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**M. T. Iriskulov
A. S. Shatunova
A. A. Muzikina**

**E N G L I S H
P H O N E T I C S**

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Editors-in-chief

Bakiyeva G.
Michael Friel

Reviwed by:

R.A. Alimardanov, Associate Professor of the
University of World Economy and Diplomacy

N.M. Kambarov, Associate Professor of
Uzbekistan State World Languages University

INTRODUCTION

*Intonation is the soul
of a language while
the pronunciation of
its sounds is its body.*
R. Kingdon

Language can perform its function as the most important means of human intercourse only as a language of sounds, because spoken words in all languages consist of speech sounds, and speech without words is impossible. Letters only serve to represent spoken words in writing.

But words pronounced or written in isolation cannot express complete thoughts. More or less complete thoughts can only be expressed in sentences consisting of several words put together according to the grammar rules of the language and pronounced with the proper intonation.

“English Phonetics” has been written especially for the first and second year students. This program has been designed to help them overcome their particular pronunciation problems in speaking English and to enable them to teach English pronunciation to others.

The manual is written in easy-to-understand terms and is accompanied by cassette tapes to help you to learn to pronounce British English sounds correctly. It consists of two parts:

The first part deals with pure phonetics. It includes three chapters which are divided into units. Each unit follows a specific format and contains the following sections:

- 1) **Hints** – a series of rules to help you remember when to produce the sound are provided.
- 2) **Exercises** – this section has a variety of exercises designed to give you comprehensive practice with the sound as it occurs in words, common phrases and sentences.
- 3) **Questions for discussion.**
- 4) **Self-Tests** – this section contains mini – tests to help you evaluate your progress. Your ability to recognize and pronounce the sound in words, sentences and conversational activities will be tested.

The second part includes Phonostylistics in order to help students with the correct intonation for different varieties of English. These are styles which are likely to be required in future careers both inside and outside the teaching field.

The manual concludes with a glossary and a section containing poetry and short texts to provide plenty of practice material.

Chapter I

Sound Formation

Unit 1. The Organs of Speech

To understand how speech-sounds are produced students of English must have some knowledge of the organs of speech and their function. The organs of speech are as follows:

- a) the mouth cavity
- b) the nasal cavity
- c) the pharynx
- d) the lips
- e) the teeth
- f) the tongue
- g) the roof of the mouth
- h) the larynx containing the vocal cords.

The roof of the mouth is divided into 3 parts:

- a) the alveolar ridge
- b) the hard palate
- c) the soft palate with the uvula

The organs of speech are divided into movable and fixed.

The movable speech organs take an active part in the articulation of speech – sounds and are called active organs of speech.

The fixed speech organs with which the active organs form obstruction are called passive organs of speech.

There are 26 letters in English.

The ABC

Letter	Pronunciation	Letter	Pronunciation
A a	[eɪ]	N n	[en]
B b	[bi:]	O o	[əu]
C c	[si:]	P p	[pi:]
D d	[di:]	Q q	[kju:]
E e	[i:]	R r	[a:]
F f	[ef]	S s	[es]
G g	[dʒi:]	T t	[ti:]
H h	[ertʃ]	U u	[ju:]
I i	[aɪ]	V v	[vi:]
J j	[dʒeɪ]	W w	['dʌblju:]
K k	[keɪ]	X x	[eks]
L l	[el]	Y y	[waɪ]
M m	[em]	Z z	[zed]

Speech sounds are divided into vowels and consonants. Vowels are sounds of pure musical tone while consonants may be either sounds in which noise prevails over tone (noise consonants) or sounds in which tone prevails over noise (sonorants).

The single sound of speech is called a **phoneme**. A phoneme is the smallest undivided unit of a language. There are 44 phonemes in English: 20 vowel phonemes and 24 consonant phonemes.

Key to Phonetic Symbols

Vowels		Consonants	
Symbol	Examples	Symbol	Examples
[i:]	<u>e</u> at <u>s</u> ee	[b]	<u>b</u> ed <u>a</u> bout
[ɪ]	<u>i</u> t <u>s</u> it	[d]	<u>d</u> o <u>s</u> ide
[e]	<u>e</u> nd <u>p</u> en	[f]	<u>f</u> ill <u>s</u> afe
[æ]	<u>a</u> pple <u>b</u> lack	[g]	<u>g</u> ood <u>b</u> ig
[ɑ:]	<u>a</u> rm <u>p</u> art	[h]	<u>h</u> at <u>b</u> ehind
[>]	<u>o</u> pposite <u>s</u> top	[j]	<u>y</u> es <u>y</u> ou
[>:]	<u>a</u> lways <u>m</u> ore	[k]	<u>c</u> at <u>w</u> ee <u>k</u>
[u]	<u>w</u> ould <u>s</u> to <u>o</u> d	[l]	<u>l</u> ose <u>a</u> llow
[u:]	<u>y</u> ou <u>ch</u> oose	[m]	<u>m</u> e <u>l</u> amp
[ʌ]	<u>u</u> p <u>l</u> uck	[n]	<u>n</u> o <u>a</u> ny
[ə:]	<u>e</u> arly <u>b</u> ir <u>d</u>	[p]	<u>p</u> ut <u>s</u> top
[ə]	<u>a</u> go <u>d</u> octor	[r]	<u>r</u> un <u>a</u> round
[eɪ]	<u>e</u> ight <u>d</u> ay	[s]	<u>s</u> oon <u>u</u> s
[əu]	<u>o</u> pen <u>ph</u> one	[t]	<u>t</u> alk <u>l</u> ast
[aɪ]	<u>e</u> yes <u>d</u> rive	[v]	<u>v</u> ery <u>l</u> ive
[au]	<u>o</u> t <u>n</u> ow	[w]	<u>w</u> in <u>s</u> wim
[>ɪ]	<u>b</u> oy <u>j</u> oin	[z]	<u>z</u> oo <u>l</u> ove <u>s</u>
[ɪə]	<u>e</u> ar <u>n</u> ear	[ʃ]	<u>sh</u> ip <u>p</u> ush
[eə]	<u>a</u> ir <u>w</u> ear	[ʒ]	<u>m</u> ea <u>s</u> ure <u>u</u> sual
[uə]	<u>s</u> ure <u>t</u> ourist	[ŋ]	<u>s</u> ing <u>h</u> op <u>in</u> g
		[tʃ]	<u>ch</u> ea <u>p</u> <u>c</u> atch
		[θ]	<u>th</u> in <u>b</u> ath
		[ð]	<u>th</u> en <u>o</u> th <u>er</u>
		[dʒ]	<u>J</u> une <u>a</u> ge

The ABC Song

A B C D E F G H I J K L M N O P
 Q R S T U V W X Y and Z
 This is called the alphabet
 Which we never must forget.

Phonetic drills

1) Practice the following.

a) <i>pea</i>	<i>port</i>	<i>happy</i>	<i>map</i>
<i>tea</i>	<i>talk</i>	<i>city</i>	<i>sit</i>
<i>key</i>	<i>coat</i>	<i>lucky</i>	<i>silk</i>
b) <i>thin</i>	<i>path</i>	<i>they</i>	<i>bath</i>
<i>thick</i>	<i>mother</i>	<i>that</i>	<i>smooth</i>
<i>theme</i>	<i>tooth</i>	<i>this</i>	

Ω

2) Match the words in each group that contain the same vowel sound:

<i>watch</i>	•	<i>good</i>	<i>just</i>	• •	<i>push</i>	<i>blood</i>	• •	<i>book</i>
<i>looks</i>	•	<i>stopped</i>	<i>got</i>	• •	<i>lunch</i>	<i>not</i>	• •	<i>long</i>
<i>shut</i>	• •	<i>stuck</i>	<i>put</i>	• •	<i>cough</i>	<i>cook</i>	• •	<i>cut</i>

Ω

3) Repeat the words in box A, then the words in box B.

A.	<i>bill</i>	<i>tin</i>	B.	<i>bell</i>	<i>ten</i>
	<i>fill</i>	<i>will</i>		<i>fell</i>	<i>well</i>
	<i>lift</i>	<i>spill</i>		<i>left</i>	<i>spell</i>
	<i>lit</i>	<i>till</i>		<i>let</i>	<i>tell</i>

4) Read the words given below. The boldface words in the following phrases and sentences should be pronounced as accurately as possible.

