

First Word	set phrases streets Co. or Corp. nationalities of food nationalities of people	<i>light bulb</i> <i>Main Street</i> <i>Xerox Corporation</i> <i>Chinese food</i> <i>French guy</i>
Second Word	descriptive phrases road designations modified adjectives place names and parks institutions, or Inc. personal names and titles personal pronouns and possessives articles initials and acronyms chemical compounds colors and numbers most compound verbs percent and dollar hyphenated nationalities descriptive nationalities	<i>new information</i> <i>Fifth Avenue</i> <i>really big</i> <i>New York, Central Park</i> <i>Oakland Museum, Xerox Inc.</i> <i>Bob Smith, Assistant Manager</i> <i>his car, Bob 's brother</i> <i>the bus, a week, an hour</i> <i>U.S., IQ</i> <i>zinc oxide</i> <i>red orange, 26</i> <i>go away, sit down, fall off</i> <i>10 percent, 50 dollars</i> <i>African-American</i> <i>Mexican restaurant</i>

Nationalities

When you are in a foreign country, the subject of nationalities naturally comes up a lot. It would be nice if there were a simple rule that said that all the words using nationalities are stressed on the first word. There isn't, of course. Take this preliminary quiz to see if you need to do this exercise. For simplicity's sake, we will stick with one nationality—American.

Exercise 1-33; Nationality Intonation Quiz CD 2 Track 1

Pause the CD and stress one word in each of the following examples. Repeat after me.

1. an American guy
2. an American restaurant
3. American food
4. an American teacher
5. an English teacher

When you first look at it, the stress shifts may seem arbitrary, but let's examine the logic behind these five examples and use it to go on to other, similar cases.

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1. an Américan guy

The operative word is *American*; *guy* could even be left out without changing the meaning of the phrase. Compare / *saw two American guys yesterday*, with / *saw two Americans yesterday*. Words like *guy, man, kid, lady, people* are de facto pronouns in an anthropocentric language. A strong noun, on the other hand, would be stressed— *They flew an American flag*. This is why you have the pattern change in Exercise 1-22: 4e, *Jim killed a man*; but 4b, *He killed a snake*.

2. an American restaurant

Don't be sidetracked by an ordinary descriptive phrase that happens to have a nationality in it. You are describing the restaurant, *We went to a good restaurant yesterday* or *We went to an American restaurant yesterday*. You would use the same pattern where the nationality is more or less incidental in / *had French toast for breakfast*. *French fry*, on the other hand, has become a

set phrase.

3. Américan food

Food is a weak word. *I never ate American food when I lived in Japan. Let's have Chinese food for dinner.*

4. an American teacher

This is a description, so the stress is on *teacher*.

5. an English teacher

This is a set phrase. The stress is on the subject being taught, not the nationality of the teacher: *a French teacher, a Spanish teacher, a history teacher.*

Exercise 1-34: Contrasting Descriptive and Set Phrases

CD 2 Track 2

Repeat the following pairs.

Set Phrase

- An **English** teacher...
...teaches English.
An **English** book...
...teaches the English language.
An **English** test...
...tests a student on the English language.
English food...
...is kippers for breakfast.

Descriptive Phrase

- An English **teacher**...
...is from England.
An English **book**...is on any subject,
but it came from England.
An English **test**... is on any subject,
but it deals with or came from England.
An English **restaurant**...
...serves kippers for breakfast.

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Intonation can indicate completely different meanings for otherwise similar words or phrases. For example, an *English teacher* teaches English, but an *English teacher* is from England; *French class* is where you study French, but *French class* is Gallic style and sophistication; an *orange tree* grows oranges, but an *orange tree* is any kind of tree that has been painted orange. To have your intonation tested, call (800) 457-4255.

Exercise 1-35: Contrast of Compound Nouns

CD 2 Track

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In the following list of words, underline the element that should be stressed. Pause the CD. Afterwards, check Answer Key, beginning on page 193. Repeat after me.

