	improve
dying	forming	impulse
earnings	friendship	inclined
eating	fulfill	include
edit	furnish	income
ending	getting	increase
engine	giddy	indeed
English	giving	index
ethics	glitter	indoors
exist*	going	infer
exit	granite	inflict
fabric	graphic	inform
facing	growing	injure
falling	guilty	inner
famine	guitar	input
feeding	habit	insects
feeling	having	inside
fiction	heading	insight

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

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

◀	insist	limit	mister/Mr.
	inspired	linen	missus/Mrs.
	install	liquid	muffin
	instance	liquor	music
	instead	listen	native
	insult	little	nibble
	insure	liver	nothing
	intense	livid	notice
	interest*	living	office
	intern	looking	painting
	into	losing	panic
	intrigue	lying	parking
	invent	magic	passing
	invest	making	paving
	invite	margin	permit
	involve	massive	persist
	isn't	matching	pickle
	issue	meaning	picnic
	itself	meeting	picture
	jaundice	melting	pigeon
	justice	merit	pillow
	keeping	middle	pistol
	kidding	midnight	pitcher
	kindle	midtown	pittance
	kingdom	million	pity
	kitchen	minute	placing
	knowing	mirror	planning
	lacking	mischief	plastic
	landing	missing	playing
	languish	mission	pointing
	laughing	mistake	portrait
	leading	misty	practice
	learning	mixture	predict
	leaving	morning	pressing
	letting	motive	pretty
	lighting	moving	prison

*This word has the letter *e* in a common word ending; the *e* is pronounced ɪ (see Appendix A).

I IN TWO-SYLLABLE WORDS (CONTINUED)

◀	pr <u>i</u> vy	serv <u>i</u> ce	stri <u>k</u> ing
	prof <u>i</u> t	serv <u>i</u> ng	strugg <u>l</u> ing
	prom <u>i</u> se	sett <u>i</u> ng	stup <u>i</u> d
	pub <u>i</u> c	shak <u>i</u> ng	subm <u>i</u> t
	pub <u>i</u> sh	shar <u>i</u> ng	swimm <u>i</u> ng
	pull <u>i</u> ng	shin <u>i</u> ng	tact <u>i</u> c
	putt <u>i</u> ng	shopp <u>i</u> ng	tak <u>i</u> ng
	qu <u>i</u> ckly	show <u>i</u> ng	talk <u>i</u> ng
	rac <u>i</u> ng	sign <u>a</u> l	teach <u>i</u> ng
	rais <u>i</u> ng	sill <u>y</u>	tell <u>i</u> ng
	rang <u>i</u> ng	silv <u>e</u> r	test <u>i</u> ng
	rapid	simpl <u>e</u>	there <u>i</u> n
	reach <u>i</u> ng	sing <u>i</u> ng	think <u>i</u> ng
	read <u>i</u> ng	singl <u>e</u>	thin <u>n</u> er
	res <u>i</u> st*	sist <u>e</u> r	tissu <u>e</u>
	rid <u>i</u> ng	sitt <u>i</u> ng	ton <u>i</u> c
	rig <u>i</u> d	sixt <u>y</u>	tour <u>i</u> st
	rig <u>o</u> r	skipp <u>i</u> ng	tox <u>i</u> c
	ris <u>e</u> n	slimm <u>i</u> ng	trad <u>i</u> ng
	riv <u>e</u> r	slipp <u>e</u> r	traff <u>i</u> c
	ru <u>i</u> n	smil <u>i</u> ng	tragic
	rul <u>i</u> ng	sol <u>i</u> d	train <u>i</u> ng
	runn <u>i</u> ng	some <u>th</u> ing	tranqu <u>i</u> l
	sail <u>i</u> ng	sort <u>i</u> ng	transm <u>i</u> t
	sampl <u>i</u> ng	Span <u>i</u> sh	trib <u>u</u> te
	sandw <u>i</u> ch	speak <u>i</u> ng	trick <u>y</u>
	sav <u>i</u> ng	spend <u>i</u> ng	trigg <u>e</u> r
	sciss <u>o</u> rs	spir <u>i</u> t	tripl <u>e</u>
	search <u>i</u> ng	splend <u>i</u> d	tripp <u>i</u> ng
	see <u>i</u> ng	spl <u>i</u> nter	try <u>i</u> ng
	seek <u>i</u> ng	star <u>i</u> ng	tun <u>i</u> c
	self <u>i</u> sh	start <u>i</u> ng	turn <u>i</u> ng
	sell <u>i</u> ng	stick <u>y</u>	un <u>i</u> t
	send <u>i</u> ng	st <u>i</u> ngy	un <u>t</u> il

*This word has the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ (see Appendix A).

◀ using	wait <u>ing</u>	w <u>in</u> dow
valid	walk <u>ing</u>	w <u>in</u> ner
v <u>ic</u> ious	warn <u>ing</u>	w <u>in</u> ter
v <u>ic</u> tim	wash <u>ing</u>	w <u>is</u> dom
v <u>ig</u> or	watch <u>ing</u>	w <u>ish</u> ing
v <u>ill</u> a	wear <u>ing</u>	w <u>ith</u> in
v <u>ill</u> ains	wedd <u>ing</u>	w <u>ith</u> out
v <u>is</u> ion	wher <u>in</u>	w <u>om</u> en
v <u>is</u> it	whis <u>per</u>	w <u>ork</u> ing
v <u>iv</u> id	whis <u>tle</u>	w <u>or</u> ship
v <u>ot</u> ing	wid <u>ow</u>	w <u>rit</u> ten

I IN WORDS OF THREE OR MORE SYLLABLES

ab <u>il</u> ity	asp <u>ir</u> in	clar <u>it</u> y
arb <u>it</u> rator	ass <u>ist</u> ant	class <u>ic</u> al
acad <u>em</u> ic	Atlant <u>ic</u>	class <u>if</u> ication
acc <u>id</u> ent	atom <u>ic</u>	clin <u>ic</u> al
accom <u>pl</u> ish	att <u>it</u> ude	coinc <u>id</u> ence
act <u>iv</u> ity	attr <u>act</u> ive	collect <u>iv</u> e
add <u>it</u> ion	attr <u>ib</u> ute	comb <u>in</u> ation
admin <u>ist</u> ration	aud <u>it</u> ion	comm <u>is</u> sion
adm <u>is</u> sion	auth <u>ent</u> ic	comm <u>it</u> ment
aest <u>het</u> ic	auth <u>or</u> ity	comm <u>it</u> tee
Afr <u>ic</u> a	auth <u>or</u> ization	comm <u>od</u> ity
agr <u>ic</u> ulture	autom <u>at</u> ic	comm <u>un</u> ication
altern <u>at</u> ive	avail <u>ab</u> ility	comm <u>un</u> ity
amb <u>ig</u> uous	beaut <u>if</u> ul	compar <u>is</u> on
amb <u>it</u> ion	benef <u>it</u>	compet <u>it</u> ion
Amer <u>ic</u> an	biolog <u>ic</u> al	complic <u>at</u> e
amic <u>ab</u> le	cap <u>ab</u> ility	compl <u>im</u> ent
anim <u>al</u>	cap <u>ac</u> ity	compos <u>it</u> ion
ann <u>iv</u> ersary	cap <u>it</u> al	cond <u>it</u> ion
ant <u>ic</u> ipate	cert <u>if</u> y	conf <u>id</u> ence
ant <u>id</u> ote	charact <u>er</u> istic	conservat <u>iv</u> e
applic <u>at</u> ion	char <u>it</u> y	cons <u>id</u> er
archit <u>ect</u> ure	chem <u>ic</u> al	cons <u>ist</u> ent
artic <u>l</u> e	cit <u>iz</u> en	Const <u>it</u> ution
art <u>if</u> icial	civ <u>il</u> ization	contamin <u>at</u> e
art <u>is</u> tic	clar <u>if</u> ication	conting <u>en</u> ce ▶

I IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀	con <u>ti</u> ne	dis <u>as</u> ter	fellow <u>sh</u> ip
	con <u>tra</u> d <u>ic</u> t	dis <u>ci</u> pl <u>ine</u>	fest <u>i</u> val
	con <u>tri</u> bution	dis <u>con</u> tent	for <u>bi</u> dden
	con <u>vi</u> ction	dis <u>co</u> ver	fort <u>i</u> fy
	coo <u>per</u> ative	dis <u>cri</u> minate	friv <u>o</u> lous
	cou <u>nter</u> feit	dis <u>cu</u> ssion	fugit <u>i</u> ve
	cre <u>ati</u> ve	dis <u>in</u> fect	furnit <u>u</u> re
	cred <u>i</u> ble	dis <u>or</u> ganization	genu <u>i</u> ne
	cri <u>mi</u> nal	dis <u>pl</u> acement	hero <u>i</u> c
	crit <u>i</u> cal	dis <u>po</u> sal	hesit <u>a</u> te
	crit <u>i</u> cism	dis <u>po</u> sition	h <u>i</u> dden
	dec <u>i</u> sion*	dis <u>pu</u> te	h <u>i</u> deous
	ded <u>i</u> cate	dis <u>ti</u> nction	h <u>i</u> stor <u>i</u> cal
	def <u>i</u> nition	dis <u>tri</u> bution	h <u>i</u> st <u>o</u> ry
	def <u>i</u> nitive*	div <u>i</u> sion	h <u>o</u> liday
	del <u>i</u> catessen	dom <u>e</u> stic	horri <u>b</u> le
	del <u>i</u> cious*	dom <u>i</u> nant	hos <u>pi</u> tal
	del <u>i</u> ver*	dra <u>ma</u> tic	hos <u>ti</u> lity
	dem <u>o</u> cratic	dyn <u>a</u> mic	h <u>u</u> manity
	den <u>s</u> ity	eco <u>no</u> mic	h <u>u</u> midifier
	der <u>i</u> sion*	em <u>ph</u> asis	id <u>e</u> n <u>t</u> ify
	des <u>pi</u> cable*	ep <u>i</u> sode	id <u>e</u> n <u>t</u> ity
	dest <u>i</u> ny	ep <u>i</u> taph	<u>i</u> di <u>o</u> t
	deter <u>mi</u> nation*	equ <u>i</u> PMENT*	ign <u>o</u> rant
	dic <u>ti</u> onary	eth <u>i</u> cal	ill <u>u</u> sion
	dif <u>fe</u> rence	evid <u>e</u> nce	ill <u>u</u> stration
	dif <u>fe</u> rent	ex <u>a</u> mine*	im <u>a</u> gination
	dif <u>fi</u> cult	ex <u>e</u> cutive*	im <u>i</u> tation
	dign <u>i</u> ty	ex <u>h</u> ibit*	im <u>m</u> ature
	dile <u>m</u> ma	ex <u>p</u> eriment*	im <u>m</u> igrant
	dilig <u>e</u> nt	ex <u>tr</u> aordinary*	im <u>m</u> ortal
	dim <u>e</u> n <u>s</u> ion	fac <u>i</u> lity	im <u>p</u> atient
	dip <u>lo</u> matic	fam <u>i</u> liar	im <u>p</u> eccable
	dir <u>e</u> ction	fam <u>i</u> ly	im <u>p</u> ediment
	dir <u>e</u> ctor	fant <u>a</u> stic	im <u>p</u> ending
	dis <u>a</u> pp <u>e</u> ar	fav <u>o</u> rite	im <u>p</u> lication ▶

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

◀	<u>i</u> mpo <u>r</u> tant	<u>i</u> ntention	<u>m</u> ech <u>a</u> nical*
	<u>i</u> mpo <u>s</u> sible	<u>i</u> nter <u>f</u> erence	<u>m</u> ed <u>i</u> cine
	<u>i</u> mp <u>r</u> ession	<u>i</u> nter <u>i</u> or	<u>m</u> emb <u>e</u> rship
	<u>i</u> nc <u>i</u> dent	<u>i</u> nter <u>m</u> ission	<u>m</u> et <u>a</u> bol <u>i</u> sm*
	<u>i</u> nc <u>i</u> s <u>i</u> ve	<u>i</u> nter <u>m</u> ittent	<u>m</u> et <u>r</u> opol <u>i</u> tan
	<u>i</u> nc <u>r</u> edible	<u>i</u> nter <u>n</u> al	<u>m</u> il <u>i</u> tary
	<u>i</u> nd <u>e</u> pendent	<u>i</u> nter <u>n</u> ational	<u>m</u> ill <u>i</u> gram
	<u>i</u> nd <u>i</u> cate	<u>i</u> nter <u>p</u> retation	<u>m</u> in <u>i</u> mal
	<u>i</u> nd <u>i</u> gestion	<u>i</u> nter <u>r</u> upt	<u>m</u> in <u>i</u> ster
	<u>i</u> nd <u>i</u> rect	<u>i</u> nter <u>v</u> al	<u>m</u> in <u>o</u> rity
	<u>i</u> nd <u>i</u> s <u>p</u> ensable	<u>i</u> nter <u>v</u> ention	<u>m</u> is <u>e</u> rable
	<u>i</u> nd <u>i</u> vid <u>u</u> al	<u>i</u> nter <u>v</u> iew	<u>m</u> is <u>l</u> ead
	<u>i</u> nd <u>u</u> stry	<u>i</u> ntim <u>i</u> date	<u>m</u> on <u>i</u> tor
	<u>i</u> nev <u>i</u> table	<u>i</u> ntro <u>d</u> uce	<u>m</u> or <u>a</u> lity
	<u>i</u> n <u>f</u> ection	<u>i</u> nv <u>a</u> riably	<u>m</u> ult <u>i</u> ple
	<u>i</u> n <u>f</u> inite	<u>i</u> nv <u>e</u> ntion	<u>m</u> us <u>i</u> cal
	<u>i</u> n <u>f</u> lammation	<u>i</u> nv <u>e</u> stigation	<u>n</u> arrative
	<u>i</u> n <u>f</u> luence	<u>i</u> nv <u>e</u> stment	<u>n</u> egative
	<u>i</u> n <u>f</u> ormation	<u>i</u> nv <u>i</u> sible	<u>n</u> utrit <u>i</u> on
	<u>i</u> n <u>g</u> redient	<u>i</u> rrit <u>a</u> te	<u>o</u> bituary
	<u>i</u> n <u>h</u> erent	<u>j</u> ur <u>i</u> s <u>d</u> iction	<u>o</u> bj <u>e</u> ctive
	<u>i</u> n <u>h</u> ibit	<u>j</u> ust <u>i</u> fy	<u>o</u> bl <u>i</u> gation
	<u>i</u> n <u>i</u> tial	<u>l</u> eadership	<u>o</u> bl <u>i</u> terate
	<u>i</u> n <u>i</u> tiative	<u>l</u> egislation	<u>o</u> bl <u>i</u> vious
	<u>i</u> n <u>n</u> ocent	<u>l</u> iberty	<u>o</u> fficial
	<u>i</u> n <u>s</u> ertion	<u>l</u> im <u>i</u> tation	<u>o</u> p <u>i</u> nion
	<u>i</u> n <u>s</u> olence	<u>l</u> in <u>e</u> ar	<u>o</u> pp <u>o</u> rtunity
	<u>i</u> n <u>s</u> pection	<u>l</u> it <u>e</u> rally	<u>o</u> pp <u>o</u> site
	<u>i</u> n <u>s</u> titution	<u>l</u> it <u>e</u> rature	<u>o</u> pt <u>i</u> mum
	<u>i</u> n <u>s</u> truction	<u>l</u> og <u>i</u> cal	<u>o</u> rd <u>i</u> nary
	<u>i</u> n <u>s</u> trument	<u>m</u> agn <u>e</u> tic	<u>o</u> rgan <u>i</u> c
	<u>i</u> n <u>s</u> ufficient	<u>m</u> agn <u>i</u> ficent	<u>o</u> rgan <u>i</u> zation
	<u>i</u> n <u>s</u> urance	<u>m</u> aj <u>o</u> rity	<u>o</u> rig <u>i</u> nal
	<u>i</u> n <u>t</u> egration	<u>m</u> an <u>i</u> pulate	<u>P</u> ac <u>i</u> fic
	<u>i</u> n <u>t</u> ellectual	<u>m</u> ath <u>e</u> matical	<u>p</u> art <u>i</u> cipation
	<u>i</u> n <u>t</u> elligence	<u>m</u> at <u>u</u> rity	<u>p</u> art <u>i</u> cular
	<u>i</u> n <u>t</u> ensity	<u>m</u> ax <u>i</u> mum	<u>p</u> er <u>i</u> ph <u>e</u> ral ▶

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

I IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ permission	rapidly	strategic
personality	realistic	substitute
perspective	reality	sufficient
pertinent	realization	superficial
philosophy	recognition	supervision
pinnacle	refrigeration*	suspicion
pitiful	register	technical
plausible	rehabilitation	television
policy	relationship*	temporarily
politics	relative	terrible
position	religion*	terrify
positive	representative	territory
possibility	residence	testimony
practical	residual*	theoretical
precision*	responsibility*	tradition
preliminary*	ridiculous	transition
president	ritual	trivial
primarily	romantic	uniform
primitive	sacrifice	unity
principle	satisfactory	universal
prisoner	scholarship	university
privilege	scientific	utility
probability	security*	vanilla
productive	seductive*	vehicle
prognosis	sensitive	velocity*
prominent	significance	victory
prospective	similar	video
provision	situation	vigorous
publication	socialism	violin
publicity	specialist	visible
purify	specific*	visitor
quality	stabilization	visual
quantity	statistic	vitality
radical	stimulate	Washington

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

I WITH *y* SPELLING IN ONE-SYLLABLE WORDS

crypt	hymn	myth
cyst	lymph	nymph
gym	lynch	tryst

I WITH *y* SPELLING IN TWO-SYLLABLE WORDS

Brooklyn	lyric	syndrome
cryptic	mystic	syntax
cymbal	physics	syringe
cynic	rhythm	syrup
crystal	symbol	system
gypsy	synapse	

I WITH *y* SPELLING IN WORDS OF THREE OR MORE SYLLABLES

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

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

Sentences: *ɪ*

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

- 1 Jill's physical condition will influence an impending accident.
- 2 Bill introduced a combination of video images and still pictures.

- 3 It was a disaster when the drink spilled all over the clinical evidence.
- 4 The office had a policy of nondiscrimination for women.
- 5 She rapidly fingered the guitar strings, producing beautiful music.
- 6 The intern examined Mr. Miller's hip and indicated a positive prognosis.
- 7 The administration stressed the importance of interviews to the six
candidates.
- 8 In my opinion, physical activity is important.
- 9 I wish the script had been less typical and better written.
- 10 The menu consists mainly of squid and is quite limited.
- 11 I initially take aspirin when I practice my English.
- 12 Cindy's chronically bad vision caused her to make many mistakes
at the university.
- 13 Chris resisted building in a traditional and unimaginative architectural
style.
- 14 I imagine a plausible situation in which Bill's interests and intelligence
are utilized.
- 15 It is silly to begin dinner when Phil is still missing.
- 16 In the middle of the disaster, the thought of a tranquil dip in the Pacific
was calming.
- 17 The authorities sought the evidence to convict the convict in the
vicious assault.

- 18 We think Tim should reconsider the situation and admit to his guilt.
- 19 His inability to sit still compromised his willingness to finish the project.
- 20 My little sister is persistent in interfering in my business.

Sentences: *ɪ* vs. *i*

Turn to **CD Track 21**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *ɪ* and *i* sounds, which are marked phonetically.



- 1 He insists his seemingly insignificant deed was a victory and an achievement.
- 2 Christie feels she's completely fulfilled her obligation in a meaningful way.
- 3 She dreams of having a sleek, discreet, and impeccably clean condo by the sea.
- 4 The insight of the team leaders inspired the artistic productivity of all.
- 5 We agreed instantly that his team's mistakes created the disastrous conflict.
- 6 Lee needed clarification before proceeding, as the instructions were misleading.
- 7 Responsible people can complete a key project with impressive precision.
- 8 Sheila's metabolism increased with brisk walking and additional protein.

- 9 Keep believing that consistent practice leads to dramatic improvement.
- 10 His esteemed intelligence gives credibility to his unusual system
of working.
- 11 Deep breathing increases circulation and improves vitality.
- 12 Is Tim satisfied with the quality of the steam machine?
- 13 Gina picked a tin of pickled beets to bring on the picnic.
- 14 Did you eat the beef sandwiches I was saving for dinner?
- 15 Teaching can frequently seem difficult, but it's rewarding.
- 16 The thief will keep stealing until he is apprehended.
- 17 Nick is quickwitted, genial, and completely motivated.
- 18 I definitely believe being determined and ambitious will lead to victory.
- 19 The festive city streets were appealing to Jean.
- 20 He seized the opportunity to interrupt the bizarre procedure.

For more details about the use of the vowel *i* in prefixes and suffixes with unusual spelling patterns, see Appendix A.

TEN

The vowel *e*The *e* sound defined

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

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

Step 1: Feeling the placement of *e*

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



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

Drop the arch in the front of your tongue back about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel *ɪ*, as described in the previous chapter. Say *i . . . he . . . ɪ . . . him*.