1. **Leave** me **alone**.
2. **lots** of **luck**
3. **Please believe** me.
4. See you **tomorrow**.
5. I'm **very sorry**.
6. Carry that **load** down the **road**.
7. **Jerry** likes **jelly** and bread.
8. We had a **fright** on that **flight**.
9. The **crew** had no **clue** of the storm.
10. **His cousin comes** from New **Zealand**.
11. There are **zebras** and **lions** at the **zoo**.
12. **Tell** the **teacher**.
13. **Tim bought** two tickets.
14. **Send dad** a **birthday card**.
15. What **did** you **order** for **dinner**?
16. The baby got his **third tooth** this **month**.

Questions for Discussion

1. What organs of speech do you know?
2. The roof of the mouth is divided into...?
3. What are passive organs of speech?
4. What are active organs of speech?
5. What is a sound division?
6. What is a vowel?
7. What is a consonant?
8. What is a phoneme?
9. How many vowel phonemes do you know?

10. How many consonant phonemes do you know?

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

1. How many letters are there in the English alphabet?
a) 23 b) 36 c) 26
2. What is a phoneme?
a) a unit of a language
b) the biggest unit of a language
c) the smallest undivided unit of a language
3. How many phonemes are there in English?
a) 40 b) 44 c) 48
4. How many vowel phonemes are there in English?
a) 10 b) 20 c) 40
5. How many consonant phonemes are there in English?
a) 26 b) 44 c) 24

Unit 2. The Classification of English Vowel Phonemes

A **vowel** is a voiced sound produced in the mouth with no obstruction to the air stream. The English vowel phonemes are divided into two large groups: monophthongs and diphthongs.

A **monophthong** is a pure (unchanging) vowel sound. There are 12 monophthongs in English. They are as follows: [i:], [ɪ], [e], [æ], [a:], [>], [>:], [u], [u:], [ʌ], [ə:], [ə].

Two of them [i:] and [u:] are diphthongised (diphthongoids).

A **diphthong** is a complex sound consisting of two vowel elements pronounced so as to form a single syllable. The first element of an English diphthong is called the nucleus. The second element is called the glide (it is weak). There are eight diphthongs in English. They are: [eɪ], [uə], [aɪ], [aʊ], [>ɪ], [ɪə], [eə], [əʊ].

The English monophthongs may be classified according to the following principles:

- I. According to the tongue position
- II. According to the lip position
- III. According to the length of the vowel
- IV. According to the degree of tenseness

According to the position of the bulk of the tongue vowels are divided into 5 groups:

- | | |
|-----------------------|--|
| (A) front | [ɪ:], [e], [æ] and the nucleus of [eə] |
| (B) front – retracted | [ɪ] and the nuclei of the diphthongs [aɪ] and [aʊ] |
| (C) central | [ɜ], [ə:], [ə] and the nucleus of [əʊ] |

- | | | |
|-----|-----------------|--|
| (D) | back | [>ɪ], [>:], [u:] and the nucleus of the diphthong [>ɪ] |
| (E) | back – advanced | [ɑ:], [u] |

According to the height of the raised part of the tongue vowels are divided into 3 groups:

- | | |
|-----------------------|--|
| (A) Close or High | [ɪ:], [ɪ], [u:], [u] |
| (B) Open or Low | [æ], [a:], [ɔ:], [ə], and the nuclei of [aɪ], [aʊ] |
| (C) Mid – Open or Mid | [e], [ə:], [ə], [ɔ:] and the nuclei of [eə], [əʊ] |

According to the lip position vowels may be rounded and unrounded.

Rounded vowels are [ɔ], [ɔ:], [u], [u:] and nuclei of [əu], [ɔɪ].

Unrounded vowels are [i:], [ɪ], [e], [æ], [ɑ:], [ɜ], [ə:], [ə].

According to the length vowels may be long and short.

Long vowels are [i:], [a:], [ɔ:], [u:], [ə:]

Short vowels are [ɪ], [e], [æ], [u], [ɔ], [ɜ], [ə]

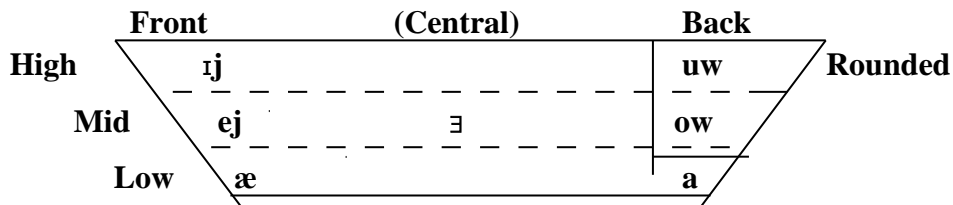
According to the degree of tenseness vowels are divided into tense and lax.

All the English long vowels are tense [i:], [a:], [ɔ:], [u:], [ə:]

All the English short vowels are lax [ɪ], [e], [æ], [ɔ], [ʊ], [ɛ], [ə]

As the American and British vowel systems are not identical, two separate tables are provided to illustrate the difference.

Basic Tongue Position for English Vowels.



American English Vowels (tense vowels are underlined>)

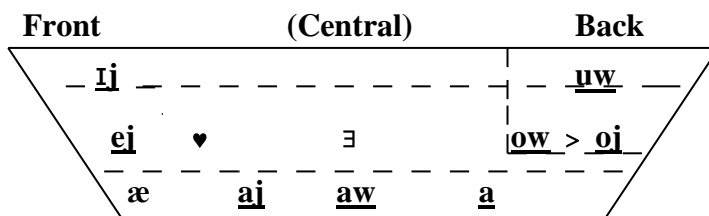
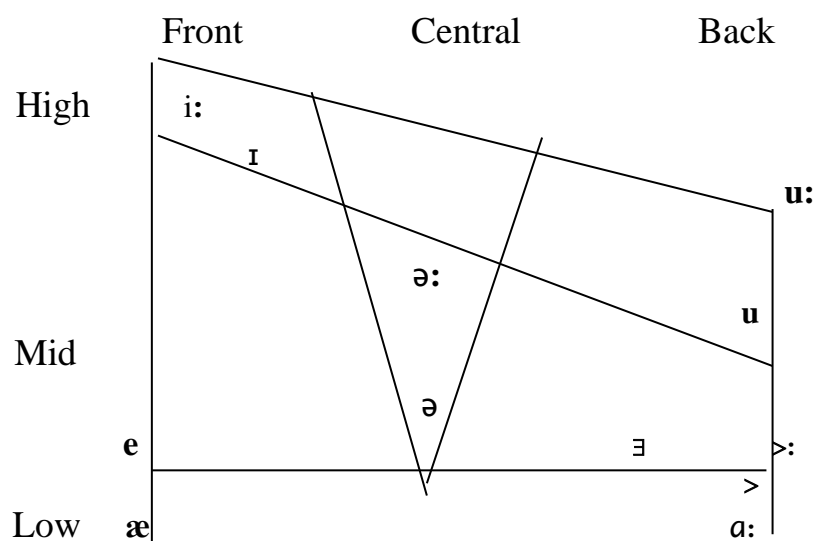


Table of English Vowels.



