

Exercise 1 -44: Building an Intonation Sentence**CD 2 Track 13**

Repeat after me the sentences listed in the following groups.

1. I bought a **sandwich**.
2. I **said** I bought a **sandwich**.
3. I **said** I think I bought a **sandwich**.
4. I said I **really** think I bought a **sandwich**.
5. I said I **really** think I bought a chicken **sandwich**.
6. I said I **really** think I bought a **chicken** salad **sandwich**.
7. I said I **really** think I bought a **half** a chicken salad **sandwich**.
8. I said I **really** think I bought a **half** a chicken salad **sandwich** this **afternoon**.
9. I **actually** said I **really** think I bought a **half** a chicken salad **sandwich** this **afternoon**.
10. I **actually** said I **really** think I bought another **half** a chicken salad **sandwich** this **afternoon**.
11. Can you **believe** I **actually** said I **really** think I bought another **half** a chicken salad **sandwich** this **afternoon**?

1. I **did** it.
2. I did it **again**.
3. I already **did** it again.
4. I think I already **did** it again.
5. I **said** I think I already **did** it again.
6. I **said** I think I already did it again **yesterday**.
7. I **said** I think I already **did** it again the day before **yesterday**.

1. I want a **ball**.
2. I want a large **ball**.
3. I want a **large, red ball**.
4. I want a **large, red, bouncy ball**.
5. I want a **large, red bouncy rubber ball**.
6. I want a **large, red bouncy rubber basketball**.

1. I want a **raise**.
2. I want a **big raise**.
3. I want a **big, impressive raise**.
4. I want a **big, impressive, annual raise**.
5. I want a **big, impressive, annual cost of living raise**.

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Exercise 1 -45; Building Your Own intonation Sentences**CD 2****Track 14**

*Build your own sentence, using everyday words and phrases, such as **think, hope, nice, really, actually, even, this afternoon, big, small, pretty, and so on.***

1. _____
2. _____
3. _____
4. _____
5. _____

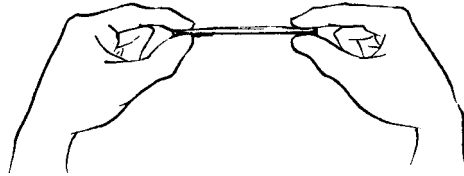
6. _____

 7. _____

 8. _____

 9. _____

 10. _____



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Exercise 1 -46: Regular Transitions of Nouns and Verbs

CD 2 Track 15

In the list below, change the stress from the first syllable for nouns to the second syllable for verbs. This is a regular, consistent change. Intonation is so powerful that you'll notice that when the stress changes, the pronunciation of the vowels do, too.

Nouns

an accent
 a concert
 a conflict
 a contest
 a contract
 a contrast
 a convert
 a convict
 a default
 a desert*
 a discharge
 an envelope
 an incline
 an influence
 an insert
 an insult
 an object
 perfect
 a permit
 a present
 produce
 progress
 a project
 a pronoun
 a protest
 a rebel
 a recall
 a record
 a reject

[æks'nt]
 [kän'sert]
 [kän'flikt]
 [kän'test]
 [kän'trækt]
 [kän'træst]
 [kän'vert]
 [kän'vikt]
 [dɛə'fælt]
 [dɛz'rt]
 [dɪschə'rdʒ]
 [änv'lop]
 [ɪnklaɪn]
 [ɪnflu(w)'ns]
 [ɪnsɜ:t]
 [ɪns'lt]
 [əb'ʒekt]
 [pɜ:fɛkt]
 [pɜ:mɪt]
 [prez'nt]
 [prə'dju:s]
 [prə'grɜ:s]
 [prə'ʒekt]
 [prə'naʊn]
 [prə'test]
 [rɛbəl]
 [ri:kə'l]
 [rɛk'rd]
 [ri:ʒekt]

to accent
 to concert
 to conflict
 to contest
 to contract
 to contrast
 to convert
 to convict
 to default
 to desert
 to discharge
 to envelop
 to incline
 to influence
 to insert
 to insult
 to object
 to perfect
 to permit
 to present
 to produce
 to progress
 to project
 to pronounce
 to protest
 to rebel
 to recall
 to record
 to reject

Verbs

[æksənt]
 [k'nɜ:rt]
 [k'nflikt]
 [k'nɪst]
 [k'ntrækt]
 [k'ntræst]
 [k'nvɜ:t]
 [k'nvɪkt]
 [d'fælt]
 [d'z'rt]
 [d'schə:rdʒ]
 [ɛnvɛl'p]
 [ɪnklaɪn]
 [ɪnflu(w)ns]†
 [ɪnsɜ:t]
 [ɪnsəlt]
 [əb'ʒekt]
 [pɜ:fɛkt]
 [pɜ:mɪt]
 [pr'zɛnt]
 [pr'du:s]
 [pr'grɜ:s]
 [pr'ʒekt]
 [pr'nəʊns]
 [pr'test]
 [r'bɛl]
 [r'kæl]
 [r'kɔ:rd]
 [r'ʒekt]

research	[res'rch]	to research	[r'srch]
a subject	[s'bjekt]	to subject	[s'bjekt]
a survey	[s'rvei]	to survey	[s'rvei]
a suspect	[s'spekt]	to suspect	[s'spekt]

* *The désert is hot and dry. A dessért is ice cream. To desért is to abandon.*

† *Pronunciation symbols (w) and (y) represent a glide sound. This is explained on page 63.*

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Exercise 1-47: Regular Transitions of Adjectives and Verbs CD 2 Track n

A different change occurs when you go from an adjective or a noun to a verb. The stress stays in the same place, but the -mate in an adjective is completely reduced [-m't], whereas in a verb, it is a full [a] sound [-meit].