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

Return now to **DVD Track 8**. Practice the difference in placement among the vowels *i*, *ɪ*, and *e*.

Step 2: Hearing the placement of *e*

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

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

Note: In previous chapters (except Chapter Five), the sound placement for each new phoneme was contrasted with that of another, frequently substituted phoneme. However, since no words in English use *ɛ*, the words in the list are the same in both columns. The purpose of the exercise is to pronounce each word incorrectly with *ɛ*, then correctly with *e*. The difference between the two is recorded on the accompanying CD.

ε (INCORRECT)	e (CORRECT)
be <u>t</u>	be <u>t</u>
ce <u>n</u> t	ce <u>n</u> t
fr <u>e</u> sh	fr <u>e</u> sh
ge <u>t</u>	ge <u>t</u>
me <u>l</u> t	me <u>l</u> t
ne <u>x</u> t	ne <u>x</u> t
pl <u>e</u> dge	pl <u>e</u> dge
the <u>n</u>	the <u>n</u>
re <u>n</u> t	re <u>n</u> t
fe <u>l</u> l	fe <u>l</u> l
the <u>m</u>	the <u>m</u>
ma <u>n</u> y	ma <u>n</u> y
fr <u>e</u> t	fr <u>e</u> t
wh <u>e</u> n	wh <u>e</u> n
ye <u>s</u>	ye <u>s</u>



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

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

Step 3: Applying the placement of e

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

e IN ONE-SYLLABLE WORDS

be <u>d</u>	be <u>l</u> t	be <u>s</u> t
be <u>g</u>	be <u>n</u> ch	be <u>t</u>
be <u>l</u>	be <u>n</u> t	be <u>l</u> nd



e IN ONE-SYLLABLE WORDS (CONTINUED)

◀	ble <u>s</u> s	fr <u>e</u> sh	re <u>a</u> lm
	br <u>e</u> ad	fr <u>e</u> t	re <u>d</u>
	br <u>e</u> ast	fr <u>i</u> end	re <u>n</u> t
	br <u>e</u> ath	g <u>e</u> t	re <u>p</u>
	br <u>e</u> d	gu <u>e</u> ss	re <u>s</u> t
	ce <u>l</u> l	gu <u>e</u> st	sa <u>i</u> d
	ce <u>n</u> t	he <u>a</u> d	se <u>l</u> f
	ch <u>e</u> ck	he <u>a</u> lth	se <u>l</u> l
	ch <u>e</u> f	he <u>l</u> d	se <u>n</u> d
	ch <u>e</u> ss	he <u>l</u> l	se <u>n</u> se
	ch <u>e</u> st	he <u>l</u> p	sh <u>e</u> d
	cl <u>e</u> nch	h <u>e</u> m	sh <u>e</u> lf
	cr <u>e</u> pt	h <u>e</u> n	sh <u>e</u> ll
	cr <u>e</u> st	je <u>t</u>	sh <u>r</u> ed
	de <u>a</u> d	ke <u>p</u> t	sk <u>e</u> tch
	de <u>a</u> f	le <u>d</u>	sl <u>e</u> d
	de <u>b</u> t*	le <u>f</u> t	sm <u>e</u> ll
	de <u>c</u> k	le <u>n</u> d	sp <u>e</u> d
	de <u>l</u> ve	le <u>n</u> s	sp <u>e</u> ll
	de <u>n</u>	le <u>s</u> s	sp <u>e</u> nd
	de <u>n</u> se	me <u>a</u> nt	ste <u>m</u>
	de <u>n</u> t	me <u>l</u> t	ste <u>p</u>
	de <u>p</u> th	me <u>n</u>	stre <u>n</u> gth
	de <u>s</u> k	me <u>t</u>	stre <u>s</u> s
	dr <u>e</u> ad	ne <u>c</u> k	stre <u>t</u> ch
	dr <u>e</u> ss	ne <u>s</u> t	sw <u>e</u> ll
	dw <u>e</u> ll	ne <u>x</u> t	te <u>m</u> pt
	ed <u>e</u> ge	pe <u>g</u>	te <u>n</u>
	el <u>s</u> e	pe <u>n</u>	te <u>n</u> d
	en <u>d</u>	pe <u>s</u> t	te <u>n</u> t
	fe <u>d</u>	pe <u>t</u>	te <u>s</u> t
	fe <u>l</u> l	pl <u>e</u> dge	te <u>x</u> t
	fe <u>n</u> ce	pr <u>e</u> ss	the <u>m</u>
	fl <u>e</u> d	qu <u>e</u> nch	the <u>n</u>
	fl <u>e</u> sh	qu <u>e</u> st	thre <u>a</u> d ▶

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

◀ threat	we <u>b</u>	when
t <u>r</u> ead	we <u>l</u> l	w <u>r</u> eck
t <u>r</u> end	w <u>e</u> nt	w <u>r</u> ench
v <u>e</u> nt	w <u>e</u> pt	y <u>e</u> s
v <u>e</u> st	w <u>e</u> st	y <u>e</u> t
v <u>e</u> t	w <u>e</u> t	z <u>e</u> st

Certain spelling patterns with *e* in a prefix or suffix are pronounced as *ɪ*, and therefore not underlined in the next two lists. See Appendix A for details.

e IN TWO-SYLLABLE WORDS

- <u>a</u> ry (<i>suffix</i>)	ce <u>n</u> tral	de <u>f</u> ect
ac <u>c</u> ent	che <u>m</u> ist	de <u>f</u> end
ac <u>c</u> ept	che <u>r</u> ish	de <u>f</u> lect
ad <u>d</u> ress	che <u>r</u> ry	de <u>j</u> ect
ade <u>p</u> t	cle <u>v</u> er	de <u>n</u> tist
aga <u>i</u> n	colle <u>c</u> t	de <u>p</u> end
aga <u>i</u> nst	comm <u>e</u> n <u>c</u> e	de <u>t</u> ect
am <u>e</u> nd	comm <u>e</u> nd	de <u>t</u> est
<u>a</u> ny	comm <u>e</u> nt	de <u>v</u> il
asc <u>e</u> nd	comp <u>e</u> l	di <u>g</u> est
asp <u>e</u> ct	comp <u>e</u> x	di <u>v</u> est
ass <u>e</u> ss	comp <u>r</u> ess	<u>e</u> cho
ass <u>e</u> ts	con <u>c</u> ept	<u>e</u> dit
at <u>t</u> empt	cond <u>e</u> nse	eff <u>e</u> ct
att <u>e</u> nd	conf <u>e</u> ss	eff <u>e</u> rt
att <u>e</u> st	cong <u>e</u> st	el <u>e</u> ct
av <u>e</u> nge	conn <u>e</u> ct	em <u>p</u> ty
bel <u>l</u> y	cont <u>e</u> mpt	eng <u>i</u> ne
ber <u>r</u> y	cont <u>e</u> nt	en <u>t</u> er
bett <u>e</u> r	cont <u>e</u> st	en <u>t</u> rance
bis <u>e</u> ct	cont <u>e</u> x <u>t</u>	en <u>v</u> y
br <u>e</u> akfast	conv <u>e</u> nt	err <u>a</u> nd
bur <u>y</u>	cred <u>i</u> t	err <u>o</u> r
cad <u>e</u> t	cr <u>e</u> scent	ess <u>a</u> y
cem <u>e</u> nt	cr <u>e</u> vice	eth <u>i</u> cs
cen <u>s</u> ure	de <u>b</u> it	eth <u>n</u> ic
cen <u>t</u> er	de <u>c</u> ade	ev <u>e</u> nt



e IN TWO-SYLLABLE WORDS (CONTINUED)

◀	e <u>ver</u>	le <u>m</u> on	re <u>b</u> el (<i>noun</i>)
	e <u>x</u> cerpt	le <u>n</u> gth	re <u>c</u> ord (<i>noun</i>)
	e <u>x</u> hale	le <u>t</u> ter	re <u>f</u> lect
	e <u>x</u> pect	le <u>v</u> el	re <u>f</u> lex
	e <u>x</u> pend	ma <u>n</u> y	re <u>g</u> ret
	e <u>x</u> pense	me <u>a</u> sure	re <u>p</u> ress
	e <u>x</u> pert	me <u>m</u> ber	re <u>s</u> cue
	e <u>x</u> press	me <u>n</u> tal	re <u>s</u> pect
	e <u>x</u> tend	me <u>n</u> tion	re <u>v</u> enge
	e <u>x</u> tra	me <u>n</u> u	se <u>c</u> ond
	fe <u>a</u> ther	me <u>r</u> it	se <u>c</u> tion
	fe <u>r</u> ry	me <u>s</u> sage	se <u>g</u> ment
	fo <u>r</u> get	me <u>t</u> al	se <u>l</u> dom
	fre <u>c</u> kle	me <u>t</u> hod	se <u>l</u> ect
	fre <u>n</u> zy	ne <u>g</u> lect	se <u>n</u> tence
	ge <u>n</u> der	ne <u>p</u> hew	se <u>p</u> arate
	ge <u>n</u> tle	ne <u>v</u> er	se <u>s</u> ion
	ge <u>s</u> ture	pe <u>b</u> ble	se <u>v</u> en
	he <u>a</u> ven	pe <u>d</u> dle	she <u>l</u> ter
	he <u>a</u> vy	pe <u>n</u> ny	she <u>p</u> herd
	he <u>c</u> tic	pe <u>n</u> sion	she <u>r</u> iff
	he <u>l</u> met	pe <u>p</u> per	ske <u>p</u> tic
	im <u>m</u> ense	pe <u>r</u> il	spe <u>c</u> ial
	im <u>p</u> end	pe <u>r</u> ish	spe <u>c</u> trum
	im <u>p</u> ress	ple <u>a</u> sure	su <u>cc</u> ess
	in <u>d</u> ent	ple <u>n</u> ty	su <u>gg</u> est
	in <u>d</u> ex	pre <u>c</u> ious	su <u>pp</u> ress
	in <u>e</u> pt	pre <u>f</u> ace	su <u>sp</u> ect
	in <u>f</u> lect	pre <u>m</u> ise	su <u>sp</u> end
	in <u>t</u> end	pre <u>s</u> ent (<i>noun, adjective</i>)	te <u>m</u> per
	in <u>t</u> ense	pre <u>s</u> sure	te <u>m</u> po
	in <u>v</u> est	pre <u>t</u> end	te <u>n</u> der
	je <u>a</u> lous	pre <u>v</u> ent	te <u>n</u> nis
	ke <u>t</u> tle	pro <u>j</u> ect	te <u>n</u> or
	le <u>a</u> ther	pro <u>t</u> est	te <u>n</u> sion
	le <u>c</u> ture	que <u>s</u> tion	te <u>r</u> race
	le <u>g</u> end	re <u>a</u> dy	te <u>r</u> ror



◀	treasure	vendor	welcome
	tremble	venue	welfare
	trespass	very	whether
	unless	vessel	wrestle
	upset	weather	yellow
	velvet	wedding	zealous

e IN WORDS OF THREE OR MORE SYLLABLES

accelerate	cemetery	dialect
accessible	century	dictionary
accessory	cessation	dilemma
addendum	clientele	dimension
adventure	comprehend	direction
aesthetic	conception	discrepancy
affection	condescend	disinfect
agenda	confection	dispensable
aggression	conjecture	disseminate
America	consecutive	domestic
ancestor	consequence	eccentric
anesthetize	contemporary	edible
antiseptic	correction	educate
apathetic	credible	election
appendix	crescendo	electric
apprehend	deception	elegant
apprehension	decorate	element
architect	dedicate	elephant
assemble	deficit	elevate
attention	definite	eleven
benefit	delicate	embezzle
beverage	demonstrate	emerald
burial	deposition	empathy
calisthenics	deprecate	emulate
celebrate	designate	enemy
celebrity	desperate	energy
celery	destiny	entity
celestial	devastate	equity
cellophane	develop	especially



e IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ essential	memory	reprehensible
estimate	mesmerize	reputation
everything	metaphor	retrospect
evidence	necessary	revenue
evolution	negative	reverence
excellent	objective	secretary
excessive	pedigree	sedentary
execute	penalty	seminar
exercise	percentage	sentiment
experiment	phonetic	separate
extrovert	predicate	September
February	prejudice	serendipity
feminine	preparation	severance
festival	presentation	specify
fiduciary	president	speculate
flexible	pretentious	subjective
general	profession	supremacy
generation	progression	surrender
generous	propensity	susceptible
genuine	reception	telephone
heritage	recession	television
hesitate	recipe	temperature
identity	recognition	temporary
impeccable	recommend	territory
incentive	reconcile	testify
infection	rectify	therapy
inherit	reference	together
intelligent	reflexive	umbrella
jeopardize	register	utensil
legacy	regular	vegetable
legislation	remember	verify
medical	renovate	yesterday
melody	repetition	

Sentences: e

Turn to **CD Track 23**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the e sound, which is marked phonetically.



- 1 In retrospect, I recognize the merits of the intense seminar.
- 2 Against better judgment, Erin commenced the event with a lectere on health.
- 3 When under stress, you should stretch, rest, and exercise.
- 4 Did Ken's letter mention that he spent Wednesday with my best friend?
- 5 The expert expressed an immense desire to win the contest.
- 6 Are you compelled to attend a session on the trends of bank lending?
- 7 When can Jerry collect his well-earned pension?
- 8 In the hectic frenzy, the more minor errands were neglected.
- 9 The protesters outside the tent were met with threatening gesteres.
- 10 Members of the press speceulated about the presidential election.
- 11 Did you ever expect the heavy pressure to divest your assets?
- 12 I guessed that Ted fretted and vented when faced with an error.
- 13 Ethically, can Evan try to get a "yes" from every guest?
- 14 Did you intend for your clever comment to be taken out of context?
- 15 Measure the ingredients before attempting any estimate to a recipe.

- 16 He ^ere^ecom^eme^ended ^een^eding a ^ede^evastating ^ede^ebt through ^ete^em^eporary
but ^ese^elect ^ecre^edit.
- 17 Dis^ecre^epancy in the ^epro^eject's ^epro^efessional ^epre^eparation could have
^eje^eopardizing ^eeff^ects.
- 18 I ^esugg^est avoiding ^ereg^erets ^ewh^en ^edel^eving into the past.
- 19 The ^eme^elody was ^eme^esm^eerizing, ^ees^epe^ecially as it ^eacce^elerated toward
the ^ecre^es^endo.
- 20 The ^eche^ef's ^eim^epe^eccable ^epre^esentation ^eke^ept the ^eme^enu ^ef^eresh and the
^eclie^ente^ele ^ede^edicated.

ELEVEN

The vowel æ

The æ sound defined

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

Like *e*, which was discussed in the previous chapter, æ is a front vowel: For both sounds, the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule—about one-eighth of an inch between the two. The æ vowel is always spelled with *a*.

Step 1: Feeling the placement of æ

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

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



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

Drop the arch in the front of your tongue back about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel *ɪ*. Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch, as described in the previous chapter. This is *e*. Say these first three front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: *i ... ɪ ... e ... he ... him ... hem*.

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

Now that you've located the placement of *æ*, let's contrast *æ* with *ɑ*. As demonstrated on the DVD, put your little finger back in your mouth and say *æ*. Then, drop your tongue flat onto the floor of your mouth. This is *ɑ*. Go back and forth between the two placements: *æ ... ɑ ... æ ... ɑ ... æ ... ɑ*.

Return now to DVD Track 9. Practice the difference in placement among the vowels *i*, *ɪ*, *e*, and *æ*, as well as the physical contrast between *æ* and *ɑ*.

Step 2: Hearing the placement of *æ*

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

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

e	æ
bet	bat
be <u>g</u>	ba <u>g</u>
se <u>t</u>	sa <u>t</u>
fl <u>e</u> sh	fl <u>a</u> sh
gu <u>e</u> ss	ga <u>s</u>
ne <u>c</u> k	kn <u>a</u> ck*
me <u>s</u> s	ma <u>s</u> s
pe <u>n</u>	pa <u>n</u>
te <u>n</u>	ta <u>n</u>
wre <u>c</u> k*	ra <u>c</u> k
le <u>n</u> d	la <u>n</u> d
me <u>n</u>	ma <u>n</u>
se <u>n</u> d	sa <u>n</u> d
be <u>n</u> d	ba <u>n</u> d
ve <u>t</u>	va <u>t</u>



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

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

Step 3: Applying the placement of æ

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

*When the *kn* or *wr* spelling pattern occurs at the beginning of a syllable or word, the *k* or *w* is silent and not pronounced.

æ IN ONE-SYLLABLE WORDS

act	cl <u>a</u> ng	ja <u>z</u> z
add	cl <u>a</u> p	kn <u>a</u> ck
and	cl <u>a</u> sh	l <u>a</u> b
ash	cr <u>a</u> b	l <u>a</u> ck
at	cr <u>a</u> ck	l <u>a</u> g
ax	cr <u>a</u> mp	l <u>a</u> mb
back	cr <u>a</u> nk	l <u>a</u> mp
bad	cr <u>a</u> sh	l <u>a</u> nd
badge	cr <u>a</u> ss	l <u>a</u> pse
bag	da <u>d</u>	l <u>a</u> sh
ban	da <u>m</u> p	ma <u>d</u>
band	da <u>s</u> h	ma <u>n</u>
bang	dr <u>a</u> b	ma <u>p</u>
bank	dr <u>a</u> g	ma <u>s</u> s
bash	fa <u>c</u> t	ma <u>t</u>
bat	fa <u>n</u>	ma <u>t</u> ch
batch	fa <u>x</u>	ma <u>t</u> h
blab	fl <u>a</u> g	na <u>g</u>
black	fl <u>a</u> p	na <u>p</u>
bland	fl <u>a</u> sh	pa <u>c</u> k
blank	fl <u>a</u> t	pa <u>c</u> t
brag	fr <u>a</u> nk	pa <u>d</u>
bran	ga <u>g</u>	pa <u>l</u>
brand	ga <u>n</u> g	pa <u>n</u>
brat	ga <u>p</u>	pa <u>n</u> ts
cab	ga <u>s</u>	pa <u>t</u> ch
camp	gl <u>a</u> d	pl <u>a</u> id
can	gr <u>a</u> b	pl <u>a</u> n
cap	gr <u>a</u> nd	pr <u>a</u> nk
cash	ha <u>c</u> k	ra <u>c</u> k
cat	ha <u>m</u>	ra <u>g</u>
catch	ha <u>n</u> d	ra <u>n</u>
chap	ha <u>n</u> g	ra <u>n</u> ch
chat	ha <u>t</u>	ra <u>n</u> g
clad	ha <u>t</u> ch	ra <u>n</u> k
clam	ha <u>t</u> h	ra <u>s</u> h
clamp	ha <u>v</u> e	ra <u>t</u>
clan	ja <u>m</u>	sa <u>c</u> k



◀	s <u>a</u> d	s <u>n</u> ag	th <u>a</u> nk
	s <u>a</u> g	s <u>n</u> ap	th <u>a</u> t
	s <u>a</u> nd	s <u>p</u> an	tr <u>a</u> ck
	s <u>a</u> ng	s <u>p</u> asm	tr <u>a</u> mp
	s <u>a</u> t	s <u>t</u> ab	tr <u>a</u> nce
	s <u>a</u> l <u>p</u>	s <u>t</u> ack	tr <u>a</u> p
	s <u>c</u> rap	s <u>t</u> aff	tr <u>a</u> sh
	s <u>c</u> rat <u>ch</u>	s <u>t</u> amp	v <u>a</u> lve
	s <u>h</u> ack	s <u>t</u> and	v <u>a</u> n
	s <u>h</u> all	s <u>t</u> rand	v <u>a</u> t
	s <u>l</u> ab	s <u>t</u> rap	w <u>a</u> g
	s <u>l</u> ack	t <u>a</u> ck	w <u>a</u> x
	s <u>l</u> am	t <u>a</u> g	w <u>r</u> ap
	s <u>l</u> ang	t <u>a</u> n	w <u>r</u> ath
	s <u>l</u> ap	t <u>a</u> p	y <u>a</u> nk
	s <u>m</u> ash	t <u>a</u> sk	
	s <u>n</u> ack	t <u>a</u> x	