Sounds and their numbers¹

1. [ɪ:] A friend in need is a friend indeed
2. [ɪ] As fit as a fiddle
3. [e] All is well, that ends well
4. [æ] One man is no man
5. [a:] He laughs best who laughs last
6. [>] Honesty is the best policy
7. [>:] New lords – new laws
8. [u] By hook or by crook
9. [u:] Soon learnt, soon forgotten
10. [ɜ] Every country has its customs
11. [ə:] It's an early bird that catches the worm
12. [ə] As like as two peas
13. [eɪ] No pains no gains
14. [əʊ] There's no place like home
15. [aɪ] Out of sight out of mind
16. [aʊ] From mouth to mouth
17. [>ɪ] The voice of one man is the voice of no one
18. [ɪə] Near and dear
19. [eə] Neither here not there
20. [uə] What can't be cured must be endured

¹ For more information see p. 160 (129)

Reading Rules of English Vowels

A a	Stressed Syllable Open syllable Close syllable Before r Before re Unstressed Syllable Letter Combinations ai, ay aw, au ar after w ar after qu an + consonant a + ss, st, sk a + ft, a + th w(h) + a	 [eɪ] [æ] [ɑ:] [eə] [ə] [eɪ] [ɔ:] [ɔ:] [ɔ:] [ɑ:] [ɑ:] [ɑ:] [ɔ]	take, place, name, cake, state map, sat, stand, happy, apple car, art, dark, farm, party care, bare, share, prepare ago, about, legal, formal main, chain, day, way, play saw, law, autumn, cause war, warm, warn quarter, quarrel answer, dance, chance class, last, ask, task after, craft, bath, rather watch, wash, was, what, want
	Stressed Syllable Open syllable Close syllable before r before re Unstressed Syllable Letter Combinations ee, ea ea + d Exceptions: ei + gh ew ey ee, ea + r ear + consonant	 [i:] [e] [ə:] [ɪə] [ɪ] [ə] [i:] [e] [eɪ] [ju:], [u:] [eɪ] [ɪə] [ə:]	be, he, me, see, meter, Peter best, next, left, small her, term, verse here, mere, severe begin, return, because, between mother, father, corner, over green, seem, sea, clean bread, head, already eight, weight few, new, grew, blew grey, obey deer, dear, hear, appear learn, earth, early
	Stressed syllable open syllable Exceptions: close syllable before r before re Unstressed Syllable Letter Combinations i + ld, nd Exceptions: i + gh	 [aɪ] [ɪ] [ə:] [aɪə] [ɪ] [aɪ] [ɪ] [aɪ] [ɪ]	life, five, fine, tie, time live [lɪv], give [gɪv] sit, lift, pick, little bird, girl, first, circle fire, tired, admire origin, engine child, find, kind, mind children ['tʃɪldrən] window ['wɪndəʊ] right, light, night, high

O o	Stressed Syllable Open syllable	[əʊ]	close, note, rose, home
	Close syllable	[ɔ]	stop, long, song, copper
	before r	[ɔ:]	form, born, fork, border
	before re	[ɔ:]	store, before, restore
	Unstressed Syllable	[əʊ]	photo, motto, Negro
	Suffixes ous	[əs]	famous, various, numerous
	Suffixes or	[ə]	doctor, tractor, conductor
	Letter Combinations oa	[əʊ]	coat, boat, road, roast
	oi, oy	[ɔɪ]	oil, noise, boy, enjoy
	oo + k	[ʊ]	look, book, took
	oo + l, m, n, d, t	[u:]	cool, room, soon, food, root
	oo + r	[ɔ:]	door, floor
	oo + gh	[ɔ:]	bought, thought, brought
	o + l + consonant	[əʊ]	old, cold, told, hold
	ow + consonant	[aʊ]	town, brown, crowd, down
	ow (at the end)	[əʊ]	know, grow, low, slow, show <i>but: now</i>
	or after w	[ə:]	work, word, world, worse
U u	Stressed Syllable Open syllable	[ju:]	tube, tune, useful
	Open syllable	[u:]	blue, true, June
	Close syllable	[ɜ]	cut, but, hurry, hunter
	before r + consonant	[ə:]	turn, burn, curly, hurt
	before r + vowel	[juə], [uə]	pure, during, sure
	Unstressed Syllable	[ə]	upon, success, difficult
Y y	Stressed Syllable Open syllable	[aɪ]	my, try, type, cycle
	Close syllable	[ɪ]	symbol, system
	before r	[aɪə]	tyre
	before vowel	[j]	year, you, young, yet
	Unstressed Syllable	[ɪ]	any, many, very, only

Phonetic drills

Ω

1) Underline the vowels pronounced [æ] in this conversation.

A: *Where were you standing ?*

B: *Outside my flat.*

A: *Where was the man ?*

B: *He ran out of the bank.*

A: *Was he carrying anything ?*

B: *A black bag.*

A: *Thank you, madam.*

Ω

2) Listen to the phrases and write them in this table.

Ex.: An angry customer. = [æ] + [ɜ]

Come back! = [ɜ] + [æ]

A lovely summer. = [ɜ] + [ɜ]

A happy man. = [æ] + [æ]

[æ] + [ɜ]	[ɜ] + [æ]	[ɜ] + [ɜ]	[æ] + [æ]

Ω

3) Find four words in the box that contain the same vowel sound as in

- | | | | | | |
|------------------|------|-------|-------|-------|-------|
| 1. <u>c</u> lean | [ɪ:] | ----- | ----- | ----- | ----- |
| 2. <u>b</u> ird | [ə:] | ----- | ----- | ----- | ----- |
| 3. <u>c</u> ar | [a:] | ----- | ----- | ----- | ----- |
| 4. <u>f</u> our | [>:] | ----- | ----- | ----- | ----- |
| 5. <u>f</u> ood | [u:] | ----- | ----- | ----- | ----- |

and write them in the spaces.

<i>Improve</i>	<i>heart</i>	<i>prefer</i>	<i>law</i>	<i>visa</i>	<i>piece</i>	<i>laugh</i>
<i>early</i>	<i>banana</i>	<i>water</i>	<i>me</i>	<i>fruit</i>	<i>June</i>	<i>free</i>
<i>Thursday</i>	<i>word</i>	<i>abroad</i>	<i>half</i>	<i>bought</i>	<i>blue</i>	<i>seat</i>

Ω

4) All the words in the box include the letter “u”. How is it pronounced? Write the words in the table.

<i>Include</i>	<i>customer</i>	<i>full</i>	<i>supermarket</i>	<i>June</i>		
<i>gun</i>	<i>pull</i>	<i>Sunday</i>	<i>flu</i>	<i>put</i>	<i>push</i>	<i>number</i>
[ɜ]			[u]		[u:]	
sun			book		two	

Ω

5) Repeat these words and notice the underlined vowel sounds.

[eɪ]	[aɪ]	[əu]	[au]
<i>day</i>	<i>cl<u>i</u>mb</i>	<i>ph<u>o</u>ne</i>	<i>p<u>o</u>und</i>
<i>br<u>e</u>ak</i>	<i>ic<u>e</u></i>	<i>kn<u>o</u>w</i>	<i>n<u>o</u>w</i>
<i>ch<u>a</u>nge</i>	<i>fl<u>i</u>ght</i>	<i>sm<u>o</u>ke</i>	<i>c<u>o</u>unt</i>
<i>esc<u>a</u>pe</i>	<i>exc<u>i</u>ted</i>	<i>Oct<u>o</u>ber</i>	<i>m<u>o</u>untain</i>

6) Vowel practice. Read the words in the following exercises first downwards and then across the page:

(1) [i:] – [ɪ]

peal – pill
deed – did
seat – sit

(3) [e] – [æ]

men – man
head – had
guess – gas

(2) [ɪ] – [e]

win – when
did – dead
sit – set

(4) [æ] – [ɜ]

fan – fun
bad – bud
hat – hut

- | | |
|---|--|
| <p>(5) [ɜ] – [ɑ:]
done – darn
bud – bard
cut – cart</p> <p>(7) [ɔ] – [ɔ:]
don – dawn
cod – cord
spot – sport</p> <p>(9) [u] – [u:]
full – fool
hood – food
book – boot</p> <p>(11) [i:] – [eɪ]
pea – pay
mean – main
leak – lake</p> <p>(13) [e] – [eə]
very – vary
dead – dared
shed – shared</p> <p>(15) [æ] – [eɪ]
am – aim
man – main
fat – fate</p> <p>(17) [ɑ:] – [aɪ]
bar – buy
charm – chime
park – pike</p> <p>(19) [ɔ:] – [ɔɪ]
bore – boy
all – oil
corn – coin</p> <p>(21) [aɪ] – [aɪə]
high – higher
tie – tyre
quite – quiet</p> | <p>(6) [ɑ:] – [ɔ:]
far – four
darn – dawn
part – port</p> <p>(8) [ɔ:] – [ə:]
four – fur
torn – turn
caught – curt</p> <p>(10) [i:] – [ɪə]
tea – tear
bead – beard
piece – pierce</p> <p>(12) [e] – [eɪ]
men – main
led – laid
let – late</p> <p>(14) [eɪ] – [eə]
day – dare
pay – pair
they – their</p> <p>(16) [æ] – [eə]
dad – dared
bad – bared
stand – stared</p> <p>(18) [ɔ:] – [əu]
nor – no
torn – tone
caught – coat</p> <p>(20) [əu] – [au]
no – now
tone – town
known – noun</p> <p>(22) [ju:] – [juə]
cue – cure
few – fewer
pew – pure</p> |
|---|--|

7) Train the reading of the following sentences on sounds. Pay attention to the boldface words. Write down the transcription.

