

Review Exercise G: Three-Word Phrase Story—Three Little Pigs CD 4 Track 1

Notice where there are patterns, where the words change, but the rhythm stays the same (straw-cutting tools, woodcutting tools, bricklaying tools). Read the story aloud.

Once upon a time, there were **three little pigs**. They lived with their **kind old mother** near a **large, dark forest**. One day, they decided to build **their own houses**. The **first little pig** used straw. He took his **straw-cutting tools** and his **new lawnmower**, and built a **little straw house**. The **second little pig** used sticks. He took his **woodcutting tools** and some **old paintbrushes** and built a **small wooden house**. The **third little pig**, who was a **very hard worker**, used bricks. He took his **bricklaying tools**, an **expensive mortarboard**, and built a **large brick house**. In the forest, lived a **big bad wolf**. He wanted to eat the **three little pigs**, so he went to **the flimsy straw abode** and tried to blow it down. "Not by the hair of my **chinny chin chin** !" cried the **three little porkers**. But the house was **not very strong**, and the **big bad beast** blew it down. The **three little pigs** ran to the **rickety wooden structure**, but the **big bad wolf** blew **it** down, **too**. Quickly, the **three little piggies** ran to the **sturdy brick dwelling** and hid inside. The **big bad wolf** huffed and he puffed, but he couldn't blow the **strong brick house** down. The **three little pigs** laughed and danced and sang.

Review Exercise H: Sentence Balance—Goldilocks

CD 4 Track 2

*One of the most fascinating things about spoken English is how the intonation prepares the listener for what is coming. As you know, the main job of intonation is to announce new information. However, there is a secondary function, and that is to alert the listener of changes down the road. Certain shifts will be dictated for the sake of **sentence balance**. Set phrases and contrast **don't change**, but the intonation of a **descriptive phrase** will move from the second word to the first, **without changing the meaning**. The stress change indicates that it's not the end of the sentence, but rather, there is more to come. This is why it is particularly important to speak in phrases, instead of word by word.*

*When we practiced **Goldilocks** and the **Three Bears** the first time, on page 34, we had very short sentences so we didn't need sentence balance. All of the underlined descriptive phrases would otherwise be stressed on the second word, if the shift weren't needed.*

There is a **little girl** called **Goldilocks**. She is **walking through** a **sunny forest** and sees a **small house**. She **knocks on** the door, but **no one** answers. She **goes inside** to see what's **there**. There are **three chairs** in the **large room**. **Goldilocks** sits on the **biggest chair**. It's **too high** for her to **sit on**. She sits on the **middle-sized** one, but it's **too low**. She sits on the **small chair** and it is **just right**. On the table, there are **three bowls** of **porridge**. She tries the **first one**, but it is **too hot** to **swallow**. The **second one** is **too cold**, and the **third one** is **just right**, so she eats it all. **After that**, she **goes upstairs** to **look around**. There are **three beds** in

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the **bedroom**. She **sits down** on the **biggest one**. It's **too hard** to **sleep on**. The **middle-sized** bed is **too soft**. The **little one** is **just right**, so she **lies down** and **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** and **say**, "Who's been sitting in our chairs and eating our porridge?" Then they **run upstairs** and **say**, "Who's been sleeping in our beds?" **Goldilocks wakes up** when she hears all the noise and is **so scared** that she **runs out** of the house and never **comes back**.

Four-Word Phrases

Review Exercise I: Multiple Modifiers with Set Phrases CD 4 Track 3

When you continue to modify a set phrase, you maintain the original intonation pattern and simply add an additional stress point.



**Modified Set Phrase****Remodified Set Phrase**

- | | |
|--|--|
| 1. It's a short finger nail. | It's a really short finger nail. |
| 2. It's a banana panc ake. | It's a tasty banana panc ake. |
| 3. It's a leaky hot tub. | It's a leaky old hot tub. |
| 4. It's a new hard drive. | It's a brand new hard drive. |
| 5. It's a long back bone. | It's a long , hard back bone. |
| 6. It's a wrinkled play ing card. | It's a wrinkled , old play ing card. |
| 7. It's a bright spot light. | It's a bright white spot light. |
| 8. It's the new ph one book. | It's a new age ph one book. |
| 9. It's a _____ | It's a _____ |
| 10. It's a _____ | It's a _____ |
| 11. It's a _____ | It's a _____ |

Review Exercise J: Compound intonation of Numbers**CD 4 Track 4**

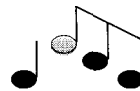
In short phrases (#1 and #2), ~teen can be thought of as a separate word in terms of intonation. In longer phrases, the number + ~teen becomes one word. Repeat after me.

- | | | |
|---|--|---|
| 1. How old is he?
He's fourteen . [fortéen]
He's forty . [fórdy] | 2. How long has it been ?
Fourteen years.
Forty years. | 3. How old is he?
He's fourteen years old .
He's forty years old . |
|---|--|---|

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Review Exercise K: Modify ing Three-Word Set Phrases**CD 4 Track 5**

When you continue to modify a set phrase, you maintain the original intonation pattern and simply add an unstressed modifier.