Nouns/Adjectives

advocate	[ædv'k't]
animate	[æn'm't]
alternate	[ä'tern't]
appropriate	[ə'prɒpre ^(y) 't]
approximate	[ə'präks'm't]
articulate	[ä'ticyul't]
associate	[ə'ssosey't]
deliberate	[d'libr't]
discriminate	[d'skrim'n't]
duplicate	[dupl'k't]
elaborate	[elæbr't]
an estimate	[est'm't]
graduate	[græjju ^(w) 't]
intimate	[int'm't]
moderate	[mäder't]
predicate	[præd'k't]
separate	[sɛpr't]

Verbs

to advocate	[ædv'keɪt]
to animate	[æn'meɪt]
to alternate	[ä'terneɪt]
to appropriate	[ə'prɒpre ^(y) eɪt]
to approximate	[ə'präks'meɪt]
to articulate	[ä'ticyələɪt]
to associate	[ə'ssoseyeɪt]
to deliberate	[d'libereɪt]
to discriminate	[d'skrim'neɪt]
to duplicate	[dupl'keɪt]
to elaborate	[əlæbereɪt]
to estimate	[est'meɪt]
to graduate	[græjju ^(w) eɪt]
to intimate	[int'meɪt]
to moderate	[mädereɪt]
to predicate	[præd'keɪt]
to separate	[sɛpereɪt]

Exercise 1-48; Regular Transitions of Adjectives and Verbs CD 2 Track 17

Mark the intonation or indicate the long vowel on the italicized word, depending which part of speech it is. Pause the CD and mark the proper syllables. See Answer Key, beginning on page 193.

1. You need to *insert* a paragraph here on this newspaper *insert*.
2. How can you *object* to this *object*?
3. I'd like to *present* you with this *present*.
4. Would you care to *elaborate* on his *elaborate* explanation?
5. The manufacturer couldn't *recall* if there'd been a *recall*.
6. The religious *convert* wanted to *convert* the world.
7. The political *rebels* wanted to *rebel* against the world.
8. The mogul wanted to *record* a new *record* for his latest artist.
9. If you *perfect* your intonation, your accent will be *perfect*.
10. Due to the drought, the fields *didn't produce* much *produce* this year.
11. Unfortunately, City Hall wouldn't *permit them* to get a *permit*.
12. Have you heard that your *associate* is known to *associate* with gangsters?
13. How much do you *estimate* that the *estimate* will be?
14. The facilitator wanted to *separate* the general topic into *separate* categories.

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Regaining Long-Lost Listening Skills

The trouble with starting accent training after you know a great deal of English is that you know a great deal *about* English. You have a lot of preconceptions and, unfortunately, misconceptions about the sound of English.

A Child Can Learn Any Language

Every sound of every language is within every child. So, what happens with adults? People learn their native language and stop listening for the sounds that they never hear; then they lose the ability to hear those sounds. Later, when you study a foreign language, you learn a lot of spelling rules that take you still further away from the real sound of that language—in this case, English. What we are going to do here is teach you to *hear* again. So many times, you've heard what a native speaker said, translated it into your own accent, and repeated it with your accent. Why? Because you "knew" how to say it.

Tense Vowels				Lax Vowels			
Symbol	Sound	Spelling	Example	Symbol	Sound	Spelling	Example
ā	ei	take	[tak]	ɛ	eh	get	[gɛt]
ē	ee	eat	[et]	i	ih	it	[it]
ī	äi	ice	[is]	ü	ih + uh	took	[tük]
ō	ou	hope	[hop]	ə	uh	some	[səm]
ū	ooh	smooth	[smuth]				
ä	ah	caught	[kät]		Semivowels		
æ	ä + ɛ	cat	[kæt]	ər			
æo	æ + o	down	[dæon]	ɚ	ul	dull	[dɚl]

Exercise 1 -49: Tell Me Wədaɪ Say!

CD 2 Track

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The first thing you're going to do is write down exactly what I say. It will be nonsense to you for two reasons: First, because I will be saying sound units, not word units. Second, because I will be starting at the end of the sentence instead of the beginning. Listen carefully and write down exactly what you hear, regardless of meaning. The first sound is given to you—cher.

CD 2

Track 20

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	‘		‘		‘		‘		‘		‘	
												cher.

V Once you have written it down, check with the version below.

‘ ‘ ‘ ‘ ‘

är diz mæn zuh temp tu wim pru vän nay cher

V Read it out loud to yourself and try to hear what the regular English is. Don't look ahead until you've figured out the sense of it.

Art is man 's attempt to improve on nature.

Frequently, people will mistakenly hear Are *these...* [är thez] instead of *Art is...* [är diz]. Not only are the two pronunciations different, but the intonation and meaning would also be different:

Art is man 's attempt to improve on nature. Are these man 's attempts to improve on nature ?

Exercise 1-50: Listening for Pure Sounds

CD 2 Track 21

Again, listen carefully and write the sounds you hear. The answers are below.

1. _____ sən(t). ← *Start here*
2. _____ ər(t).
3. _____ ʒen.

Exercise 1-51 : Extended Listening Practice

CD 2 Track 22

Let's do a few more pure sound exercises to fine-tune your ear. Remember, start at the end and fill in the blanks right to left, then read them back left to right. Write whichever symbols are easiest for you to read back. There are clues sprinkled around for you and all the answers are in the Answer Key, beginning on page 193.

CD 2 Track 23

1. _____ dläik _____ , _____
2. _____ .
3. _____ ʒen .
4. _____ pwü _____ ræwér.
5. _____ wi(th) the _____
6. _____ kæon _____ .
7. _____ bləm.
8. _____ vən _____ .
9. _____ pi _____
10. _____ pwü _____ fiu _____

- | | | |
|--|--|---|
| 1. læfdr hæzno fourə næks'nt
Laughter has no foreign
accent. | 2. Wɹ kwel də ni zärt
Work well done is
art. | 3. T' tee chiz t' lɹ nə ʒen
To teach is to learn
again. |
|--|--|---|

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Reduced Sounds

CD 2 Track 24

The Down Side of Intonation

Reduced sounds are all those extra sounds created by an absence of lip, tongue, jaw, and throat movement. They are a principal function of intonation and are truly indicative of the American sound.

