



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 *ta*: *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 *e* 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 I bought a bike. my motto
 アイ バラ バイク
 クディ ドウイッ
 ウィ アラ ゴウ
 Could he show him? アイ ニーダ ラアダ タイム meeting
 マイ マロウ
 ミリン
 アイム ナラン タイム

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 *ā* 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, woooooo* 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

Intonation

Spanish-speaking people (bearing in mind that there are 22 Spanish-speaking countries) tend to have strong intonation, but it's usually toward the end of a phrase or sentence. It is very clear sometimes in Spanish that a person is taking an entire phrase pattern and imposing it on the English words. This can create a subtle shift in meaning, one that the speaker is completely unaware of. For example,

Spanish	English with a Spanish Pattern	Standard English Pattern
Quiero comer <i>á</i> lgo.	I want to eat <i>só</i> me thing.	I want to <i>é</i> at something.

This is a normal stress pattern in Spanish, but it indicates in English that either you are willing to settle for less than usual or you are contrasting it with the possibility of *nothing*.

Spanish has five pure vowel sounds—*ah, ee, ooh, eh, oh*—and Spanish speakers consider it a point of pride that words are clearly pronounced the way they are written. The lack of the concept of schwa or other reduced vowels may make you overpronounce heavily in English. You'll notice that I said the *concept* of schwa—I think that every language has a schwa, whether it officially recognizes it or not. The schwa is just a neutral vowel sound in an unstressed word and at some point in quick speech in any language, vowels are going to be neutralized.

Liaisons

In Spanish, there are strong liaisons — *el hombre* sounds like *eh lombre*, but you'll probably need to rewrite a couple of sentences in order to get away from word-by-word pronunciation. Because consonant clusters in Spanish start with an epsilon sound (*español* for *Spanish, especial* for *special*), this habit carries over into English. Rewriting expressions to accommodate the difference will help enormously.

With Epsilon	Rewritten	With Epsilon	Rewritten
I <u>e</u> study	ice tudy	excellent <u>e</u> speech	excellence pee ch
in <u>e</u> spanish	ince panish	my <u>e</u> specialty	mice pecialty
their <u>e</u> school	theirss cool	her <u>e</u> spelling	herss pelling

Word Endings

In Spanish, words end in a vowel (*o* or *a*), or the consonants *n, s, r, l, d*. Some people switch *n* and *ng* (*I kāng hear you*) for either *I can hear you* or *I can't hear you*. Another consequence is that final consonants can get dropped in English, as in *short* (shor) or *friend* (fren).

Pronunciation

With most Spanish speakers, the *s* is almost always unvoiced, *r* is trilled, *l* is too short and lacks a schwa, *d* sounds like a voiced *th*, and *b* and *v* are interchangeable. Spanish speakers also substitute the *ā* sound whenever the letter *a* appears, most often for *æ, ā* and *ə*. Bear in mind that there are six different pronunciations for the letter *a* as on page 142. Knowing these simple facts will help you isolate and work through your difficulties.

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The Spanish S = The American S, But...

In Spanish, an *s* always sounds like an *s*. (In some countries, it may be slightly voiced before a voiced consonant such as in *mismo*.) In English, a final *~s* sounds like *z* when it follows a voiced consonant or a vowel (*raise* [raz], *runs* [rənz]). The most common verbs in English end in the *z* sound—*is, was, does, has*, etc. Double the preceding vowel and allow your vocal cords to vibrate.

The Spanish R = The American T

Ber̄i bara bira	Betty bought a bit of	ai nira lara taim	I need a lot of time.
Ai! Caracol!	I caught a cold.	mai marou	my motto
Cūri du it?	Could he do it?	mirin	meeting
ui ara gou	We ought to go.	aim naran taim	I'm not on time.

In Spanish, *r* is a consonant. This means that it touches at some point in the mouth. Spanish speakers usually roll their *rs* (touching 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 Spanish pronunciation of *r* is usually the written vowel and a flap *r* at the end of a word (*feeler* is pronounced like *feeled*) or a flap in the beginning or middle (*throw* sounds like *tdoh*). In English, the pronunciation of *r* doesn't change if it's spelled *r* or *rr*.

The -ed Ending

You may have found yourself wondering how to pronounce *asked* or *hoped*; if you came up with *as-ked* or *ho-ped*, you made a logical and common mistake. There are three ways to pronounce the *-ed* ending in English, depending what the previous letter is. If it's voiced, *-ed* sounds like *d*: *played* [pleɪd]. If it's unvoiced, *-ed* sounds like *t*: *laughed* [læft]. If the word ends in *t* or *d*, *-ed* sounds like *əd*: *patted* [pædəd].