**Three-Word Set Phrase****Modified Three-Word Set Phrase**

- | | |
|---------------------------------------|---|
| 1. It's a finger nail clipper. | It's a new finger nail clipper. |
| 2. It's a panc ake shop. | It's a good panc ake shop. |
| 3. He's a hot tub maker. | He's the best hot tub maker. |
| 4. It's a hard drive holder. | It's a plastic hard drive holder. |
| 5. It's a back bone massage. | It's a painful back bone massage. |
| 6. It's a play ing card rack. | It's my best play ing card rack. |
| 7. It's a spot light bulb. | It's a fragile spot light bulb. |
| 8. It's a ph one book listing. | It's an unusual ph one book listing. |
| 9. It's a _____ . | It's a _____ . |
| 10. It's a _____ . | It's a _____ . |
| 11. It's a _____ . | It's a _____ . |

Review Exercise L: Four-Word Phrase Story—Little Red Riding Hood**CD 4 Track 6**

Repeat after me.

Once upon a time, there was a *cute little redhead* named *Little Red Riding Hood*. One day, she told her mother that she wanted to take a *well-stocked picnic basket* to her *dear old grandmother* on the other side of the *dark, scary Black Forest*. Her mother warned her not to talk to strangers — especially the *dangerous big bad wolf*. *Little Red Riding Hood* said she would be careful, and left. Halfway there, she saw a *mild-mannered hitchhiker*. She pulled over in her *bright red sports car* and offered him a ride. Just before they got to the *freeway turnoff* for her *old*

grandmother's house, the *heavily bearded young man* jumped out and ran away. (Was he the wolf?) He hurried ahead to the *waiting grandmother's house*, let himself in, ate her, and jumped into her bed to wait for *Little Red Riding Hood*. When *Little Red Riding Hood* got to the house, she was surprised, "Grandmother, what big *eyes* you have!" The wolf replied, "The better to *see* you with, my dear..." "But Grandmother, what big *ears* you have!" "The better to *hear* you with, my dear..." "Oh, Grandmother, what big *teeth* you have!" "The better to *eat* you with!" And the wolf jumped out of the bed to eat *Little Red Riding Hood*. Fortunately for her, she was a *recently paid-up member* of the *infamous National Rifle Association* so she pulled out her *brand new shotgun* and shot the wolf dead.

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Review Exercise M: Building Up to Five-Word Phrases

CD 4 Track 7

Repeat after me, then pause the CD and write your own phrases, using the same order and form.

- | | | |
|-----|--------------------------------------|---------------------------------------|
| 1. | It's a pot . | <i>noun</i> |
| 2. | It's new . | <i>adjective</i> |
| 3. | It's a new pot . | <i>descriptive phrase (noun)</i> |
| 4. | It's brand new . | <i>descriptive phrase (adjective)</i> |
| 5. | It's a brand new pot . | <i>modified descriptive phrase</i> |
| 6. | It's a teapot . | <i>two-word set phrase</i> |
| 7. | It's a new teapot . | <i>modified set phrase</i> |
| 8. | It's a brand new teapot . | <i>modified set phrase</i> |
| 9. | It's a teapot lid . | <i>three-word set phrase</i> |
| 10. | It's a new teapot lid . | <i>modified three-word set phrase</i> |
| 11. | It's a brand new teapot lid . | <i>modified three-word set phrase</i> |

- | | | |
|-----|-------|---------------------------------------|
| 1. | _____ | <i>noun</i> |
| 2. | _____ | <i>adjective</i> |
| 3. | _____ | <i>descriptive phrase (noun)</i> |
| 4. | _____ | <i>descriptive phrase (adjective)</i> |
| 5. | _____ | <i>modified descriptive phrase</i> |
| 6. | _____ | <i>two-word set phrase</i> |
| 7. | _____ | <i>modified set phrase</i> |
| 8. | _____ | <i>modified set phrase</i> |
| 9. | _____ | <i>three-word set phrase</i> |
| 10. | _____ | <i>modified three-word set phrase</i> |
| 11. | _____ | <i>modified three-word set phrase</i> |

- | | | | |
|-----|-------|-----|-------|
| 1. | _____ | 1. | _____ |
| 2. | _____ | 2. | _____ |
| 3. | _____ | 3. | _____ |
| 4. | _____ | 4. | _____ |
| 5. | _____ | 5. | _____ |
| 6. | _____ | 6. | _____ |
| 7. | _____ | 7. | _____ |
| 8. | _____ | 8. | _____ |
| 9. | _____ | 9. | _____ |
| 10. | _____ | 10. | _____ |
| 11. | _____ | 11. | _____ |

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Review Exercise 9: Ignorance on Parade

CD 4 track 8

Now, let's dissect a standard paragraph, including its title, as we did in Review Exercise 1. **First**—in the boxes in the first paragraph, decide which is a descriptive phrase, which is a set phrase, and where any additional stress might fall. Remember, descriptive phrases are stressed on the second word and set phrases on the first. Use one of your colored markers to indicate the stressed words. **Second**—go through the paragraph and mark the remaining stressed words. **Third**—put slash marks where you think a short pause is appropriate. Listen as I read the paragraph.