- [i:] **Please believe** that **sweet peas** and **beans** are good to **eat**. **Eat** them at **least** twice a **week**.
- [ɪ] **Tim's sister swims** a **little bit**. It keeps her **fit**, **slim** and **trim**.
- [e] **Ten times seven** is **seventy**. **Seven times eleven** is **seventy seven**.
- [æ] Many **animals inhabit** **Africa**. **Africa has camels, giraffes, parrots, and bats**.
- [u:] **Who flew to the moon?** **Numerous lunar flights** are in the **news**. We'll **soon** put a man on **Jupiter** and **Pluto**.

- [u] **Would** you **look** for my **cookbook**? It **should** be **full** of hints for **good** **cookies** and **pudding**.
- [ɜ] The **southern** **governor** is **Republican**. The **public** election was **fun**. He **won** by **one** **hundred** votes.
- [ə:] **Nurses** do **worthy** **work**. They **certainly** **deserve** a **word** of praise.
- [ə] **Labor** Day is in **September**. **Workers** are **honored**.
- [eɪ] **Maine** is a **state** in the northern United **States**. It's a **great** **place** for a **vacation**.
- [əu] The North **Pole** is **close** to the Arctic **Ocean**. It's **known** for **polar** bears, **snow**, and severe **cold**.
- [au] **Owls** are **now** **found** **throughout** the world. They avoid **crowds** and make **loud** **sounds**.
- [aɪ] **Eyesight** is **vital** for a normal **life**. I **prize** **mine** **highly**.
- [>ɪ] The auto industry is a **loyal** **employer** in **Detroit**. People **enjoy** their **choice** of cars.

Questions for Discussion

1. What is a monophthong? How many monophthongs are there in English?
2. What is a diphthong? How many diphthongs are there in English?
3. Classify the English monophthongs according to the existing principles.
4. Classify the vowels according to the lip position.
5. Classify the vowels according to the degrees (height) of tenseness.
6. Explain the general principles of classification of vowels.
7. What vowels are rounded and unrounded?
8. Are there quantitative distinctions between English vowels?

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

1. How many monophthongs do you know?
a) 6 b) 10 c) 12
2. How many diphthongs do you know?
a) 6 b) 8 c) 10
3. Find the line with front retracted vowels:
a) *sit, cinema, pity*
b) *teacher, pupil, butter*
c) *peach, command, see*
4. Find the line with back advanced vowels:
a) *window, round, every*
b) *cup, foot, book*
c) *tube, simple, mirror*
5. Define the diphthongized vowels (diphthongoids)
a) [i:], [u:] b) [ju:], [i:] c) [u:], [ɪ]

6. How many of these vowel sounds are there in the words in each line? The first line is done for you.

		/ eɪ /	/ aɪ /	/ əʊ /	/ aʊ /
1	snow face down coach slowly	1	0	3	1
2	neighbour delay age dry weigh				
3	road trousers mouth shave power				
4	drive polite type right brown				
5	although complaint round bowl main				
6	quite thousand silence high owe				

7. Look at the words in the box. Underline the vowels pronounced / eɪ / (as in day and rain), and circle the vowels pronounced / e / (as in red and said).

Potato dentist Belgium November seven eight sailor radio Asia
train May sweater Spain yellow table grey head embassy station
helicopter South America bed bread television dress brain

8. In the brackets above each boldface words write the phonetic symbol representing the vowel in that word.

[i] [ɪ] [ɪ]

Ex.: The **field** was **filled with** flowers.

- | | |
|--|---|
| 1. Take a dip in the deep water. | 11. Complete today's lesson. |
| 2. Please , beat the sweet cream . | 12. Irma had her thirty-third birthday. |
| 3. Make haste not waste ! | 13. Summer is warmer than winter . |
| 4. April showers bring May flowers. | 14. My driver's license expires in July . |
| 5. Clap your hands . | 15. I'll buy the item if the price is right . |
| 6. It was hard to start the car . | 16. She caught her coat on the cot . |
| 7. My watch stopped . | 17. Bud bought a boat . |
| 8. I hate wearing a hat when it's hot . | 18. Fought off an awful cough |
| 9. Take a good look at Luke . | 19. The tomatoes are homegrown . |
| 10. I sew my own clothes . | 20. Come have some fun in the sun . |

Unit 3. The Classification of English Consonant Phonemes

A **consonant** is a sound produced with an obstruction to the air stream. English consonants are usually classified according to the following principles:

- I. According to the type of obstruction and the manner of the production of noise.
- II. According to the active speech organ and the place of obstruction.
- III. According to the work of the vocal cords and the force of articulation.
- IV. According to the position of the soft palate.

According to the type of obstruction English consonants are divided into **occlusive** and **constrictive**.

Occlusive consonants are produced with a complete obstruction formed by the articulating organs, the air – passage to the mouth cavity is blocked. Occlusive consonants may be:

- (A) noise consonants
- (B) sonorants

According to the manner of the production of noise occlusive noise consonants are divided into **plosive consonants** and **affricates**.

Plosive consonants are [p], [b], [t], [d], [k], [g]

Affricate consonants are [tʃ], [dʒ]

Constrictive consonants are produced with an incomplete obstruction, that is by a narrowing of the air–passage. Constrictive consonants may be:

- (A) noise consonants (or fricatives)
- (B) sonorants

Fricatives are: [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h]

Constrictive sonorants may be **median** and **lateral**.

According to the active organs of speech English consonants are divided into: **labial**, **lingual**, **glottal**.

1. **LABIAL** consonants may be:

- A) bilabial (are articulated by the 2 lips) → [p], [b], [m], [w]
- B) labio–dental (are articulated with the lower lip against the upper teeth)→[f], [v]

2. **LINGUAL** consonants may be:

- a) forelingual
- b) mediolingual
- c) backlingual

A) **Forelingual** consonants are articulated by the blade of the tongue. According to the position of the tip English forelingual consonants may be:

- a) apical
- b) cacuminal

Apical consonants are articulated by the tip of the tongue. They are [θ], [ð], [t], [d], [l], [n], [s], [z].

Cacuminal consonants are articulated by the tongue tip raised against the back part of the alveolar ridge. The front of the tongue is lowered forming a spoon – shaped depression. It is [r].

B) **Mediolingual** consonants are articulated with the front of the tongue against the hard palate [j].

C) **Backlingual** consonants are articulated by the back of the tongue against the soft palate [k], [g], [ŋ].

3. **GLOTTAL** consonants are produced in the glottis [h] According to the point of articulation forelingual consonants are divided into:

- 1) dental
- 2) alveolar
- 3) palato – alveolar
- 4) post – alveolar

Dental consonants are articulated against the upper teeth either with the tip. They are [θ], [ð]

Alveolar consonants are articulated by the tip of the tongue against the alveolar ridge. They are [t], [d], [n], [l], [s], [z]

Palato – alveolar consonants are articulated by the tip and blade of the tongue, against the alveolar ridge or the back part of the alveolar ridge. They are [ʃ], [ʒ], [tʃ], [dʒ]

Post alveolar consonants are articulated by the tip of the tongue against the back part of the alveolar ridge. It's the English [r].

According to the work of the vocal cords consonants are divided into **voiced** and **voiceless**.

Voiceless consonants are [p], [t], [k], [tʃ], [f], [θ], [s], [ʃ], [h]

Voiced consonants are [b], [d], [g], [dʒ], [v], [ð], [z], [ʒ], [m], [n], [ŋ], [w], [l], [r], [j]

According to the position of the soft palate consonants are divided into **oral** and **nasal**.