The Final T

The *t* at the end of a word should not be heavily aspirated. Let your tongue go to the *t* position, and then just stop. It should sound like [hã^t], not [hã], or [häch], or [häts].

The Spanish D = The American Th (voiced)

The Spanish *d* in the middle and final positions is a fricative *d* (*coda* and *sed*). If you are having trouble with the English *th*, substitute in a Spanish *d*. First, contrast *cara* and *cada* in Spanish, and then note the similarities between *cam* and *caught a*, and *cada* and *father*, *cada* *father* *beid* *bathe*

The Spanish of Spain Z or C = The American Th (unvoiced)

The letters *z* and *c* in most Spanish-speaking countries sound like *s* in English (not in Andalusia, however). The *z* and *c* from Spain, on the other hand, is equivalent to the American unvoiced *th*. When you want to say *both* in English, say *bouz* with an accent from Spain.

bouz *both* *gracias* *grathias* *uiz* *with*

The Spanish I = The American Y (not j)

In most Spanish-speaking countries, the *y* and *ll* sounds are equivalent to the American *y*, as in *yes* or in liaisons such as *the^(y)other one*.

Jes, I jelled at jou jesterday can be heard in some countries such as Argentina.

hielo yellow (not jello) ies yes iu you

The Doubled Spanish A Sound = The American O, All or AW Spelling

Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in Spanish, but it is represented with the letter *a*. When you see the letter *o*, you pronounce it [o], so *hot* sounds like *hoht* instead of *haht*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists

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in Spanish, such as *jaat* (whether it means anything or not) and say it with your native accent — *jaat* with a Spanish accent more or less equals *hot* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

jaat *hot* *caal* *call* *saa* *saw*

The Spanish O = The American OU

You may pronounce the letter *o* as *ä* or *ə* when it really 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*.

Ounli only joup hope nout note

- æ The *æ* sound doesn't exist in Spanish, so it usually comes out as *ä*, so *last* sounds like *lost*. You need to work on Chapter 3, which drills this distinctively American vowel.
- ə The schwa is typically overpronounced, based on spelling. Work on Chapter 1 Intonation and Chapter 3 Pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*
- ü The [ü] sound is generally overpronounced to *ooh*. Again, spelling is the culprit. Words such as *smooth*, *choose* and *too* are spelled with two *o*'s and are pronounced with a long *u* sound, but other words such as *took* and *good* are spelled with two *o*'s but are pronounced halfway between *ih* and *uh*; [tük] and [güd].
- i Spanish speakers overpronounce the lax vowel *i* to *eee*, so *sit* comes out as *seat*. In most Spanish 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. Reduce the soft [i] to a schwa; *sit* should sound like *s'it*.

	single	double
tense	beat	bead
lax	bit	bid

Also, watch out for cognates such as *similar*, pronounced [see-mee-lär] in Spanish, and [si•m'•lr] in American English. Many of them appear in the Middle "I" List on page 125.

- I** The Spanish *l* lacks a schwa, leaving the sound short and incomplete to the American ear. Contrast similar words in the two languages and notice the differences.

Written	Pronounced	Spanish
<i>ball</i>	<i>bä-uhl</i>	<i>bal</i>

- v** A Spanish speaker usually pronounces *v* and *b* the same (*I have trouble with my bowels* instead of *I have trouble with my vowels*). 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. 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:

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

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

- n** The final *n* is often mispronounced *ng* — *meng* rather than *men*. Put a tiny schwa at the end to finish off the *n*, *men^ə*, as explained on page 89.

- w** The *w* sound in Spanish can sound like a *gw* (*I gwould do it*). You need to practice *g* in the throat and rounding your lips for *w*. You can also substitute in a Spanish *u*, as in *will* [uil].

- h** The Spanish *h* is silent, as in *hombre*, but Spanish speakers often use a stronger fricative than Americans would. The American *h* is equivalent to the Spanish *j*, but the air coming out shouldn't pass through a constricted throat — it's like you're steaming a mirror — *hat, he, his, her, whole, hen*, etc. In some Spanish-speaking countries, they is fricative and in others it is not. Also, there are many words in which the *h* is completely silent, as in *hour, honest, herb*, as well as in liaisons with object pronouns such as *her* and *him* (*tell her* sounds like *teller*).