× Pause the CD and do the written exercises including intonation, word groups, liaisons, [æ], [ä], [ə], and the American T.

1. Two-word phrases, intonation and phrasing

Ignorance on Parade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.* *Judith Stone / 1989 Discover Publications*

2. Word Connections

Ignoran sän Parade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.

3. [æ], [ä], [ə]

Ignørænce ään Pärade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.

4. The American T

Ignorants on Parade

You say you don't know a proton from a crouton? Well, you're not the only one. A recent nationwide survey funded by the National Science Foundation shows that fewer than 6 percent of American adults can be called scientifically literate. The rest think that DNA is a food additive, Chernobyl is a ski resort, and radioactive milk can be made safe by boiling.

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Review Exercise 10: Ignorance on Parade Explanations.

CD 4 Track 9

Here, go over each topic, point by point.

1. Two-word phrases, intonation and phrasing

a **proton** from a **crouton**? (*contrast*)

Well, **you're** not the **only** one. (*contrast*)

A **recent** nationwide **survey** (*modified descriptive phrase*)

National **Science** Foundation (*modified set phrase*)

6 percent of American **adults** (*descriptive phrase with sentence balance*)

scientifically **literate** (*descriptive phrase*)

The **rest** think (*contrast*)
 DNA (*acronym*)
food additive (*set phrase*)
ski resort (*set phrase*)
 radioactive **milk** (*descriptive phrase*)

Ignorance on Parade^(stop)

You say you don't know a **proton** from a **crouton**? ^(pause) **Well,** ^(pause) **you're** not the **only** one. ^(pause) A **recent** nationwide **survey** ^(pause) funded by the National **Science** Foundation ^(pause) shows that fewer than 6 percent of American **adults** ^(pause) can be called scientifically **literate**. ^(stop) The **rest** think ^(pause) that DNA is a **food** additive, ^(pause) Chernobyl is a **ski** resort, ^(pause) and radioactive **milk** ^(pause) can be made **safe** by **boiling**.

2. Word Connections

Ignoran sän Parade

You sa^(y)you don^(t)knowa **proton** froma **crouton**? **Well,** you're no^(t)the^(y)**only** one. A **recen**^(t)nationwidesurvey funded by the NationalSci^(y)ence Foundation showzthat fewer thansix percen'v'merica **nadults** can be calledscientifically **literate**. The **ressthink** that Dee^(y)εNA^(y)iza **foo** dadditive, Chernobyliza **ski** resort, and radi^(y)o^(w) active **milk** can be madesafe by boiling.

3. [æ], [ä], [ə]

Ignərənce än Pərade

You say you dont know ə **protän** frəm ə **crootän**? Well, yer nät thee^(y)**only** wən. ə **resənt** nashənwide **srvey** fəndəd by thə Nəshənəl Sci^(y)əns Fəondashən showz thət fewər thən 6 preen əv əmerəcən **ədəłts** cən be cälld sci^(y)əntifəklee **liderət**. Thə **rest** think thət Dee Yeh Nay^(y)izə **food** əddətɪv, Chrnobl izə **skee** rəzort, ən radee^(y)o^(w) əctəv **milk** cən be made **safe** by **boiling**.

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Review Exercise 10: Ignorance on Parade Explanations *continued* CD 4 Track 9

4. The American T

Ignorants on Parade

You say you don^(t) know a **proTon** from a **crooTon**? Well, you're nä^(t) the **only** one. A **recen**^(t) nationwide **survey** funded by the National **Science** Foundation shows tha^(t) fewer than 6 percent of American **adults** can be called scienTifically **liderə**^(t). The **ress** think tha^(t) DNA is a **food** additive, Chernobyl is a **ski** resor^(t), and radioakdiv **milk** can be made **safe** by **boiling**.

5. Combined

Ignərən sän Pərade

You sa^(y)you don^(t)no wə **protän** frəmə **crootän**?^(stop)Well, ^(pause)yer nät thee^(y) **only** wən. ^(pause)ə **reesən**^(t) nashənwide **srvey**^(pause)fəndəd by thə Nəshənəl Sci^(y)əns Fəondashən^(pause)shoz thə^(t) fewər thən 6 prcenə vəmerəcə **nədəłts**^(pause)cən be cälld sci^(y)əntifəklee **liderət**.^(stop)Thə **ress** think^(pause)thə^(t) Dee Yeh Nay^(y)izə **foo** dæddətɪv, ^(pause)Chrnobə lizə **skee** rəzort, ^(pause)ən raydee^(y)o^(w)əctəv **milk** ^(pause)cən be made **safe** by boiling.