Reduced Sounds Are "Valleys"

American intonation is made up of peaks and valleys—tops of staircases and bottoms of staircases. To have strong *peaks*, you will have to develop deep *valleys*. These deep valleys should be filled with all kinds of reduced vowels, one in particular—the completely neutral *schwa*. Ignore spelling. Since you probably first became acquainted with English through the printed word, this is going to be quite a challenge. The position of a syllable is more important than spelling as an indication of correct pronunciation. For example, the words *photograph* and *photography* each have two O's and an A. The first word is stressed on the first syllable so *photograph* sounds like [fod'græf]. The second word is stressed on the second syllable, *photography*, so the word comes out [f'tahgr'fee]. You can see here that their spelling doesn't tell you how they sound. Word stress or intonation will determine the pronunciation. Work on listening to words. Concentrate on hearing the pure sounds, not in trying to make the word fit a familiar spelling. Otherwise, you will be taking the long way around and giving yourself both a lot of extra work and an accent!

Syllables that are perched atop a peak or a staircase are strong sounds; that is, they maintain their original pronunciation. On the other hand, syllables that fall in the valleys or on a lower staircase are weak sounds; thus they are reduced. Some vowels are reduced completely to schwas, a very relaxed sound, while others are only toned down. In the following exercises, we will be dealing with these "toned down" sounds.

In the Introduction ("Read This First," page iv) I talked about *overpronouncing*. This section will handle that overpronunciation. You're going to skim over words; you're going to dash through certain sounds. Your peaks are going to be quite strong, but your valleys, blurry—a very intuitive aspect of intonation that this practice will help you develop.

Articles (such as *the*, *a*) are usually very reduced sounds. Before a consonant, *the* and *a* are both schwa sounds, which are reduced. Before a vowel, however, you'll notice a change—the schwa of *the* turns into a long [e] plus a connecting (y)—*Th ' book* changes to *thee^(y) only book*; *A hat* becomes *a nugly hat*. The article *a* becomes *an*. Think of [ə•nomj] rather than *an orange*; [ə•nop'ning], [ə•neye], [ə•nimaginary animal].

Exercise 1-52; Reducing Articles

CD 2 Track 25

Consonants

the man	a girl	thee ^(y) apple
the best	a banana	thee ^(y) egg
the last one	a computer	thee ^(y) easy way

Vowels

an orange [ə•nomj]
an opening [ə•nop'ning]
an interview [ə•ninerview]

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When you used the rubber band with [**Däg** zeet **bounz**] and when you built your own sentence, you saw that intonation reduces the unstressed words. Intonation is the peak and reduced sounds are the valleys. In the beginning, you should make extra-high peaks and long, deep valleys. When you are not sure, reduce. In the following exercise, work with this idea. Small words such as articles, prepositions, pronouns, conjunctions, relative pronouns, and auxiliary verbs are lightly skimmed over and almost not pronounced.

You have seen how intonation changes the meaning in words and sentences. Inside a one-syllable word, it distinguishes between a final voiced or unvoiced consonant *be-ed* and *bet*. Inside a longer word, *éunuch* vs *uniqué*, the pronunciation and meaning change in terms of vocabulary. In a sentence (He seems **nice**; He **seems** nice.), the meaning changes in terms of intent.

In a sentence, intonation can also make a clear vowel sound disappear. When a vowel is *stressed*, it has a certain sound; when it is *not stressed*, it usually sounds like *uh*, pronounced [ə]. Small words like **to**, **at**, or **as** are usually not stressed, so the vowel disappears.

Exercise 1-53: Reduced Sounds

CD 2 Track 26

Read aloud from the right-hand column. The intonation is marked for you.

To	Looks Like...	Sounds Like...
	today	[t'day]
The preposition <i>to</i>	tonight	[t'night]
usually reduces so	tomorrow	[t'märou]
much that it's like	to work	[t'wrk]

dropping the vowel.	to school	[t' school]
Use a <i>t'</i> or <i>tə</i>	to the store	[t' th' store]
sound to replace	We have to go now.	[we hæftə go næo]
<i>to</i> .	He went to work	[he wentə work]
	They hope to find it.	[they houptə fine dit]
	I can't wait to find out.	[äi cæn (t)wai(t)tə fine dæot]
	We don't know what to do.	[we dont know w'(t)t' do]
	Don't jump to conclusions.	[dont j'm t' c'ncloozh'nz]
	To be or not to be...	[t'bee(y)r nät t' bee]
	He didn't get to go.	[he din ge(t)tə gou]
	He told me to help.	[he told meedə help]
If that same <i>to</i>	She told you to get it.	[she tol joodə geddit]
follows a vowel	I go to work	[ai goudə wrk]
sound, it will	at a quarter to two	[ædə kworder də two]
become <i>d'</i> or <i>də</i> .	The only way to get it is...	[thee(y)only waydə geddidiz]
	You've got to pay to get it.	[yoov gäddə paydə geddit]
	We plan to do it.	[we plæn də do it]
	Let's go to lunch.	[lets goudə lunch]
	The score was 4 ~ 6	[th' score w'z for də six]

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Exercise 1-53: Reduced Sounds *continued*

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CD 2 Track

To	Looks Like...	Sounds Like...
	It's the only way to do it.	[its thee(y)ounly weidə do (w)t]
	So to speak...	[soda speak]
	I don't know how to say it.	[äi don(t)know hæwdə say (y) it]
	Go to page 8.	[goudə pay jate]
	Show me how to get it.	[show me hæodə geddit]
	You need to know when to do it.	[you nee(d)də nou wendə do (w)it]
	Who's to blame?	[hooz də blame]
	We're at home.	[wir ^ə t home]
At	I'll see you at lunch.	[äiyəl see you(w) ^ə t lunch]
<i>At</i> is just the opposite of <i>to</i> . It's a		