æ IN TWO-SYLLABLE WORDS

<u>a</u> bbey	<u>a</u> ngle	att <u>a</u> ck
<u>a</u> bsent	<u>a</u> ngry	att <u>i</u> c
<u>a</u> bstr <u>a</u> ct	<u>a</u> nguish	attr <u>a</u> ct
<u>a</u> ccent	<u>a</u> nkle	<u>a</u> vid
<u>a</u> cid	<u>a</u> nnex	b <u>a</u> ffle
<u>a</u> ctive	<u>a</u> nti	b <u>a</u> lance
<u>a</u> ctress	<u>a</u> ntique	b <u>a</u> llet
<u>a</u> dapt	<u>a</u> ntler	b <u>a</u> llot
<u>a</u> ddict (<i>noun</i>)	<u>a</u> nxious	b <u>a</u> ndit
<u>a</u> dverb	<u>a</u> pple	b <u>a</u> nish
<u>a</u> gile	<u>a</u> rid	b <u>a</u> nn <u>e</u> r
<u>a</u> las	<u>a</u> rrow	b <u>a</u> nquet
<u>a</u> lbum	<u>a</u> shes	b <u>a</u> nter
<u>a</u> lley	<u>a</u> ss <u>e</u> t	b <u>a</u> rrel
<u>a</u> loe	<u>a</u> sthma	b <u>a</u> rren
<u>a</u> mb <u>e</u> r	<u>a</u> stral	b <u>a</u> ttle
<u>a</u> mbush	<u>a</u> tlas	b <u>e</u> gan
<u>a</u> mpl <u>e</u>	<u>a</u> tom	b <u>l</u> adder
<u>a</u> ncor	att <u>a</u> ch <u>e</u> d	b <u>l</u> ank <u>e</u> t



æ IN TWO-SYLLABLE WORDS (CONTINUED)

◀ bracket	compact	haddock
brandy	contact	hadn't
cabbage	contract	hammer
cactus	cracker	hamper
caffeine	dagger	handle
camel	damage	happen
campus	dandruff	happy
canal	dangle	hasn't
cancel	dazzle	haven't
candid	detach	havoc
candle	detract	hazard
candor	dispatch	impact
candy	distract	intact
canon	drastic	jacket
canteen	exact	jagged
canyon	exam	lackey
capsule	expand	ladder
captain	fabric	language
caption	facile	Latin
captive	factor	latter
carrot	fancy	madam
carry	fashion	magic
cascade	finance	malice
cashew	flashlight	manage
cashmere	flatter	manic
catcher	fraction	mansion
cattle	fragile	married
cavern	fragment	matter
challenge	frantic	narrow
champagne	gadget	package
channel	gallon	packet
chapel	gamble	pamper
chapter	garish	panel
chatter	gather	panic
clamor	glamour	passion
clatter	grammar	passive
climax	grapple	pattern
collapse	habit	perhaps



◀ phantom	scramble	tranquil
planet	shadow	transcend
plastic	shampoo	transcribe
practice	slander	transcript
protract	Spanish	transfer
rabbit	sparrow	transform
racket	spasm	transfused
ramble	stagger	transit
rampant	stagnant	translate
random	standard	transmit
rapid	static	transpire
rattle	statue	transverse
relax	status	travel
romance	stature	vaccine
salad	strangle	vacuum
salmon	subtract	valid
salvage	tackle	valiant
sample	tactic	valley
sanction	talent	vanish
sandwich	tamper	vapid
satire	tango	wagon
scaffold	tatter	
scandal	traffic	

 æ IN WORDS OF THREE OR MORE SYLLABLES

abandon	adamant	affluent
abdicate	adequate	Africa
abdomen	adjective	aggravate
abnormal	admirable	agitate
absolute	admiral	agony
abstinence	adolescence	agriculture
academy	adoration	alcohol
accident	adversary	alfalfa
accurate	advertise	algebra
accusation	advocate	alibi
acquisition	affable	alkaline
acrobat	affidavit	allegation
actual	affirmation	allergy



æ IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀	<u>a</u> lligator	<u>a</u> sterisk	ca <u>th</u> olic
	<u>a</u> llocate	<u>a</u> stronaut	ca <u>v</u> alcade
	<u>a</u> lphabet	<u>a</u> tmosphere	ca <u>v</u> alry
	<u>a</u> ltitude	<u>a</u> trophy	ca <u>v</u> ity
	<u>a</u> ltruism	<u>a</u> ttitude	ce <u>r</u> amic
	<u>a</u> lveolar	<u>a</u> tttribute (<i>noun</i>)	cha <u>m</u> panion
	<u>a</u> malgam	<u>a</u> varice	cha <u>n</u> delier
	<u>a</u> mateur	<u>a</u> venue	cha <u>r</u> acter
	<u>a</u> mbassador	<u>a</u> verage	cha <u>r</u> iot
	<u>a</u> mbiguous	<u>b</u> achelor	cha <u>r</u> itable
	<u>a</u> mbulance	<u>b</u> acteria	cha <u>r</u> ity
	<u>a</u> micable	<u>b</u> alcony	circum <u>s</u> tance
	<u>a</u> mnesty	<u>b</u> anana	cla <u>r</u> ify
	<u>a</u> morous	<u>b</u> andana	colla <u>b</u> orate
	<u>a</u> mplify	<u>b</u> aptism	compa <u>n</u> ion
	<u>a</u> mputate	<u>b</u> arricade	compa <u>r</u> ison
	<u>a</u> nagram	bruta <u>l</u> ity	congratula <u>t</u> e
	<u>a</u> nalogy	<u>c</u> abaret	contaminat <u>e</u>
	<u>a</u> nalysis	<u>c</u> afeteria	dialy <u>s</u> is
	<u>a</u> ncesor	<u>c</u> alcium	dia <u>m</u> eter
	<u>a</u> ncedote	<u>c</u> alculate	diap <u>h</u> ragm
	<u>a</u> nimal	<u>c</u> alendar	diploma <u>t</u>
	<u>a</u> nimate	<u>c</u> aliber	distra <u>c</u> tion
	<u>a</u> nniversary	<u>c</u> alistenics	drama <u>t</u> ic
	<u>a</u> nnual	<u>c</u> alorie	dyna <u>m</u> ic
	<u>a</u> ntagonism	<u>c</u> amouflage	elabo <u>r</u> ate
	<u>a</u> nticipate	<u>c</u> andidate	ela <u>s</u> tic
	<u>a</u> ntidote	<u>c</u> anopy	emba <u>r</u> rass
	<u>a</u> ntiseptic	<u>c</u> antaloupe	erra <u>t</u> ic
	<u>a</u> nxiety	<u>c</u> apital	eva <u>c</u> uate
	<u>a</u> pparent	<u>c</u> aravan	eva <u>l</u> uation
	<u>a</u> ppetite	<u>c</u> asserole	eva <u>p</u> orate
	<u>a</u> pplication	<u>c</u> astigate	exa <u>c</u> erbate
	<u>a</u> pprehend	<u>c</u> asually	exa <u>t</u>
	<u>a</u> ptitude	<u>c</u> atalyst	exa <u>g</u> gerate
	<u>a</u> rrogance	<u>c</u> atastrophe	exa <u>m</u> ine
	<u>a</u> spirate	<u>c</u> ategory	exa <u>s</u> perate
	<u>a</u> spirin	<u>c</u> aterpillar	extra <u>c</u> tion



◀	extravagant	magnify	rationalize
	fabulous	majesty	reaction
	faculty	management	retraction
	family	manager	sacrifice
	fantastic	mandatory	sanctity
	fascination	manifest	sanitary
	financial	mannequin	sanity
	galaxy	manual	satisfaction
	gallery	manufacture	Saturday
	gasoline	masculine	spectacular
	gigantic	masterpiece	stamina
	gradually	matrimony	strategy
	graduate	morality	substantial
	gratitude	mortality	tangible
	gravity	national	tantalize
	guarantee	natural	tragedy
	handicap	palatable	transaction
	hospitality	palpable	transcription
	humanity	palpitate	transition
	imagine	paradise	transportation
	infallible	parallel	understand
	international	parody	vacillate
	January	piano	valuable
	laboratory	practical	vernacular
	lamine	pragmatic	vitality
	lateral	ramification	vocabulary
	magazine	ratify	

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

ask	brass	chance
bask	calf*	chant
bath	calve*	clasp
blanch	can't	class
blast	cash	craft
branch	cast	dance



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

THE "ANSWER" LIST: æ IN ONE-SYLLABLE WORDS (CONTINUED)

◀ <u>dr</u> aft	h <u>a</u> lf*	ra <u>ft</u>
<u>f</u> ast	h <u>a</u> lve*	ra <u>s</u> p
<u>f</u> lask	l <u>a</u> nce	sha <u>ft</u>
Fr <u>a</u> nce	l <u>a</u> st	sl <u>a</u> nt
g <u>a</u> sp	la <u>gh</u>	sta <u>ff</u>
gl <u>a</u> nce	ma <u>s</u> k	ta <u>s</u> k
gl <u>a</u> ss	ma <u>s</u> t	tra <u>n</u> ce
gr <u>a</u> ft	pa <u>s</u> s	va <u>s</u> t
gr <u>a</u> nt	pa <u>s</u> t	wa <u>ft</u>
gr <u>a</u> ph	pa <u>th</u>	wra <u>th</u>
gr <u>a</u> sp	pl <u>a</u> nt	
gr <u>a</u> ss	pra <u>n</u> ce	

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

adv <u>a</u> nce	en <u>a</u> chant	pa <u>s</u> t <u>u</u> re
<u>a</u> ft <u>e</u> r	en <u>a</u> h <u>a</u> nce	pl <u>a</u> st <u>e</u> r
al <u>a</u> s	fa <u>s</u> ten	ra <u>s</u> cal
<u>a</u> n <u>s</u> w <u>e</u> r	fo <u>r</u> ea <u>s</u> t	ra <u>t</u> her
ba <u>s</u> k <u>e</u> t	gh <u>a</u> stly	sa <u>m</u> pl <u>e</u>
be <u>h</u> al <u>f</u>	gi <u>r</u> affe	sl <u>a</u> nder
ca <u>s</u> k <u>e</u> t	la <u>t</u> her	tra <u>n</u> spl <u>a</u> nt†
ca <u>s</u> t <u>l</u> e	ma <u>s</u> ter	tr <u>e</u> spa <u>s</u> s
co <u>m</u> ma <u>n</u> d	na <u>s</u> ty	va <u>n</u> tag <u>e</u>
de <u>m</u> and	pa <u>s</u> tor	

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

<u>a</u> dv <u>a</u> ntage†	dis <u>a</u> st <u>e</u> r	ra <u>s</u> p <u>b</u> erry
<u>a</u> va <u>l</u> anche†	ex <u>a</u> mp <u>l</u> e	re <u>p</u> ri <u>m</u> and
cha <u>n</u> cell <u>o</u> r	fl <u>a</u> bb <u>e</u> rg <u>a</u> st†	tele <u>g</u> ra <u>p</u> h
dis <u>a</u> dv <u>a</u> ntage	pa <u>r</u> ag <u>r</u> aph†	

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

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

Sentences: æ

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



- 1 Mandy is a talented actress who admires the impact of transformative theater.
- 2 Looking back, Max was glad he had not made a pact and signed a contract.
- 3 Before the banquet, we served crackers, cheese, clams, and champagne.
- 4 Sandy managed to translate the classic transcript into four languages.
- 5 He's planning on transferring a substantial number of credits for his bachelor's degree.
- 6 Rather than advocating collaboration, the candidates seemed ambiguous.
- 7 It takes stamina to manifest desires into tangible matter.
- 8 Frankly, I prefer answering my phone to texting; I like human contact.
- 9 Are you satisfied with your maner's pragmatic evaluation process?
- 10 Chad added tango melodies to his jazz band's practice.

Sentences: æ vs. e

Turn to **CD Track 26**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the æ and e sounds, which are marked phonetically.



- 1 Fred was apprehensive when addressing his accent, yet tackled practice
with vitality.
- 2 Advancing in status within the bank's branch depended on
demonstrating credibility.
- 3 Some answers will present themselves through quieting excessive
mental chatter.
- 4 The advocate abandoned his reflexively pretentious mask.
- 5 The accident aggravated Ben's intense abdominal cramps.
- 6 Acting crassly and arrogantly seldom commands respect.
- 7 What serendipity to transcend both grandstanding and actively
slandering reputations!
- 8 The weather forecaster predicted damp afternoons and patchy fog
patterns in February.
- 9 The plan to disseminate Anne's financial records was unpleasant
but necessary.
- 10 Does altitude affect attitude when traveling domestically?
- 11 The tennis match between Eric and Matthew was challenging.
- 12 Caffeine is a mood elevator, but can have the negative impact of
causing anxiety.

- 13 Can you comprehend the baffling concept, or is it too protracted
and inaccessible?
- 14 Andrew's apparent sense of supremacy made him appear arrogant
and condescending.
- 15 Maggie worked absolute magic in the editing room, yet everything
 seemed effortless.

Sentences: æ vs. ɑ

Turn to CD Track 27. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the æ and ɑ sounds, which are marked phonetically.

- 1 Jan was happily distracted by watching espionage films.
- 2 The anniversary celebration happened on a balmy afternoon
 in Washington.
- 3 Dashing Angelo was a suave renaissance man with both bravado
and laughter.
- 4 The romantic aria was enchanting and created an amorous atmosphere.
- 5 Can accurate and specific information be camouflaged in nuance?
- 6 After cranking out the massive project, I deserved a calming massage.
- 7 Would you prefer a pasta casserole, or a salad with avocado and alfalfa
 sprouts?



- 8 For a finale, the soprano sanag Rodgers and Hammerstein's "Shall We Dance?"
- 9 Examæples of English alæphabet spelling can't accurately explain the schwa phoneme.
- 10 Adding palm trees to the façade of the spa enhanced the relaxæng ambience.
- 11 They called "Bravo!" after the amateur cabæret's climæx.
- 12 Unimæginable circumæstances made Father feel swamæped and agæitated by his calændar.
- 13 Macha police squadramas are depicted on natæional television.
- 14 Brad qualæified to compete in the black belt karæte matæch.
- 15 Which would you rathæer magnæify—a proaduct's quanætity or its qualæity?

TWELVE

The vowels of *r* (ɜ̄ and ə)

The ɜ̄/ə sounds defined

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

Step 1: Feeling the placement of ɜ̄/ə

Turn now to DVD Track 10, where a step-by-step demonstration of the placement of the vowels ɜ̄/ə is presented. After you have watched the DVD, read the following description of the sound placement and do the exercises below.



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

Take out your mirror. Let's examine the position of the tongue in forming the vowels ɜ̄/ə. Begin by placing the tip of your tongue against

your lower teeth, with your tongue lying flat on the floor of your mouth. Now, lift only the tip of your tongue and say ɜ̄.

To produce the consonant *r*, the sides of your tongue touch the inside of your upper teeth and your tongue is lifted close to the alveolar ridge. By contrast, to pronounce the vowels of *r*, ɜ̄/ə̄, the tip of your tongue is lifted only slightly, no higher than the bottom of your upper teeth, and the sides of your tongue do not make contact anywhere inside your mouth.

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

Return now to DVD Track 10. Practice the placement of the vowels ɜ̄/ə̄.

Step 2: Hearing the placement of ɜ̄/ə̄

Using the mirror, look closely inside your mouth. Say ɜ̄ . . . ə̄ . . . ɜ̄ . . . ə̄. Hear that the two vowels sound the same, except that ɜ̄ has more emphasis and is longer and higher in pitch than ə̄. The examples of the words *hurt* (ɜ̄) and *other* (ə̄) demonstrate this. The tip of your tongue is lifted only slightly for both, no higher than the bottom of your upper teeth, and the sides of your tongue should not be touching anywhere inside your mouth.

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

ɜ̄	ə̄
<u>mer</u> ger	mer <u>ger</u>
<u>mur</u> der	mur <u>der</u>
<u>murm</u> ur	murm <u>ur</u>
<u>nurt</u> ure	nurt <u>ure</u>



ɜː	ə
purpose	paper
ad <u>verse</u>	ad <u>vers</u> ary
aff <u>ir</u> m	aff <u>ir</u> mation
circ <u>le</u>	circ <u>le</u> ation
con <u>fer</u>	con <u>fer</u> ence
ob <u>ser</u> ve	ob <u>ser</u> vation
per <u>fu</u> me (<i>noun</i>)	per <u>fu</u> me (<i>verb</i>)
per <u>fer</u>	per <u>fer</u> ence
sur <u>vey</u> (<i>noun</i>)	sur <u>vey</u> (<i>verb</i>)

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

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

Note: The first four sets of words contain both the strong ɜː and ə vowels and are read only once on the CD.

Step 3: Applying the placement of ɜː/ə

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

ɜː IN ONE-SYLLABLE WORDS

bir <u>ch</u>	ch <u>urn</u>	ea <u>rn</u>
bir <u>d</u>	cl <u>erk</u>	ea <u>rth</u>
bir <u>th</u>	cu <u>rb</u>	er <u>r</u>
bl <u>ur</u>	cu <u>rl</u>	fi <u>rm</u>
bl <u>ur</u> b	cu <u>rs</u> e	fi <u>rs</u> t
bl <u>ur</u> t	cu <u>rt</u>	fl <u>ir</u> t
bu <u>rn</u>	cu <u>rve</u>	fu <u>r</u>
bu <u>rs</u> t	di <u>rg</u> e	gi <u>rl</u>
chi <u>rp</u>	di <u>rt</u>	gi <u>rth</u>

ʒ* IN ONE-SYLLABLE WORDS (CONTINUED)

◀ heard	search	turn
her	serve	urge
herb*	shirt	urn
herd	sir	verb
hurl	skirt	verge
hurt	smirk	verse
irk	splurge	were
jerk	spur	weren't
learn	spurn	whirl
lurk	spurt	word
mirth	stern	work
nurse	stir	world
pearl	surf	worm
per	surge	worse
perch	term	worst
perk	terse	worth
pert	third	yearn
purr	thirst	
purse	turf	

ʒ* IN TWO-SYLLABLE WORDS

absurd	circus	curry
accursed	clergy	curtain
adjourn	coerce	curtsy
adverse	colonel†	desert (verb)
affirm	concern	deserve
alert	concur	dessert
assert	confer	deter
averse	confirm	discern
avert	converge	disperse
burlap	converse	disturb
certain	convert	diverge
circle	curfew	diverse
circuit	current	divert

*The *h* in *herb* is silent and not pronounced in American English.†*Colonel* is the only English word that contains an *r* pronunciation but has no *r*.

◀	early	merchant	serpent
	earnest	mercy	sturdy
	emerge	merger	submerge
	ergo	murder	superb
	exert	murky	surcharge
	fertile	murmur	surface
	fervor	nurture	surgeon
	flourish	observe	surplus
	furbish	occur	survey (noun)
	furnace	overt	thirty
	furnish	perfect (adjective)	thorough
	further	perfume (noun)	Thursday
	furtive	person	transfer (verb)
	gurgle	perturbed	turkey
	hermit	prefer	turmoil
	hurdle	purchase	turnip
	hurry	purple	turquoise
	immerse	purpose	turtle
	infer	recur	urban
	infirm	refer	usurp
	insert (verb)	research (verb)	worry
	journal	reserve	worship
	journey	return	

 ɜː IN WORDS OF THREE OR MORE SYLLABLES

allergic	detergent	internal
alternative	determine	interpret
anniversary	deterrent	inversion
aspersion	disconcerted	maternal
attorney	discourage	nocturnal
aversion	eternal	paternal
certify	excursion	percolate
circulate	exterminate	perforate
circumstance	furniture	permanent
commercial	germinate	perpetrate
concerted	hernia	persecute
conservative	hurricane	pertinent
conversion	impertinence	refurbish
currency	impervious	rehearsal

▶

ʒ IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ resurgence	superlative	turbulence
reversal	surrogate	turpentine
suburban	terminate	
superfluous	thermostat	

ə IN TWO-SYLLABLE WORDS

-ar (<i>suffix</i>)	cellar	donor
-er (<i>suffix</i>)	censure	eager
-or (<i>suffix</i>)	center	effort
actor	chapter	ember
after	chatter	enter
altar	cider	error
alter	cipher	ever
amber	clatter	expert
anchor	clever	factor
anger	closure	falter
answer	cluster	farther
arbor	clutter	father
ardor	collar	favor
armor	color	feather
author	comfort	feature
awkward	concert (<i>noun</i>)	ferment
banner	conquer	figure
barter	cougar	filter
better	counter	finger
bicker	cover	fixture
bitter	cracker	flatter
blender	crater	flavor
blister	culture	flutter
blunder	curtail	forget
border	danger	forgive
brother	daughter	future
butcher	desert (<i>noun</i>)	gather
butter	differ	gender
camphor	dinner	gesture
candor	doctor	ginger
cater	dollar	glamour

◀ glimmer	molar	puncture
glitter	monster	pursue
grammar	mother	rather
hammer	motor	razor
hamper	mustard	render
hanger	nature	research (<i>noun</i>)
harbor	neither	roster
hinder	never	rupture
honor	odor	sailor
horror	order	scatter
humor	other	scholar
hunger	pamper	scissors
insert (<i>noun</i>)	paper	sculpture
intern	partner	seizure
junction	pasture	senior
junior	pattern	shelter
juror	pepper	shepherd
ladder	perfect (<i>verb</i>)	shoulder
leader	perform	shudder
leather	perfume (<i>verb</i>)	shutter
lecture	perhaps	silver
ledger	persist	simmer
letter	persuade	singer
limber	pertain	sister
linger	picture	slander
litter	pillar	slaughter
luster	pitcher	slender
manner	plaster	smolder
martyr	platter	smother
master	pleasure	solar
matter	poker	soldier
meager	polar	spider
member	ponder	splatter
mentor	posture	splendor
meter	powder	sponsor
minor	power	stammer
mixture	pressure	stature
modern	proper	stranger
moisture	prosper	structure



æ IN TWO-SYLLABLE WORDS (CONTINUED)

◀ stubborn	taper	timber
suffer	teacher	traitor
sugar	temper	transfer (noun)
summer	tender	treasure
super	tenure	trigger
surmise	terror	tutor
surprise	texture	ulcer
survey (verb)	theater	usher
tailor	thunder	utter
tamper	tiger	western

æ IN WORDS OF THREE OR MORE SYLLABLES

administrator	confirmation	intercede
adventure	consider	intercept
adversary	contractor	intermediate
advertise	contributor	intermission
advisor	conversation	international
affirmation	creditor	interview
altercation	customer	investor
alternate	December	jeopardize
alveolar	decipher	manufacture
amateur	deliver	meander
ambassador	departure	mediator
ancestor	diameter	mediocre
appetizer	director	messenger
asunder	disaster	minister
bachelor	employer	misdemeanor
benefactor	enamored	muscular
bifurcate	encounter	nuclear
calculator	energy	observation
calendar	engender	officer
carpenter	entertain	overture
character	exercise	particular
chiropractor	expenditure	passenger
circulation	exterior	peculiar
compose	familiar	percentage
conference	hibernate	perceptible ▶

◀ <u>per</u> funct <u>or</u> y	<u>prof</u> essor	<u>sign</u> ature
<u>per</u> mission	<u>prop</u> erty	<u>simil</u> ar
<u>per</u> petual	<u>prosecu</u> tor	<u>singul</u> ar
<u>pers</u> pective	<u>reco</u> ver	<u>sinist</u> er
<u>philos</u> opher	<u>regist</u> er	<u>spectacul</u> ar
<u>photogr</u> apher	<u>regul</u> ar	<u>spectat</u> or
<u>popul</u> ar	<u>rememb</u> er	<u>surveil</u> ance
<u>posteri</u> or	<u>reperc</u> ussion	<u>togeth</u> er
<u>prede</u> cessor	<u>secul</u> ar	<u>ulteri</u> or
<u>prefer</u> ence	<u>semest</u> er	<u>vinegar</u>
<u>proced</u> ure	<u>Septem</u> ber	<u>yester</u> day

Sentences: ɜ˞ vs. ə

Turn to CD Track 29. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on the pronunciation of the ɜ˞ and ə sounds, which are marked phonetically.