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I'd like you to consider words as rocks for a moment. When a rock first rolls into the ocean, it is sharp and well defined. After tumbling about for a few millennia, it becomes round and smooth. A word goes through a similar process. When it first rolls into English, it may have a lot of sharp, well-defined vowels or consonants in it, but after rolling off of a few million tongues, it becomes round and smooth. This smoothing process occurs when a tense vowel becomes reduced and when an unvoiced consonant becomes voiced. The most common words are the smoothest, the most reduced, the most often voiced. There are several very common words that are all voiced: *this, that, the, those, them, they, their, there, then, than, though*. The strong words such as *thank, think, or thing*, as well as long or unusual words such as *thermometer* or *theologian*, stay unvoiced.

The sound of the TH combination seems to exist only in English, Greek, and Castillian Spanish. Just as with most of the other consonants, there are two types—*voiced* and *unvoiced*. The voiced TH is like a D, but instead of being in *back* of the teeth, it's 1/4 inch lower and forward, *between* the teeth. The unvoiced TH is like an S between the teeth. Most people tend to replace the unvoiced TH with S or T and the voiced one with Z or D, so instead of *thing*, they say *sing*, or *ting*, and instead of *that*, they say *zat* or *dat*.

To pronounce TH correctly, think of a snake's tongue. You don't want to take a big relaxed tongue, throw it out of your mouth for a long distance and leave it out there for a long time. Make only a very quick, sharp little movement. Keep your tongue's tip very tense. It darts out between your teeth and snaps back very quickly—*thing, that, this*. The tongue's position for the unvoiced TH is similar to that of S, but for TH the tongue is extended through the teeth, instead of hissing behind the back of the teeth. The voiced TH is like a D except that the tongue is placed between the teeth, or even pressed behind the teeth. Now we're ready for some practice.

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Exercise 7-1 : The Throng of Thermometers

CD 4 Track

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I'm going to read the following paragraph once straight through, so you can hear that no matter how fast I read it, all the THs are still there. It is a distinctive sound, but, when you repeat it, don't put too much effort into it. Listen to my reading.

The throng of thermometers from **the Thuringian Thermometer Folks arrived on **Thursday**. **There were a thousand thirty-three thick thermometers, though, instead of a thousand thirty-six thin thermometers, which was three thermometers fewer **than the thousand thirty-six** we were expecting, not to mention **that they were thick ones rather than thin ones**. We **thoroughly thought that** we had ordered a thousand thirty-six, not a thousand thirty-three, thermometers, and asked **the Thuringian Thermometer Folks** to reship **the thermometers**; thin, not thick. **They** apologized for sending only a thousand thirty-three thermometers **rather than** a thousand thirty-six and promised to replace **the thick thermometers** with thin thermometers.****

th = voiced (17) **th** = unvoiced (44)

Run Them All Together [runnemälld'gether]

As I was reading, I hope you heard that in a lot of places, the words ran together, such as in *rather than*. You don't have to go way out of your way to make a huge new sound, but rather create a smooth flowing from one TH to the next by leaving your tongue in an anticipatory position.

As mentioned before (see Liaisons, page 63), when a word ends in TH and the next word starts with a sound from behind the teeth, a combination or composite sound is formed, because you are anticipating the combination. For example: *with-lemon*; not *with lemon*.

Anticipating the Next Word

The anticipation of each following sound brings me to the subject that most students raise at some point—one that explains their resistance to wholly embracing liaisons and general fluency.

People feel that because English is not their native tongue, they can't anticipate the next sound because they never know what the next word is going to be.

Accurate or not, for the sake of argument, let's say that you do construct sentences entirely word by word. This is where those pauses that we studied come in handy. During your pause, line up in your head all the words you want to use in order to communicate your thought, and then push them out in groups. If you find yourself slowing down and talking...word...by...word, back up and take a running leap at a whole string of words.

Now, take out your little mirror again. You need it for the last exercise in this chapter, which follows.

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Exercise 7-2: Targeting The TH Sound

CD 4 Track

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In order to target the TH sound, first, hold a mirror in front of you and read our familiar paragraph silently, moving only your tongue. It should be visible in the mirror each time you come to a TH. Second, find all of the THs, both voiced and unvoiced. Remember, a voiced sound makes your throat vibrate, and you can feel that vibration by placing your fingers on your throat. There are ten voiced and two unvoiced THs here. You can mark them by underscoring the former and drawing a circle around the latter. Or, if you prefer, use two of your color markers. Pause the CD to mark the TH sounds. Don't forget to check your answers against the Answer Key, beginning on page 193.

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 7-3: Tongue Twisters

CD 4 Track 13

Feeling confident? Good! Try the following tongue twisters and have some fun.

1. The sixth sick Sheik's sixth thick sheep.
2. This is a zither. Is this a zither?
3. I thought **a thought**. **But** the thought I **thought** wasn't the thought I **thought** I thought. If the thought I **thought** I thought had been the thought I **thought**, I wouldn't have **thought** so much.