- | | | |
|---------------------------|-----------------------|--------------------|
| 1. The White House | 21. convenience store | 41. a doorknob |
| 2. a white house | 22. convenient store | 42. a glass door |
| 3. a darkroom | 23. to pick up | 43. a locked door |
| 4. a dark room | 24. a pickup truck | 44. ice cream |
| 5. Fifth Avenue | 25. six years old | 45. I scream. |
| 6. Main Street | 26. a six-year-old | 46. elementary |
| 7. a main street | 27. six and a half | 47. a lemon tree |
| 8. a hot dog | 28. a sugar bowl | 48. Watergate |
| 9. a hot dog | 29. a wooden bowl | 49. the back gate |
| 10. a baby blanket | 30. a large bowl | 50. the final year |

- | | | |
|----------------------|-------------------|---------------------|
| 11. a baby's blanket | 31. a mixing bowl | 51. a yearbook |
| 12. a baby bird | 32. a top hat | 52. United States |
| 13. a blackbird | 33. a nice hat | 53. New York |
| 14. a black bird | 34. a straw hat | 54. Long Beach |
| 15. a greenhouse | 35. a chairperson | 55. Central Park |
| 16. a green house | 36. Ph.D. | 56. a raw deal |
| 17. a green thumb | 37. IBM | 57. a deal breaker |
| 18. a parking ticket | 38. MIT | 58. the bottom line |
| 19. a one-way ticket | 39. USA | 59. a bottom feeder |
| 20. an unpaid ticket | 40. ASAP | 60. a new low |

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Exercise 1-36: Description and Set Phrase Test**CD 2 Track 4**

Let's check and see if the concepts are clear. Pause the CD and underline or highlight the stressed word. Check Answer Key, beginning on page 193. Repeat after me.

1. He's a **nice guy**.
2. He's an **American guy** from **San Francisco**.
3. The **cheerleader** needs a **rubber band** to hold her **ponytail**.
4. The **executive assistant** needs a **paper clip** for the **final report**.
5. The **law student** took an **English test** in a **foreign country**.
6. The **policeman** saw a **red car** on the **freeway** in Los Angeles.
7. My **old dog** has **long ears** and a **flea problem**.
8. The **new teacher** broke his **coffee cup** on the **first day**.
9. His **best friend** has a **broken cup** in his **other office**.
10. Let's play **football** on the **weekend** in **New York**.
11. "**Jingle Bells**" is a **nice song**.
12. Where are my **new shoes**?
13. Where are my **tennis shoes**?
14. I have a **headache** from the **heat wave** in **South Carolina**.
15. The **newlyweds** took a **long walk** in **Long Beach**.
16. The **little dog** was sitting on the **sidewalk**.
17. The **famous athlete** changed clothes in the **locker room**.
18. The **art exhibit** was held in an **empty room**.
19. There was a **class reunion** at the **high school**.
20. The **headlines** indicated a **new policy**.
21. We got **on line** and went to americanaccent **dot com**.
22. The **stock options** were listed in the **company directory**.
23. All the **second-graders** were out on the **playground**.

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Exercise 1-37: Descriptions and Set Phrases—Goldilocks
2 Track 5**CD**

Read the story and stress the indicated words. Notice if they are a description, a set phrase or contrast. For the next level of this topic, go to page 111. Repeat after me.

There is a *little girl*. Her name is *Goldilocks*. She is in a *sunny forest*. She sees a *small house*.

She **knocks on** the door, but **no one** answers. She **goes inside**. In the **large room**, there are **three chairs**. **Goldilocks** sits on the **biggest chair**, but it is **too high**. She sits on the **middle-sized** one, but it is **too low**. She sits on the **small chair** and it **is just right**. On the table, there are **three bowls**. There is **hot porridge** in the bowls. She tries **the first one**, but it is **too hot**; the **second one** is **too cold**, and the **third one** is **just right**, so she eats it all. **After that**, she **goes upstairs**. She **looks around**. There are **three beds**, so she **sits down**. The **biggest bed** is **too hard**. The **middle-sized** bed is **too soft**. The **little one** is **just right**, so she **lies down**. Soon, she **falls asleep**. In the **meantime**, the family of **three bears** comes home — the **Papa bear**, the **Mama bear**, and the **Baby bear**. They **look around**.

They say, "Who's been sitting in our chairs and eating our porridge?" Then they **run upstairs**. They say, "Who's been sleeping in our beds?" **Goldilocks wakes up**. She is **very scared**. She **runs away**. **Goldilocks** never **comes back**.

Note *Up to this point, we have gone into great detail on the intonation patterns of nouns. We shall now examine the intonation patterns of verbs.*

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Grammar in a Nutshell

CD 2 Track

6

Everything You Ever Wanted to Know About Grammar... But Were Afraid to Use

English is a chronological language. We just love to know when something happened, and this is indicated by the range and depth of our verb tenses.