- The ambassador affirmed closure on the barter.
- Herbert had a perceptible aversion to altercations.
- Both actors and singers performed with purpose at the gathering.
- Peter's awkward answer concerned investors.
- He was disturbed by certain urban odors.
- Do you perceive earthy colors to be particularly comforting?
- I'm perturbed by a surge in perfunctory performances in theater.
- Laverne yearned for an energizing herbal dessert.
- The intern immersed herself in further research.
- Stay alert and discerning to avoid disasters.

- 11 Tickets to the popular circus can be purchased this Thursday.
- 12 I am eager to exercise in the refurbished modern gym.
- 13 Birds chirped as they perched on the corner of the arbor.
- 14 Did you confirm the dinner reservations on Saturday?
- 15 The scholar felt pressured to pursue worthy work.
- 16 Her allergic reaction to camphor triggered a fever.
- 17 Kirsten has two older sisters and a younger brother.
- 18 The leaders of yesterday's merger pledged a better use of power.
- 19 Do professors remember the days of registering for September semesters?
- 20 My cat Ferguson purrs with pleasure on sunny summer afternoons.

THIRTEEN

The vowel \wedge

The \wedge sound defined

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

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

Correcting the \wedge/α vowel substitution can be easy, once one learns the difference in their tongue placements. It is also easy to recognize which of the two should be used by remembering a spelling pattern formula: \wedge is usually spelled with *u* (as in *bus*, *cup*, and *judge*) and sometimes with *o* (as in *mother*, *one*, and *love*), while α is usually spelled with *o* (as in *honest*, *bond*, and *rock*), although there is a small number of words that are pronounced with α and are spelled with *a* (as in *father*, *drama*, and *pasta*).

Let's pause for a moment and take a deep breath—this is not as confusing as it sounds. True, we have just entered the mysterious world of

the *o* spelling pattern, a shining example of the lack of logic in the correspondence between pronunciation and spelling in the English language. But there is a trick here that you can use to distinguish between \wedge and α : Just look at the word lists in this chapter. All the common words in English that use an *o* spelling pattern and are pronounced with \wedge are found in the “ \wedge with *o* spelling” lists in this chapter. If a word spelled with *o* is not on one of these lists, it is either pronounced with α or with the diphthong $o\ddot{o}$, which is addressed in Chapter Sixteen. And all the common words in English that are pronounced with \wedge —either with an *o* or *u* spelling pattern—are in the word lists in this chapter.

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

Step 1: Feeling the placement of \wedge

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



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

Now, keeping the tip of your tongue against your lower teeth, let the middle of your tongue arch forward about one-quarter inch against your finger. This is the placement of the vowel \wedge , as in *up*. Move back and forth between these two vowel positions: $\alpha \dots \wedge \dots \alpha \dots \wedge$.

Return now to DVD Track 11. Practice the difference in placement between the sounds \wedge and α .

Step 2: Hearing the placement of ʌ

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

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

ʌ WITH <i>u</i> SPELLING	ɑ WITH <i>a</i> SPELLING
<u>f</u> un	f <u>a</u> ther
pl <u>u</u> g	p <u>a</u> sta
dr <u>u</u> m	dr <u>a</u> ma

ʌ WITH <i>u</i> SPELLING	ɑ WITH <i>o</i> SPELLING
<u>b</u> ut	b <u>o</u> tch
<u>p</u> uff	p <u>o</u> llen
<u>s</u> udden	s <u>o</u> ck
<u>t</u> umble	T <u>o</u> m
<u>cl</u> utch	cl <u>o</u> ck
<u>ch</u> uckle	ch <u>o</u> p
<u>th</u> under	th <u>o</u> ttle
<u>r</u> ub	r <u>o</u> b
<u>h</u> ut	<u>h</u> ot
<u>p</u> un	p <u>o</u> nder
<u>c</u> ulture	<u>c</u> olumn
<u>n</u> ut	<u>n</u> ot

ʌ WITH <i>o</i> SPELLING	ɑ WITH <i>o</i> SPELLING
<u>m</u> other	<u>m</u> onster
<u>b</u> rother	<u>b</u> roth
<u>o</u> ther	<u>h</u> onest
<u>f</u> lood	<u>f</u> ond
<u>t</u> ongue	<u>t</u> ongs



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

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

Step 3: Applying the placement of Λ

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

Λ WITH *o*, *oe*, *oo*, OR *ou* SPELLING IN ONE-SYLLABLE WORDS

bl <u>oo</u> d	mon <u>o</u> k	so <u>o</u> n
co <u>o</u> me	mon <u>o</u> th	spo <u>o</u> nge
do <u>o</u> s	no <u>o</u> ne	to <u>o</u> n
do <u>o</u> ne	o <u>o</u> f	to <u>o</u> ngue
do <u>o</u> ve	o <u>o</u> nce	to <u>o</u> ch
floo <u>o</u> d	o <u>o</u> ne	to <u>o</u> gh*
fr <u>o</u> m	ro <u>o</u> gh*	w <u>o</u> n
fr <u>o</u> nt	sh <u>o</u> ve	yo <u>o</u> ng
glo <u>o</u> ve	sl <u>o</u> ugh*	
lo <u>o</u> ve	so <u>o</u> me	

Λ WITH *o* OR *ou* SPELLING IN TWO-SYLLABLE WORDS

ab <u>o</u> ve	confr <u>o</u> nt	en <u>o</u> ugh*
affr <u>o</u> nt	co <u>o</u> untry	fr <u>o</u> ntier
am <u>o</u> ng	co <u>o</u> ple	g <u>o</u> vern
bec <u>o</u> me	co <u>o</u> sin	ho <u>o</u> ney
bel <u>o</u> ved	co <u>o</u> ver	ho <u>o</u> ver
bro <u>o</u> ther	co <u>o</u> vet	in <u>o</u> me
co <u>o</u> lor	do <u>o</u> s'n't	Lo <u>o</u> ndon
co <u>o</u> fort	do <u>o</u> ble	Mo <u>o</u> nday
co <u>o</u> mpass	do <u>o</u> zen	mo <u>o</u> ney

*When the *gh* spelling pattern occurs at the end of a syllable or word, it is often pronounced f.

◀ monkey	retouch	somewhere
mother	shovel	southern
nothing	smother	stomach
onion	somehow	trouble
other	someone	wonder
outcome	something	youngster
oven	sometimes	
pommel	somewhat	

 A WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES

accompanist	coverage	nobody
accompany	discomfort	otherwise
another	discover	overcome
anyone	everybody	recover
brotherhood	everyone	slovenly
comfortable	governess	somebody
comforter	government	wonderful
company	governor	wondrous

 A WITH U SPELLING IN ONE-SYLLABLE WORDS

bluff	bump	crumb*
blunt	bun	crunch
blush	bunch	crush
brunt	bunk	crust
brush	bunt	crutch
brusque	bus	cub
buck	bust	cuff
bud	but	cult
budge	butt	cup
buff	buzz	cup
bug	chuck	cut
bulb	chunk	drug
bulge	club	drum
bulk	clump	drunk
bum	clutch	duck

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

A WITH *u* SPELLING IN ONE-SYLLABLE WORDS (CONTINUED)

◀ duct	hug	nub
dug	h <u>u</u> h	n <u>u</u> dge
d <u>u</u> ll	h <u>u</u> lk	n <u>u</u> ll
d <u>u</u> mb*	h <u>u</u> ll	n <u>u</u> mb*
d <u>u</u> mp	h <u>u</u> m	n <u>u</u> n
d <u>u</u> sk	h <u>u</u> mp	n <u>u</u> t
d <u>u</u> st	h <u>u</u> nch	pl <u>u</u> ck
D <u>u</u> tch	h <u>u</u> ng	pl <u>u</u> g
fl <u>u</u> ff	h <u>u</u> nk	pl <u>u</u> m
fl <u>u</u> ng	h <u>u</u> nt	pl <u>u</u> mp
fl <u>u</u> nk	h <u>u</u> sh	pl <u>u</u> nge
fl <u>u</u> sh	h <u>u</u> sk	pl <u>u</u> s
fl <u>u</u> x	h <u>u</u> t	pl <u>u</u> sh
f <u>u</u> dge	j <u>u</u> dge	p <u>u</u> b
f <u>u</u> n	j <u>u</u> g	p <u>u</u> ff
f <u>u</u> nd	j <u>u</u> mp	p <u>u</u> lp
f <u>u</u> nk	j <u>u</u> nk	p <u>u</u> lse
f <u>u</u> ss	j <u>u</u> st	p <u>u</u> mp
f <u>u</u> zz	l <u>u</u> ck	p <u>u</u> n
gl <u>u</u> m	l <u>u</u> g	p <u>u</u> nch
gl <u>u</u> t	l <u>u</u> ll	p <u>u</u> nk
gr <u>u</u> dge	l <u>u</u> mp	p <u>u</u> nt
gr <u>u</u> ff	l <u>u</u> nch	p <u>u</u> p
gr <u>u</u> nt	l <u>u</u> ng	r <u>u</u> b
g <u>u</u> lf	l <u>u</u> sh	r <u>u</u> g
g <u>u</u> ll	l <u>u</u> st	r <u>u</u> m
g <u>u</u> lp	m <u>u</u> ch	r <u>u</u> n
g <u>u</u> m	m <u>u</u> d	r <u>u</u> ng
g <u>u</u> n	m <u>u</u> g	r <u>u</u> nt
g <u>u</u> sh	m <u>u</u> lch	r <u>u</u> sh
g <u>u</u> st	m <u>u</u> ll	r <u>u</u> st
g <u>u</u> t	m <u>u</u> mps	r <u>u</u> t
h <u>u</u> b	m <u>u</u> sk	scr <u>u</u> b
h <u>u</u> ff	m <u>u</u> st	scr <u>u</u> ff ▶

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

◀	scr <u>u</u> nc <u>h</u>	s <u>n</u> ug	s <u>u</u> n
	sc <u>u</u> ff	spr <u>u</u> ng	s <u>u</u> ng
	sc <u>u</u> lpt	sp <u>u</u> d	s <u>u</u> nk
	sc <u>u</u> m	sp <u>u</u> n	sw <u>u</u> m
	shr <u>u</u> b	sp <u>u</u> nk	sw <u>u</u> ng
	shr <u>u</u> g	str <u>u</u> ck	thr <u>u</u> sh
	shr <u>u</u> nk	str <u>u</u> m	thr <u>u</u> st
	sh <u>u</u> n	str <u>u</u> ng	th <u>u</u> d
	sh <u>u</u> sh	st <u>u</u> b	th <u>u</u> g
	sh <u>u</u> t	st <u>u</u> ck	th <u>u</u> mb*
	sk <u>u</u> ll	st <u>u</u> d	th <u>u</u> mp
	sk <u>u</u> nk	st <u>u</u> ff	th <u>u</u> s
	sl <u>u</u> dge	st <u>u</u> mp	tr <u>u</u> ck
	sl <u>u</u> g	st <u>u</u> n	tr <u>u</u> nk
	sl <u>u</u> m	st <u>u</u> ng	tr <u>u</u> st
	sl <u>u</u> mp	st <u>u</u> nt	t <u>u</u> b
	sl <u>u</u> ng	s <u>u</u> b	t <u>u</u> ck
	sl <u>u</u> sh	s <u>u</u> ch	t <u>u</u> g
	sm <u>u</u> dge	s <u>u</u> ck	t <u>u</u> sk
	sm <u>u</u> g	s <u>u</u> lk	u <u>p</u>
	s <u>u</u> nb	s <u>u</u> m	u <u>s</u>

 A WITH *u* SPELLING IN TWO-SYLLABLE WORDS

abr <u>u</u> pt	b <u>u</u> ckle	ch <u>u</u> ckle
adj <u>u</u> nc <u>t</u>	b <u>u</u> ddy	cl <u>u</u> msy
ad <u>u</u> lt	b <u>u</u> dget	cl <u>u</u> ster
affl <u>u</u> x	b <u>u</u> ndle	cl <u>u</u> tter
ann <u>u</u> l	b <u>u</u> ngle	con <u>u</u> ct
beg <u>u</u> n	b <u>u</u> ny	con <u>u</u> struct
bl <u>u</u> bb <u>er</u>	b <u>u</u> stle	con <u>u</u> lt
bl <u>u</u> dgeon	b <u>u</u> tl <u>er</u>	corr <u>u</u> pt
bl <u>u</u> nder	b <u>u</u> tt <u>er</u>	cr <u>u</u> mb <u>le</u>
bl <u>u</u> st <u>er</u>	b <u>u</u> tt <u>on</u>	cul <u>u</u> pr <u>it</u>
b <u>u</u> bb <u>le</u>	b <u>u</u> zz <u>ard</u>	cul <u>u</u> re
b <u>u</u> ck <u>et</u>	ch <u>u</u> bb <u>y</u>	cun <u>u</u> ng

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

A WITH *U* SPELLING IN TWO-SYLLABLE WORDS (CONTINUED)

◀	custom	judgment	rubber
	defunct	juggle	rubbish
	discuss	jumble	rubble
	disgust	jumbo	rudder
	disrupt	junction	ruffle
	distrust	junction	rugby
	divulge	jungle	rumble
	duchess	justice	rummage
	dulcet	knuckle	rumple
	dungeon	kumquat	runner
	erupt	lumber	rupture
	expunge	luscious	Russia
	exult	muddle	rustic
	fluster	muffin	rustle
	flutter	mumble	scrumptious
	frustrate	muscle	scuffle
	fumble	muslin	sculpture
	function	mustache	scuttle
	fungus	mustard	shudder
	funnel	muster	shuffle
	funny	mutter	shutter
	grumble	number	shuttle
	grumpy	nuzzle	slumber
	gusto	obstruct	smuggle
	gutter	occult	snuggle
	huddle	plunder	sputter
	Hudson	public	structure
	humble	publish	struggle
	hundred	puddle	stubble
	hunger	pulsate	stubborn
	hungry	pumpkin	study
	hunter	pundit	stumble
	husband	punish	subject (<i>noun</i>)
	hustle	puppet	sublet
	impulse	puzzle	substance
	indulge	refund	substrate
	influx	repulse	subtle
	insult	result	suburb



◀ subway	supple	unction
suction	surplus	upgrade
sudden	suspect (<i>noun</i>)	uplift
suffer	thunder	upper
suffix	trumpet	upright
sulfate	truncate	uproar
sulfur	tumble	upset
sullen	tunnel	upside
sultry	tussle	upstairs
summer	ugly	uptown
summit	ulcer	upward
summon	ultra	utter
sundae	umbrage	vulgar
Sunday	umpire	vulture
sunny	uncle	
supper	under	

A WITH *U* SPELLING IN WORDS OF THREE OR MORE SYLLABLES

abundance	custody	interrupt
accustom	customer	introduction
adjustment	deduction	jugular
agriculture	destruction	justification
assumption	difficult	justify
asunder	discussion	luxury
autumnal	ebullient	multiple
avuncular	enunciate	mushroom
befuddle	exculpatory	nullification
buffalo	expulsion	nullify
Columbia	filibuster	penultimate
combustible	fluctuate	percussion
compulsion	fundamental	perfunctory
compulsive	gullible	production
conductor	illustrious	productive
conjunction	incumbent	profundity
construction	induction	pronunciation
consumption	industrial	publication
cucumber	industrious	publicity
culminate	injunction	pulmonary
cumbersome	instruction	pulverize



Λ WITH U SPELLING IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ p <u>u</u> mpernickel	res <u>u</u> scitate	tr <u>u</u> mphant
p <u>u</u> nctual	sed <u>u</u> ction	tr <u>u</u> culence
p <u>u</u> ncuate	sub <u>u</u> jectivity	tum <u>u</u> ltuous
p <u>u</u> ncuation	sub <u>u</u> marine	u <u>l</u> terior
p <u>u</u> nishment	sub <u>u</u> sequent	u <u>l</u> timate
ram <u>u</u> ncious	sub <u>u</u> sidize	u <u>l</u> timatum
red <u>u</u> ction	sub <u>u</u> stantive	u <u>l</u> mbilical
red <u>u</u> ndant	sub <u>u</u> stitute	u <u>l</u> mbrella
rel <u>u</u> ctance	sub <u>u</u> stitution	u <u>p</u> bringing
ren <u>u</u> nciation	suffoc <u>u</u> te	u <u>p</u> heaval
reperc <u>u</u> ssion	summar <u>u</u> ze	u <u>p</u> side-down
reprod <u>u</u> ction	summar <u>u</u> y	u <u>t</u> terly
rep <u>u</u> blic	suppl <u>u</u> ment	v <u>u</u> lnerable
rep <u>u</u> blican	suppos <u>u</u> ition	
rep <u>u</u> gnance	sust <u>u</u> enance	

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

EXCEPTIONS: Λ WITH *a* SPELLING

w <u>a</u> s	wh <u>a</u> tever
w <u>a</u> sn't	
wh <u>a</u> t	

Sentences: Λ

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



- 1 My uncle hosted a luscious brunch on Sunday, with fun company.
- 2 Her brother recovered almost nothing after the destruction from the flood.

- 3 Everybody loves a sunny vacation at a southern country club.
- 4 Justin justified multiple deductions on his income tax and got a large sum for a refund.
- 5 Tension in the tongue muscle can be an obstruction to wonderful pronunciation.
- 6 Bud confronted a couple of frustrating and brusque customers.
- 7 Mushrooms and onions were baked in the oven with a crumbly, buttery crust.
- 8 Monday morning comes much too early after a weekend deadline crunch.
- 9 Dulcet music accompanied the otherwise utterly jarring percussion.
- 10 An abundance of love and money made Chuck a lucky young sculptor.
- 11 Another impulsive assumption turned our plans asunder.
- 12 Eating junk food always upsets my stomach.
- 13 The stunt driver plunged the car into the Hudson River.
- 14 She was repulsed by his enormous consumption of fudge.
- 15 A sudden rambuncious clamor erupted from the drunken crowd.
- 16 Who among us doesn't fundamentally prefer comfort?
- 17 Whatever would compel Judd to put mustard on his muffin?
- 18 He ordered a dozen fresh pumpernickel buns and some plum jelly.

- 19 The cold gust of wind on the subway platform was numbing.
- 20 Somehow, Dustin adjusted to the repercussions from the tumultuous scene.

Sentences: \wedge vs. α

Turn to **CD Track 32**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the \wedge and α sounds, which are marked phonetically.