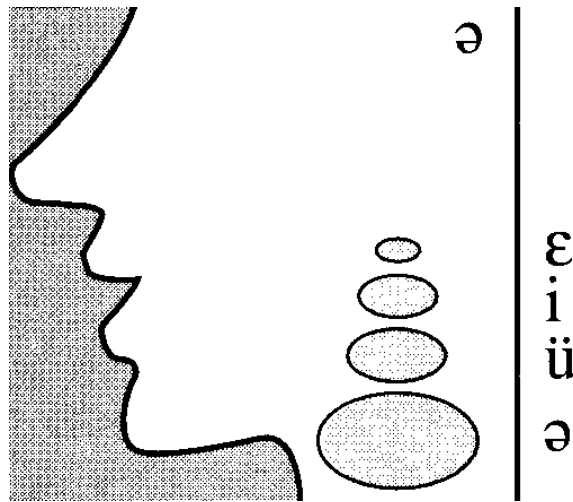
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Chapter 8. More Reduced Sounds

CD 4 Track

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There are two sounds that look similar, but sound quite different. One is the tense vowel [u], pronounced *ooh*, and the other is the soft vowel [ü], whose pronunciation is a combination of *ih* and *uh*. The [u] sound is located far forward in the mouth and requires you to round your lips. The [ü] is one of the four reduced vowel sounds that are made in the throat: The most tense, and highest in the throat is [ɛ], next, slightly more relaxed is [i], then [ü], and deepest and most relaxed is the neutral schwa [ə]. For the reduced semivowel *schwa + R*, the throat is relaxed, but the tongue is tense.



Exercise 8-1 : Comparing [u] and [ü]

CD 4 Track 15

Look at the chart that follows and repeat each word. We are contrasting the sound [u] (first column)—a strong, nonreducible sound, *oo*h, that is made far forward in the mouth, with the lips fully rounded—with the reduced [ü] sound in the second and fourth columns.

	u	ü		u	ü
1.	bood	book	11.	Luke	look
2.	boo	bushel	12.	nuke	nook
3.	cood	could	13.	pool	pull
4.	cool	cushion	14.	pooch	put
5.	food	foot	15.	shoe	sugar
6.	fool	full	16.	suit	soot
7.	good	good	17.	shoot	should
8.	who'd	hood	18.	stewed	stood
9.	kook	cook	19.	toucan	took
10.	crew	crook	20.	wood	would

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Exercise 8-2: Lax Vowels

CD 4 Track 16

The lax vowels are produced in the throat and are actually quite similar to each other. Let's practice some lax vowels. See also Chapter 11 to contrast with tense vowels. Remember to double the vowel when the word ends in a voiced consonant.

	e	i	ü	ə	ər
1.	end	it		un~	earn
2.	bet	bit	book	but	burn
3.	kept	kid	could	cut	curt
4.	check	chick		chuck	church
5.	debt	did		does	dirt
6.	fence	fit	foot	fun	first
7.	fell	fill	full		furl
8.	get	guilt	good	gut	girl
9.	help	hit	hook	hut	hurt
10.	held	hill	hood	hull	hurl
11.	gel	Jill		jump	jerk
12.	ked	kill	cook	cud	curd
13.	crest	crypt	crook	crumb	
14.	let	little	look	lump	lurk
15.	men	milk		muck	murmur

16.	net	knit	nook	nut	nerd
17.	pet	pit	put	putt	pert
18.	pell	pill	pull		pearl
19.	red	rid	root	rut	rural
20.	said	sit	soot	such	search
21.	shed	shin	should	shut	sure
22.	sled	slim		slug	slur
23.	stead	still	stood	stuff	stir
24.	It's stewed.	It'd stick.	It stood.	It's done.	It's dirt.
25.	stretch	string		struck	
26.	tell	tip	took	ton	turn
27.	then	this		thus	
28.		thing		thug	third
29.	vex	vim		vug	verb
30.	wet	wind	would	was	word
31.	yet	yin		young	yearn
32.	zen	Zinfandel		result	deserve

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Tense Vowels

Sound Symbol Spelling

ɛi	[bā̄t]	bait
ee	[bē̄t]	beat
äi	[bīt]	bite
ou	[bō̄ ^u t]	boat
oo	[būt]	boot
ah	[bāt]	bought
ä+e	[bǣt]	bat
æ+o	[bǣot]	bout

Lax Vowels

Sound Symbol Spelling

eh	[bɛ̄t]	bet
ih	[bit]	bit
ih+uh	[pūt]	put
uh	[bɛ̄t]	but
er	[bɛ̄rt]	Bert

Exercise 8-3; Bit or Beat?