Nasal consonants are produced with the soft palate lowered while the air – passage through the mouth is blocked. The English nasal consonants are [m], [n], [ŋ]

Oral consonants are produced when the soft palate is raised and the air escapes through the mouth. The oral consonants are [p], [b], [t], [d], [k], [g], [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h], [tʃ], [dʒ], [w], [l], [r], [ʃ]

Reading Rules of English Consonants

C c	Before e, i, y Before a, o, u And consonant	[s] [k]	face, city, bicycle case, cat, cut, cool, coal class, fact
	Letter Combinations Ch, tch Ck	[tʃ] [k]	watch, match, bench, chief clock, thick, quick
G g	Before e, i, y Before a, o, u And consonant	[dʒ] [g]	page, age, engineer, gym gate, got, gun, fog great
	Letter Combination Ng	[ŋ]	bring, sing, ring
S s	At the beginning of a word	[s]	say, such, send, stop, speak
	Before voiceless consonants	[s]	rest, best, ask, test
	After voiceless consonants	[s]	books, desks, asks, gets, puts
	After voiced consonants and vowels	[z]	beds, reads, boys, days, goes, factories
	between vowels	[z]	rise, these, please
	before suffixes - ion , - ure in the suffix – ous	[ʒ] [s]	occasion, pleasure, measure famous, numerous
W w	Before vowel	[w]	wind, was
	Before h	[w]	when, where, what, why, white
	Letter Combinations Who	[h]	who, whose, whom, whole
	Wr	[r]	write, wrote, wrong

Letter Combinations

	Bt	[t]	debt, doubt, subtle
	Ght	[t]	dight, night, right
	Gn	[n]	sign, design, reign
	Kn	[n]	know, knife, knit
	Ph	[f]	photo, philosophy
	Qu	[kw]	queen, question
	Sh	[ʃ]	wish, show, fresh
	Ss + ion	[ʃn]	permission
th	Ss	[s]	passive, possible
	At the beginning and end of notional words	[θ]	thin, thick, month, path
	At the beginning of auxiliary words, exclamations, adverbs and in inter-vocalic position	[ð]	the, this, that those, thus, they gather, bathe, weather

Phonetic drills

Ω

1) Repeat the words.

[p]	[b]	[t]	[d]	[k]	[g]
<u>p</u> ay	<u>b</u> ack	<u>t</u> alk	<u>d</u> ance	<u>k</u> ind	<u>g</u> ive
<u>p</u> ark	<u>b</u> uy	<u>t</u> able	<u>d</u> ate	<u>c</u> ook	<u>g</u> ate
<u>p</u> age	<u>b</u> etter	<u>t</u> ourist	<u>d</u> isco	<u>c</u> offee	<u>g</u> uess
<u>p</u> urple	<u>b</u> orrow	<u>t</u> idy	<u>d</u> ollar	<u>c</u> olour	<u>g</u> oing
<u>p</u> ostman	<u>b</u> usiness	<u>t</u> ennis	<u>d</u> ifferent	<u>k</u> itchen	<u>g</u> arden

Ω

2) Repeat the words in box A, then repeat the words in box B.

A.	<i>deep</i>	<i>patient</i>	<i>comfortable</i>	B	<i>dentist</i>	<i>teacher</i>	<i>pain</i>
	<i>beautiful</i>	<i>dangerous</i>	<i>colourful</i>		<i>party</i>	<i>doctor</i>	<i>television</i>
	<i>boring</i>	<i>good</i>	<i>bad</i>		<i>cook</i>	<i>tiger</i>	<i>cave</i>
			<i>terrible</i>		<i>town</i>	<i>garden</i>	<i>camera</i>

Work in pairs. Add words from A to words from B to find:

1. Something that is frightening. (for ex.: a deep cave)
2. Something that is expensive.
3. Someone who does a good job.
4. Someone who does not do a good job.
5. Something you like.
6. Something you don't like.

Ω

3) Repeat the words

[s]	[z]	[f]	[v]	[θ]	[ð]
<u>s</u> ame	<u>z</u> oo	<u>f</u> ive	<u>v</u> oice	<u>th</u> anks	<u>th</u> is
<u>s</u> it	<u>z</u> ebra	<u>ph</u> one	<u>v</u> ery	<u>th</u> ought	<u>th</u> at
<u>s</u> ister	<u>e</u> asy	<u>f</u> amily	<u>v</u> illage	<u>th</u> ief	<u>th</u> ose
<u>s</u> ingle	<u>a</u> muse	<u>F</u> ebruary	<u>v</u> isa	<u>th</u> irteen	<u>th</u> eir
<u>S</u> aturday	<u>c</u> ause	<u>ph</u> otograph	<u>v</u> isitor	<u>Th</u> ursday	<u>th</u> ey

Ω

4) Repeat the words

[ʃ]	[tʃ]	[ʒ]	[dʒ]
<u>sh</u> ort	<u>ch</u> air	<u>d</u> eci <u>si</u> on	<u>J</u> anuary
<u>sh</u> ould	<u>ch</u> ea <u>p</u>	<u>t</u> ele <u>vi</u> si <u>o</u> n	<u>J</u> une
<u>sh</u> out	<u>ch</u> eck	<u>g</u> arage	<u>j</u> ump
<u>sh</u> ower	<u>ch</u> oose	<u>p</u> lea <u>s</u> ure	<u>j</u> acket
<u>sh</u> opping	<u>ch</u> eerful	<u>u</u> sually	<u>g</u> eneral

Ω

5) The sound [ʃ] is normally spelt “sh” and the sound [tʃ] – “ch”. However in some words they do have different spellings. Listen to these words and decide how the underlined letters are pronounced. Tick the correct box.

	[ʃ]	[tʃ]		[ʃ]	[tʃ]
infor <u>m</u> ation	<input type="checkbox"/>	<input type="checkbox"/>	spe <u>c</u> ial	<input type="checkbox"/>	<input type="checkbox"/>
furnit <u>u</u> re	<input type="checkbox"/>	<input type="checkbox"/>	commer <u>c</u> ial	<input type="checkbox"/>	<input type="checkbox"/>
educa <u>t</u> ion	<input type="checkbox"/>	<input type="checkbox"/>	temper <u>a</u> ture	<input type="checkbox"/>	<input type="checkbox"/>
insur <u>a</u> nce	<input type="checkbox"/>	<input type="checkbox"/>	examinat <u>i</u> on	<input type="checkbox"/>	<input type="checkbox"/>
suggest <u>i</u> on	<input type="checkbox"/>	<input type="checkbox"/>	pic <u>t</u> ure	<input type="checkbox"/>	<input type="checkbox"/>
profess <u>i</u> on	<input type="checkbox"/>	<input type="checkbox"/>	delic <u>i</u> ous	<input type="checkbox"/>	<input type="checkbox"/>
quest <u>i</u> on	<input type="checkbox"/>	<input type="checkbox"/>	stat <u>i</u> on	<input type="checkbox"/>	<input type="checkbox"/>

Ω

6) Repeat these groups of words

[w]	[r]	[j]	[l]
<u>w</u> ek	<u>r</u> adio	<u>y</u> es	<u>l</u> ast
<u>w</u> est	<u>r</u> eally	<u>y</u> ear	<u>l</u> ess
<u>w</u> ould	<u>r</u> iver	<u>y</u> oung	<u>l</u> earn
<u>w</u> allet	<u>r</u> eason	<u>y</u> ours	<u>l</u> isten
<u>w</u> hite	<u>r</u> ecently	<u>y</u> ellow	<u>l</u> anguage

Ω

7) Repeat the words.

[m]	[n]	[ŋ]
<u>m</u> any	<u>n</u> ame	<u>br</u> ing
<u>m</u> ake	<u>n</u> ear	<u>l</u> ong
<u>m</u> end	<u>n</u> obody	<u>sp</u> ring
<u>m</u> ilk	<u>n</u> ews	<u>str</u> ong
<u>m</u> outh	<u>n</u> umber	<u>f</u> inger

8) Practise reading the following phrases and sentences:

[p], [t], [k]

1. Take care of the pence and the pounds will take care of themselves. 2. To tell tales out of school. 3. To carry coals to Newcastle.