- 1 Fathers and mothers are sometimes at odds over when to indulge youngsters.
- 2 Having a number of problems to solve kept fun-loving John out of trouble.
- 3 A surplus of spending is often discovered when follow-up budgets are done.
- 4 Construction on the doctor's office was abruptly disrupted this month.
- 5 The summer sun was strong and uncomfortably hot.
- 6 When frost is on the pond, button up and wear gloves.
- 7 Anyone can become tongue-tied when constantly contradicted.
- 8 He insulted Donna by discussing her level of competence on the project.
- 9 The long, upbeat rock song was uplifting.
- 10 I have a hunch that a prompt response would be productive.

- 11 Subsequent subsidies would help recover operating costs.
- 12 Bonnie shopped compulsively for comfortable socks.
- 13 A combination of of condiments made the otherwise dull dish
scrumptious.
- 14 The holiday season made Molly feel nostalgic and vulnerable.
- 15 We must acknowledge the loss of lost cultures.
- 16 Multiple interruptions prompted Collin to shush his colleagues.
- 17 Can we have a discussion about common misconduct with customers?
- 18 My brother sometimes divulges controversial gossip.
- 19 Take the polished document of summarized instructions into
the conferences.
- 20 Turn obstinate reluctance into positive optimism!

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FOURTEEN

The vowel υ

Fred was now well established at the securities firm, and he was entrusted with the enviable task of signing a lucrative new account over an extensive and expensive business lunch. His client remarked that the portions were huge and that she was so full from her entrée that she couldn't even consider having dessert. As the waiter began to recite the list of rich chocolate pastries available, Fred politely interrupted. "She doesn't want dessert," he announced, shaking his head. "She's fool."

The υ sound defined

The *oo* sound, represented by the phonetic symbol υ (as in *full*), is often confused with the sound *u* (as in *fool*). As with other vowel sounds in English that cause confusion for nonnative speakers, the reason is that υ is used almost exclusively in English, whereas *u* is found in nearly all languages. Both vowel sounds are made close together, but with a slight difference in the arch of the tongue and a marked difference in lip rounding.

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

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

Step 1: Feeling the placement of ʊ

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



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

Return your tongue to its resting position, with the tip of your tongue resting against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *who* again, freezing on the vowel. Once again, you will feel the arch of your tongue contact the tip of your finger and your lips rounded around your finger.

Now, drop the arch of your tongue backward about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. Relax your lips by releasing the tension in the inner lip muscle. Looking in the mirror, notice that there is still a slight rounding on the outside of the lips, but that the inner lip muscle relaxes considerably. This is the placement of

the vowel *ʊ*, as in *hood*. Go back and forth between these two placements:
u . . . *ʊ* . . . *u* . . . *ʊ*.

Return now to **DVD Track 12**. Practice the difference in placement between the sounds *u* and *ʊ*.

Step 2: Hearing the placement of *ʊ*

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

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

<i>u</i>	<i>ʊ</i>
<u>boo</u>	bo <u>o</u> k
<u>pool</u>	pu <u>l</u>
<u>sue</u>	so <u>o</u> t
<u>two</u>	to <u>o</u> k
<u>crew</u>	cou <u>l</u> d
<u>shoe</u>	sh <u>o</u> uld
<u>route</u>	ro <u>o</u> kie
<u>fool</u>	fu <u>l</u>
<u>food</u>	fo <u>o</u> t
<u>brood</u>	bro <u>o</u> k
<u>cool</u>	co <u>o</u> k
<u>stew</u>	sto <u>o</u> d
<u>lose</u>	loo <u>o</u> k

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

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

Step 3: Applying the placement of υ

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

υ IN ONE-SYLLABLE WORDS

-ful (<i>suffix</i>)*	good	shook
book	hood	should
brook	hoof	soot
bull	hook	stood
bush	look	took
cook	nook	wolf
could	pull	wood
crook	push	wool
foot	put	would
full	rook	

υ IN TWO-SYLLABLE WORDS

ambush	bookmark	bulldog
barefoot	bookshelf	bulldoze
bookcase	bookstore	bullet
bookend	bookworm	bullion
bookie	bosom	bully
booking	boyhood	bureau
booklet	Brooklyn	bushel

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

butcher	fulcrum	partook
child <u>hood</u>	fulfill	pudding
cook <u>book</u>	full-time	pulley
cookie	fury	pulpit
couldn't	goodbye	rookie
crooked	goodness	rural
cushion	hoodlum	shouldn't
duress	hoodwink	sugar
during	hoorah	tourist
euro	input	unhook
Europe	juror	urine
footage	jury	withstood
football	lurid	woman
footnote	mistook	wooden
footprint	mural	woofer
footstep	outlook	woolen
Fulbright	output	wouldn't

 U IN WORDS OF THREE OR MORE SYLLABLES

assurance	Hollywood	puritanical
bookkeeper	infuriate	purity
bulletin	injury	security
cum laude	insurance	tourism
curiosity	jurisdiction	tournament
durability	luxurious	understood
durable	neighborhood	uranium
duration	overlook	Uranus
endurance	prurient	urinary
fulminate	purification	womanhood
furious	purify	curious

Sentences: *ʊ*

Turn to CD Track 34. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the *ʊ* sound, which is marked phonetically.

- 1 It would be good to treat your books with care to increase their durability.
- 2 Anthony took a luxurious full-time position as a tourist in Europe.
- 3 The woman put extra sugar in the cookie and pudding recipes.
- 4 I'm curiosios—did you have the butcher's assurance of the meat's purity?
- 5 The coach shouldn't have pushed the rookie footbal player during training.
- 6 An enticing bull market can make many investors overlook good judgment.
- 7 The Brooklyn attorney hoped the jury understood his argument.
- 8 The earthquake shook the buildings furiosiosly, but they withstood the rocking.
- 9 Pull up the hood of your raincoat during a storm—it actually enhances the look.
- 10 The cook used wooden stakes to anchor the herb bushes.
- 11 My bookcase is full of overlooked books.
- 12 Are wooden clogs really good for a foot?
- 13 In childhood, did you read of Red Riding Hood and the wolf?
- 14 The woman's outlook was off-putting and arrogant.
- 15 Fortunately, he bought full insurance before his injury.
- 16 The rookie was a hoodlum and a crook.

- 17 Look at the mural—does it look crooked?
- 18 When the fulcrum cracked, the pulley could no longer be used.
- 19 I love the look of wool sweaters with wooden buttons.
- 20 The bookie took heavy bets during football season.

Sentences: *ʊ* vs. *u*

Turn to **CD Track 35**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *ʊ* and *u* sounds, which are marked phonetically.



- 1 Julie understood her full-time nanny couldn't be booked during
the month of June.
- 2 Who knew the cooking school's cookbooks couldn't be ordered until
Tuesday?
- 3 In the dimly lit room, Drew mistook the new deep shade of blue
for maroon.
- 4 You are confused: Brooklyn is not a rural environment infused with
woods.
- 5 The jury took the duration of the afternoon to regroup and peruse
the evidence.
- 6 I could use either cookies or pudding; any sugar buzz will do!
- 7 You should have learned in school that Uranus is a distant planet.

- 8 The wind blew furiously through the woods, pushing all the drooping
bushes aside.
- 9 The woman proved to the group of youths that the bulldog by the pool
 was friendly.
- 10 Walking barefoot by the brook could be foolish. Put on shoes or boots.
- 11 You couldn't find a solution—or you wouldn't?
- 12 The woman shouldn't wear her new boots in June.
- 13 Did Ruth say goodbye when she left for the university in Europe?
- 14 I could use input on planning the school's tournament.
- 15 Would you like purified water or fruit juice?
- 16 The bulletin was full of good news about the youths.
- 17 I'm curious if Luke could pass a brutal endurance test.
- 18 The jurors felt duress in reaching a conclusion by the afternoon.
- 19 Tourism in Brooklyn has hugely improved in the last two decades.
- 20 The bully was infuriated when sent to school in June.

FIFTEEN

The vowel ɔ

The ɔ sound defined

The *au* or *aw* sound is represented by the phonetic symbol ɔ (as in *law*). Nonnative speakers of English often confuse this sound with the diphthong aʊ (as in *loud*). This is understandable, since the spelling patterns for ɔ are usually comprised of two vowels, and nonnative speakers assume that a phonetic relationship exists between the spelling of a word and its pronunciation. Unfortunately, English is not a phonetic language, as we've seen in previous chapters: Its spelling patterns often do not correspond to pronunciation. The phoneme ɔ is a pure vowel. A diphthong, as defined earlier, is a blend of two vowels sounded together as one. There is no diphthong in the pronunciation of ɔ, and therefore, the articulators do not move during the production of the sound.

The vowel ɔ is a back vowel: The tip of the tongue is resting against the lower teeth and it is the arch in the back of the tongue that determines its sound.

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

Step 1: Feeling the placement of ɔ



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

Take out your mirror. Begin by saying the aʊ sound, since you already pronounce this diphthong correctly. Say the word *loud* several times. Looking in the mirror, become aware of the placement of your tongue and lips. Notice that the tip of your tongue is resting against your lower teeth and that the back of your tongue arches forward during the movement of the diphthong. (Of course, your tongue will contact the alveolar ridge on both the l and d sounds.) You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the DVD. Feel the arch in your tongue shift from the front to the back as you combine the two vowel sounds into the diphthong aʊ.

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

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

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

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

The task now becomes to not move the center lip muscles during the production of the pure vowel ɔ. Place your index finger on the center axis of your lips again, and repeat the word *law*. Do not allow any movement down the center of your lips.

This is the placement of the vowel ɔ. Go back and forth between the two placements of aǔ and ɔ: aǔ . . . ɔ . . . aǔ . . . ɔ.

Return now to **DVD Track 13**. Practice the difference in placement between the diphthong aǔ and the vowel ɔ.

Step 2: Hearing the placement of ɔ

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

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

aǔ	ɔ
<u>bow</u>	<u>bought</u>
<u>crowd</u>	<u>call</u>
<u>round</u>	<u>raw</u>
<u>found</u>	<u>fall</u>
<u>ground</u>	<u>gall</u>
<u>brown</u>	<u>broad</u>
<u>pound</u>	<u>pause</u>
<u>town</u>	<u>tall</u>
<u>loud</u>	<u>law</u>
<u>power</u>	<u>paw</u>
<u>sour</u>	<u>saw</u>
<u>tower</u>	<u>taught</u>
<u>shower</u>	<u>shawl</u>



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

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

Step 3: Applying the placement of *ɔ*

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

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

<u>a</u> ll	g <u>a</u> ll	sm <u>a</u> ll
<u>b</u> ald	<u>h</u> all	st <u>a</u> lk*
<u>b</u> alk*	<u>h</u> alt	st <u>a</u> ll
<u>b</u> all	ma <u>ll</u>	ta <u>l</u> k*
<u>c</u> all	ma <u>l</u> t	<u>t</u> all
ch <u>a</u> lk*	pa <u>l</u> l	wa <u>l</u> k*
<u>f</u> all	sa <u>l</u> t	wa <u>l</u> l
<u>f</u> alse	sc <u>a</u> ld	wa <u>l</u> tz

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

<u>a</u> lmost	app <u>a</u> ll	ca <u>d</u> ron
<u>a</u> lright	asph <u>a</u> lt	enth <u>r</u> all
<u>a</u> lso	ba <u>l</u> lpark	ex <u>a</u> lt
<u>a</u> ltar	ba <u>l</u> lroom	eyeb <u>a</u> ll
<u>a</u> lter	ba <u>l</u> sa	fa <u>l</u> con
<u>a</u> lthough	Ba <u>l</u> tic	fa <u>l</u> len
<u>a</u> lways	baseba <u>l</u> l	fa <u>l</u> lout

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

◀ falter	install	smaller
football	palsy	stalwart
forest <u>all</u>	paltry	wallet
hallway	recall	walnut
halter	sidewalk*	walrus

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

Al <u>ba</u> ny	al <u>te</u> rcation	fa <u>l</u> setto
al <u>be</u> it	al <u>te</u> rnant	fa <u>l</u> sify
al <u>de</u> rman	al <u>te</u> rnate	in <u>st</u> allment
al <u>lo</u> ver	al <u>te</u> rnative	ove <u>ra</u> ll
al <u>mi</u> ghty	al <u>to</u> gether	sub <u>al</u> tern
al <u>re</u> ady	app <u>al</u> ling	tal <u>k</u> ative*
al <u>te</u> ration	ba <u>l</u> samic	un <u>al</u> terable
al <u>te</u> rcate	Ba <u>l</u> timore	wal <u>l</u> flower

 ɔ WITH *au* SPELLING IN ONE-SYLLABLE WORDS

au <u>g</u> ht	ga <u>u</u> nt	pa <u>u</u> se
ca <u>u</u> ght	ga <u>u</u> ze	sa <u>u</u> ce
ca <u>u</u> se	ha <u>u</u> l	sta <u>u</u> nch
da <u>u</u> b	ha <u>u</u> nt	ta <u>u</u> ght
da <u>u</u> nt	ja <u>u</u> nt	ta <u>u</u> nt
fa <u>u</u> lt	la <u>u</u> d	ta <u>u</u> t
fa <u>u</u> n	la <u>u</u> nch	va <u>u</u> lt
fla <u>u</u> nt	ma <u>u</u> l	va <u>u</u> nt
fra <u>u</u> d	na <u>u</u> ght	
fra <u>u</u> ght	pa <u>u</u> nch	

 ɔ WITH *au* SPELLING IN TWO-SYLLABLE WORDS

ap <u>pl</u> aud	au <u>ct</u> ion	au <u>sp</u> ice
ap <u>pl</u> ause	au <u>di</u> t	au <u>st</u> ere
ass <u>au</u> lt	au <u>g</u> ment	au <u>th</u> or
au <u>bu</u> rn	Au <u>g</u> ust	au <u>t</u> o ▶

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

ɔ WITH *au* SPELLING IN TWO-SYLLABLE WORDS (CONTINUED)

◀ <u>aut</u> umn	ex <u>au</u> st	on <u>au</u> ght
bec <u>au</u> se	fauc <u>et</u>	pa <u>u</u> per
ca <u>u</u> cus	ga <u>u</u> dy	ra <u>u</u> cous
ca <u>u</u> sal	ha <u>u</u> ghty	sa <u>u</u> cepan
ca <u>u</u> sing	ja <u>u</u> dice	sa <u>u</u> cer
ca <u>u</u> stic	la <u>u</u> ndry	sa <u>u</u> cy
ca <u>u</u> tion	ma <u>u</u> rd	sa <u>u</u> nter
ca <u>u</u> tious	ma <u>u</u> dlin	sa <u>u</u> sage
da <u>u</u> ghter	na <u>u</u> ghty	sa <u>u</u> té
def <u>au</u> lt	na <u>u</u> sea	sla <u>u</u> ghter
distra <u>u</u> ght	na <u>u</u> seous	tra <u>u</u> ma

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

astron <u>au</u> t	<u>au</u> thority	ca <u>u</u> sative
<u>au</u> dacious	<u>au</u> thorization	ca <u>u</u> terize
<u>au</u> dacity	<u>au</u> thorize	deba <u>u</u> chery
<u>au</u> dible	<u>au</u> thorship	fra <u>u</u> dulence
<u>au</u> dience	<u>au</u> tism	hydra <u>u</u> lic
<u>au</u> dio	<u>au</u> tobiography	ina <u>u</u> audible
<u>au</u> dition	<u>au</u> tocracy	ina <u>u</u> gural
<u>au</u> ditorium	<u>au</u> tocratic	ina <u>u</u> guration
<u>au</u> ditory	<u>au</u> tograph	la <u>u</u> dable
<u>au</u> gmentation	<u>au</u> tomatic	na <u>u</u> tical
<u>au</u> spicious	<u>au</u> tomaton	na <u>u</u> tilus
<u>Au</u> stralia	<u>au</u> tomobile	pa <u>u</u> city
<u>Au</u> stria	<u>au</u> topsy	pl <u>au</u> sible
<u>au</u> thentic	<u>au</u> xiliary	tra <u>u</u> matic
<u>au</u> thenticate	Ca <u>u</u> casian	
<u>au</u> thenticity	caulif <u>l</u> ower	

ɔ WITH *aw* SPELLING IN ONE-SYLLABLE WORDS

<u>aw</u> e	cl <u>aw</u>	draw <u>l</u>
ba <u>w</u> l	cr <u>aw</u> l	draw <u>n</u>
br <u>aw</u> l	da <u>w</u> n	fa <u>w</u> n
br <u>aw</u> n	dr <u>aw</u>	fl <u>aw</u>

◀ g <u>a</u> wk	p <u>a</u> wn	s <u>p</u> rawl
g <u>n</u> aw*	pr <u>a</u> wn	squ <u>a</u> w
h <u>a</u> wk	raw	squ <u>a</u> wk
j <u>a</u> w	saw	str <u>a</u> w
l <u>a</u> w	scr <u>a</u> wl	th <u>a</u> w
l <u>a</u> wn	sh <u>a</u> wl	y <u>a</u> wn
p <u>a</u> w	sl <u>a</u> w	

 ɔ WITH *aw* SPELLING IN TWO-SYLLABLE WORDS

aw <u>e</u> some	dr <u>a</u> wing	t <u>a</u> wdry
aw <u>f</u> ul	l <u>a</u> wsuit	t <u>a</u> wny
aw <u>k</u> ward	outl <u>a</u> w	withd <u>r</u> aw
aw <u>n</u> ing	rawh <u>i</u> de	withd <u>r</u> awn
ba <u>w</u> dy	sawd <u>u</u> st	
cr <u>a</u> wfish	scr <u>a</u> wny	

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

strawberry
withdrawal

 ɔ WITH *oa(d)* SPELLING

ab <u>o</u> ad	br <u>o</u> aden
br <u>o</u> ad	Br <u>o</u> adway
br <u>o</u> adcast	

 ɔ WITH *ou(gh)* SPELLING†

afterth <u>o</u> ught	f <u>o</u> ught	th <u>o</u> ught
b <u>o</u> ught	<u>o</u> ught	tr <u>o</u> ugh‡
br <u>o</u> ught	<u>o</u> ughtn't	wr <u>o</u> ught
c <u>o</u> ugh‡	s <u>o</u> ught	

*When the *gn* spelling pattern occurs at the beginning of a syllable or word, the *g* is silent and not pronounced.

†When the *ought* spelling pattern occurs in a word, the *gh* is silent and not pronounced.

‡*Cough* and *trough* are the only two common English words where the spelling pattern *ough* is pronounced ɔf.

Sentences: ɔ

Turn to **CD Track 37**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ɔ sound, which is marked phonetically.



- 1 Paul recalled an awkward ballroom dancing audition in August.
- 2 The powerful inauguration speech brought applause from all in the audience.
- 3 The robbery was an exhausting trauma for the raucous author.
- 4 The lawn was luscious, despite the awful August heat.
- 5 Paula loved drawing landscapes of foliage in autumn.
- 6 My daughter insists that the hallway to the vault is haunted.
- 7 Adding sausage to the sauce caused the dish to become too salty.
- 8 He bought the tools to install the audio system under the awning.
- 9 She had the gall to file a lawsuit after causing the altercation.
- 10 I thought I caught a cold because of the faulty heating.
- 11 The dripping faucet kept the exhausted traveler from falling asleep until nearly dawn.
- 12 The authorities at the auction determined that the painting was a fraud.
- 13 You ought to be cautious and pause at an intersection.
- 14 The haughty actress always thought she would be a Broadway star.

- 15 The awesome Australian baseball player hit a grand slam out of the ballpark.
- 16 The fawn walked across the lawn just before dawn.
- 17 The strawberry walnut sauce caused Saul to feel nauseous.
- 18 All the Baltimore baseball fans found the Yankees appalling.
- 19 The father and daughter waltzed while the wedding guests appaluded audibly.
- 20 Traveling abroad automatically broadened Paula's thoughts.

Sentences: ɔ vs. aǔ

Turn to CD Track 38. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the ɔ and aǔ sounds, which are marked phonetically.



- 1 Dawn always found herself slouching on the couch after exhausting auditions.
- 2 During the tax audit, Paul saw that he had to account for his firm's allowed spending.
- 3 The chef thawed ten ounces of sausage for about half an hour.
- 4 By now, Claudia's authority allowed her adversaries no doubt as to her authenticity.

- 5 The astronaut found comfort in listening to sound recordings before the space launch.
- 6 “Watch out!” Paul shouted to the paunchy taxicab driver during the traumatic drive.
- 7 Although he didn’t lose the account, Saul felt that his pitch was faulty.
- 8 We found the chalk drawing on the sidewalk outside the house to be awesome!
- 9 The applause in the auditorium caused the proud actors to take a second bow.
- 10 The auctioneer thought she ought to allow the bidder to withdraw now.
- 11 Count on sautéed prawns to be a crowd-pleaser.
- 12 No doubt Laura will be grounded when she’s naughty.
- 13 I was already downtown when I got the call.
- 14 She had the audacity to be proud of causing a loud altercation.
- 15 Paul housed cows on his sprawling lawns.
- 16 The inaugural speech was authoritative, powerful, and rousing.
- 17 Always use caution when carousing down south.
- 18 The crowd at the football game was rowdy and raucous.
- 19 I doubt you were taught to falsify your accounting records.
- 20 I saw a small town around the mountain bend.