- ch** In order to make the *ch* sound different from the *sh*, put a *t* in front of the *ch*. Practice the difference between *wash* [wäsh] and *watch* [watch], or *sharp* [sharp] and *charm* [chärm].

- p** The American *p* is more strongly plosive than its Spanish counterpart. Put your hand in front of your mouth — you should feel a strong burst of air. Practice with *Peter picked a peck of pickled peppers*.

- j** In order to make a clear *j* sound, put a *d* in front of the *j*. Practice *George* [djordj].

There was a woman from Spain who used to say, "Es imposible que se le quite el acento a uno," pronouncing it, "Esh imposible que se le quite el athento a uno." In her particular accent, *s* sounded like *s*, which would transfer quite well to standard American English. What it also means is that many people claim it is impossible to change the accent. For clarification, see page v.

Location of the Language

Spanish is very far forward with much stronger use of the lips.

Indian

Intonation

Of the many and varied Indian dialects (Hindi, Telugu, Punjabi, etc.), there is a common intonation transfer to English—sort of a curly, rolling cadence that flows along with little relation to meaning. It is difficult to get the average Indian student to change pitch. Not that people are unwilling to try or difficult to deal with; on the contrary, in my experience of working with people from India, I find them incredibly pleasant and agreeable. This is part of the problem, however. People agree in concept, in principle, in theory, in every aspect of the

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matter, yet when they *say* the sentence, the pitch remains unchanged.

I think that what happens is that, in standard American English, we raise the pitch on the beat, Indians drop their pitch on the beat. Also, the typical Indian voice is much higher pitched than Americans are accustomed to hearing. In particular, you should work on the voice quality exercise on page 94.

Of the three options (*volume, length, pitch*), you can raise the volume easily, but it doesn't sound very good. Since volume is truly the least desirable and the most offensive to the listener, and since pitch has to be worked on over time, lengthening the stressed word is a good stopgap measure. Repeating the letter of a stressed word will help a lot toward changing a rolling *odabah odabah odabah* intonation to something resembling peaks and valleys.

The oooooonly way to geeeeeeedidiz to prææææææææktis all of the time.

One thing that works for pitch is to work on the little sound that children make when they make a mistake, "uh-oh!" The first sound is on a distinctly higher level than the second one, and since it's a nonsense syllable, it's easier to work with.

Since so much emotion is conveyed through intonation, it's vital to work with the various tone shifts, *Intonation and Attitude*, as seen on page 128.

It's necessary to focus on placing the intonation on the correct words (nouns, compound nouns, descriptive phrases, etc.), as well as contrasting, negating, listing, questioning, and exclaiming.

Intonation is also important in numbers, which are typically difficult for Indian speakers. There are both intonation and pronunciation between 13 and 30. The number 13 should sound like **thr-teen**, while **30** sounds like **thr-dee**; 14 is **for-teen**, and **40** is **for-dee**

Liaisons

Liaisons shouldn't be much of a problem for you once the pattern is pointed out and reinforced.

Pronunciation

One way to have an accent is to leave out sounds that should be there, but the other way is to put in sounds that don't exist in that language. Indians bring a rich variety of voiced consonants to English that contribute to the heavy, rolling effect.

uh

oh



t For the initial *t* alone, there are eight varieties, ranging from plosive to almost swallowed. In American English, *t* at the top of a staircase is a sharp *t*, and *t* in the middle is a soft *d*. Indians tend to reverse this, using the plosive British *t* in the middle position (water) and a *t*-like sound in the beginning. (*I need two* sounds like *I need doo*). The solution is to substitute *your th* — it will sound almost perfect (*7 need thoo* sounds just like *I need two*). Another way is to separate the *t* from the rest of the word and whisper it. T + aim = time. Bit by bit, you can bring the whispered, sharply plosive *t* closer to the body of the word. A third way is to imagine that it is actual *ts*, so you are saying *tsäim*, which will come out sounding like *time*.

T	D	T	D
<i>tennis</i>	<i>Dennis</i>	<i>ten</i>	<i>den</i>
<i>time</i>	<i>dime</i>	<i>to</i>	<i>do</i>

The final *t* is typically too plosive, and should be held just at the position before the air is expelled.

p This is similar to the initial *t*, in that you probably voice the unvoiced *p* so it sounds like a *b*. Start with the *m*, progress to the *b*, and finally whisper the *p* sound.