[sp], [st], [sk]

1. Strictly speaking. 2. To call a spade a spade. 3. To praise to the skies.

[b], [d], [g]

1. A good dog deserves a good bone. 2. To beat about the bush. 3. To give the devil his due.

[ʧ], [ʤ]

1. Children are poor men's riches. 2. Little knowledge is a dangerous thing. 3. He that mischief hatches mischief catches.

[m], [n]

1. Many men many minds. 2. Men may meet but mountains never. 3. What's done cannot be undone.

[ŋ]

1. Seeing is believing. 2. Saying and doing are different things. 3. A creaking door hangs long on the hinges.

[ŋk], [ŋg]

1. First think then speak. 2. As the fool thinks, so the bell clinks. 3. Hunger is the best sauce.

[n], [ŋ]

1. No living man all things can. 2. Better die standing than live kneeling. 3. Among the blind the one-eyed man is king.

[f], [v]

1. Far from eye, far from heart. 2. Fortune favours the brave. 3. Give every man thy ear, but very few thy voice.

[θ], [ð]

1. To go through thick and thin. 2. Wealth is nothing without health. 3. Birds of a feather flock together.

[s], [z]

1. The least said the soonest mended. 2. Slow and steady wins the race. 3. Speech is silver, but silence is gold.

[s - ð], [z - ð]

1. Cheapest is the dearest. 2. The last straw breaks the camel's back. 3. Necessity is the mother of invention.

[ʃ], [ʒ]

1. A wolf in sheep's clothing. 2. A measure for measure. 3. Eat at pleasure, drink with measure.

[h]

1. Habit cures habit. 2. He that has no head needs no hat. 3. High winds blow on high hills.

[l]

1. Let sleeping dogs lie. 2. Life is not all cakes and ale. 3. Look before you leap.

[r]

1. Respect yourself or no one will respect you.
2. Roll my log and I will roll yours.
3. Soon ripe, soon rotten.

[j]

1. As you make your bed, so you must lie in it.
2. No news is good news.
3. No herb will cure love.

[w]

1. Where there's a will there's a way.
2. When the wine is in the wit is out.
3. Time works wonders.

[pl], [kl]

1. Plenty is no plague.
2. Out of place.
3. Clean as a pin.

[pr], [tr], [kr]

1. Prosperity makes friends, and adversity tries them.
2. Don't trouble trouble until trouble troubles you.
3. Crows don't pick crows' eyes.

[fr], [str], [θr], [skr]

1. To throw straws against the wind.
2. A friend in need is a friend indeed.
3. Scratch my back and I'll scratch yours.

[sw], [tw], [kw]

1. No sweet without sweat.
2. He gives twice who gives quickly.
3. Between and betwixt.

Consonant Clusters

A **consonant cluster** is found when two or more consonant sounds come together. For example, the word “spell” begins with the consonant cluster [sp] and the word “against” ends with the consonant cluster [nst]

Ω

Underline the part of the words where there are two or more consonant letters together. The first three are done for you.

	Number of consonant letters	Number of consonant sounds		Number of consonant letters	Number of consonant sounds
1. <u>b</u> lood	2	2	7. light		
2. <u>j</u> <u>u</u> <u>m</u> p	2	2	8. next		
3. <u>t</u> <u>i</u> <u>c</u> <u>k</u> <u>e</u> t	2	1	9. there		
4. tablet			10. report		
5. dollar			11. film		
6. chair			12. street		

Consonant Clusters at the Beginning of Words.

Ω

1. Repeat these words. Pay attention to the pronunciation of the sounds that are underlined. Write them down. Practise reading.

- | | | | | |
|---|---|--|--|--|
| 1. <u>blue</u>
<u>black</u>
<u>blood</u>
<u>blanket</u>
<u>blouse</u> | 2. <u>bring</u>
<u>bread</u>
<u>Britain</u>
<u>bridge</u>
<u>brother</u> | 3. <u>cloudy</u>
<u>clearly</u>
<u>clean</u>
<u>clock</u>
<u>clothes</u> | 4. <u>cross</u>
<u>cry</u>
<u>crash</u>
<u>crack</u>
<u>crisps</u> | 5. <u>quite</u>
<u>quietly</u>
<u>quickly</u>
<u>quarter</u>
<u>question</u> |
| 6. <u>played</u>
<u>please</u>
<u>plenty</u>
<u>plate</u>
<u>plug</u> | 7. <u>practice</u>
<u>pronunciation</u>
<u>press</u>
<u>pretty</u>
<u>program</u> | | | |

2. Repeat these words. Pay attention to the pronunciation of the sounds that are underlined. Write them down. Practise reading.

- | | | | | |
|--|--|---|--|--|
| 1. <u>sleepy</u>
<u>slowly</u>
<u>slim</u>
<u>slippery</u>
<u>slippers</u> | 2. <u>start</u>
<u>stamps</u>
<u>still</u>
<u>stand</u>
<u>station</u> | 3. <u>try</u>
<u>trouble</u>
<u>tree</u>
<u>train</u>
<u>trousers</u> | 4. <u>spill</u>
<u>speaking</u>
<u>sports</u>
<u>spade</u>
<u>spelling</u> | 5. <u>three</u>
<u>through</u>
<u>throw</u>
<u>thrillers</u>
<u>throat</u> |
|--|--|---|--|--|

Ω

3 Many English words end in the sound “n” followed by another consonant. Listen to these words. Some of them end either in the sounds [n]+[s], [n]+[t] or [n]+[d]. If they do, write them in the table. If they don’t, miss them out. The first three are done for you.

[n]+[s]	[n]+[t]	[n]+[d]
since	want	Friend

Ω

4. Repeat the words in the box. Write down the transcription of the words.

April	library	wardrobe	Oslo	apple – pie	chocolate
biscuits	toaster	December	tape recorder	hospital	
post office	Bombay	computer	cornflakes	bookshop	
October	armchair	bookshelf	London		

Ω

5. In this unit you will practise some of the consonant clusters that are found when a word beginning with a consonant follows a word ending with a consonant. For example, in “breakfast cereal”

Match each word on the left with one of the words on the right. One is done for you.

<i>orange</i>	•	<i>time</i>	<i>film</i>	•	<i>handed</i>
<i>arrival</i>	•	<i>music</i>	<i>girl</i>	•	<i>friend</i>
<i>capital</i>	•	<i>juice</i>	<i>left</i>	•	<i>television</i>
<i>classical</i>	•	<i>city</i>	<i>portable</i>	•	<i>star</i>

Ω

6. Sometimes, when two or more consonant sounds occur together across words, one of the sounds changes its pronunciation or may even be nearly missed out. This happens especially to [t] and [d]. Listen to these examples. Notice how the final [t] and [d] change.

last – last Saturday just – just look
 next – next February and – and this

7. Repeat the rows of words and sentences after your teacher.

[s]	[ʃ]	[t]	[tʃ]
1. Sue	shoe	too	chew
2. sear	sheer	tear	cheer
3. sip	ship	tip	chip
4. sin	shin	tin	chin
5. mass	mash	mat	match

6. Did Sue choose her new shoes?

[s] [tʃ] [ʃ]

7. There's a chip on the tip of the ship.

[tʃ] [t] [ʃ]

8. Cass paid cash for the catch of the day.

[s] [ʃ] [tʃ]

9. Terry made a cherry pie for Sherry.

[t] [tʃ] [ʃ]

10. She's eating a cheese sandwich.

[ʃ] [tʃ] [s] [tʃ]

11. It's a good faith. It's a good fate. It's a good face. It's a good phase.

[θ] [t] [s] [z]

12. I went to Beth. I went to bet. I went to Bess. I went to bed.

[θ] [t] [s] [d]

13. The raid is set. The rate is set. The race is set. The raise is set.

[d] [t] [s] [z]

14. She began to ride. She began to write. She began to writhe. She began to rise.

[d] [t] [ð] [z]

15. Don't **dip** it. Don't **tip** it. Don't **sip** it. Don't **zip** it.
[d] [t] [s] [z]

16. I **think** there is **zinc** in the **sink**.
[θ] [z] [s]

17. Did you **pass Pat** on the **path**.
[s] [t] [θ]

18. **Seth said** to **set** the table.
[θ] [d] [t]

19. **Dan** is older **than Stan**.
[d] [ð] [s]

20. **Sue** is **due** at the **zoo** at **two**.
[s] [d] [z] [t]

Questions for Discussion

1. Classify the consonants.
2. What are occlusive consonants?
3. What are constrictive consonants?
4. Classify the consonants according to the point of articulation.
5. What is the distinction between a vowel and a consonant sound?
6. Explain the general principles of classification of consonants.