CD 4 Track 17

*We've discussed intonation in terms of new information, contrast, opinion, and negatives. As you heard on p. 3, Americans tend to stretch out certain one-syllable words ... but which ones? The answer is simple—when a single syllable word ends in an unvoiced consonant, the vowel is on a **single** staircase—short and sharp. When the word ends in a voiced consonant, or a vowel, the vowel is on a **double** staircase. (For an explanation of voiced and unvoiced consonants, see page 62.) You can also think of this in terms of musical notes.*

*Here you are going to compare the four words **bit**, **bid**, **beat**, and **bead**. Once you can distinguish these four, all of the rest are easy. Repeat.*

	single	double
tense	beat	bead
lax	bit	bid

Note You may hear *tense vowels* called *long vowels*, but this can cause confusion when you are talking about the long, or doubled vowel before a voiced consonant. Use the rubber band to distinguish: Make a short, sharp snap for the single note words (beat, bit) and a longer, stretched out loop for the double note words (bead, bid).

Exercise 8-4: Bit or Beat? Bid or Bead?

CD 4 Track 18

Read each column down. Next, contrast the single and double tense vowels with each other; and the single and double lax vowels with each other. Finally read all four across.

Tense Vowels		Lax Vowels	
1. beat	bead	• bit	bid
2. seat	seed	• sit	Sid
3. heat	he'd	• hit	hid
4. Pete	impede	• pit	rapid
5. feet	feed	• fit	fin
6. niece	knees	• miss	Ms.
7. geese	he's	• hiss	his
8. deep	deed	• disk	did
9. neat	need	• knit	(nid)
10. leaf	leave	• lift	live

Note Bear in mind that the single/double intonation pattern is the same for all final voiced and unvoiced consonants, not just T and D.

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Exercise 8-5: Tense and Lax Vowel Exercise

CD 4Track 19

Let's practice tense and lax vowels in context. The intonation is marked for you. When in doubt, try to leave out the lax vowel rather than run the risk of overpronouncing it: *l'p* in place of *lip*, so it doesn't sound like *leap*. Repeat:

Tense	Lax	
1. eat	it	I eat it.
2. beat	bit	The beat is a bit strong.
3. keys	kiss	Give me a kiss for the keys.
4. cheek	chick	The chick's cheek is soft.
5. deed	did	He did the deed .
6. feet	fit	These shoes fit my feet .
7. feel	fill	Do you feel that we should fill it?
8. green	grin	The Martian's grin was green .
9. heat	hit	Last summer , the heat hit hard .
10. heel	hill	Put your heel on the hill .
11. jeep	Jill	Jill's jeep is here.
12. creep	crypt	Let's creep near the crypt .
13. leap	lip	He bumped his lip when he leaped .
14. meal	mill	She had a meal at the mill .
15. neat	knit	He can knit neatly .
16. peel	pill	Don't peel that pill !
17. reed	rid	Get rid of the reed .
18. seek	sick	We seek the sixth sick sheik's sheep .
19. sheep	ship	There are sheep on the ship .
20. sleep	slip	The girl sleeps in a slip .
21. steal	still	He still steals .
22. Streep	strip	Meryl Streep is in a comic strip.

23. **team** **Tim** **Tim** is on the **team**.
 24. **these** **this** **These** are better than **this** one.
 25. **thief** **thing** The **thief** took my **thing**.
 26. **weep** **whip** Who **weeps** from the **whips**?

In the time you have taken to reach this point in the program, you will have made a lot of decisions about your own individual speech style. Pronunciation of reduced sounds is more subjective and depends on how quickly you speak, how you prefer to express yourself, the range of your intonation, how much you want to reduce certain vowels, and so on.

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Exercise 8-6: The Middle "I" List

CD 4 Track 20

The letter I in the unstressed position devolves consistently into a schwa. Repeat.

~ity	[ədee]	chem istry	hostility	opportunity
~ify	[əfái]	chronological	humanity	organization
~ited	[əd'd]	clar ity	humidity	partiality
~ible	[əb ^ə]	commodity	humility	phys ical
~ical	[əc ^ə]	community	ident ity	pit iful
~imal	[əm ^ə]	communication	imitation	polit ics
~ization	[əzāsh'n]	complexity	immaturity	posit ive
~ication	[əcāsh'n]	conf ident	immigration	poss ible
~ination	[ənāsh'n]	confidentiality	immunity	possibility
~ifaction	[əfəcāsh'n]	contribution	incid ent	pres ident
~itation	[ətāsh'n]	creativity	individuality	princ iple
		cred it	infin ity	priority
abil ity		crit ical	insec urity	psychological
acc ident		cub icle	inst ability	publicity
accountability		curiosity	inst itute	qual ify
activity		diff icult	invest igation	qual ity
adversity		dign ity	invisible	quant ity
America		dispar ity	inv itation	rad ical
analytical		diversity	jan itor	reality
animal		Ed ison	Jenn ifer	rect ify
applicant		editor	legalization	res ident
application		electricity	liability	responsibility
article		eligibility	Mad ison	sacr ifice
astronomical		eliminated	maturity	san ity
aud ible		engine er	med icine	security
auditor		episode	mentality	semin ar
authority		equal ity	majority	seniority
availability		evidence	max imum	severity
beaut iful		exper iment	Mich igan	sensitivity
brutality		facility	min imum	sim ilar
calamity		familiarity	min ority	skept ical
California		feasibility	mod ify	superiority
candidate		flexibility	Mon ica	tech ical
capacity		Flor ida	mon itor	test ify
celebrity		fore igner	municipality	typ ical
char ity		formality	nationality	uniform
Christianity		fraternity	naturalization	uni ty
clin ical		grav ity	necessity	university