M	B	P	M	B	P
<i>men</i>	<i>Ben</i>	<i>pen</i>	<i>mull</i>	<i>bull</i>	<i>pull</i>
<i>mail</i>	<i>bail</i>	<i>pail</i>	<i>mossy</i>	<i>bossy</i>	<i>possible</i>
<i>met</i>	<i>bet</i>	<i>pet</i>	<i>mile</i>	<i>bile</i>	<i>pile</i>

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æ The *æ* sound usually sounds like *ä*. You might refer to *the last class*, but it will sound like *the lost doss*. You should raise the back of your tongue, and make a noise similar to that of a lamb.

ä Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in the Indian languages, but is represented with the letter *a*. When you see the letter *o*, you pronounce it *o*, so *John* sounds like *Joan* instead of *Jahn*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists in your language, such as *tak* (whether it means anything or not) and say it with your native accent — *tak* with an Indian accent more or less equals *talk* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

haat hot caal call saa saw

- o** You may pronounce the letter *o* as *ā* or *ə* when it really 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*.

ounli ouly houp houpe nout noute

- r** Indians tend to have a British *r*, which means that it is either a flap at the beginning or middle of a word or it is reduced to *ā* at the end of a word. You need to understand that the American *r* is not a consonant (i.e., it doesn't touch at any two points in the mouth) — it is much closer to a vowel in that the tongue curls back to shape the air flow.
- th** The American *th*, both voiced and unvoiced, usually sounds like a *d* when said by an Indian speaker, *thank you* sounds like *dank you*. Also you must distinguish between a voiced and an unvoiced *th*. The voiced ones are the extremely common, everyday sounds — *the*, *this*, *that*, *these*, *those*, *them*, *they*, *there*, *then*; unvoiced are less common words — *thing*, *third*, *Thursday*, *thank*, *thought*.
- v** Indians usually reverse *v/w*: *These were reversed* ==> *Dese ver rewersed*. It should be a simple thing to simply reverse them back, but for some reason, it's more problematic than that. Try substituting in the other word in actual sentences.

He vent to the store. *He closed the went.*
I'll be back in a vile. *It was a while attack.*

Think of the *w*, a "double *u*", as a "single *u*"; so in place of the *w* in *want*, you'd pronounce it *oo-ānt*. There can be NO contact between the teeth and the lips for *w*, as this will turn it into a consonant. Feel the *f/v* consonants, and then put *oo-* in place of the *w* (*oo-ile* for *while*). Conversely, you can substitute *ferry* for *very* so that it won't come out as *wary*. Because of the proximity of the consonants, *l* and *v* are frequently interchanged in English (belief/believe, wolf/wolves). Consequently, *It was ferry difficult* is easier to understand than *It was wary difficult*. Practice Ex. 9-1 to distinguish among *p/b, f/v* and *w*.

F	V	W	F	V	W
<i>fence</i>	<i>vent</i>	<i>went (oo-ent)</i>	<i>first</i>	<i>verse</i>	<i>worse (oo-rs)</i>
<i>face</i>	<i>vase</i>	<i>waste (oo-aste)</i>	<i>file</i>	<i>vile</i>	<i>while (oo-ile)</i>

- l** The *l* is too heavy, too drawn out, and is missing the schwa component.

Location of the Language

Far forward and uttered through rounded lips.

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Russian

Intonation

Russian intonation seems to start at a midpoint, and then cascades down. The consequence is that it sounds very downbeat. You definitely need to add a lilt to your speech—more peaks, as there're already *plenty* of valleys. To the Russian ear, English can have a harsh, almost metallic sound due to the perception of nasal vibrations in some vowels. This gives a clarity to American speech that allows it to be heard over a distance. When Russian speakers try to imitate that "loudness" and clarity, without the American speech music, instead of the intended pronunciation, it can sound aggressive. On the other hand, when Russians do not try to speak "loud and clear," it can end up sounding vaguely depressed.

Liaisons

Word connections should be easy since you have the same fluid word/sound boundaries as in American English. The phrase [dosvedānyə] sounds like *dos vedanya*, whereas you know it as *do svedanya*. It won't be difficult to run

your words together once you realize it's the same process in English.

Pronunciation

Although you have ten vowels in Russian, there are quite a few other vowels out there waiting for you.

æ The [æ] sound doesn't exist in Russian, so *last* is demoted to the lax *ɛ*, *lest*. In the same way, Russian speakers reduce *actually* to *ekchually*, or *matter* to *metter*. Drop your jaw and raise the back of your tongue to make a noise like a goat: *æ*! Work on Chapter 3, which drills this distinctively American vowel.