small grunt followed by a reduced [t].	Dinner's at five. Leave them at the door. The meeting's at one. He's at the post office. They're at the bank. I'm at school.	[d'nnerz ^{ə(t)} five] [leev ^ə m ^{ə(t)} th ^ə door] [th' meedɪŋ z't w'n] [hee ^z ^{ə(t)} the poussdäffəs] [θer ^{ə(t)} th' bænk] [äim ^{ə(t)} school]
If <i>at</i> is followed by a vowel sound, it will become 'd or əd.	I'll see you at eleven. He's at a meeting. She laughed at his idea. One at a time We got it at an auction. The show started at eight. The dog jumped out at us. I was at a friend's house.	[äiyəl see you ^(w) ədə lev'n] [hee ^z ' də meedɪŋ] [she læf dədi zy deeyə] [wənədə time] [we gädidədə näksh'n] [th' show stardədə date] [th' dæg jump dæo dədəs] [äi w'z'd' frenz hæos]
It	Can you do it?	[k'niu do ^(w) 't]
<i>It</i> and <i>at</i> sound the same in context — [t]	Give it to me. Buy it tomorrow. It can wait. Read it twice. Forget about it!	[g'v ^(t) ' me] [bäi ^(y) ^{ə(t)} ' märrəw] [t' c' n wait] [ree d' ^(t) twice] [frgedd' bæodit]
...and they both turn to 'd or əd between vowels or voiced consonants.	Give it a try. Let it alone. Take it away. I got it in London. What is it about? Let's try it again. Look! There it is!	[gividæ try] [ledidə lone] [tay kida way] [äi gädidin l'nd'n] [w'd'z'd' bæot] [lets try'd' gen] [lük there'd'z]

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Exercise 1-53; Reduced Sounds *continued*

26

CD 2 Track

For

Looks Like...

This is for you.
It's for my friend.
A table for four, please.
We planned it for later.
For example, for instance
What is this for?
What did you do it for?
Who did you get it for?
It's from the IRS.
I'm from Arkansas.
There's a call from Bob.
This letter's from Alaska!
Who's it from?
Where are you from?
It's in the bag.

Sounds Like...

[th's'z fr **you**]
[ts fr my **friend**]
[ə table fr **four**, pleeze]
[we **plan** dit fr **layd'r**]
[fregg **zæmple**] [**frin** st'nss]
[w'd'z **this** for] (*for is not reduced at*
[w'j' **do**^(w)it for] *the end of a sentence*)
[hoojya **geddit** for]
[ts frm thee^(y)äi^(y)ä **ress**]
[äim fr'm **ärk'** nsä]
[θerzə **cäll** fr'm **Bäb**]
[this **ledderz** frəmə **læskə**]
[hoozit **frəm**]
[wher'r you **frəm**]
[tsin thə **bæg**]

From

In

	What's in it?	[w'ts'n't]
	I'll be back in a minute.	[äiyəl be bæk'nə m'n't]
	This movie? Who's in it?	[this movie ... hooz'n't]
	Come in.	[c 'min]
	He's in America.	[heez'nə nə mɛrəkə]
An	He's an American.	[heez'nə mɛrəkən]
	I got an A in English.	[äi gæddə nay ih ninglish]
	He got an F in Algebra.	[hee gæddə neffinæl jəbrə]
	He had an accident.	[he hædə næksəd'nt]
	We want an orange.	[we want'n nornj]
	He didn't have an excuse.	[he didnt hævə nekz kyooss]
	I'll be there in an instant.	[äi(y)'l be there inə ninstnt]
And	It's an easy mistake to make.	[itsə neeze m' stake t' make]
	ham and eggs	[hæmə neggz]
	bread and butter	[bredn buddr]
	Coffee? With cream and sugar?	[kæffee ... with creem'n sh'g'r]
	No, lemon and sugar.	[nou ... lem'n'n sh'g'r]
	... And some more cookies?	[n smore cükeez]
	They kept going back and forth.	[they kep going bækn forth]
	We watched it again and again.	[we wäch didə gen'n' gen]
	He did it over and over.	[he di di doverə nover]
	We learned by trial and error.	[we lɛnd by tryətənerər]

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Exercise 1-53: Reduced Sounds *continued***CD 2 Track**

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Or	Looks Like...	Sounds Like...
	Soup or salad?	[super salad]
	now or later	[næ ^(w) r laydr]
	more or less	[mor 'r less]
	left or right	[lefter right]
	For here or to go?	[f'r hir 'r d'go]
	Are you going up or down?	[are you going upper dōwn]
	<i>This is an either / or question (Up? Down?) Notice how the intonation is different from "Cream and sugar?", which is a yes / no question.</i>	
Are	What are you doing?	[w'dr you doing]
	Where are you going?	[wer'r you going]
	What're you planning on doing?	[w'dr yü planning ən doing]
	How are you?	[hæwr you]
	Those are no good.	[thozer no good]
	How are you doing?	[hæwer you doing]
	The kids are still asleep.	[the kidzer stillə sleep]
Your	How's your family?	[hæozhier fæmlee]
	Where're your keys?	[wher'r y'r keez]
	You're American, aren't you?	[yrə mer 'k'n, ɛrn choo]
	Tell me when you're ready.	[tell me wen yr reddy]
	Is this your car?	[izzis y'r cār]
	You're late again, Bob.	[yer lay də gen , Bəb]
	Which one is yours?	[which w'n'z y'rz]

One	Which one is better? One of them is broken. I'll use the other one. I like the red one, Edwin. That's the last one. The next one'll be better. Here's one for you. Let them go one by one.	[which w'n'z bedder] [w'n'v'm'z brok'n] [æ'l yuz thee ^(y) ə ther w'n] [äi like the red w'n, edw'n] [thæts th' lass dw'n] [the necks dw'n'll be bedd'r] [hir zw'n fr you] [led'm gou w'n by w'n]
The	It's the best. What's the matter? What's the problem? I have to go to the bathroom. Who's the boss around here? Give it to the dog. Put it in the drawer.	[ts th' best] [w'ts th' madder] [w'tsə präbl'm] [äi hæf t' go d' th' bæ throom] [hoozə bäss səræond hir] [g'v ^(t) tə th' däg] [püdidin th' dror]

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Exercise 1-53: Reduced Sounds *continued***CD 2 Track****26**