I had already seen it by the time she brought it in.

As you probably learned in your grammar studies, "the past perfect is an action in the past that occurred before a separate action in the past." Whew! Not all languages do this. For example, Japanese is fairly casual about when things happened, but being a hierarchical language, it is very important to know what *relationship* the two people involved had. A high-level person with a low-level one, two peers, a man and a woman, all these things show up in Japanese grammar. Grammatically speaking, English is democratic.

The confusing part is that in English the verb tenses are very important, but instead of putting them up on the *peaks* of a sentence, we throw them all deep down in the *valleys*! Therefore, two sentences with strong intonation—such as, "**Dogs eat bones**" and "**The dogs'll've eaten the bones**" sound amazingly similar. Why? Because it takes the same amount of time to say both sentences since they have the same number of stresses. The three original words and the rhythm stay the same in these sentences, but the meaning changes as you add more stressed words. Articles and verb tense changes are usually not stressed.

Dogs		bones
////////	eat	////////
////////	////	////////

	dogs			bones.
	////////	'll		////////
	////////	///	've	////////
	////////	///	///	eaten
	////////	///	///	the
The	////////	///	///	////////

däg		bounz
////////	zeet	////////
////////	////////	////////

däg

bounz

//////// z'	//////////
//////// I'	//////////
//////// //vee(t)	//////////
//////// //n	//////////
the //////////	the //////////

Now let's see how this works in the exercises that follow.

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Exercise 1-38; Consistent Noun Stress in Changing Verb Tenses

CD 2

Track 7

*This is a condensed exercise for you to practice simple intonation with a wide range of verb tenses. When you do the exercise the first time, go through stressing only the nouns **Dogs eat bones**. Practice this until you are quite comfortable with the intonation. The pronunciation and word connections are on the right, and the full verb tenses are on the far left.*

eat	1. The dogs eat the bones .	the däg zee't the bounz
ate	2. The dogs ate the bones .	the däg zæ'it the bounz
are eating	3. The dogs 're eating the bones .	the däg zɪ ree'ding the bounz
will eat	4. The dogs 'll eat the bones (if...)	the däg zə leet the bounz (if...)
would eat	5. The dogs 'd eat the bones (if...)	the däg zə deet the bounz (if...)
would have eaten	6. The dogs 'd've eaten the bones (if...)	the däg zədə veetn the bounz (if...)
that have eaten	7. The dogs that've eaten the bones (are...)	the däg zədə veetn the bounz (are...)
have eaten	8. The dogs 've eaten the bones .	the däg zə veetn the bounz
had eaten	9. The dogs 'd eaten the bones .	the däg zə deetn the bounz
will have eaten	10. The dogs 'll've eaten the bones .	the däg zələ veetn the bounz
ought to eat	11. The dogs ought to eat the bones .	the däg zädə eat the bounz
should eat	12. The dogs should eat the bones .	the dägz sh'deet the bounz
should not eat	13. The dogs shouldn't eat the bones .	the dägz sh'dn•neet the bounz
should have eaten	14. The dogs should've eaten the bones .	the dägz sh'də veetn the bounz
should not have	15. The dogs shouldn't've eaten the bones .	the dägz sh'dn•nə veetn the bounz
could eat	16. The dogs could eat the bones .	the dägz c'deet the bounz
could not eat	17. The dogs couldn't eat the bones .	the dägz c'dn•neet the bounz
could have eaten	18. The dogs could've eaten the bones .	the dägz c'də veetn the bounz
could not have	19. The dogs couldn't've eaten the bones .	the dägz c'dn•nə veetn the bounz
might eat	20. The dogs might eat the bones .	the dägz mydeet the bounz
might have eaten	21. The dogs might've eaten the bones .	the dägz mydəveetn the bounz
must eat	22. The dogs must eat the bones .	the dägz məss deet the bounz
must have eaten	23. The dogs must've eaten the bones .	the dägz məsdəveetn the bounz
can eat	24. The dogs can eat the bones .	the dägz c'neet the bounz

can't eat

25. The **dogs** can't eat the **bones**.the **dägz cæn**^(d) **eed** the **bounz**

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Exercise 1-39: Consistent Pronoun Stress In Changing Verb Tenses Track 8