ä The [ä] sound exists in Russian, but is represented with the letter *a*. Bear in mind that there are six different pronunciations of the letter *a*, as you can see on page 142. Because of spelling, the *ä* sound can easily be misplaced. When you see the letter *o*, you pronounce it *o*, so *job* sounds like *jobe* instead of *jääb*. Remember, most of the time, the letter *o* is pronounced *ah*. Take a sound that already exists in Russian, such as *baab* (whether it means anything or not) and say it with your native accent, *baab* with a Russian accent more or less equals *Bob* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *biology*, *call*, *long*, *problem*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

o Conversely, you may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only*, *most*, *both* (which are exceptions to the spelling rules). Make sure that the American *o* sounds like [ou], *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* should sound like *ou-ee*.

toun	tone	nout	note	houm	home
ounli	only	coul	coal	OK	oukei

ə The schwa is often overpronounced to *ä*, which is why you might sound a little like Count Dracula when he says, *I vänt to säck your bläd* instead of *I vänt to säk your bläd*. Don't drop your jaw for the neutral schwa sound; it's like the final syllable of *spasiba* [sp'sibə], not [sp'sibä]. Similarly, in English, the schwa in an unstressed syllable is completely neutral; *famous* is not [fay-moos], but rather [fay-m's].

ü Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *u* 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* and *could* with a tense vowel, it'll sound like *booque* and *cooled*. It should be much closer to *bick* or *buck*.

i Similarly, you need to distinguish between *ee* and *i*, as in *beat* and *bit* (page 123), as *his big sister* is mispronounced as *heez beeg seester* or with the [y], *hyiz byig systr*. Frequently, Russian speakers transpose these two sounds, so while the lax vowel in *his big sister* is overpronounced to *heez beeg seester*, the tense vowel in *She sees Lisa*, is relaxed to *shi siz lissa*. Also, tone down the middle *i* in the multisyllabic

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words on page 125; otherwise, *similar* [sim'lr] will sound like [see-mee-lär].

-y Russian speakers often mispronounce the final *-y* as a short *-i*, so that *very funny* sounds like *verə funnə*. Extend the final sound out with three e's: *vereee funneee*.

The Russian R = The American T

The Cyrillic *r* is a consonant. This means that it touches at some point in the mouth. Russian speakers usually roll their *rs* (touching the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The American *r* is not really a consonant anymore—the tongue should be curled back, and the *r* produced deep in the throat—not touching the top of the mouth. The Russian pronunciation of *r* is usually the written vowel and a flap *r* at the end of a word (*feeler* sounds like *feeleh*) or a flap in the beginning or middle (*throw* sounds like *tdoh*).

бэри бара бупа	Betty bought a bit of	аин ура лара таим	I need a lot of time.
аи бара байк	I bought a bike.	маи мароу	my motto
уэира сэкен	Wait a second.	мурин	meeting
уи ара гоу	We ought to go.	аин наран таим	I'm not on time.
юв гара пэира гэрит	You've got to pay to get it.	бюрафли	beautifully

Another major point with the American *r* is that sometimes the preceding vowel is pronounced, and sometimes it isn't. When you say *wire*, there's a clear vowel plus the *r* — wy•r; however, with *first*, there is simply no preceding vowel. It's *frst*, not *feerst*, (Ex. 6-2 and 6-3).

- t** At the beginning of a word, the American *t* needs to be more plosive — you should feel that you are "spitting air." At the end of the word, it is held back and not aspirated.
- eh** One of the most noticeable characteristics of a Russian accent is the little *y* that is slipped in with the *eh* sound. This makes a sentence such as *Kevin has held a cat* sound like *Kyevin hyes hyeld a kyet*. This is because you are using the back of the tongue to "push" the vowel sound out of the throat. In English, you need to just allow the air to pop through directly after the consonant, between the back of the tongue and the soft palate: *k•æ*, not *k•yæ*.
- h** Another strong characteristic of Russian speech is a heavily fricative *h*. Rather than closing the back of the throat, let the air flow unimpeded between the soft palate and the back of your tongue. Be sure to keep your tongue flat so you don't push out the little *y* mentioned above. Often, you can simply drop the *h* to avoid the whole problem. *For I have to*, instead of *I hhyef to*, change it to *I y'v to*.
- v** The *v* is often left unvoiced, so the common word *of* sounds like *oaf*. Allow your vocal cords to vibrate.
- sh** There are two *sh* sounds in Russian, ш and ш. The second one is closer to the American *sh*, as in шшз for *shoes*, not шшз.
- th** You may find yourself replacing the voiced and unvoiced *th* sounds with *tld* or *s/z*, saying *dä ting* or *zä sing* instead of *the thing*. This means that your tongue tip is about a half inch too far back on the alveolar ridge (the gum ridge behind the teeth). Press your tongue against the *back* of the teeth and try to say *dat*. Because of the tongue position, it will sound like *that*.
- ing** Often the *-ing* ending is not pronounced as a single *ng* sound, but rather as *n* and *g*, or just *n*. There are three nasals, *m* (lips), *n* (tongue tip and alveolar ridge), and *ng* (soft palate and the back of the tongue). It is not a hard consonant like *g*, but rather a soft nasal.