SIXTEEN

The vowels *a* and *oŭ*

The *a* and *oŭ* sounds defined

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

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

If a word containing *o* is not on one of those lists, it is pronounced either with *a* or with the diphthong *oŭ*, and all of the common words with an *a* or *oŭ* pronunciation are presented in the word lists in this chapter.

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

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



14

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

Now, drop your tongue until it is lying flat on the floor of your mouth, and completely relax your lips. This is the position for *ɑ*. Say *ɑ*, then say *u . . . ʊ . . . ɔ . . . ɑ . . . u . . . ʊ . . . ɔ . . . ɑ*. Next, say *u . . . who . . . ʊ . . . hood . . . ɔ . . . awesome*. Now, drop your tongue until it's lying flat, and say *ɑ . . . stop*.

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

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

Return now to **DVD Track 14**. Practice the difference in placement between the sounds *ɑ* and *oʊ*.

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

Using the mirror, look closely at your mouth. Move your lips back and forth between the placements of these two words: *stop . . . go . . . stop . . . go . . . stop . . . go . . . go*. (Of course, your lips will come together for the consonant *p*.)

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

<u>ɑ</u>	<u>oʊ</u>
ch <u>o</u> ck	cho <u>o</u> ke
cl <u>o</u> th	clo <u>o</u> the
co <u>o</u> p	co <u>o</u> pe
do <u>o</u> t	do <u>o</u> te
co <u>o</u> st	co <u>o</u> ast



<i>a</i>	<i>oŭ</i>
<u>h</u> op	h <u>o</u> pe
<u>G</u> od	g <u>o</u> at
<u>n</u> ot	n <u>o</u> te
<u>r</u> ob	r <u>o</u> be
<u>str</u> ong	str <u>o</u> ke
<u>bl</u> ot	b <u>o</u> th
<u>l</u> ot	l <u>o</u> ad



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

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

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

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

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

a WITH *a* SPELLING IN ONE-SYLLABLE WORDS

<u>a</u> lms*	sch <u>a</u>	sw <u>a</u> p
<u>b</u> alm*	sh <u>a</u>	sw <u>a</u> t
<u>c</u> alm*	sp <u>a</u>	w <u>a</u> nt
<u>p</u> alm*	squ <u>a</u> d	w <u>a</u> sh
<u>p</u> salm*	squ <u>a</u> sh	w <u>a</u> sp
<u>q</u> u <u>a</u> d	su <u>a</u> ve	w <u>a</u> tch
<u>q</u> u <u>a</u> lm*	sw <u>a</u> mp	w <u>a</u> tt
<u>q</u> u <u>a</u> sh	sw <u>a</u> n	y <u>a</u> cht

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

Q WITH *a* SPELLING IN TWO-SYLLABLE WORDS

almond*	llama	quantum
barrage	mama	quarrel
collage	mamba	savant
corsage	massage	squabble
drama	mirage	squander
embalm*	nuance	swallow
façade	papa	waffle
father	pasta	wallet
garage	plaza	warrant
lava	quadrant	wander

Q WITH *a* SPELLING IN WORDS OF THREE OR MORE SYLLABLES

aria	iguana	quantity
camouflage	karate	renaissance
debacle	piranha	safari
debutant	pyjamas	sonata
enchilada	qualify	warrior
espionage	qualitative	Washington
finale	quality	

Q WITH *o* SPELLING IN ONE-SYLLABLE WORDS

blob	clock	dodge
block	clog	dog
blond	clot	doll
blot	cloth	dot
blotch	cog	drop
bomb	con	flock
boss	cop	flog
botch	cost	flop
Bronx	cot	floss
bronze	crock	fog
broth	crop	fond
chock	cross	font
chop	dock	fox

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

◀ frock	mock	scoff
frog	mop	shock
frost	moss	shop
gloss	moth	shot
God	nod	slob
golf	not	slot
gone	notch	smock
gong	odd	snob
hog	off	sob
honk	on	sock
hop	ox	soft
hot	plod	solve
job	plop	song
jog	plot	stock
jot	pomp	stomp
knob	pond	stop
knock	pop	strong
knot	pot	throb
lodge	prod	tongs
loft	prompt	top
log	prop	toss
long	rob	trod
loss	rock	trot
lost	rod	wrong
lot	romp	
mob	rot	

O WITH O SPELLING IN TWO-SYLLABLE WORDS

abscond	blossom	cobble
absolve	body	coddle
accost	boggle	coffee
across	bonnet	coffin
adopt	bother	cognate
aloft	bottle	collar
along	bottom	colleague
baton	chaos	collie
begot	chiffon	column
belong	chronic	combat (<i>noun</i>)
beyond	closet	comic



Q WITH O SPELLING IN TWO-SYLLABLE WORDS (CONTINUED)

◀	comma	de <u>vo</u> lve	mo <u>d</u> ern
	co <u>m</u> ment	di <u>phtho</u> ng	mo <u>d</u> est
	co <u>m</u> merce	di <u>ss</u> olve	mo <u>n</u> arch
	co <u>m</u> mon	do <u>c</u> ile	mo <u>n</u> ster
	co <u>m</u> mune	do <u>c</u> tor	no <u>n</u> sense
	co <u>mp</u> act (<i>noun</i>)	do <u>c</u> trine	no <u>n</u> stril
	co <u>mp</u> ound (<i>noun</i>)	do <u>g</u> ma	no <u>v</u> el
	co <u>nc</u> ave	do <u>ll</u> ar	no <u>v</u> ice
	co <u>nc</u> ept	do <u>l</u> phin	no <u>z</u> zle
	co <u>nc</u> ert (<i>noun</i>)	do <u>n</u> key	ny <u>l</u> on
	co <u>nc</u> ourse	ev <u>o</u> lve	o <u>b</u> ject (<i>noun</i>)
	co <u>nc</u> rete (<i>noun</i>)	fo <u>d</u> der	o <u>b</u> long
	co <u>nd</u> uct (<i>noun</i>)	fo <u>l</u> ly	o <u>ff</u> er
	co <u>nf</u> lict (<i>noun</i>)	fo <u>r</u> got	o <u>ff</u> ice
	Co <u>n</u> gress	fo <u>s</u> sil	o <u>ft</u> en
	co <u>n</u> quer	gl <u>o</u> ttal	o <u>l</u> ive
	co <u>n</u> quest	go <u>b</u> ble	o <u>p</u> tion
	co <u>n</u> science	go <u>g</u> gle	o <u>s</u> trich
	co <u>n</u> scious	go <u>s</u> pel	pho <u>s</u> phate
	co <u>n</u> stant	go <u>s</u> sip	po <u>c</u> ket
	co <u>n</u> tact	ho <u>b</u> ble	po <u>l</u> ish
	co <u>n</u> tent (<i>noun</i>)	ho <u>b</u> by	po <u>l</u> len
	co <u>n</u> test (<i>noun</i>)	ho <u>c</u> key	po <u>m</u> pous
	co <u>n</u> text	ho <u>m</u> age	po <u>n</u> der
	co <u>n</u> tour	ho <u>n</u> est	po <u>o</u> blem
	co <u>n</u> tract (<i>noun</i>)	ho <u>s</u> tage	po <u>o</u> cess
	co <u>n</u> trast (<i>noun</i>)	ho <u>s</u> tile	po <u>o</u> duct
	co <u>n</u> vent	ico <u>n</u>	po <u>o</u> fit
	co <u>n</u> vert (<i>noun</i>)	inv <u>o</u> lve	po <u>o</u> gress (<i>noun</i>)
	co <u>n</u> vex	jo <u>c</u> key	po <u>o</u> ject (<i>noun</i>)
	co <u>n</u> vict (<i>noun</i>)	jo <u>l</u> ly	po <u>o</u> mise
	co <u>n</u> voy	jo <u>s</u> tle	po <u>o</u> per
	co <u>pp</u> er	knowl <u>e</u> dge	po <u>o</u> spect
	co <u>p</u> y	lo <u>b</u> by	po <u>o</u> sper
	co <u>s</u> tume	lo <u>b</u> ster	po <u>o</u> vince
	co <u>tt</u> age	lo <u>g</u> ic	re <u>s</u> olve
	co <u>tt</u> on	lo <u>z</u> enge	re <u>s</u> pond
	cou <u>p</u> on	mo <u>d</u> el	re <u>s</u> po <u>n</u> se ▶

◀	re <u>v</u> olve	tonic	vo <u>d</u> ka
	ro <u>s</u> ter	top <u>p</u> le	vo <u>l</u> ley
	so <u>l</u> id	to <u>x</u> ic	vo <u>l</u> ume
	so <u>r</u> ry	upo <u>n</u>	

Q WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES

-o <u>cr</u> acy (<i>suffix</i>)	apo <u>t</u> hecar <u>y</u>	co <u>g</u> itate
-o <u>gr</u> apher (<i>suffix</i>)	app <u>ro</u> ximate	co <u>l</u> ony
-o <u>gr</u> aphy (<i>suffix</i>)	ar <u>ch</u> eolo <u>g</u> y	co <u>l</u> ossal
-o <u>l</u> oger (<i>suffix</i>)	ast <u>o</u> nish	co <u>l</u> umnist
-o <u>l</u> ogy (<i>suffix</i>)	ast <u>ro</u> logy	co <u>mb</u> ination
ab <u>d</u> ominal	ast <u>ro</u> nomer	co <u>m</u> edy
ab <u>o</u> lish	at <u>o</u> mic	co <u>mm</u> entary
ab <u>o</u> minable	at <u>r</u> oc <u>i</u> ty	co <u>mm</u> od <u>i</u> ty
acc <u>o</u> mmodate	aut <u>o</u> cracy	co <u>mm</u> unism
acc <u>o</u> mplice	aut <u>o</u> mat <u>o</u> n	co <u>mp</u> arable
acc <u>o</u> mplish	bar <u>o</u> meter	co <u>mp</u> ensate
ack <u>no</u> wledge	bin <u>o</u> culars	co <u>mp</u> etence
ad <u>mo</u> nish	bio <u>g</u> rapher	co <u>mp</u> etition
aggl <u>o</u> merate	bio <u>g</u> raphy	co <u>mp</u> licate
agn <u>o</u> stic	bio <u>l</u> ogy	co <u>mp</u> liment
alcoh <u>o</u> l	bo <u>mb</u> astic	co <u>mp</u> osite
analog <u>o</u> e	bo <u>ta</u> ny	co <u>mp</u> rehend
anatom <u>i</u> c	brocc <u>o</u> li	co <u>mp</u> romise
androgyn <u>o</u> us	br <u>o</u> nc <u>i</u> al	co <u>nc</u> entrate
anim <u>o</u> sity	bure <u>o</u> cracy*	co <u>nc</u> es <u>o</u> nd
an <u>o</u> maly	cac <u>o</u> phony	co <u>nc</u> o <u>di</u> ment
an <u>o</u> nymous	cart <u>o</u> graphy	co <u>nc</u> o <u>mi</u> nium
anth <u>o</u> logy	choc <u>o</u> late	co <u>nc</u> o <u>fe</u> rence
anthrop <u>o</u> logy	chol <u>o</u> ra	co <u>nc</u> o <u>fi</u> dence
apocalyp <u>h</u> e	chore <u>o</u> graphy	co <u>nc</u> o <u>fi</u> scate
apolog <u>i</u> ze	chro <u>n</u> ically	co <u>ng</u> lo <u>me</u> rate
apost <u>l</u> e	chro <u>n</u> ology	co <u>ng</u> ruous
apostroph <u>e</u>	cinemat <u>o</u> graphy	co <u>nc</u> jugate

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

Q WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀	connotation	geology	monument
	consecrate	harmonic	myopic
	consequence	hexagon	narcotic
	consolidate	histrionic	nocturnal
	constitute	holiday	nominal
	consultation	Hollywood	nominate
	contemplate	homicide	nostalgia
	contradict	homily	obfuscate
	contradiction	homogenize	obligate
	contrary	homonym	obnoxious
	controversy	horrible	obstacle
	convalesce	hospital	obstinate
	conversation	hypnotic	obvious
	convocation	hypocrisy	occupant
	convolute	hypothesis	octagon
	correspondence	ideology	octopus
	correspondent	incomparable	opera
	corroborate	innocuous	operate
	cosmetic	insomnia	operative
	cosmopolitan	interrogative	opportune
	crocodile	ironic	opposite
	curiosity	lottery	optimism
	cytology	mahogany	optimum
	democracy	mediocrity	ostensible
	demolish	melancholy	oxidize
	deposit	metabolic	oxygen
	derogative	metropolitan	phenomenon
	despondent	misogynist	philosophy
	dialogue	mnemonic (<i>first m silent</i>)	policy
	document	moderate	popular
	dominant	modicum	positive
	ecology	modify	posterity
	economy	modulate	poverty
	elongate	molecule	predominant
	emollient	monastery	predominate
	esophagus	monitor	preponderance
	evocative	monologue	prerogative
	geography	monopoly	probable

▶

◀ prodigy	solitary	theology
prognostic	soluble	thermometer
prognosticate	sovereign	velocity
propagate	symbolic	volunteer
prosecute	synopsis	

OŪ IN ONE-SYLLABLE WORDS

co- (<i>prefix</i>)	cone	grove
bloat	cope	grow
blow	cove	hoax
boast	croak	hoe
boat	crow	hold
bold	doe	hole
bolt	dome	holt
bone	don't	home
both	dose	hone
bow	dote	hope
bowl	dough (<i>final gh silent</i>)	hose
broach	doze	host
broke	droll	joke
choke	drone	jolt
chose	drove	knoll
chrome	float	know
cloak	flow	load
close	foam	loaf
clothe	foe	loan
clothes	fold	low
clove	folk (<i>l is silent</i>)	moan
coach	froze	mode
coal	ghost	mold
coast	gloat	mole
coat	globe	mope
coax	glow	most
code	go	mow
coke	goal	no
cold	goat	node
cole	gold	nose
colt	grope	note
comb	gross	oak



OŮ IN ONE-SYLLABLE WORDS (CONTINUED)

◀	oath	rode	stroll
	oh	role	those
	old	roll	though*
	owe	rope	throat
	own	rose	throne
	phone	row	throw
	poach	scold	toast
	poke	scope	toe
	pole	scroll	told
	poll	show	tone
	pose	slow	vogue
	post	smoke	vote
	pro	snow	whole
	probe	so	woke
	prone	sold	won't
	prose	sole	wove
	quote	soul	wrote
	road	stole	yolk (1 is silent)
	roam	stone	zone
	roast	stove	
	robe	stroke	

OŮ IN TWO-SYLLABLE WORDS

	abode	approach	bestow
	afloat	arose	billow
	ago	arrow	bingo
	alcove	astro	bogus
	almost	atone	bolder
	alone	auto	bolster
	also	awoke	bonus
	although*	behold	brochure
	alto	bellow	bureau†
	Anglo	below	burrow

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

†This is an exception to the spelling patterns of oŮ.

◀ cajole	hormone	overt
callow	hotel	ozone
cargo	impose	parole
charcoal	intone	patrol
chemo	invoke	phoneme
clover	local	photo
cobra	locust	pillow
cocoa	lotion	poem
colon	lotus	polar
coma	mango	pony
compose	marrow	portion
connote	mellow	poultry
console	microbe	presto
control	mobile	proceeds (<i>noun</i>)
cozy	molten	proclaim
cyclone	moment	procure
demote	motion	profile
denote	motive	program
devote	motor	promote
dispose	narrow	propose
donate	noble	protein
donor	nomad	protest (<i>noun</i>)
ego	notice	provoke
elbow	notion	pseudo
elope	obese	psycho
enclose	obey	quota
engross	oboe	remote
ergo	ocean	repose
evoke	odor	reproach
explode	ogle	revoke
expose	omen	revolt
fellow	omit	rotate
focus	only	shadow
glucose	opal	slogan
gopher	opaque	social
hello	open	sofa
hero	oppose	solar
holster	oval	solo
holy	over	suppose



OŪ IN TWO-SYLLABLE WORDS (CONTINUED)

swollen	tro <u>ph</u> y	wi <u>nd</u> ow
thor <u>ough</u> *	vo <u>c</u> al	ye <u>ll</u> ow
to <u>t</u> al	wi <u>d</u> ow	yo <u>g</u> a
tr <u>i</u> o	wi <u>ll</u> ow	ze <u>r</u> o

OŪ IN WORDS OF THREE OR MORE SYLLABLES

-m <u>o</u> ny (<i>suffix</i>)	casin <u>o</u>	foli <u>a</u> ge
acid <u>o</u> sis	cass <u>e</u> role	hypn <u>o</u> sis
acrim <u>o</u> ny	cerem <u>o</u> ny	isot <u>o</u> pe
ad <u>o</u> be	chaper <u>o</u> ne	juxt <u>a</u> pose
aer <u>o</u> bic	chromos <u>o</u> me	loc <u>o</u> tion
alim <u>o</u> ny	cocon <u>u</u> t	loc <u>o</u> motion
ambros <u>i</u> a	co <u>h</u> abit	magn <u>o</u> lia
amin <u>o</u>	co <u>h</u> erence	matrim <u>o</u> ny
anaer <u>o</u> bic	co <u>h</u> esion	medi <u>o</u> cre
anecd <u>o</u> te	co <u>i</u> ncide	metron <u>o</u> me
antel <u>o</u> pe	co <u>i</u> ncidence	micro <u>ph</u> one
antid <u>o</u> te	colloqu <u>i</u> al	microsc <u>o</u> pe
approp <u>r</u> iate	compon <u>e</u> nt	misn <u>o</u> mer
archipel <u>a</u> go	compos <u>u</u> re	negot <u>i</u> ate
ar <u>o</u> ma	condol <u>e</u> nce	neuro <u>o</u> sis
artich <u>o</u> ke	cop <u>i</u> ous	Novem <u>b</u> er
assoc <u>i</u> ate	cornucop <u>i</u> a	o <u>a</u> sis
assoc <u>i</u> ation	corros <u>i</u> on	oppo <u>n</u> ent
atroc <u>i</u> ous	coy <u>o</u> te	pat <u>i</u> o
audi <u>o</u>	diagn <u>o</u> se	patrim <u>o</u> ny
bal <u>o</u> ney	dipl <u>o</u> ma	perso <u>n</u> a
barit <u>o</u> ne	embarg <u>o</u>	pho <u>b</u> ia
begon <u>i</u> a	embry <u>o</u>	pho <u>n</u> ograph
binom <u>i</u> al	envel <u>o</u> pe	pho <u>t</u> ograph
biochem <u>i</u> stry	epis <u>o</u> de	pian <u>o</u>
buffal <u>o</u>	eros <u>i</u> on	placeb <u>o</u>
bungal <u>o</u> w	expon <u>e</u> nt	pneum <u>o</u> nia
came <u>o</u>	feroc <u>i</u> ous	pod <u>i</u> um
cantalou <u>p</u> e	fiasc <u>o</u>	portfol <u>i</u> o

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

potato	proponent	stereo
precocious	proscenium	studio
probation	radio	vociferous
procrastinate	ratio	zodiac

 α FOLLOWED BY OŨ IN THE SAME TWO-SYLLABLE WORD

borrow	follow	nachos
bravo	hollow	sorrow
compost	macho	swallow
condo	motto	trombone

 OŨ FOLLOWED BY α IN THE SAME TWO-SYLLABLE WORD

co-op	proton
prologue	robot
prolong	

 α FOLLOWED BY OŨ IN THE SAME WORD OF THREE OR MORE SYLLABLES

avocado	October	scenario
bravado	osmosis	soprano
comatose	pistachio	tomorrow
monotone	prognosis	volcano

 OŨ FOLLOWED BY α IN THE SAME WORD OF THREE OR MORE SYLLABLES

koala
protocol

Sentences: *a*

Turn to *CD Track 40*. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the *a* sound, which is marked phonetically.



- Who should we contact about the monumental anthology?
- I was astonished when my colleague dodged the conflict.

- 3 Do astronomy and astrology have anything in common, or are they at odds?
- 4 During the conference, John's boss acknowledged the unsolved problem.
- 5 Robert made a colossal mistake when he dissolved the contract.
- 6 You should apologize for your chronically negative comments.
- 7 The choreographer's novel work showed confidence and promise.
- 8 Colleen's optimism was challenged when she lost the contest.
- 9 There are often consequences to compromising on a project.
- 10 Conrad's doctor offered a positive prognosis.
- 11 Her response prompted me to adopt a stricter policy.
- 12 The song is nostalgic and evocative of Hollywood drama.
- 13 I'm bothered by the car horn's constant, long honking.
- 14 Is it logical to copy pompou>s mediocrity?
- 15 It can feel horrible when job hunting in a bad economy.