A	Looks Like...	Sounds Like...
	It's a present. You need a break. Give him a chance. Let's get a new pair of shoes. Can I have a Coke, please? Is that a computer? Where's a public telephone?	[tsə preznt] [you needə break] [g'v'mə chæns] [lets geddə new perə shooz] [c'nai hævə kouk , pleez] [izzædə k'mpyoodr] [wherzə pəblik telə foun]
Of	It's the top of the line. It's a state of the art printer. As a matter of fact, ... Get out of here. Practice all of the time. Today's the first of May. What's the name of that movie? That's the best of all! some of them all of them most of them none of them any of them the rest of them	[tsə tɒp'v th' line] [tsə stay də thee ^(y) ärt prinner] [z'mædderə fækt] [geddæow də hir] [prækt 'säll'v th' time] [t' dayz th' frss d'v May] [w'ts th' nay m'v thæt movie] [thæts th' bess d'v äll] [səmävəm] [äll övəm] [mos dävəm] [nən ävəm] [enny ävəm] [th' res dävəm]
Can	Can you speak English? I can only do it on Wednesday. A can opener can open cans. Can I help you? Can you do it? We can try it later.	[k'new spee king lish] [äi k' nonly du ^(w) idän wenz day] [ə kæn opener k'nopen kænz] [k'näi hel piu] [k'niu do ^(w) t] [we k'n try it layder]

	I hope you can sell it.	[äi hou piu k'n sell 't]
	No one can fix it.	[nou w'n k'n fick sit]
	Let me know if you can find it.	[lemme no ^(w) 'few k'n fine dit]
Had	Jack had had enough.	[jæk'd hæd' n'f]
	Bill had forgotten again.	[bil'd frga ^(t) n nə gen]
	What had he done to deserve it?	[w'd'dee d'nd'd' zr vit]
	We'd already seen it.	[weedäl reddy see nit]
	He'd never been there.	[heed never bin there]
	Had you ever had one?	[h'jou ^(w) ever hæd w'n]
	Where had he hidden it?	[wer dee hidn •nit]
	Bob said he'd looked into it.	[bäb sedeed lük din tu ^(w) it]

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Exercise 1 -53: Reduced Sounds continued 26

CD 2 Track

Would	Looks Like...	Sounds Like...
	He would have helped, if ...	[he wuda help dif ...]
	Would he like one?	[woody lye kw'n]
	Do you think he'd do it?	[dyiu thing keed du ^(w) 't]
	Why would I tell her?	[why wüdäi teller]
	We'd see it again, if...	[weed see ^(y) idəgen, if...]
	He'd never be there on time.	[heed never be therän time]
	Would you ever have one?	[w'jou ^(w) ever hævw'n]
Was	He was only trying to help.	[he w'zounly trying də help]
	Mark was American.	[mär kw'z'mer'k'n]
	Where was it?	[wer w'z 't]
	How was it?	[həow'z't]
	That was great!	[thæt w'z great]
	Who was with you?	[hoow'z with you]
	She was very clear.	[she w'z very clear]
	When was the war of 1812?	[wen w'z th' wor 'v ei ^(t) teen twelv]
What	What time is it?	[w't tye m'z't]
	What's up?	[w'ts'p]
	What's on your agenda?	[w'tsänyrə jendə]
	What do you mean?	[w'd'y' mean]
	What did you mean?	[w'j' mean]
	What did you do about it?	[w'j' du ^(w) əbæodit]
	What took so long?	[w't tük so läng]
	What do you think of this?	[w'ddyə thing k'v this]
	What did you do then?	[w'jiu do then]
	I don't know what he wants.	[I dont know wædee wänts]
Some	Some are better than others.	[s'mr beddr thənətherz]
	There are some leftovers.	[ther'r s'm lef doverz]
	Let's buy some ice cream.	[let spy s' mice creem]
	Could we get some other ones?	[kwee get s 'mother w'nz]
	Take some of mine.	[take səməv mine]

Would you like some more? <i>(or very casually)</i>	[w' joo like s'more] [jlike smore]
Do you have some ice?	[dyü häv səmice]
Do you have some mice?	[dyü häv səmice]

"You can fool some of the people some of the time, but you can't fool all of the people all of the time." [yuk'n fool səmə thə peep^əl səmə thə time, b'choo kənt fool əlləthə peep^əl əlləthə time]

54

Exercise 1-54: Intonation and Pronunciation of "That"

CD 2 Track 27

That is a special case because it serves three different grammatical functions. The relative pronoun and the conjunction are reducible. The demonstrative pronoun cannot be reduced to a schwa sound. It must stay [æ].

Relative Pronoun	The car that she ordered is red.	[the car th't she order diz red]
Conjunction	He said that he liked it.	[he sed the dee läikdit.]
Demonstrative	Why did you do that?	[why dijoo do thæt?]
Combination	I know that he'll read that book that I told you about.	[äi know the dill read thæt bük the dai toljoo ^(w) bæot]

Exercise 1-55: Crossing Out Reduced Sounds

CD 2 Track 28

Pause the CD and cross out any sound that is not clearly pronounced, including to, for, and, that, then, the, a, the soft [t̬], and unstressed syllables that do not have strong vowel sounds.

Hello, my name is _____. I'm taking American Accent Training. There's a lot to learn, but I hope to make it as enjoyable as possible. I should pick up on the American intonation pattern pretty easily, although the only way to get it is to practice all of the time. I use the up and down, or peaks and valleys, intonation more than I used to. I've been paying attention to pitch, too. It's like walking down a staircase. I've been talking to a lot of Americans lately, and they tell me that I'm easier to understand. Anyway, I could go on and on, but the important thing is to listen well and sound good. Well, what do you think? Do I?

Exercise 1-56; Reading Reduced Sounds

CD 2 Track 29

Repeat the paragraph after me. Although you're getting rid of the vowel sounds, you want to maintain a strong intonation and let the sounds flow together. For the first reading of this paragraph, it is helpful to keep your teeth clenched together to reduce excess jaw and lip movement. Let's begin.

Hello, my name'z _____. I'm taking 'mer'k'n Acc'nt Train'ng. Therez' lott' learn, b't I hope t' make 't'z 'njoy'bl'z poss'bl. I sh'd p'ck 'p on the 'mer'k'n 'nt'nash'n pattern pretty eas'ly, although the only way t' get 't 'z t' pract's all 'v th' time. I use the 'p'n down, or peaks 'n valleys, 'nt'nash'n more th'n I used to. Ive b'n pay'ng 'ttensh'n t' p'ch, too. 'Ts like walk'ng down' staircase. Ive b'n talk'ng to' lot 'v'mer'k'ns lately, 'n they tell me th't Im easier to 'nderstand. Anyway, I k'd go on 'n on, b't the 'mport'nt th'ng 'z t' l's'n wel'n sound g'd. W'll, wh' d'y' th'nk? Do I?