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French

Intonation

The French are, shall we say, a linguistically proud people. More than working on accent or pronunciation; you need to "believe" first. There is an inordinate amount of psychological resistance here, but the good thing is that, in my experience, you are very outspoken about it. Unlike the Japanese, who will just keep quiet, or Indians, who agree with everything with sometimes no discernible change in their speech patterns, my French students have quite clearly pointed out how difficult, ridiculous, and unnatural American English is. If the American pattern is a staircase, the Gallic pattern is a fillip at the end of each phrase.



Hello, *my* name is Pierre. I live in *Paris*. Allo, my name is *Pierre*. I live in *Paree*. I ride the subway.

Liaisons

The French either invented liaisons or raised them to an art form. You may not realize, though, that the rules that bind your phrases together, also do in English. Just remember, in French, it is spelled *ce qu'ils disent*, but you've heard it pronounced colloquially a thousand times, *skidiz!*

Pronunciation

- th** In French, the *tee aitch* is usually mispronounced *s* or *f*, as in *sree or free* for *three*.
- r** The French *r* is in the same location as the American one, but it is more like a consonant. For the French *r*, the back of the tongue rasps against the soft palate, but for the American *r*, the throat balloons out, like a bullfrog.
- æ** The *æ* sound doesn't exist in French, so it usually comes out as *ä* or *ε*; consequently, *class* sounds like *class*, and *cat* sounds like *ket*. The *in-* prefix, however, sounds like a nasalized *æ*. Say *in* in French, and then denasalize it to *æd*. Work on Chapter 3, which drills this distinctively American vowel.
- ə** The schwa is typically overpronounced, based on spelling. Work on Chapter 1, for the rhythm

patterns that form this sound, and Chapter 3, for its actual pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*

- ü** The *ü* sound is generally overpronounced to *ooh*, which leads to *could* being mispronounced as *cooled*. Again, spelling is the culprit. Words such as *smooth*, *choose*, and *too* are spelled with two *o*'s and are pronounced with a long *u* sound, but other words such as *look* and *took* are spelled with two *o*'s but are pronounced halfway between *ih* and *uh*; *lük* and *tük*. *Leuc* and *queue* with a French accent are very close.

French speakers overpronounce the lax vowel *i* to *eee*, so *sit* comes out like *seat*. Reduce the soft *i* to a schwa; *sit* should sound like *s't*. In most French dictionaries, the distinction between *i* and *e* 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.

	single	double
tense	beat	bead
lax	fait	bid

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Also, watch out for cognates such as *typique/typical*, pronounced [tee•peek] in French, and [ti•p•kl] in American English. Many of them appear in the Middle "I" List on page 125.

- ä** Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in French, but is represented with the letter *a*. When you see the letter *o*, you pronounce it *o*, so *lot* sounds like *loht* instead of *laht*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists in French, such as *laat* (whether it means anything or not) and say it with your native accent — *laat* with a French accent more or less equals *lot* in English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ, ä, ə*.

haat hot coal call saa saw

- o** On the other hand, you may pronounce the letter *o* as *ä* or *ə* when it really 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 *o-u-ee*.

ounli only loun loan nout note

- h** French people have the most fascinating floating *h*. Part of the confusion comes from the *hache aspiré*, which is totally different from the American *aitch*. Allow a small breath of air to escape with each *aitch*.

- in~** The nasal combination *in~* and *~en* are often pronounced like *æñ* and *äñ*, so *interesting* [intr' sting] sounds like *æñteresting*, and *enjoy* [enjoy] and *attention* [ətəñshən] sound like *äñjoy* and *ätäñseeñ*.