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

1. How many consonant phonemes are there in English?
a) 24 b) 22 c) 26
2. Find the nasal consonants:
a) [m], [n], [ŋ] b) [m], [n], [l] c) [m], [p], [s]
3. Find the line with plosive consonants:
a) *bomb, tomb, nose*
b) *pot, plot, bottom*
c) *wind, kind, wise*
4. Find the line with fricative consonants:
a) *press, cream, garden*
b) *life, bush, dress*
c) *black, bag, vast*
5. Find the line with alveolar consonants:
a) *daddy, lily, tent*
b) *camp, letter, brick*
c) *bridge, lamp, deaf*

6. The first word in each of the following pairs begins with the sound [r]. Write a letter in the blank before the second word to form a new [r]-consonant-blend word.

Example: ride bride

- | | |
|----------------------|----------------------|
| 1. read _read | 6. right _right |
| 2. rip _rip | 7. ream _ream |
| 3. row _row | 8. rain _rain |
| 4. rash _rash | 9. room _room |
| 5. round _round | 10. race _race |

7. Pronounce the words in each of the following groups. Write the number and corresponding phonetic symbol for the sound common to each list of words at the top of the column.

Pronunciation Key: 1. = [ʃ] as in **shoe** 4. = [dʒ] as in **jam**
 2. = [tʃ] as in **chair** 5. = [j] as in **you**
 3. = [ʒ] as in **beige** 6. = [z] as in **zoo**

Example: 1 [ʃ]
 shop
 shore
 shout
 show

- | | | |
|--|--|---|
| 1. ____ []
onion
union
million
billion | 5. ____ []
Russia
tension
passion
mission | 9. ____ []
cute
yawn
amuse
senior |
| 2. ____ []
chef
chute
chic
chiffon | 6. ____ []
agent
Egypt
soldier
college | 10. ____ []
ridge
angel
suggest
general |
| 3. ____ []
nature
picture
capture
furniture | 7. ____ []
chief
catch
question
ketchup | 11. ____ []
vision
rouge
garage
pleasure |
| 4. ____ []
division
occasion
explosion
television | 8. ____ []
rose
sneeze
eyes
cousin | 12. ____ []
season
bugs
husband
zone |

Chapter II

The Articulatory Processes

Unit 4. Assimilation. Aspiration

Assimilation.

Two adjacent consonants within a word or at word boundaries often influence each other in such a way that the articulation of one sound becomes similar to or even identical with the articulation of the other one. This phenomenon is called **assimilation**.

In assimilation the consonant whose articulation is modified under the influence of a neighbouring consonant is called the **assimilated sound**; the consonant which influences the articulation of a neighbouring consonant is called the **assimilating sound**.

While by assimilation we mean a modification in the articulation of a consonant under the influence of a neighbouring consonant, the modification in the articulation of a vowel under the influence of an adjacent consonant, or, vice versa, the modification in the articulation of a consonant under the influence of an adjacent vowel is called **adaptation, or accommodation**.

Assimilation may be of three degrees: **complete, partial and intermediate**.

Assimilation is said to be **complete** when the articulation of the assimilated consonant fully coincides with that of the assimilating one.

For example, in the word *horse–shoe* [h>:σσu:] which is a compound of the words horse [h>:s] and [σu:], [s] in the word [h>:s] was changed to [σ] under the influence of [σ] in the word [σu:]. In rapid speech *does she* is pronounced ['dʌσσi]. Here [z] in *does* [dʌz] is completely assimilated to [σ] in the word *she* [σi:].

Assimilation is said to be **partial** when the assimilated consonant retains its main phonemic features and becomes only partly similar in some feature of its articulation to the assimilating sound.

In *twice* [twais], *please* [plɪ:z], *try* [traɪ], the principal variants of the phonemes [w], [l], [r] are replaced by their partly devoiced variants, while their main phonemic features are retained.

The degree of assimilation is said to be **intermediate** between complete and partial when the assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant. Examples of intermediate assimilation are: *gooseberry* ['guzbəri], where [s] in *goose* [gu:s] is replaced by [z] under the influence of [b] in *berry*, *congress* ['k>ɪgres], where [n] is replaced by [ŋ] under the influence of [g].

In *That's all right* ['ðæts'ɔ:ɪraɪt] [s] has replaced [z] under the influence of preceding [t]. In *handkerchief* ['hæŋkətʃɪf] there are two assimilations: complete and intermediate. The

change of [d] into [n] is an instance of complete assimilation, the subsequent change of [n] into [ŋ] under the influence of [k] is an instance of intermediate assimilation.

Assimilation may be of three types as far as its direction is concerned: **progressive**, **regressive** and **double**.

In **progressive assimilation** the assimilated consonant is influenced by the preceding consonant. This can be represented by the formula $A \rightarrow B$, where A is the assimilating consonant, and B the assimilated consonant.

For example, in the word “*place*” the fully voiced variant of the consonant phoneme [l] is assimilated to [p] and is replaced by a partly devoiced variant of the same phoneme. In “*What’s this?*” [w>ts ‘ðɪs] [z] is replaced by [s] under the influence of [t].

In **regressive assimilation** the preceding consonant is influenced by the one following it $A \leftarrow B$.

For example, the voiced consonant [z] in “*news*” [nju:z] is replaced by the voiceless consonant [s] in the compound “*newspaper*” [‘nju:speɪpə] under the influence of the voiceless sound [p]. In *horse–shoe* [‘h>:sɔ:u:], [s] in *horse* [h>:s] was replaced by [σ] and thus become fully assimilated to [σ] in *shoe* [σu:].

In **reciprocal**, or **double assimilation** two adjacent consonants influence each other $A \rightleftharpoons B$

For example, in “*twenty*” [‘twentɪ], *quick* [kwɪk] the sonorant [w] is assimilated to the voiceless plosive consonants [t] and [k] respectively by becoming partly devoiced. In their turn, [t] and [k] are assimilated to [w] and are represented by their labialized variants.

Phonetic drills.

1. Pronounce the following words and phrases observing the assimilation of the consonants [n], [l], [s], [z] to [ð] and [θ]
 - (1) *although, breath, enthusiasm, cutthroat, aesthetic, spendthrift*
 - (2) ‘*read the book, write the letter, open the book, spell this word, fight the enemy, call the doctor, pass the word, eat the apple, don’t lose the key*
2. Pronounce the following words observing the assimilation of the consonants in the clusters: [kl], [pl], [kr], [pr], [θr], [tr], [kw], [tw] and [sw]. Write down the transcription of the words.
 - (1) *close, cloth, claim, clerk, class, clasp*
 - (2) *place, play, please, plastic, platform, playwright*
 - (3) *cram, crash, crises, crazy, cream, cricket, crime, cripple, cry*
 - (4) *practice, praise, preface, press, prefix, predicate, promise, present*
 - (5) *thread, three, thrill, throat, through, throw, thrust*
 - (6) *trace, track, trade, traffic, tragedy, train, tram, transitive, try, tremble*
 - (7) *quick, quarter, quiet, squash, queer, question, quit, quiz, quote*
 - (8) *twelve, twenty, twilight, twin, twinkle, twist*
 - (9) *swim, swallow, swan, sweet, sweat, swift*

3. Pronounce the following words and phrases without assimilating any sounds in them.
Write down the transcription.

- (1) *absent, absolute, absurd, absorb*;
 (2) *subcommittee, subsequent, subside, substance, substitute*;
 (3) *blackboard, textbook, back-bone, background*;
 (4) *cheap book, sick baby, dust bin, top branch, jump down, an English book, that book, sit down, a back garden, we like jam, lock the door*;
 (5) *these people, had to do, a hard cover, a good pudding*;

Aspiration.

The English voiceless plosive consonants [p], [t], [k] are pronounced with aspiration before a stressed vowel.