55

Word Groups and Phrasing

CD

2 Track 30

Pauses for Related Thoughts, Ideas, or for Breathing

By now you've begun developing a strong intonation, with clear peaks and reduced valleys, so you're ready for the next step. You may find yourself reading the paragraph in Exercise 1-15 like this:

HellomynameisSo-and-SoI'mtakingAmericanAccentTraining. There'salottolearnbutIhopetomakeitasenjoyableaspossible. If so, your audience won't completely

comprehend or enjoy your presentation.

In addition to intonation, there is another aspect of speech that indicates meaning. This can be called *phrasing* or *tone*. Have you ever caught just a snippet of a conversation in your own language, and somehow known how to piece together what came before or after the part you heard? This has to do with phrasing.

In a sentence, phrasing tells the listener where the speaker is at the moment, where the speaker is going, and if the speaker is finished or not. Notice that the intonation stays on the nouns.

Exercise 1-57: Phrasing

CD Track 31

Repeat after me.

Statement	Dogs eat bones.
Clauses	Dogs eat bones, but cats eat fish, or As we all know, dogs eat bones.
Listing	Dogs eat bones, kibbles, and meat.
Question	Do dogs eat bones ?
Repeated Question	Do dogs eat bones ?!!
Tag Question	Dogs eat bones, don't they?
Tag Statement	Dogs eat bones , DON'T they!
Indirect Speech	He asked if dogs ate bones .
Direct Speech	"Do dogs eat bones ?" he asked.

For clarity, break your sentences with pauses between natural word groups of related thoughts or ideas. Of course, you will have to break at every comma and every period, but besides those breaks, add other little pauses to let your listeners catch up with you or think over the last burst of information and to allow you time to take a breath. Let's work on this technique. In doing the following exercise, you should think of using *breath groups* and *idea groups*.

56

Exercise 1-58: Creating Word Groups

CD 2 Track

32

Break the paragraph into natural word groups. Mark every place where you think a pause is needed with a slash.

Hello, my name is _____. I'm taking American **Accent** Training. There's a **lot** to learn, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice** all of the time. I use the **up** and down, or **peaks** and valleys **intonation** more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to a lot of **Americans** lately, and they tell me that I'm **easier** to **understand**. **Anyway**, I could go on and on, but the **important** thing is to **listen** well and sound **good**. **Well**, what do you **think**? **Do I**?

Note In the beginning, your word groups should be very short. It'll be a sign of your growing sophistication when they get longer.

+ Pause the CD to do your marking.

Exercise 1-59: Practicing Word Groups

CD 2 Track

33

When I read the paragraph this time, I will exaggerate the pauses. Although we're working on word groups here, remember, I don't want you to lose your intonation. Repeat each sentence group after me.

Hello, my name is _____. | I'm taking American **Accent** Training. There's a

lot to learn,| but I **hope** to make it as **enjoyable** as possible. | I should pick **up** on the American **intonation** pattern pretty **easily**, although | the **only** way to **get** it is to **practice** all of the time.| I use the **up** and down, or **peaks** and valleys **intonation** | more than I **used** to. I've been paying attention to **pitch**, | **too**. It's like **walking** down a staircase. | I've been **talking** to a lot of **Americans** | lately, and they tell me | that I'm **easier** to understand. | Anyway, I could go on and on, | but the **important** thing is to **listen** well | and sound **good**. **Well**, | what do you **think? Do I?**

+ Next, back up the CD and practice the word groups three times using strong intonation. Then, pause the CD and practice three more times on your own. When reading, your pauses should be neither long nor dramatic — just enough to give your listener time to digest what you're saying.

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Exercise 1-60: Tag Endings

CD 2 Track 34

Pause the CD and complete each sentence with a tag ending. Use the same verb, but with the opposite polarity—positive becomes negative, and negative becomes positive. Then, repeat after me. Check Answer Key, beginning on page 193.

Intonation

With a *query*, the intonation rises. With *confirmation*, the intonation drops.

Pronunciation

Did he?	Didee?
Does he?	Duzzy?
Was he?	Wuzzy?
Has he?	Hazzy?
Is he?	Izzy?
Will he?	Willy?
Would he?	Woody?
Can he?	Canny?
Wouldn't you?	Wooden chew?
Shouldn't I?	Shüdn näi?
Won't he?	Woe knee?
Didn't he?	Didn knee?
Hasn't he?	Has a knee?
Wouldn't he?	Wooden knee?
Isn't he?	Is a knee?
Isn't it?	Is a nit?
Doesn't it?	Duzza nit?
Aren't I?	Are näi?
Won't you?	Wone chew?
Don't you?	Done chew?
Can't you?	Can chew?
Could you?	Cüjoo?
Would you?	Wüjoo?

- The new **clerk** is very **slow**, *isn't he!*
- But he can **improve**, _____ ?
- She doesn't **type** very well, _____ !
- They lost their **way**, _____ ?
- You don't **think** so, _____ !
- I don't think it's **easy**, _____ ?
- I'm your **friend**, _____ ?
- You won't be **coming**, _____ !

9. He keeps the **books**, _____ ?
10. We have to close the **office**, _____ ?
11. We have closed the **office**, _____ ?
12. We had to close the **office**, _____ !
13. We had the **office** closed, _____ ?
14. We had already closed the **office**, _____ ?
15. We'd better close the **office**, _____ !
16. We'd rather close the **office**, _____ ?
17. The office has **closed**, _____ ?
18. You couldn't **tell**, _____ !
19. You'll be working **late** tonight, _____ ?
20. He should have **been** here by now, _____ !
21. He should be **promoted**, _____ !
22. I didn't send the **fax**, _____ ?
23. I won't get a **raise** this year, _____ ?
24. You use the **computer**. _____ ?
25. You're used to the **computer**. _____ !
26. You used to use the **computer**, _____ ?
27. You never used to work **Saturdays**, _____ ?
28. That's **better**. _____ !

The basic techniques introduced in this chapter are *pitch*, *stress*, the *staircase* and *musical notes*, *reduced sounds*, and *word groups and phrasing*. In chapters 2 through 13, we refine and expand this knowledge to cover every sound of the American accent.