Location in the Mouth

Very far forward, with extensive use of the lips.

German

Intonation

Germans have what Americans consider a stiff, rather choppy accent. The great similarity between the two languages lies in the two-word phrases, where a *hót dog* is food and a *hot dóg* is an overheated chihuahua. In German, a *thimble* is called a *fingerhut*, literally a *finger hat*, and a *red hat* would be a *rote hut*, with the same intonation and meaning shift as in English.

Liaisons

German word connections are also quite similar to American ones. Consider how *In einem Augenblick* actually is pronounced *ineine maugenblick*. The same rules apply in both languages.

Pronunciation

- j** A salient characteristic of German is the unvoicing of *j*, so you might say 7 *am Cherman* instead of 7 *am German*. Work with the other voiced pairs (*p/b*, *s/z*, *klg*) and then go on to *ch/j* while working with J words such *as just*, *Jeff*, *German*, *enjoy*, *age*, etc.
- W** Another difference is the transposing of *v* and *w*. When you say *Volkswagen*, it most likely comes out *Folksvagen*. It works to rewrite the word as *Wolksvagen*, which then will come out as we say *Volkswagen*. A Germany student was saying that she was a *visiting scholar*, which didn't make much sense — say *wisiding* with a German accent — it'll sound like *visiting* in American English.
- th** In German, the *tee aitch* is usually pronounced *t* or *d*.
- r** The German *r* is in the same location as the American one, but it is more like a consonant. For the German *r*, the back of the tongue rasps against the soft palate, but for the American *r*, the throat balloons out, like a bullfrog.
- æ** The *æ* sound doesn't exist in German, so it usually comes out as *ä* or *ε*, so *class* sounds like *class*. You need to work on Chapter 3, which drills this distinctively American vowel.
- ə** The schwa is typically overpronounced, based on spelling. Work on Chapter 1, for the rhythm patterns that form this sound, and Chapter 3, for its actual pronunciation. If your intonation peaks are strong and clear enough, then your valleys will be sufficiently reduced as well. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*
- ü** The *ü* sound is generally overpronounced to *ooh*, which leads to *could* being mispronounced as *cooled*. Again, spelling is the culprit. Words such as *smooth*, *choose*, and *too* are spelled with two *o*'s and are pronounced with a long *u* sound, but other words such as *look* and *took* are spelled with two *o*'s but are pronounced halfway between *ih* and *uh*; *lük* and *tük*.
- i** German speakers overpronounce the lax vowel *i* to *eee*, so *sit* comes out like *seat*. Reduce the soft *z* to a schwa; *sit* should sound like *s't*. In most German 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.

	single	double
tense	beat	bead
lax	bit	bid

Also, watch out for words such as *chemical/Chemikalie*, pronounced [ke•mi•kä•lee•eh] in German, and [kemək^ə] in American English. Many of them appear in the Middle "I" List on page 125.

- ä** Because of spelling, the *ä* sound can easily be misplaced. The *ä* sound exists in German, but is represented with the letter *a*. When you see the letter *o*, you pronounce it [o], so *lot* sounds like *loht* instead of *laht*. Remember, most of the time, the letter *o* is pronounced *ah*. You can take a sound that already exists in German, such as *laat* (whether it means anything or not) and say it with your native

accent — *laat* with a German accent more or less equals *lot* in American English. This will give you a good reference point for whenever you want to say *ä* instead of *o*; *astronomy*, *call*, *long*, *progress*, etc. Focus on Chapter 3, differentiating *æ*, *ä*, *ə*.

haat *hot* *caal* *call* *saa* *saw*

- German speakers tend to use the British *o*, which sounds like *eo* rather than the American *ou*. Make sure that the American *o*, in *only*, *most*, *both*, sounds like *ou*, *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* sounds like *o-u-ee*.

ounli *only* *houp* *hope* *nout* *note*

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Korean

Intonation

While English is a stress-timed language, Korean is a syllable-timed language. Korean is more similar to Japanese than Chinese in that the pitch range of Korean is also narrow, almost flat, and not rhythmical. Many Korean speakers tend to stress the wrong word or syllable, which changes the meaning in English (*They'll sell fish* and *They're selfish*.) Korean speakers tend to add a vowel to the final consonant after a long vowel: *b/v* (*babe/beibu* and *wave/weibu*), *k/g* (*make/meiku* and *pig/pigu*), and *d* (*made/meidu*.) Koreans also insert a vowel after *sh/ch/j* (*wash/washy*, *church/churchy*, *bridge/brijy*), and into consonant clusters (*bread/bureau*). It is also common problem to devoice final voiced consonants, so that *dog* can be mispronounced as either *dogu* or *dock*. All this adversely influences the rhythm patterns of spoken English. The different regional intonation patterns for Korean interrogatives also affect how questions come across in English. In standard Korean, the intonation goes up for both *yes/no* questions and *wh* questions (who?, what?, where?, when?, why?); in the Kyungsang dialect, it drops for both; and in the Julia dialect, it drops and goes up for both. In American English, the intonation goes up for *yes/no*, and drops down for *wh* questions.