CD 2

*This is the same as the previous exercise, except you now stress the verbs: They **eat** them. Practice this until you are quite comfortable with the intonation. Notice that in fluent speech, the **th** of **them** is frequently dropped (as is the **h** in the other object pronouns, **him**, **her**). The pronunciation and word connections are on the right, and the tense name is on the far left.*

present	1. They eat them.	they eed 'm
past	2. They ate them.	they eid 'm
continuous	3. They're eating them.	there eeding 'm
future	4. They'll eat them (<i>if...</i>)	the leed 'm (<i>if...</i>)
present conditional	5. They'd eat them (<i>if...</i>)	they deed 'm (<i>if...</i>)
past conditional	6. They'd' ve eaten them (<i>if...</i>)	they d əveetn 'm (<i>if...</i>)
relative pronoun	7. The ones that've eaten them (<i>are...</i>)	the w ənzədəveetn 'm (<i>are...</i>)
present perfect	8. They've eaten them (<i>many times</i>).	they veetn 'm (<i>many times</i>)
past perfect	9. They'd eaten them (<i>before...</i>)	they deetn 'm (<i>before...</i>)
future perfect	10. They'll have eaten them (<i>by...</i>)	they l əveetn 'm (<i>by...</i>)
obligation	11. They ought to eat them.	they ədæed 'm
obligation	12. They should eat them.	they sh' deed 'm
obligation	13. They shouldn't eat them.	they sh' dn•need 'm
obligation	14. They should have eaten them.	they sh'd əveetn 'm
obligation	15. They shouldn't' ve eaten them.	they sh' dn•nəveetn 'm
possibility/ability	16. They could eat them.	they c' deed 'm
possibility/ability	17. They couldn't eat them.	they c' dn•need 'm
possibility/ability	18. They could have eaten them.	they c'd əveetn 'm
possibility/ability	19. They couldn't have eaten them.	they c' dn•nəveetn 'm
possibility	20. They might eat them.	they my deed 'm
possibility	21. They might have eaten them.	they my d əveetn 'm
probability	22. They must eat them.	they m əss deed 'm
probability	23. They must have eaten them.	they m əsdəveetn 'm
ability	24. They can eat them.	they c' need 'm
ability	25. They can't eat them.	they cæn ^(d) eed 'm

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Exercise 1-40: Intonation in Your Own Sentence

CD 2 Track 9

On the first of the numbered lines below, write a three-word sentence that you frequently use, such as "Computers organize information" or "Lawyers sign contracts" and put it through the 25 changes. This exercise will take you quite a bit of time and it will force you to rethink your

perceptions of word sounds as related to spelling. It helps to use a plural noun that ends in a [z] sound (boyz, dogz) rather than an [s] sound (hats, books). Also, your sentence will flow better if your verb begins with a vowel sound (earns, owes, offers). When you have finished filling in all the upper lines of this exercise with your new sentence, use the guidelines from Ex. 1-38 for the phonetic transcription. Remember, don't rely on spelling. Turn off the CD.

eat	1.	_____	_____	_____
		_____	_____	_____
ate	2.	_____	_____	_____
		_____	_____	_____
are eating	3.	_____	_____	_____
		_____	_____	_____
will eat	4.	_____	_____	_____
		_____	_____	_____
would eat	5.	_____	_____	_____
		_____	_____	_____
would have eaten	6.	_____	_____	_____
		_____	_____	_____
that have eaten	7.	_____	_____	_____
		_____	_____	_____
have eaten	8.	_____	_____	_____
		_____	_____	_____
had eaten	9.	_____	_____	_____
		_____	_____	_____
will have eaten	10.	_____	_____	_____
		_____	_____	_____

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Exercise 1 -40: Intonation in Hour Own Sentence *continued*

CD 2 Track

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ought to eat	11.	_____	_____	_____
		_____	_____	_____
should eat	12.	_____	_____	_____
		_____	_____	_____
should not eat	13.	_____	_____	_____
		_____	_____	_____

should have eaten	14.	_____	_____	_____
		_____	_____	_____
should not have eaten	15.	_____	_____	_____
		_____	_____	_____
could eat	16.	_____	_____	_____
		_____	_____	_____
could not eat	17.	_____	_____	_____
		_____	_____	_____
could have eaten	18.	_____	_____	_____
		_____	_____	_____
could not have eaten	19.	_____	_____	_____
		_____	_____	_____
might eat	20.	_____	_____	_____
		_____	_____	_____
might have eaten	21.	_____	_____	_____
		_____	_____	_____
must eat	22.	_____	_____	_____
		_____	_____	_____