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Chapter 2. Word Connections

CD 2 Track 35

As mentioned in the previous chapter, in American English, words are not pronounced one by one. Usually, the end of one word attaches to the beginning of the next word. This is also true for initials, numbers, and spelling. Part of the glue that connects sentences is an underlying hum or drone that only breaks when you come to a period, and sometimes not even then. You have this underlying hum in your own language and it helps a great deal toward making you sound like a native speaker.

Once you have a strong intonation, you need to connect all those stairsteps together so that each sentence sounds like one long word. This chapter is going to introduce you to the idea of liaisons, the connections between words, which allow us to speak in sound groups rather than in individual words. Just as we went over where to put an intonation, here you're going to learn how to connect words. Once you understand and learn to use this technique, you can make the important leap from this practice book to other materials and your own conversation.

To make it easier for you to read, liaisons are written like this: **They tell me the dai measier**. (You've already encountered some liaisons in Exercises 1-38, 1-49, 1-53.) It could also be written **theytellingmethedaimasier**, but it would be too hard to read.

Exercise 2-1 : Spelling and Pronunciation

CD 2 Track 36

*Read the following sentences. The last two sentences should be pronounced exactly the same, no matter how they are written. It is the **sound** that is important, not the spelling.*

The dime.

The dime easier.

They tell me the dime easier.

They tell me **the dime** easier to understand.

They tell me **that I'm** easier to understand.

Words are connected in four main situations:

- 1 Consonant / Vowel
- 2 Consonant / Consonant
- 3 Vowel / Vowel
- 4 T, D, S, or Z + Y

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Liaison Rule 1 : Consonant / Vowel

Words are connected when a word ends in a consonant sound and the next word starts with a vowel sound, including the semivowels W, Y, and R.

Exercise 2-2: Word Connections

CD 2 Track 37

My name is...	[my nay•miz]
because I've	[b'k'zäiv]
pick up on the American intonation	[pi•kə pän the ^(y) əmer'kə ninətə'nashən]

In the preceding example, the word *name* ends in a consonant sound [m] (the *e* is silent and doesn't count), and *is* starts with a vowel sound [i], so *naymiz* just naturally flows together. In *because I've*, the [z] sound at the end of *because* and the [äi] sound of *I* blend together smoothly. When you say the last line [pi•kəpän the^(y)əmer'kəninətə'nashən], you can feel each sound pushing into the next.

Exercise 2-3: Spelling and Number Connections

CD 2 Track 38

You also use liaisons in spelling and numbers:

LA (Los Angeles)	[eh•lay]
902-5050	[nai•no•too fai•vo•fai•vo]

What's the Difference Between a Vowel and a Consonant?

In pronunciation, a consonant touches at some point in the mouth. Try saying [p] with your mouth open—you can't do it because your lips must come together to make the [p] sound. A vowel, on the other hand, doesn't touch anywhere. You can easily say [e] without any part of the mouth, tongue, or lips coming into contact with any other part. This is why we are calling W, Y, and R semivowels, or glides.

Exercise 2-4: Consonant / Vowel Liaison Practice

CD 2 Track 39

Pause the CD and reconnect the following words. On personal pronouns, it is common to drop the H. See Answer Key, beginning on page 193. Repeat.

hold on	[hol don]
turn over	[tur nover]
tell her I miss her	[tellerl misser]

1. read only _____
2. fall off _____

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Exercise 2-4: Consonant / Vowel Liaison Practice *continued*

CD 2 Track 39

3. follow up on _____
4. come in _____
5. call him _____
6. sell it _____
7. take out _____
8. fade away _____

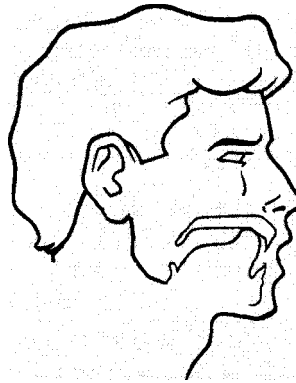
9. 6-0
10. MA

Liaison Rule 2: Consonant / Consonant

Words are connected when a word ends in a consonant sound and the next word starts with a consonant that is in a similar position. What is a similar position? Let's find out.

Exercise 2-5: Consonant /Consonant Liaisons CD 2 Track 40

Say the sound of each group of letters out loud (the sound of the letter, not the name: [b] is [buh] not [bee]). There are three general locations—the lips, behind the teeth, or in the throat. If a word ends with a sound created in the throat and the next word starts with a sound from that same general location, these words are going to be linked together. The same with the other two locations. Repeat after me.



Behind the teeth

unvoiced *voiced*

t	d
ch	j
—	l
—	n
s	z
sh	zh
—	y

At the lips

unvoiced *voiced*

p	b
f	v
—	m
—	w

In the throat

unvoiced *voiced*

k	g
h	—
—	ng
—	r

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Exercise 2-6: Consonant / Consonant Liaisons

CD 2 Track 41

I just didn't get the chance. [Iːjusɪdn't ge^(t)theːtʃɑːns.] I've been late twice.
[I'vbiːnlə^(t)twɪːs.]

In the preceding examples you can see that because the ending [st] *of just* and the beginning [d] of *didn't* are so near each other in the mouth, it's not worth the effort to start the sound all over again, so they just flow into each other. You don't say *I justə didn 'tə getə the chance*, but do say *Ijusdidn't ge^(t)the chance*. In the same way, it's too much work to say *I'və beenə lateə twice*, so you say it almost as if it were a single word, *I'vbinla^(t)twice*.

The sound of TH is a special case. It is a floater between areas. The sound is sometimes created by the tongue popping out from between the teeth and other times on the back of the top teeth, combining with various letters to form a new composite sound. For instance, [s] moves forward and the [th] moves back to meet at the mid-point between the two.