clerical
chemical
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heredity
hospitality

negative
nomination

validity
visitor

Exercise 8-7: Reduction Options

CD 4 Track 21

In the following example, you will see how you can fully sound out a word (such as to), reduce it slightly, or do away with it altogether.

1. ... easier tū^(w)ənderstand.
2. ... easier tü^(w)ənderstand.
3. ... easier tə ənderstand.
4. ... easier tənderstand.
5. ... easier dənderstand.

Each of the preceding examples is correct and appropriate when said well. If you have a good understanding of intonation, you might be best understood if you used the last example.

How would this work with the rest of our familiar paragraph, you ask? Let's see.

Exercise 8-8: Finding Reduced Sounds

CD 4 Track 22

Go through the paragraph that follows and find the three [ü]'s and the five to seven [u]'s. Remember that your own speech style can increase the possibilities. With "to" before a vowel, you have a choice of a strong [u], a soft [ü], a schwa, or to telescope the two words and eliminate the vowel entirely. Pause the CD to mark the [ü] and [u] sounds. The first one is marked for you. Remember to check Answer Key, beginning on page 193.

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 shüd pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice** all of the time. I üse 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?

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Exercise 8-9: How Much Wood Would a Woodchuck Chuck?

CD 4 Track 23

How fast can you say:

How much wood	hæo məch wüd
would a wood chuck chuck,	wüdə wüdchæk chæk
if a woodchuck	ifə wüdchæk
could chuck	cüd chæk
wood?	wüd

How many cookies	hæo meny cükeez
could a good cook cook,	cüdə güd cük cük
if a good cook	ifə güd cük
could cook	cüd cük
cookies?	cükeez

In the following two exercises, we will practice the two vowel sounds separately.

Exercise 8-10; Büker Wülsey's Cükbük

CD 4 Track 24

Repeat after me.

Booker Woolsey was a good cook. One day, he took a good look at his full schedule and decided that he could write a good cookbook. He knew that he could, and thought that he should, but he wasn't sure that he ever would. Once he had made up his mind, he stood up, pulled up a table,

took a cushion, and put it on a bushel basket of sugar in the kitchen nook. He shook out his writing hand and put his mind to creating a good, good cookbook.

Exercise 8-11: A True Fool

CD 4 Track

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Repeat after me.

A true fool will choose to drool in a pool to stay cool. Who knew that such fools were in the schools, used tools, and flew balloons? Lou knew and now you do, too.

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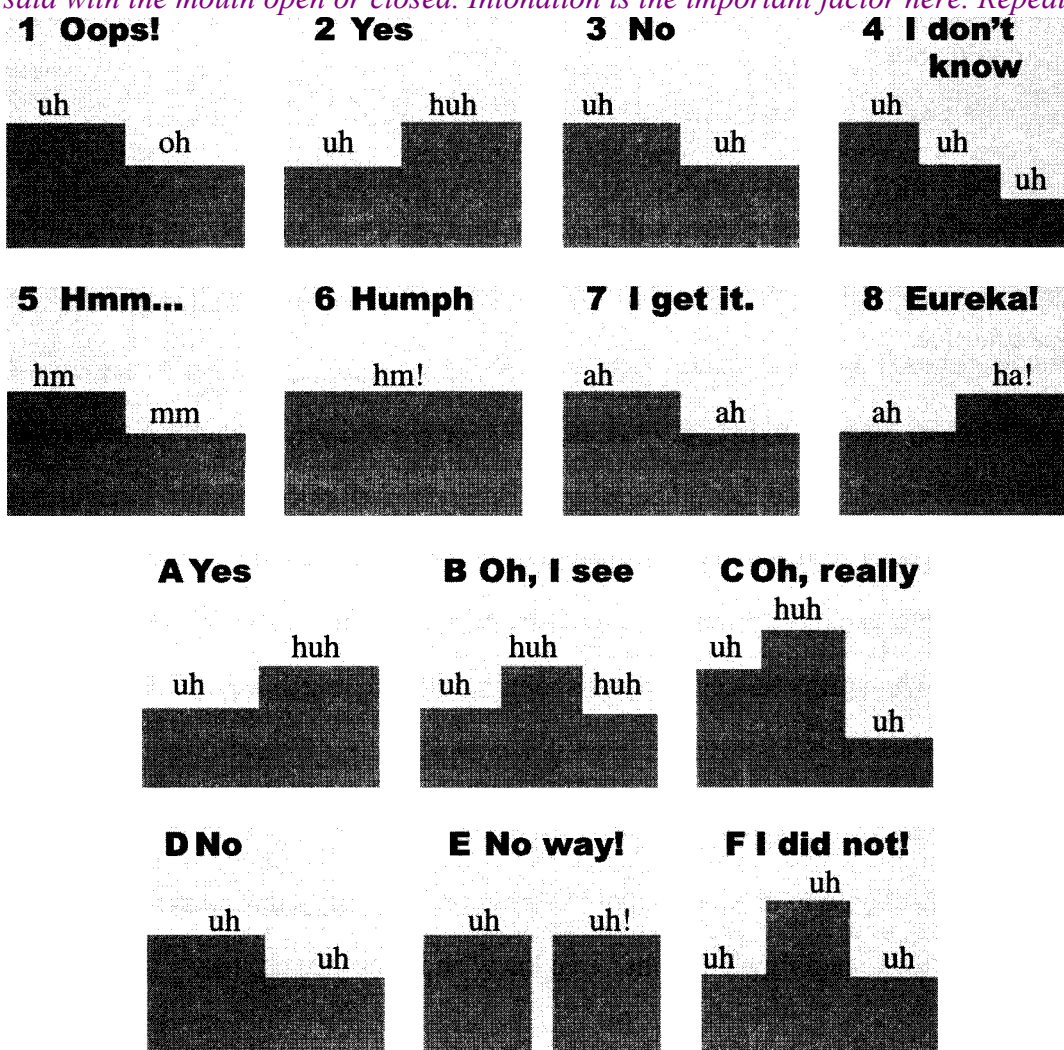
Intonation and Attitude

