too curled back, which changes the sound. Make sure that the tongue is flat, the tongue tip is just at the ridge behind the top teeth, and that only a thin stream of air is allowed to escape.

Final Consonants One of the defining characteristics of Chinese speech is that the final consonants are left off *(hold* sounds like *ho).* Whenever possible, make a liaison with the following word. For example, *hold* is difficult to say, so try *hold on = hol dän.* Pay particular attention to Chapter 2.

t American English has a peculiar characteristic in that the *t* sound is, in many cases, pronounced as a *d.* Work on Chapter 4.

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Location of the Language

Chinese, like American English, is located in the *back of the throat.* The major difference between the two languages is that English requires that the speaker use the *tongue tip* a great deal: *l*, *th;* and final *t, d, n, l.*

Japanese

Intonation

Although Chinese and Japanese are both Asian languages and share enormously in their written characters, they are opposites in terms of intonation, word-endings, pronunciation, and liaisons. Whereas the Chinese stress every word and can sound aggressive, Japanese speakers give the impression of stressing no words and sounding timid. Both impressions are, of course, frequently entirely at odds with the actual meaning and intention of the words being spoken. Chinese speakers have the advantage of *knowing* that they have a tonal language, so it is simply a question of transferring this skill to English.

Japanese, on the other hand, almost always insist that the Japanese language "has no intonation". Thus, Japanese speakers in English tend to have a picket fence intonation | | | | | | | | | | | | | | | . In reality, the Japanese language does express all kinds of information and emotion through intonation, but this is such a prevalent myth that you may need to examine your own beliefs on the matter. Most likely, you need to use the rubber band extensively in order to avoid volume increases rather than on changing the pitch.

One of the major differences between English and Japanese is that there is a fixed word order in English—a verb grid—whereas in Japanese, you can move any word to the head of a sentence and add a topic particle *(wa* or *ga).* Following are increasingly complex verbs with adverbs and helping verbs. Notice that the positions are fixed and do *not* change with the additional words.

	auxiliary	negative	perfect auxiliary	adverb	passive	continuous	main verb
Draw!							Draw!
He draws.	He						draws.
He does draw.	He	does					draw.
He is drawing.	He	is					drawing.
He is not drawing.	He	is	not				drawing.
He is not always drawing.	He	is	not	always			drawing.
He is not always being drawn.	He	is	not	always	being		drawn.
He has not always been drawn.	He	has	not	always	been		drawn.
He has not always been being drawn.	He	has	not	always	been	being	drawn.
He will not have always been being drawn.	He	will	not	have	always	been	being	drawn.

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Liaisons

Whereas the Chinese drop word endings, Japanese totally overpronounce them. This is because in the katakana syllabary, there are the five vowels sounds, and then consonant-vowel combination. In order to be successful with

word connections, you need to think only of the final consonant in a word, and connect that to the next word in the sentence. For example, for *What time is it?* instead of *Whato täimu izu ito?* connect the two *i*'s, and let the other consonants move over to connect with the vowels, *w'täi mi zit?* Start with the held *t* in Chapter 4 and use that concept for the rest of the final consonants.

Written English The only way to get it is to practice all of the time.
American accent Thee(y)only way də geddidiz də præctisälləv th' time.
Japanese accent Zä ondee weh tsu getto itto izu tsu pudäctees odu obu zä taimu.

Pronunciation

æ The *æ* doesn't exist in Japanese; it usually comes out as *ä,* so *last* sounds like *lost.* You need to raise the back of your tongue and drop your jaw to produce this sound. Work on Chapter 3, which drills this distinctively American vowel.

ä The *ä* sound is misplaced. You have the *ä* sound, but when you see an *o,* you want to say *o,* so *hot* sounds like *hohto* instead of *haht.* Here's one way to deal with it. Write the word *stop* in katakana — the four characters for *su + to + hold + pu,* so when you read it, it sounds like *stohppu.* Change the second character from *to* to to: *su + ta + hold + pu,* it will sound like *stop.* This will give you a good reference point for whenever you want to say *ä* instead of *o; impossible, call, long, problem,* etc.

o You may pronounce the letter *o* as *ä* or *ə* when it should be an *o,* as in *only, most, both.* Make sure that the American *o* sounds like *ou: ounly, moust, bouth.* This holds true for the diphthongs as well — *oi* sounds like *ou-ee.*

toun	tone	nout	note	houm	home	ounli	only
coul	coal	jouk	joke				

Another way to develop clear strong vowels instead of nonstandard hybrids is to understand the relation between the American English spelling system and the Japanese katakana sounds. For instance, if you're having trouble with the word *hot,* say *ha, hee, hoo, heh, hoh* in Japanese, and then go back to the first one and convert it from *ha* to *hot* by adding the held *t* (Chapter 4). Say *hot* in Japanese, *atsui,* then add an *h* for *hatsui* and then drop the *-sui* part, which will leave *hot.*