Note *Each of the categories in the drawing contains two labels—voiced and unvoiced. What does that mean? Put your thumb and index fingers on your throat and say [z]; you should feel a vibration from your throat in your fingers. If you whisper that same sound, you end up with [s] and you feel that your fingers don't vibrate. So, [z] is a voiced sound, [s], unvoiced. The consonants in the two left columns are paired like that.*

Consonants

Voiced	Unvoiced	Voiced	Unvoiced
b	p		h
d	t	i	
v	f	r	
g	k	m	
i	ch	n	
z	s	ng	
th	th	y	
zh	sh	w	

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Exercise 2-7: Liaisons with TH Combination

CD 2 Track 42

When the TH combination connects with certain sounds, the two sounds blend together to form a composite sound. In the following examples, see how the TH moves back and the L moves forward, to meet in a new middle position. Repeat after me.

th	+ l	with lemon	th + ch	both charges
th	+ n	with nachos	th + j	with juice
th	+ t	both times		
th	+ d	with delivery	n + th	in the
th	+ s	both sizes	z + th	was that
th	+ z	with zeal	d + th	hid those

Exercise 2-8: Consonant / Consonant Liaison Practice

CD 2 Track 43

Pause the CD and reconnect the following words as shown in the models. Check Answer Key, beginning on page 193. Repeat.

hard times [hardtimes]

with luck [withluck]

1. business deal _____
2. credit check _____
3. the top file _____
4. sell nine new cars _____

Wouldn't you?	[w ooden chew]
Haven't you? No, not yet .	[h æven chew? nou, nā chet]
I'll let you know .	[I'll letcha know]
Can I get you a drink ?	[k'nāi getchewə drink]

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Exercise 2-10: T, D, S, or Z + Y Liaisons *continued***CD 2 Track****45**

We thought you weren't coming .	[we thä chew wrnt k oming]
I'll bet you ten bucks he forgot.	[æɪ betcha ten buxee frgät]
Is that your final answer ?	[is th æchr fin'læn sr]
natural	[n æchrəl]
perpetual	[per p echə ^(w) əl]
virtual	[v rchə ^(w) əl]

D + Y = J

Did you see it?	[didjə see ^(y) it]
How did you like it?	[hæo•jə lye kit]
Could you tell ?	[kujə tell]
Where did you send your check ?	[wɛrjə senjer check]
What did your family think?	[wəjɛr fæm lee think]
Did you find your keys ?	[didjə fine jer keez]
We followed your instructions .	[we fallow jerin str æctionz]
Congratulations!	[k'ngræj' lat ionz]
education	[edjə• cat ion]
individual	[indəvjə ^(w) əl]
graduation	[græjə ^(w) ation]
gradual	[græjə ^(w) əl]

S + Y = SH

Yes , you are.	[yeshu are]
Insurance	[in shu rance]
Bless you!	[bl esshue]
Press your hands together.	[pressure hanz d'gethr]
Can you dress yourself?	[c 'new dresh ier self]
You can pass your exams this year.	[yuk'n pæsher egzæ mz thisheer]
I'll try to guess your age .	[æɪ trydə geshier age]
Let him gas your car for you.	[leddim gæshier cär fr you]

Z + Y = ZH

How's your family ?	[hæozhier fæm lee]
How was your trip ?	[hæo•wəzhier trip]
Who's your friend ?	[hoozhier frend]
Where's your mom ?	[wɛrzh'r mäm]
When's your birthday ?	[wɛnzh'r br thday]
She says you're OK .	[she sæzhierou kay]
Who does your hair ?	[hoo dəzhier hær]
casual	[kæ •zhyə ^(w) əl]
visual	[vi •zhyə ^(w) əl]

Exercise 2-10: T, D, S, or Z + Y Liaisons *continued*

CD 2 Track 45

usual	[yu•zhyə ^(w) əl]
version	[vrzh'n]
vision	[vizzh'n]

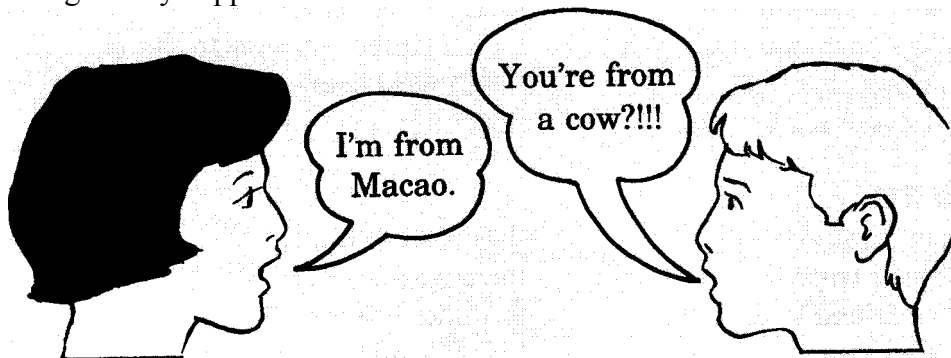
Exercise 2-11: T, D, S, or Z + Y Liaison Practice

CD 2 Track 46

Reconnect or rewrite the following words. Remember that there may be a [y] sound that is not written. Check Answer Key, beginning on page 193. Repeat.

put your	[pücher]
gradual	[gradjya ^(w) l]
1. did you	_____
2. who's your	_____
3. just your	_____
4. gesture	_____
5. miss you	_____
6. tissue	_____
7. got your	_____
8. where's your	_____
9. congratulations	_____
10. had your	_____

This word exchange really happened.



Now that you have the idea of how to link words, let's do some liaison work.

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Exercise 2-12; Finding Liaisons and Glides

CD 2 Track 47

In the following paragraph connect as many of the words as possible. Mark your liaisons as we have done in the first two sentences. Add the (y) and (w) glides between vowels.

Hello, my name is _____. I'm taking American **Accent** Training. There's a **lot** to learn, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the ^(y)**only** way to **get** it is to **practice** all of the time. I use the **up** and down, or **peaks** and valleys, **intonation** more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to ^(w)a lot of **Americans** lately, and they tell me that I'm **easier** to understand. Anyway, I could go **on** and on, but the **important** thing is to **listen** well and sound **good**. **Well**, what do you **think**? **Do** I?

V Practice reading the paragraph three times, focusing on running your words together.

+ Turn the CD back on and repeat after me as I read. I'm going to exaggerate the linking of the words, drawing it out much longer than would be natural.

Exercise 2-13: Practicing Liaisons

CD 3 Track 1