Word Connections

Unlike Japanese or Chinese, word connections are common in Korean. The seven final consonants (*m*, *n*, *ng*, *l*, *p*, *t*, *k*) slide over when the following word begins with a vowel. Although a *t* between two vowels in American English should be voiced (*latter/ladder* sound the same) a frequent mistake Korean speakers make, however, is to also voice *k* or *p* between two vowels, so *back up*, *check up*, and *weekend* are mispronounced as *bagup*, *chegup*, and *weegend*; and *cap is* sounds like *cab is*. Another liaison problem occurs with a plosive consonant (*p/b*, *t/d*, *k/g*) just before a nasal (*m*, *n*, *ng*)—Koreans often nasalize the final consonant, so that *pick me up* and *pop music* sound like *ping me up* and *pom music*.

Pronunciation

- l/r** At the beginning of a word or in a consonant cluster, *l* and *r* are confused, with both being pronounced like the American *d*, which can be written with the letter *t* (*glass* or *grass* sound like either *gurasu* or *gudasu*, and *light* or *right sound* like *raitu* or *daitu*). The final *r* is usually dropped (*car/kaa*).
- f** The English *f* does not exist in Korean, so people tend to substitute a *p*. This leads to words such as *difficult* sounding like *typical* to the American ear. When a Korean speaker says a word from the **F** column, it's likely to be heard by Americans as being from the **P** column.

F	P	F	P	F	P
difficult	typical	coffee	copy	half and	happen
calf	cap	deaf	tape	Steph	step
left	leapt	cough	cop	laugh	lap
often	open	fat	pet	informant	important
stuff	stop	after	apter	fossil	possible
enough	and up	friend	planned	free	pre~

- æ** The exact *æ* sound doesn't exist in Korean; it's close to *ε*, so *bat* sounds like *bet*. 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 when you laugh *hahaha* 하하하, but when you see

an *o*, you want to say [o], as in *hohoho* 호호호, so *John* sounds like *Joan* instead of *Jähn*. If you're having trouble with the word *hot*, say *ha* 하 in Korean, and then add a very slight *t*.

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o You may pronounce the letter *o* as *ä* or *ə* when it really 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 *o-u-ee*.

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

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 *u* 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*, as on page 123. Tone down the middle *i* in multisyllabic words, as on page 125, otherwise, *beautiful* [byoo•d'•fl] will sound like [byoo-tee-fool]. Most likely, you overpronounce the lax vowel *z* to *eee*, so *sit* is overpronounced to *seat*. Reduce the soft *i* to a schwa; *sit* should sound like *s 't*. In most Korean 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.

	single	double
tense	beat	bead
lax	bit	bid

The Korean R = The American T

The Korean *r* is a consonant. This means that it touches at some point in the mouth. Korean 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 Korean 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*).

	Betty bought a bit of		I need a lot of time.
베리 바라비라	I caught a cold.	아이 니랄라라 타임	my motto
아이 카라콜 드		마이 마로우	
쿠리 두잇		미링	
위 아라 고우		아임 나란 타임	
	Could he do it?		meeting
	We ought to go.		I'm not on time.

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Answer Key

Exercise 1-4: Sentence Intonation Test

- | | |
|--|--|
| 1. Sam sees Bill . | 11. He sees him. |
| 2. She wants one. | 12. Mary wants a car . |
| 3. Betty likes English . | 13. She likes it. |
| 4. They play with them. | 14. They eat some. |
| 5. Children play with toys . | 15. Len and Joe eat some pizza . |
| 6. Bob and I call you and Bill . | 16. We call you. |
| 7. You and Bill read the news. | 17. You read it. |
| 8. It tells one. | 18. The news tells a story . |
| 9. Bernard works in a restaurant. | 19. Mark lived in France . |
| 10. He works in one. | 20. He lived there. |