1-40: Intonation in Your Own Sentence *continued* CD 2 Track 9

must have eaten	23.	_____	_____	_____
		_____	_____	_____
can eat	24.	_____	_____	_____
		_____	_____	_____
can't eat	25.	_____	_____	_____
		_____	_____	_____

Exercise 1-41: Supporting Words

CD 2 Track 10

For this next part of the intonation of grammatical elements, each sentence has a few extra words to help you get the meaning. Keep the same strong intonation that you used before and add the new stress where you see the bold face. Use your rubber band.

- The **dogs** eat the **bones** every **day**. th' **däg** zeet th' **bounzevree** **day**
- The **dogs** ate the **bones** last **week**. th' **däg** zeit th' **bounzlæss** **dweek**

- | | | |
|-----|--|---|
| 3. | The dogs 're eating the bones right now. | th' däg zr reeding th' bounz räit næo |
| 4. | The dogs 'll eat the bones if they're here . | th' däg zə leet th' bounz if thər hir |
| 5. | The dogs 'd eat the bones if they were here . | th' däg zə deet th' bounz if they wɪ hir |
| 6. | The dogs 'd've eaten the bones if they'd been here. | th' däg zədə veetn th' bounz if theyd bin hir |
| 7. | The dogs that've eaten the bones are sick . | th' däg zədə veetn th' bounz ɪr sick |
| 8. | The dogs 've eaten the bones every day . | th' däg zə veetn th' bounz ɛvri day |
| 9. | The dogs 'd eaten the bones by the time we got there. | th' däg zə deetn th' bounz by th' time we gät thər |
| 10. | The dogs 'll have eaten the bones by the time we get there. | th' däg zələ veetn th' bounz by th' time we get thər |

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Exercise 1 -42: Contrast Practice**CD 2 Track 11**

*Now, let's work with contrast. For example, **The dogs'd eat the bones, and The dogs'd eaten the bones, are so close in sound, yet so far apart in meaning, that you need to make a special point of recognizing the difference by listening for content. Repeat each group of sentences using sound and intonation for contrast.***

would eat	5.	The dogs 'd eat the bones .	the däg zə deet the bounz
had eaten	9.	The dogs 'd eaten the bones .	the däg zə deetn the bounz
would have eaten	6.	The dogs 'd've eaten the bones .	the däg zədə veetn the bounz
that have eaten	7.	The dogs that've eaten the bones .	the däg zədə veetn the bounz
will eat	4.	The dogs 'll eat the bones .	the däg zə leet the bounz
would eat	5.	The dogs 'd eat the bones .	the däg zə deet the bounz
would have eaten	6.	The dogs 'd've eaten the bones .	the däg zədə veetn the bounz
have eaten	8.	The dogs 've eaten the bones .	the däg zə veetn the bounz
had eaten	9.	The dogs 'd eaten the bones .	the däg zə deetn the bounz
will have eaten	10.	The dogs 'll have eaten the bones .	the däg zələ veetn the bounz
would eat	5.	The dogs 'd eat the bones .	the däg zə deet the bounz
ought to eat	11.	The dogs ought to eat the bones .	the däg zədə eat the bounz
can eat	24.	The dogs can eat the bones .	the däg z c'neet the bounz
can't eat	25.	The dogs can't eat the bones.	the däg z cæn ^(d) eeet the bounz

Exercise 1 -43; Yes, You Can or No, You Can't?**CD 2 Track 12**

*Next you use a combination of intonation and pronunciation to make the difference between **can** and **can't**. Reduce the positive **can** to [k'n] and stress the verb. Make the negative **can't** ([kæn^(t)]) sound very short and stress both **can't** and the verb. This will contrast with the positive, emphasized **can**, which is doubled—and the verb is not stressed. If you have trouble with **can't** before a word that starts with a vowel, such as **open**, put in a very small [d]—The keys **kæn**^(d) **open** the locks. Repeat.*

I can do it.	[I k'n do it]	positive
I can't do it.	[I kæn ^(t) do it]	negative
I can do it.	[I kææn do it]	extra positive
I can't do it.	[I kæn ^(t) do it]	extra negative

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