There are certain sounds in any language that are considered nonsense syllables, yet impart a large amount of information to the informed listener. Each language has a different set of these sounds, such as **eto ne** in Japanese, **em** in Spanish, **eu** in French, and **um** in English. In this particular case, these are the sounds that a native speaker makes when he is thinking out loud—holding the floor, but not yet committing to actually speaking.

Exercise 8-12: Nonverbal Intonation

CD 4 Track 26

The top eight are the most common non-word communication sounds. They can all be nasalized or not, and said with the mouth open or closed. Intonation is the important factor here. Repeat after me.



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Chapter 9. "V" as in Victory

CD 4 Track 27

When pronounced correctly, V shouldn't stand out too much. Its sound, although noticeable, is

small. As a result, people, depending on their native language, sometimes confuse V with B (Spanish, Japanese), with F (German), or with W (Chinese, Hindi). These four sounds are not at all interchangeable.

The W is a semivowel and there is no friction or contact. The B, like P, uses both lips and has a slight pop. Americans tend to have a strong, popping P. You can check your pronunciation by holding a match, a sheet of paper, or just your hand in front of your mouth. If the flame goes out, the paper wavers, or you feel a distinct puff of air on your hand, you've said P not B. B is the voiced pair of P.

Although F and V are in exactly the same position, F is a hiss and V is a buzz. The V is the voiced pair of F, as you saw in Chapter 2 (p. 62). When you say F, it is as if you are *whispering*. So, for V, say F and simply add some voice to it, which is the whole difference between *fairy* and *very*, as you will hear in our next exercise. (The F, too, presents problems to Japanese, who say H. To pronounce F, the lower lip raises up and the inside of the lip very lightly touches the outside of the upper teeth and you make a slight hissing sound. *Don't* bite the outside of your lip at all.)

Note In speaking, *of* is reduced to [əv].

Exercise 9-1 : Mind Your Vees

CD 4 Track 28

Repeat the following words and sounds after me.

P	B	F	V	W
1. Perry	berry	fairy	very	wary
2. pat	bat	fat	vat	wax
3. Paul	ball	fall	vault	wall
4. Pig	big	fig	vim	wig
5. prayed	braid	frayed		weighed
6. poi	boy	foil	avoid	
7. pull	bull	full		wool
8. purr	burr	fur	verb	were

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Exercise 9-2: The Vile VIP 29

CD 4 Track

Repeat after me, focusing on V and W.

When revising his visitor's version of a plan for a very well-paid avenue, the VIP was advised to reveal none of his motives. Eventually, however, the hapless visitor discovered his knavish views and confided that it was vital to review the plans together to avoid a conflict. The VIP was not convinced, and averred that he would have it vetoed by the vice president. This quite vexed the visitor, who then vowed to invent an indestructible paying compound in order to avenge his good name. The VIP found himself on the verge of a civil war with a visitor with whom he had previously conversed easily. It was only due to his insufferable vanity that the inevitable division arrived as soon as it did. Never again did the visitor converse with the vain VIP and they remained divided forever.

Exercise 9-3: Finding V Sounds

CD 4 Track 30

Underline the five V sounds in this paragraph. The first one is marked for you. Don't forget "of."

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?**