ə The schwa is typically overpronounced, based on spelling. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*

ü Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *ū* and *ü.* They both can be spelled with *oo* or *ou,* but the lax vowel *ü* should sound much closer to *i* or *uh.* If you say *book* with a tense vowel, it'll sound like *booque.* It should be much closer to *bick* or *buck.*

i Similarly, you need to distinguish between *e* and *i*, as in *beat* and *bit,* on page 123. Also, tone down the middle i in the multisyllabic words on page 125; otherwise, *similar* [sim'lr] will sound like [see-mee-lär]. Most likely, you overpronounce the lax vowel *i* to *eee,* so that *sit* is mispronounced as *seat.* Reduce the lax i almost to a schwa; *sit* should sound like *s't.* In most Japanese dictionaries, the distinction between *i* and *ē* is not made. Practice the four sounds — *bit, beat, bid, bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants *(t, s, k, p, ch, f)* mean that the vowel is short and sharp; *voiced* final consonants *(d, z, g, b, j, v)* mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

toun	tone	nout	note	houm	home
ounli	only	coul	coal	jouk	joke

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	single	double
tense	beat	bead
lax	bit	bid

The Japanese R = The American T

	Betty bought a bit of		I need a lot of time.
ベリ バラ ビラ アイ バラ バイク クディ ドゥイッ ウィ アラ ゴウ	I bought a bike.		my motto
	Could he show him?	アイ ニーダ ラァダ タイム マイ マロウ ミリン アイム ナラン タイム	meeting
	We ought to go.		I'm not on time.

The Japanese *r* is a consonant. This means that it touches at some point in the mouth. Japanese speakers usually trill their *rs* (tapping the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The tongue should be curled back, and the *r* produced deep in the throat — *not* touching the top of the mouth. The Japanese pronunciation of *r* is usually just an *ä* at the end of a word *(car* sounds like *caaah)* or a flap in the beginning or middle *(area* sounds like *eddy-ah)*

L Japanese speakers often confuse the *el* with *r* or *d,* or drop the schwa, leaving the sound incomplete.

th The *th* sound is mispronounced *s* or *z*, depending if it is voiced or unvoiced.

v v is mispronounced either as a simple *bee,* or if you have been working on it, it may be a combination such as *buwee).* You need to differentiate between the four sounds of *p/b/f/v.* The plosives *b/p* pop out; the sibilants *f/v* slide out. *b/v* are voiced; *f/p* are unvoiced. *b/v* are the *least* related pair. The root of the problem is that you need a good, strong/first. To the American ear, the way the Japanese say *Mount Fuji* sounds like *Mount Hooji.* Push your bottom lip up with your finger so that it is *outside* your top teeth and make a sharp popping sound. Practice these sounds:

F	V	B	F	V	B
fat	vat	bat	ferry	very	berry
face	vase	base	effort	ever	Ebber
fear	veer	beer	foul	vowel	bowel

Once you have the/in place, simply allow your vocal cords to vibrate and you will then have a v.

	unvoiced	voiced
plosive	P	B
sibilant	F	V

w The *w* is erroneously dropped before *ü,* so *would* is shortened to *ood.* Since you can say *wa, wi, wo* with no problem, use that as a starting point; go from *waaaaa, weeeeeeee, wooooooo* to *wüüüüüü.* It's more a concept problem than a physical one.

n Japanese will frequently interchange final *n* and *ng.* Adding the little schwa at the end will clear this up by making the tongue position obvious, as on page 89.

z *z* at the beginning of a word sounds like *dz.* (*zoo* sounds like *dzoo).* For some reason, this is a tough one. In the syllabary, you read *ta, chi, tsu, teh, toh* for unvoiced and *da, ji, dzu, de, do* for voiced. Try going from unvoiced *sssssue* to *zzzzzzzoo,* and don't pop that *d* in at the last second.

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si The *si* combination is mispronounced as *shi,* so *six* comes out as *shicks.* Again, this is a syllabary problem. You read the *s* row as *sa, shi, su, seh, soh.* You just need to realize that since you already know how to make a hissing *s* sound, you are capable of making it before the *i* sound.

Location of the Language

Japanese is *more forward* in the mouth than American English, and more like Spanish except there is much *less lip movement.*

Spanish