Sentences: oŏ

Turn to CD Track 41. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the oŏ sound, which is marked phonetically.

- 1 Do you expect Joseph to close the auto deal alone?
- 2 The aroma from the sole casserole arose from the stove.

- 3 We were ^{oŭ}over^{oŭ}exposed to the smoke on the cargo ^{oŭ}boat^{oŭ}.
- 4 My ^{oŭ}associate's design for the ^{oŭ}hotel ^{oŭ}brochure was ^{oŭ}atrocious.
- 5 ^{oŭ}Low ^{oŭ}proceeds from the ^{oŭ}clothing sales played a ^{oŭ}role in applying for the ^{oŭ}loan.
- 6 It was a ^{oŭ}coincidence that ^{oŭ}Chloe and ^{oŭ}Sophie ^{oŭ}both bought identical ^{oŭ}coats.
- 7 I ^{oŭ}hope to ^{oŭ}go ^{oŭ}home to the ^{oŭ}ocean ^{oŭ}coast in ^{oŭ}November.
- 8 ^{oŭ}Olivia ^{oŭ}composed herself when ^{oŭ}coping with an ^{oŭ}explosive ^{oŭ}opponent.
- 9 ^{oŭ}Appropriately, ^{oŭ}Noah was a ^{oŭ}proponent of ^{oŭ}procrastination.
- 10 I ^{oŭ}noticed that he ^{oŭ}controlled the ^{oŭ}negotiations with his ^{oŭ}high-profile ^{oŭ}persona.
- 11 ^{oŭ}Joan ^{oŭ}awoke with a ^{oŭ}cold and a ^{oŭ}swollen ^{oŭ}throat.
- 12 The ^{oŭ}baritone ^{oŭ}boasted that ^{oŭ}only his singing was above ^{oŭ}reproach.
- 13 I ^{oŭ}hope you ^{oŭ}know ^{oŭ}that you can ^{oŭ}vociferously ^{oŭ}invoke your rights by ^{oŭ}voting.
- 14 Use ^{oŭ}aerobic exercise to ^{oŭ}totally ^{oŭ}tone your ^{oŭ}whole physique.
- 15 You were ^{oŭ}told by your ^{oŭ}coach weeks ^{oŭ}ago to try ^{oŭ}yoga.

Sentences: *a* vs. *oŭ*

Turn to CD Track 42. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *a* and *oŭ* sounds, which are marked phonetically.

- 1 Can we borrow a copy of the consolidated notes?
- 2 Follow your heart and soul—you won't be sorry!
- 3 Let's contemple the pros and cons of every option.
- 4 Out of curiosity, will your response of “no” change by tomorrow?
- 5 Joe and John were obviously bothered about leaving home.
- 6 Prolong your holiday, but don't overdo the shopping.
- 7 Ironically, it's almost as though Bob wanted to comPLICATE the
scenario.
- 8 The phenomenon of strong comedy often results after dramatic
moments.
- 9 She focused on the probability of growing her own portfolio
in commodity trading.
- 10 Colleen played the oboe, the trombone, and the piano.
- 11 The precocious, bold photographer imposed his style on the project.
- 12 Is the volunteer responsible for monitoring old protocol?
- 13 Can your body cross beyond limitations and prolong yoga poses?
- 14 Correspond via the phone so as not to comPLICATE conTRADICTORY
conversations.
- 15 Let's hope posterity will proSPER from our resolve to moDIfy soil erosion.

PART THREE

THE RHYTHMS OF ENGLISH

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SEVENTEEN

Syllable stress within words

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

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

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

trad**í**tion
 anniv**é**rsary
 né**é**ssary
 br**é**akable
 m**í**rror
 engin**é**er

If you have trouble hearing where the stress within a word lies, try the following exercise, using the word *tradition*. *Tradition* has three distinct syllables. Try saying it three different ways: **tr**adition, trad**í**tion, traditi**ó**n. Each time you say the boldfaced syllable, stamp your foot on that syllable.

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

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

Noun and verb variants

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

NOUNS	VERBS
có mpound	to comp ó und
có ntrast	to contr á st
có ntest	to cont é st
í mport	to imp ó rt
í nsert	to ins é rt
có ntract	to contr á ct
pé rmit	to perm í t
trá nsport	to trans ó rt

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

COMPOUND NOUNS

báll·park
néws·paper
fíre·man
bóok·case
stáir·well



- ◀ wáter·fall
 séa·side
 wáll·paper
-

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

PHRASAL VERBS

- to get **úp**
 to go **óut**
 to break **ín**
 to stand **óut**
 to wake **úp**
 to let **gó**
 to make **úp**
 to give **ín**
-

The principle of vowel reduction

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

Two common spelling patterns that can take either the strong vowel *ɑ* or the weak vowel *ə*, depending on where the primary syllable stress lies in a word, are *com-* and *con-*; compare *comment* ('kament) and *commit* (kə'mɪt). Following is a list of common English words with these spelling patterns. In all of these words, the vowel in the *com-* and *con-* spelling pattern is in a prefix or unstressed position and is pronounced ə.

com-

<u>combatant</u>	<u>communal</u>	<u>complain</u>
<u>combine</u> (<i>verb</i>)	<u>communicate</u>	<u>complaint</u>
<u>combustible</u>	<u>communion</u>	<u>complaisance</u>
<u>combustion</u>	<u>community</u>	<u>complete</u>
<u>comedian/comedienne</u>	<u>commute</u>	<u>complexion</u>
<u>command</u>	<u>commuter</u>	<u>compliance</u>
<u>commander</u>	<u>companion</u>	<u>comply</u>
<u>commandment</u>	<u>comparative</u>	<u>component</u>
<u>commemorate</u>	<u>compare</u>	<u>compose</u>
<u>commence</u>	<u>compartment</u>	<u>composite</u>
<u>commencement</u>	<u>compassion</u>	<u>composure</u>
<u>commercial</u>	<u>compatible</u>	<u>compress</u> (<i>verb</i>)
<u>commiserate</u>	<u>compel</u>	<u>comprise</u>
<u>commission</u>	<u>compete</u>	<u>compulsive</u>
<u>commit</u>	<u>competitive</u>	<u>compunction</u>
<u>commitment</u>	<u>competitor</u>	<u>compute</u>
<u>committee</u>	<u>compile</u>	<u>computer</u>
<u>commotion</u>	<u>complacent</u>	

con-

<u>conceal</u>	<u>concussion</u>	<u>conform</u>
<u>concede</u>	<u>condemn</u>	<u>confront</u>
<u>conceited</u>	<u>condense</u>	<u>confuse</u>
<u>conceive</u>	<u>conditioner</u>	<u>congeal</u>
<u>concentric</u>	<u>condolence</u>	<u>congenial</u>
<u>conception</u>	<u>condone</u>	<u>congested</u>
<u>concern</u>	<u>conduct</u> (<i>verb</i>)	<u>conglomerate</u>
<u>concerted</u>	<u>confection</u>	<u>congressional</u>
<u>concerto</u>	<u>confederacy</u>	<u>conjecture</u>
<u>concession</u>	<u>confer</u>	<u>conjunction</u>
<u>conciliatory</u>	<u>confess</u>	<u>connect</u>
<u>concise</u>	<u>confetti</u>	<u>consecutive</u>
<u>conclusion</u>	<u>confide</u>	<u>consent</u>
<u>concoct</u>	<u>configuration</u>	<u>conservative</u>
<u>concomitant</u>	<u>confine</u>	<u>conserve</u>
<u>concordance</u>	<u>confirm</u>	<u>consider</u>
<u>concur</u>	<u>conflicted</u>	<u>considerate</u>

◀	con <u>si</u> gnment	con <u>ta</u> gious	con <u>tri</u> te
	con <u>si</u> stency	con <u>ta</u> in	con <u>tri</u> ve
	con <u>si</u> stent	con <u>ta</u> minate	con <u>tr</u> ol
	con <u>so</u> le	con <u>te</u> mp	con <u>tu</u> sion
	con <u>so</u> lidate	con <u>te</u> nd	con <u>u</u> ndrum
	con <u>so</u> rt (<i>verb</i>)	con <u>te</u> nt (<i>adjective</i>)	con <u>ve</u> ne
	con <u>sp</u> icuous	con <u>te</u> st (<i>verb</i>)	con <u>ve</u> nient
	con <u>sp</u> ire	con <u>te</u> ngency	con <u>ve</u> nion
	con <u>sti</u> tuen <u>cy</u>	con <u>ti</u> nu <u>al</u>	con <u>ve</u> rge
	con <u>st</u> rain	con <u>ti</u> nu <u>e</u>	con <u>ve</u> rt (<i>verb</i>)
	con <u>st</u> ric <u>t</u>	con <u>ti</u> nu <u>um</u>	con <u>ve</u> r <u>t</u> ible
	con <u>st</u> ru <u>ct</u> (<i>verb</i>)	con <u>to</u> rtion	con <u>ve</u> y
	con <u>st</u> ru <u>e</u>	con <u>tr</u> action	con <u>vi</u> ct (<i>verb</i>)
	con <u>su</u> lt (<i>verb</i>)	con <u>tr</u> alto	con <u>vi</u> nce
	con <u>su</u> me	con <u>tr</u> aption	con <u>vu</u> lsion
	con <u>su</u> mption	con <u>tr</u> ibute	

Suffix spelling patterns that affect syllable stress

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

The suffixes derived from Old English (such as *-ness*, *-en*, *-ish*, *-like*, and *-ern*) do not influence syllable stress. However, we can isolate 21 Latin and Greek suffixes that, when added to the roots of words, usually shift the stress (but, of course, there are always exceptions in English). Additionally, 10 suffixes derived from Old French receive primary stress themselves.

The following Latin and Greek suffixes shift the stress within words to the syllable right before the suffix.

SUFFIX	WORD	WORD WITH SUFFIX
-tion	á uthorize	authoriz <u>á</u> tion
-sion	p érm <u>i</u> t	per <u>m</u> íssion
-ic	h é <u>r</u> o	her <u>o</u> íc
-tic	f á <u>n</u> tasy	fant <u>á</u> stic



SUFFIX	WORD	WORD WITH SUFFIX
◀ -ical	h istory	hist ó rical
-ial	é ditor	edit ó rial
-ian	m úsic	mus í cian
-ity	el é ctric	electr í city
-ety	s ó cial	soci é ty
-ify	h úmido	hum í dify
-graphy	ph óto	phot ó graphy
-logy	ph ýsics	physi ó logy
-cracy	b úreau	bureá ú cracy
-ual	í ntellect	intell é ctual
-ious	í ndustry	ind ú strious
-eous	é rror	err ó neous

The following Latin and Greek suffixes dictate that the stress within words falls two syllables before the suffix.

SUFFIX	WORD	WORD WITH SUFFIX
-graph	phot ó graphy	ph ótograph
-crat	dem ó cracy	dém ocrat
-ate	dem ó nstrative	dém onstrate
-ar	réctangle	rect áng ular
-ize	imm ú ne	ímmunize

The following suffixes are derived from Old French, and they receive primary stress themselves.

SUFFIX	WORD
-ade	lemon á de
-eur/-euse	massé ú r/massé ú se
-air/-aire	debon á ir
-eer	pion é er
-ette	usher é tte
-ese	Japan é se
-esque	pictur é sque
-ee	refer é e
-ique	techn í que
-oon	ballo ó n

Examples

Following are lists of common English words with Latin and Greek suffixes that shift the stress within words to the syllable right before the suffix.

-tion

administrátion
 asociátion
 comunicátion
 cooperátion
 exclamátion
 explanátion
 identificátion
 organizátion
 recognítion
 transportátion

-sion

commíssion
 compássion
 conclúision
 confúision
 discússion
 expréssion
 impréssion
 posséssion
 procéssion
 proféssion

-ic

académic
 diabólic
 económic
 eléctric
 electrónic
 geográphic*
 horrífic
 mechánic
 orgánic
 científic

-tic

artístic
 automátic
 característic
 enthusiástic
 magnétic
 democrátic*
 statístic
 sympathétic
 románic
 dramátic

*If a word contains two or more suffixes that affect stress, the last suffix determines the stress within the word.

<i>-ical</i>	<i>-ial</i>
biol ó gical*	bin ó mial†
econ ó mical	col ó nmial†
ecum é nmical	comm é rcial
id é ntical	ess é ntial
mathem á tical	ind ú stmial†
m ú sical	mat é rial†
physiol ó gical*	off í cial
pol í tical	presid é ntial
theor é tical	resid é ntial
t í pical	subst á ntial
<i>-ian</i>	<i>-ity</i>
beaut í cian	ab í lity
cust ó dian‡	cap á city
gu á rdian‡	cont í nuity
hist ó rian‡	fin á lity
mag í cian	min ó rmity
obstetr í cian	nation á lity
phys í cian	poss í blity
pol í tmian	probab í lity
techn í cian	sens í tivity
ut ó pian‡	univ é rsity

*If a word contains two or more suffixes that affect stress, the last suffix determines the stress within the word.

†The *-ial* suffix of these words is pronounced as two syllables: iəl. For the other words in the list, the suffix is pronounced as one syllable: əl.

‡The *-ian* suffix of these words is pronounced as two syllables: iən. For the other words in the list, the suffix is pronounced as one syllable: ən.

-ety

anxíety
 impiety
 impropríety
 moíety
 naívetý
 notoriety
 propriety
 sobriety
 society
 variety

-ify

acídify
 clássify
 códifý
 divérsify
 emúlsify
 idéntify
 módify
 objéctify
 quálify
 sólídify

-graphy

bibliógraphy
 biógraphy
 callígraphy
 cartógraphy
 choreógraphy
 cinematógraphy
 geógraphy
 lithógraphy
 stenógraphy
 topógraphy

-logy

anesthesiólogy
 anthólogy
 anthropólogy
 archaeólogy
 astrólogy
 biólogy
 cardiólogy
 ecólogy
 geólogy
 pathólogy

-cracy

aristócracy
 autócracy
 bureáucracy
 demócracy
 hierócracy
 monócracy
 physiócracy
 plutócracy
 technócracy
 theócracy

-ual

accéntual
 concéptual
 contéxtual
 contráctual
 hábitual
 indivídual
 instínctual
 intelléctual
 perpétual
 resídual

-ious

delírious
 harmónious
 labórious
 luxúrious
 melódious
 mystérious
 suspícious*
 tédious
 várrious
 victórious

-eous

advantágeous*
 beáuteous
 courágeous*
 extemporáneous
 extráneous
 instantáneous
 miscelláneous
 outrágeous*
 simultáneous
 spontáneous

Following are lists of common English words with Latin and Greek suffixes that dictate that the stress within words falls two syllables before the suffix.

-graph

aúto-graph
 épigraph
 hólograph
 líthograph
 páragraph
 pólygraph
 télégraph

-crat

arístocrat
 aúto-crat
 búreaucrat
 démocrat
 plúto-crat
 téchnocrat
 théocrat

*In these words, the suffixes *-ious* and *-eous* are pronounced as one syllable: əs. For the other words in the lists, the suffix is pronounced as two syllables: iəs.

*-ate**

áccurate
 ádequate
 cóncentrate
 démonstrate
 éducate
 eláborate
 éstimate
 índicate
 intermédiante
 óperate

-ar

alvéolar
 ángular
 avúncular
 cardiovascular
 extracurrícular
 molécular
 partícular
 perpendícular
 régular
 spectácular

-ize

accéssorize
 anésthetize
 attitúdinize
 aúthorize
 bureáucratize
 críticize
 departméntalize
 émphasize
 éulogize
 inítialize

*The suffix *-ate* is pronounced *it* if the word is a noun or adjective, and *eɪt* if the word is a verb.

Following are lists of common English words with suffixes derived from Old French; the suffixes themselves have primary stress.

<u>-ade</u>	<u>-eur/-euse*</u>
arcáde	chantéuse
blockáde	chaufféur
brigáde	connoisséur
crusáde	entrepreneúr
dissuáde	liqueúr
grenáde	masséuse
masqueráde	restaurateúr
persuáde	saboteúr
stockáde	voyéur
<u>-air(e)</u>	<u>-eer</u>
au páir	auctionéer
au contraíre	caréer
billionáire	commandéer
concessionáire	engineer
doctrinaíre	musketéer
legionnaíre	puppeteer
millionáire	racketeer
questionnaíre	volunteer
<u>-ette</u>	<u>-ese</u>
bacheloréte	Chinése
brunéte	legalése
casséte	Maltése
majoréte	obése
rouléte	Pekingése
silhouéte	Siamése
vinaigréte	Viennése

*The French suffix *-euse* denotes the feminine form of masculine nouns ending in *-eur*.

-esque

arabésque
 burlésque
 chivalrésque
 grotésque
 picturésque
 Romanésque
 statuésque

-ee

adressée
 avisée
 chimpanzée
 dévotée
 divorcée
 garantie
 jamborée

-ique

antique
 boutique
 critique
 mystique
 oblique
 physique
 unique

-oon

baboon
 buffoon
 cartoon
 harpoon
 macaroon
 raccoon
 saloon

Sentences

Turn to *CD Track 43*. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on the syllable stress within individual words as dictated by suffix spelling patterns.



- 1 Jennifer's **ab**ility to reach a **pol**itical **concl**usion **sol**idified her **pos**ition as a **c**andidate.
- 2 Clarif**ic**ation of the **econ**omic ide**ol**ogy produced satisf**ac**tion among the **D**émocrats.
- 3 The **myst**ique of the **el**aborate **con**ceptual chore**og**raphy caused **anx**iet**y** in the dancers.
- 4 The **econ**omical decisions of Andrew's **gu**ardian were **au**thorized by law.
- 5 The **au**ction**eer** took bids on **au**tographs of **arist**ocracy from **hist**orical periods.

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- 6 Stephen was an entrep**neúr**; no wonder he became such a successful restaurat**éúr**.
- 7 Playing with my Peking**ése** puppy, Wally, guarante**éd** hours of perp**étual** delight.
- 8 The enthusi**ástic** toddler was c**ón**centrated on the vari**ét**y of brightly colored ballo**óns**.
- 9 Pam spoke extemp**oráneously** about **ém**phasizing the positive during **critíques**.
- 10 Do all electr**ónic** devices require techn**ológic**al skill to **mín**imize frustr**átion**?

EIGHTEEN

Word stress within sentences

The rhythm of English speech

Native speakers of English know which words to emphasize and which to “throw away,” and therefore have little trouble figuring out how to make even the most complex of sentences fluent. Nonnative speakers of English have a far more arduous task: An English sentence often contains many small words that do not carry the essential meaning of the idea or thought. A common mistake made by nonnative speakers is to pronounce every word with equal stress, creating a very stilted rhythm that does not match that of native English speakers.

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

Operative words

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

- Verbs
- Nouns
- Adjectives
- Adverbs

Inoperative words

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

Articles

Prepositions

Conjunctions

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

Auxiliary verbs

The verb *to be* in all its forms

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

Of course, rhythm is ultimately the choice of the speaker. But as a general guideline, distinguishing between operative and inoperative words allows a nonnative speaker to more accurately create the natural rhythm of English speech. And if one reduces the stress of all inoperative words while giving more stress to the operative words, the thought or meaning of the communication will be much clearer.

Weak forms

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

ARTICLES

WEAK FORM	STRONG FORM
ə	eɪ
<u>a</u>	<u>a</u>
ə	æ
<u>an</u>	<u>an</u>
ə	i
<u>the</u> *	<u>the</u>

PREPOSITIONS

WEAK FORM	STRONG FORM
ə	æ
<u>at</u>	<u>at</u>
ə	ɔʃ
<u>for</u>	<u>for</u>
ə	ʌ
<u>from</u>	<u>from</u>
ə	ʌ
<u>of</u>	<u>of</u>
ə	u
<u>to</u>	<u>to</u>
ə	u
<u>into</u>	<u>into</u>

CONJUNCTIONS

WEAK FORM	STRONG FORM
ə	æ
<u>and</u>	<u>and</u>
ə	ʌ
<u>but</u>	<u>but</u>
ə	æ
<u>than</u>	<u>than</u>
ə	ɔʃ
<u>or</u>	<u>or</u>
ə	ɔʃ
<u>nor</u>	<u>nor</u>

PRONOUNS

WEAK FORM	STRONG FORM
ə	ɜ
<u>her</u>	<u>her</u>
ə	e
<u>them</u>	<u>them</u>
ə	ʌ
<u>us</u>	<u>us</u>
ə	ʊɜ
<u>your</u>	<u>your</u>
ə	ʌ
<u>some</u>	<u>some</u>
ə	æ
<u>that</u>	<u>that</u>

*However, always use ði when the next word begins with a vowel.

AUXILIARY VERBS

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

Examples of strong forms vs. weak forms

*from*Where are you ^ʌfrom?Bob is ^əfrom Denver.*of*When you're under stress, what do you think ^ʌof?Meg dreams ^əof the sea.*for*Who is the gift ^{ɔː}for?I bought that ^əfor Anne.

*but*No “but”[^]s about it!I want to swim, but^ə it’s too cold.*some*I don’t want all of the pudding, but I want some[^].Mike ate some^ə fruit.*are*I’m not going out, but they are^{ɑɪ̯}.Are^ə you sure you’re finished?*has*I want what he has^æ!He has^ə a quick wit.*does*Yes, she does[^]!Does^ə Mary have a cat?*was*Tom wasn^ə’t happy, but Ed was[^].I was^ə about to volunteer.

them

I met with Neil, but not with them.

We could invite thəm to the party.

Contrasting operative and inoperative words

Following is an exercise in practicing the natural rhythms of English speech. Follow the steps below.

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

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

Sentences

In the following sentences, the operative words are underlined and the inoperative words are crossed out. The weak forms of words are marked with the schwa ə phoneme. Following the steps above, read aloud only the operative words in a sentence, and notice that the thought still makes sense. Then read the entire sentence aloud, giving the inoperative words less stress than the operative words. You will notice an improvement in your intonation. You can check yourself by listening to a recording of these sentences on *CD Track 44*.



- 1 Kate would have loved to have gone on vacation.
- 2 Is it a crime to witness a robbery and say nothing?
- 3 Pam is a valued colleague as well as the perfect boss.
- 4 Cheesecake for breakfast—are you kidding me?
- 5 Study hard and practice frequently, and you will be sure to see results.
- 6 Can you believe that another year has gone by so quickly?
- 7 If raised together, puppies and kittens can be terrific playmates.
- 8 The first half of the movie was great, but the second half was disappointing.
- 9 Did you think the fashion show contained clothing lines that were extreme?
- 10 After a long day's work, I enjoy the company of my friends.

Speaking in phrases and clauses

The last piece in the puzzle of English intonation is to speak in phrases and clauses. A **phrase** is a group of words that may contain nouns and verbs, but it does not have a subject acting on a verb. A **clause** is a group of words that contains a subject that is acting on a verb. Independent clauses can stand on their own as sentences; dependent clauses cannot stand on their own and are secondary thoughts within sentences.

This sounds technical, but the rhythm of English speech is achieved by grouping patterns of words around a central idea. Just as we cautioned against breaking a sentence into individual words, we must also warn against trying to deal with the entire sentence at once. Depending on your past training, you may have been taught to impose an overall sing-song rhythm on English, and indeed, to nonnative speakers, English

speech may sound melodious, rhythmic, and fairly arbitrary. But English intonation is actually quite specific: You must distill sentences into phrases and clauses in order to use operative and inoperative words effectively.

The essential communication of a phrase or clause is the expression of an image. In its purest form, the thought of a speaker is condensed into an image or picture that is readily grasped by the listener. This sounds complicated, but is relatively intuitive. Consider the following phrases.

a long day's work
a frisky puppy playing
an abandoned red barn

Each of these phrases probably conjures a definite image in your mind, which will in turn translate into a very specific picture in the minds of your listeners. Consider the following sentence.

After a long day's work, I was reinvigorated by the sight
of a frisky puppy playing in an abandoned red barn.

Now, let's bracket these phrases within the sentence.

[After a long day's work], [I was reinvigorated] by [the sight
of a frisky puppy playing] in [an abandoned red barn].

Notice how much more specific your intonation is by breaking the sentence into phrases, or basic units of thoughts. We can analyze this sentence further by marking the operative and inoperative words, as follows.

[After a long day's work], [I was reinvigorated] by [the sight
of a frisky puppy playing] in [an abandoned red barn].

Intonation or pitch variance

Many nonnative speakers have been taught that English uses “staircase intonation”—that a speaker should inflect as if lightly bounding

down a flight of stairs toward the period at the end of the sentence. But operative words are longer, louder, and higher in pitch, and as you can see in the example above, they generally fall toward the end of phrases and clauses. While native English speakers do inflect downward at the ends of sentences, *the downward inflection occurs only on the final phoneme of the sentence*. If we were to score the pitch in the sentence above, it would look like the following.

[After a long day's work], [I was reinvigorated] by [the sight
of a frisky puppy playing] in [an abandoned red barn].

It is only the final phoneme that inflects downward, making the statement a declarative sentence. (In this case, it is the r coloring attached to the consonant n.) Similarly, *it is the upward inflection of the final phoneme that turns a statement into a question*. If we were to score the pitch of the interrogative sentence *Would you like some coffee?* it would look like the following.

Would you like some coffee?

In the sample paragraphs below, the operative words are underlined and the inoperative words are crossed out. The images, or phrases, are bracketed. Read the paragraphs aloud. Notice that the operative words are longer, louder, and higher in pitch than the inoperative words. Remember to inflect downward on the final phoneme of declarative sentences, and to inflect upward on the final phoneme of interrogative sentences.

The following paragraph is recorded on CD Track 45.

Meg and Ed

[~~Meg and Ed~~] were [fond ~~of the~~ countryside]. They [loved ~~the~~ fresh air],
~~the~~ [lush foliage], ~~and the~~ [smells and sounds ~~of the~~ outdoors].

However, ~~they were~~ [not fond ~~of~~ exercise], ~~and therefore did~~
[not enjoy hiking]. [One sunny afternoon], they [decided ~~to~~ take a

drive through the country]. They [saw a sign advertising fresh produce] and [decided to pull over] and [buy vegetables for dinner]. They [got out of the car] and [went into the small store]. [Ten minutes later], [Meg and Ed emerged with cucumbers, tomatoes, peaches, and pears]. ~~But~~ [when they reached their car], they [discovered one of their tires was flat]. The [nearest gas station] was a [mile away]. Not only did [Meg and Ed purchase delicious produce], ~~they were also~~ [forced to take a hike in the country].

The following paragraph is recorded on CD Track 46.

Rhonda's vacation

[Rhonda] was [fond of all water sports]. She [enjoyed waterskiing, surfing, and sailing]. ~~But~~ [most of all, she loved to snorkel]. ~~On~~ [one vacation in the Caribbean], she [joined an adventurous tour group] that [rented kayaks] and [paddled across] to a [small deserted island a mile away]. She [put on her mask and flippers] and [dove under the pale blue water]. [Rhonda was astonished] at the [wide variety of fish] and at the [beautiful array of colors surrounding] her, so she [swam out farther] to [continue exploring]. She was [even more astonished an hour later], ~~when she~~ [swam back in] and [found her group had left without her]. [Rhonda began to panic]. Her [heart started to race]. ~~Was she~~ [left alone on a deserted island]!? Suddenly, [another group of kayaks] [came around the bend of the cove], and [Rhonda remembered] ~~that there was a~~ [new tour group] that [set off from the hotel every hour].

The same method of scoring can be used for business presentations. Let's turn now to the final chapter of *Perfecting Your English Pronunciation*, and learn how to mark a business speech.



PART FOUR

PUTTING IT ALL
TOGETHER

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NINETEEN

Marking a business speech

How to prepare for a presentation

Let's take all the lessons from this book and apply them in an organized fashion in order to drastically improve your performance when giving presentations in English.

If you have worked through this book chapter by chapter, you know what your problem sounds are and how to correct them. You also have an understanding of operative and inoperative words and of speaking in phrases and clauses to allow your listeners to better image the content of your communication. To prepare for your presentation, print out a copy of it (double spaced, so you have space for your marks) and grab a pencil. Let's get started.

Step 1: Marking difficult sounds

Begin by marking all of your difficult sounds. Put the phonetic symbols for these challenging sounds directly above their English spelling equivalents. Following are three examples of Fred's business pitches, with problem sounds marked phonetically.

Fred's business pitch No. 1(marked for the sounds *ð/θ*, *r*, *ɪ*, and *oʊ/ə*)

^ð ^ə ^{oʊ} ^ɪ ^r ^ə ^r
 The following PowerPoint presentation on your computer screen
^{oʊ} ^ɪ ^ə ^r ^ɪ ^ɪ ^r ^{oʊ} ^{oʊ} ^r ^{oʊ}
focuses on creating a different portfolio scenario for your client's
^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^ə ^ɪ ^r ^ə
dividends. It is examined using an economic deceleration model,
^ɪ ^ɪ ^ɪ ^ə ^ð ^ɪ ^r ^ɪ ^ɪ ^ɪ ^ɪ ^r
 as delineated on the accompanying spreadsheets. In our opinion,
^ə ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^r
 your client's company stock dividends will be impacted and increase
^r ^ɪ ^ɪ ^ð ^ɪ ^{oʊ} ^{oʊ} ^r ^ɪ ^ɪ ^ɪ ^ɪ ^ð
dramatically if this portfolio structure is implemented in the next
^ɪ ^θ ^ɪ ^ð ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ ^ɪ
six months. We believe that your client's business is our business.
^ɪ ^ɪ ^r ^r ^r
 We are Universal Securities Trust—"US Trust." And we can assure
^ð ^ɪ
that you will.



Now, mark this business pitch with any additional sounds with which you have difficulty. Then, *turn to CD Track 47* and listen to a recording of Fred's business pitch No. 1. Record yourself reading the pitch above, and compare your pronunciation with that on the CD track.

Fred's business pitch No. 2(marked for the sounds *l*, *dʒ*, *b/v/w*, *ʌ*, and *ʊ*)

^v ^l ^ʊ ^ʌ ^w ^ʌ ^{dʒ} ^l
Universal Securities Trust wants you to understand the generally
^v ^ʊ ^l ^ʌ ^ʌ ^w
enduring effect of putting together a portfolio structure underweighted
^l ^ʌ ^ʊ ^v
in a few financial companies. The good news is that moving towards
^ʌ ^w ^l ^{bl} ^l ^v ^{lʊ}
 a new structure will indisputably increase cash flow. A positive outlook
^l ^v ^{bl} ^ʊ ^{dʒ} ^l
until the return of a bull market should re-energize employee
^ʌ ^v ^w ^ʌ ^{dʒ} ^ʌ ^ʌ ^{lʊ}
productivity. We're US Trust—just trust us to look out for you!



Now, mark this business pitch with any additional sounds with which you have difficulty. Then, *turn to CD Track 48* and listen to a recording of Fred’s business pitch No. 2. Record yourself reading the pitch above, and compare your pronunciation with that on the CD track.

Fred’s business pitch No. 3

(marked for the sounds *ð/θ, r, ŋ, e, æ, and ɔ*)

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



Now, mark this business pitch with any additional sounds with which you have difficulty. Then, *turn to CD Track 49* and listen to a recording of Fred’s business pitch No. 3. Record yourself reading the pitch above, and compare your pronunciation with that on the CD track.

Step 2: Marking operative and inoperative words

Now, we’ll mark the same three business pitches for operative and inoperative words. To better highlight the images in the pitches, we’ll also bracket the phrases and clauses.

Fred’s business pitch No. 1

The [following PowerPoint presentation] ~~on your~~ [computer screen] [focuses ~~on~~ creating a different portfolio scenario] ~~for your~~ [client’s dividends]. [~~It is~~ examined] [using ~~an~~ economic deceleration model],

as [delineated on the accompanying spreadsheets]. [In our opinion], your [client's company stock dividends] will be [impacted] and [increase dramatically] if this [portfolio structure] is [implemented] in the [next six months]. We [believe] that your [client's business] is [our business]. We are [Universal Securities Trust]—["US Trust"]. And we can [assure that you will].

Fred's business pitch No. 2

[Universal Securities Trust] [wants you to understand] the [generally enduring effect] of [putting together a portfolio structure] [underweighted] in a [few financial companies]. The [good news] is that [moving towards a new structure] will [indisputably increase cash flow]. A [positive outlook] until the [return of a bull market] should [re-energize employee productivity]. We're [US Trust]—[just trust us to look out for you]!

Fred's business pitch No. 3

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

Further practice

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

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

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

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

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

~~But~~ [looking beyond] the [immediate market volatility], it is [clear] that there is ["real economy" damage]. This is [already starting to have an impact] on the [insurance industry]. We can [predict with some certainty] that [customer demand] will [decline sharply].

[Insurers] will [need to be clear] about the [markets] and [product areas] that will [continue to thrive] and that [deserve strong investment], those that will [decline temporarily], and those that [present an

opportunity] fɔr [long-term share gains] ɪn [exchange] fɔr [short-term pain].

[Recessions] [always create opportunities] tɔ [reshape the competitive landscape]. The [insurance industry] ɪz [generally better prepared] [this time around]. ~~But the~~ [double impact] ɔf ~~the~~ [financial crisis] ~~and the~~ [damage ɔn consumer demand] mean that [this downturn] will be [no exception].



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

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

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

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

Let's focus on the information systems business. The issues are real.

Our company can leverage a powerful mix of technologies for the

information systems. Yet other subsidiary companies—parts suppliers, electronics companies, content providers, and airtime providers—are all fighting for dominant positions in the same space. Major growth in information systems is certain—who will capture that growth is not at all clear. For our company, the information systems business represents a wonderful opportunity amidst great uncertainty and change. In the end, we must together define the core value at which our company excels, the currency that will cause partners to sign up for this integrated business model to serve the consumer. To speed our company's race towards the marketplace, and to more clearly define a strategy, we will use external interviews, internal interviews, and objective data to establish the value that each type of player brings at positions along the value chain.



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

Business sample No. 3: Valuation financial model

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

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

This model is a vehicle for comparing the results of your company's valuation methodology with the historical share prices of other companies under analysis. Previously, viewing the effect on share price tracking was laborious and time-consuming. Now, using this tool, your company can perform this analysis quickly. This model also allows analysis on an unlimited number of departments simultaneously, rather than one by one.

It is important to note that this model is designed for use with financial services companies. Thus, the growth rates used to create spot valuations are those of equity, not assets, and the return measure is return on equity, not return on investment. Adapting the model for use with industrial companies should not be difficult, but in its present incarnation, it applies to banks.



Now listen to CD Track 52. The speaker is a native of India, and there are two recordings—"before" and "after" versions of Business sample No. 3. The second recording was made after learning and using the *Perfecting Your English Pronunciation* method.

Scoring your presentations

You can use the following system to score all your presentations.

Step one

To “zero in on” your pronunciation problems, mark all of your difficult sounds on the presentation. If you are not certain which vowel sounds to choose, check the spelling patterns and word lists in Chapters Three through Sixteen. Underline the consonant and vowel sounds that you find challenging, then mark their phonetic symbol equivalents above.

Step two

Underline the operative words in the presentation and cross out the inoperative words. Read only the operative words. Notice that they make sense on their own; this will enable you to bracket the images. Now, bracket phrases and clauses to highlight your desired imaging.

Step three

Read the presentation once again, adding the inoperative words. This not only dramatically improves your intonation, it makes your thoughts much clearer to your listeners.

Always remember: Try to relax. Most people speak much more quickly when nervous. This was an ongoing problem for Fred, but he found that bracketing his thoughts on paper helped him slow down and let the images resonate with his audience.

Fred, by the way, is a composite of all students who have used the *Perfecting Your English Pronunciation* method. The name stands for **FR**ustrated with English Diction. Fred is *you*. And Fred is frustrated no longer!

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APPENDIX A

Prefixes, suffixes, and common word endings with *i*

As indicated in Chapter Nine, the vowel *i* is generally spelled with *i* or *y*. There are exceptions, however. When the letter *e* is used in the unstressed first syllable of a word (often a prefix like *de-*, *ex-*, and *re-*), it is pronounced *i*. Following are common words that use the *i* sound in this way.

PREFIX *i* WITH *e* SPELLING PATTERN

bec <u>u</u> se	em <u>e</u> rge	re <u>e</u> form
bec <u>u</u> me	en <u>e</u> joy	re <u>e</u> lease
bec <u>u</u> re	ex <u>e</u> posed	re <u>e</u> lief
bec <u>u</u> gan	ex <u>e</u> press	re <u>e</u> sponse
deb <u>e</u> ate	ex <u>e</u> nd	re <u>e</u> sult
dec <u>e</u> ide	ex <u>e</u> nt	re <u>e</u> sume
dec <u>e</u> lare	ex <u>e</u> tr ^e me	re <u>e</u> tain
dec <u>e</u> line	prec <u>e</u> ise	re <u>e</u> tire
def <u>e</u> at	pref <u>e</u> r	re <u>e</u> turn
des <u>e</u> cribe	pre <u>e</u> pare	re <u>e</u> veal
des <u>e</u> ign	re <u>e</u> ceive	re <u>e</u> view
des <u>e</u> ire	re <u>e</u> duce	re <u>e</u> lect
eff <u>e</u> ct	re <u>e</u> fer	
el <u>e</u> ct	re <u>e</u> fect	

In addition, there are seven suffixes and other common word endings that use the *i* vowel but are not spelled with *i*: *-age*, *-ate* (as a noun or adjective, but not as a verb), *-ed*, *-es*, *-ess*, *-est*, and *-et*. Following are common words that use these suffixes and common word endings.

SUFFIX *-age*

advantage	damage	package
average	encourage	passage
beverage	image	percentage
carriage	language	savage
cottage	manage	sewage
courage	marriage	storage
coverage	message	village

SUFFIX *-ate*

accurate	doctorate
adequate	elaborate (<i>adjective</i>)
appropriate (<i>adjective</i>)	estimate (<i>noun</i>)
approximate (<i>adjective</i>)	fortunate
articulate (<i>adjective</i>)	graduate (<i>noun, adjective</i>)
associate (<i>noun, adjective</i>)	illegitimate
candidate*	immediate
climate	intimate (<i>noun, adjective</i>)
corporate	legitimate (<i>adjective</i>)
deliberate (<i>adjective</i>)	moderate (<i>noun, adjective</i>)
delicate	separate (<i>adjective</i>)
desperate	ultimate

SUFFIX *-ed*

added	nodded	shouted
granted	noted	sounded
greeted	painted	started
guided	pointed	stated
handed	printed	treated
hundred	quoted	voted
lifted	sacred	waited
needed	seated	wanted

*The *a* of the suffix of this word may also be pronounced *eɪ*.

SUFFIX *-es*

bless <u>e</u> s	lash <u>e</u> s	pass <u>e</u> s
caus <u>e</u> s	miss <u>e</u> s	thrash <u>e</u> s
dress <u>e</u> s	nos <u>e</u> s	wish <u>e</u> s

SUFFIX *-ess*

busin <u>e</u> ss	happin <u>e</u> ss	regardl <u>e</u> ss
consciousn <u>e</u> ss	help <u>e</u> ss	stilln <u>e</u> ss
darkn <u>e</u> ss	illn <u>e</u> ss	thickn <u>e</u> ss
endl <u>e</u> ss	reckl <u>e</u> ss	weakn <u>e</u> ss

SUFFIX *-est*

bigg <u>e</u> st	honest	mod <u>e</u> st
great <u>e</u> st	interest	near <u>e</u> st
for <u>e</u> st	lat <u>e</u> st	prett <u>i</u> est
high <u>e</u> st	long <u>e</u> st	strong <u>e</u> st

SUFFIX *-et*

blank <u>e</u> t	jacket	quiet
budget	market	secret
bullet	planet	target
cricket	pocket	ticket
diet	poet	

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APPENDIX B

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

Nonnative speakers of English are often confused about how to pronounce the letter *s*: as a voiceless *s* or as a voiced *z*? Unfortunately, *s* can be either voiceless or voiced, independent of spelling patterns. However, there are three instances in English in which *s* is added to an existing word.

To make a noun plural

To make a noun possessive

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

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

Note, however, that if the word ends in a sibilant (*s*, *z*, *ʃ*, *ʒ*, *tʃ*, or *dʒ*), whether voiced or voiceless, the suffix is *-es* (or *'s* for possessives) and is pronounced *ɪz*.

Examples

Many teams^z compete, but not all win pennants^s.

Kirk's^s dog is ten years^z old. Anne's^z is still a puppy.

After Matt works^s out at the gym, he runs^z a mile.

Fred wishes^z that Thomas's^z speeches^z were shorter.

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APPENDIX C

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About the author

Susan Cameron is a specialist in accent reduction and has taught thousands of students from all over the world. In 2004, she was featured on Japan's NHK-TV as a specialist in Japanese accents, and she coached Prime Minister Morihiro Hosokawa's 1993 address before the United Nations General Assembly—the first ever given in English by a Japanese prime minister.

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Susan is Master Teacher and Chair of Voice and Speech at CAP21 Studio in New York City, where she has both designed curriculum and trained new teachers in her integrative approach to speech. She currently is an adjunct professor in the MFA programs at New York University Graduate Drama School and at the New School for Drama (New School University). She has taught at NYU Tisch School of the Arts, the Actors' Studio Drama School, Circle in the Square Theatre School, and the Lee Strasberg Theater Institute.

An accomplished accent/dialect coach for film, television, and the stage, Susan has coached actors Paul Giamatti, Bingbing Li, Andrew Lincoln, Mischa Barton, Rae Kikukowa, Matt Dallas, Nicole Ansari-Cox, Imogen Poots, and Mary Kate Olsen.

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