Aspiration is a slight puff of breath that is heard after the plosion of a voiceless plosive consonant before the beginning of the vowel immediately following.

When a voiceless plosive aspirated consonant is pronounced before a stressed vowel in English, the pressure of the air against the obstruction is rather strong as the glottis is open.

In the pronunciation of the English consonants [p], [t], [k] there can be distinguished 3 degrees of aspiration.

- a) it is strongest when [p], [t], [k] are followed either by a long vowel or by a diphthong.

<i>pass</i> [pa:s]	<i>tall</i> [t>:l]	<i>cause</i> [k>:z]
<i>pair</i> [peə]	<i>tear</i> [teə]	<i>care</i> [keə]

- b) aspiration becomes weaker when [p], [t], [k] are followed by short vowels

<i>pull</i> [pul]	<i>took</i> [tuk]	<i>cut</i> [kət]
<i>pot</i> [p>t]	<i>top</i> [t>p]	<i>cot</i> [k>t]

- c) when [p], [t], [k] are preceded by the consonant [s] they are pronounced with no aspiration.

<i>park</i> [pa:k]	<i>spark</i> [spa:k]
<i>tie</i> [taɪ]	<i>sty</i> [staɪ]
<i>cool</i> [ku:l]	<i>school</i> [sku:l]

Phonetic drills

1. Read the following phrases and sentences.

[p], [t], [k]

- a) *Take care of the pence and pounds will take care of themselves.*
 b) *To tell tales out of school.*
 c) *To carry coals to Newcastle.*

[sp], [st], [sk]

- a) *Strictly speaking.*
 b) *To call a spade a spade.*
 c) *To praise to the skies.*

2. Choose the words with aspiration and define the type of aspiration
Pin, spin, skin, kin, ki:, ski:, kit, kid, pit, pi:t, sti:m, sli:m, spi:k, ten, sten, nekst.
3. Find the line of the words with aspiration:
 - a) *peak, plan, pot*
 - b) *table, peas, pot*
 - c) *curtain, spoon, skate*

Questions for Discussion

1. What is assimilation?
2. What are assimilated and assimilating sounds?
3. How many degrees of assimilation are there in English?
4. What is a complete assimilation?
5. Give the definition of partial, intermediate and complete assimilation.
6. How many types of assimilation do you know? Explain each type of assimilation and give your own examples.
7. What is aspiration? Give your own example.

SELF – TEST

There are three answers after each question. Only one is correct. Choose the correct answer.

1. How many types of assimilation do you know?
a) 2 b) 5 c) 3
2. How many degrees of assimilation are there in English?
a) 2 b) 3 c) 4
3. Define the type of assimilation in the following phrase “What’s this?”
a) progressive b) regressive c) reciprocal
4. Define the type of assimilation in the word “newspaper”
a) progressive b) regressive c) reciprocal
5. Define the type of assimilation in the word “twenty”
a) progressive b) regressive c) reciprocal
6. Define the type of assimilation:
 - 1) *Envelopes, stops, asked, worked, space, beds*
A. progressive B. regressive C. reciprocal
 - 2) *Sweet, sweater, meet Ted, let me, in the desk*
A. reciprocal B. progressive C. regressive
 - 3) *what’s, twice, twins*
A. regressive B. progressive C. reciprocal

Unit 5. Accommodation. Elision. Palatalization. Flapping.

Deletion. Dissimilation.

Accommodation

In **accommodation** the accommodated sound does not change its main phonemic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighbouring sound.

In modern English there are three main types of accommodation.

- (1) An **unrounded** variant of a consonant phoneme is replaced by its **rounded** variant under the influence of a following rounded vowel phoneme, as at the beginning of the following words:

Unrounded variants of consonant phonemes

[tɪ:] *tea*
[les] *less*
[nʌn] *none*

Rounded variants of consonant phonemes

[tu:] *too*
[lu:s] *loose*
[nu:n] *noon*

- (2) A **fully back** variant of a back vowel phoneme is replaced by its lightly *advanced* (fronted) variant under the influence of the preceding mediolingual phoneme [j]

Fully back variant of [u:]

['bu:tɪ] *booty*
[mu:n] *moon*

Fronted variant of [u:]

['bju:tɪ] *beauty*
['mju:zɪk] *music*

- (3) A vowel phoneme is represented by its *slightly more open* variant before the dark [ɫ] under the influence of the latter's back secondary focus. Thus the vowel sound in *bell, tell* is slightly more open than the vowel in *bed, ten* ([beɪ] – [bed], [teɪ] – [ten]).

Elision

In rapid colloquial speech certain notional words may lose some of their sounds (vowels and consonants). This phenomenon is called **elision**. Elision occurs both within words and at word boundaries.

<i>phonetics</i>	[fəu'netɪks]	[f 'netɪks]
<i>mostly</i>	['məʊstlɪ]	['məʊslɪ]
<i>all right</i>	['>:l 'raɪt]	['>:raɪt]
<i>next day</i>	['nekst 'deɪ]	['neks 'deɪ]

Ω

Some effects of [d] and [t] elision.

1. You hear the final [d] or [t] in the root of some words, but not when a suffix is added. For example:

Without elision
It was perfect

With elision
It was perfec(t)ly marvelous

<i>That's exact</i>	<i>That's exac(t)ly right</i>
<i>She's full of tact</i>	<i>She's very tac(t)ful</i>
<i>What does she want?</i>	<i>She wan(t)s some butter</i>
<i>One pound of butter</i>	<i>Ten poun(d)s of butter</i>

2. Elision can also affect the <ed> for simple past and past participle. This means that, at speed, there may be no difference between present and past simple.

Slow version

*I watch television every day.
I watched television last night.
They crash the car regularly.
They crashed the car yesterday.
I wash my hands before I have lunch.
I washed my hands before I had lunch.
They usually finish their work at six.
They finished work early yesterday.*

Fast version

*I watch television every day.
I watch(ed) television last night.
They crash the car regularly.
They crash(ed) the car yesterday.
I wash my hands before I have lunch.
I wash(ed) my hands before I had lunch.
They usually finish their work at six.
They finish(ed) work early yesterday.*

Elision giving rise to assimilation

In sequences such as *ten boys* and *ten girls* assimilation takes place because the sounds involved are already next to each other.

By contrast in others such as *the second boy* and *the second girl* assimilation only takes place because the intervening sound – the [d] in this case – has been elided.

There are hundreds of set expressions involving this combination of [d] or [t]

Ω

Phonetic drills

1. Listen to the tape and practise reading

Elision + assimilation

Using “and”

<i>eggs an(d) bacon</i>	[ˈegzəm 'beɪkən]
<i>boys an(d) girls</i>	[ˈbɔɪzən 'gɜːlz]
<i>tea an(d) coffee</i>	[ˈtiːən 'kɒfi]
<i>en(d)s an(d) means</i>	[ˈenzəm 'miːnz]

Negative [t]

<i>I won(t) be coming.</i>	[aɪ \wəʊm bɪ'kɛmɪŋ]
<i>She can(t) go.</i>	[ʃɪ 'kɑːŋ 'gəʊ]
<i>Can(t) pay, won(t) pay</i>	[ˈkɑːmpeɪ 'wəʊmpeɪ]
<i>I don(t) care.</i>	[aɪ \d əʊ 'keə]

2. Analyze the words given below and state the type of accommodation.

Cool, bell, music, thought, belt, cue, lunar, who

3. What vowels or consonants are elided in rapid speech within the following words or at word boundaries:

factory ['fæktri], *national* ['næʃnl], *perhaps* [præps], *already* [ɔ:'redɪ], *lastly* ['la:slɪ], *you mustn't lose it* [ju 'mɛsn \ lu:z ɪt], *wouldn't he come* ['wudnɪ , kɛm], *I've got to go* [aɪv 'gɔ tə \ gəu], *we could try* [wɪ kə \ traɪ], *let me come in* ['lemɪ kɛm \ ɪn]

Palatalization

Palatalization is a secondary articulation in which the front of the tongue is raised toward the hard palate. Palatalization of consonant is not a phonemic feature in English though the consonants [ʃ], [ʒ], [tʃ], [dʒ] are slightly palatalized.

Flapping

Flapping is a process in which a dental or alveolar stop articulation changes to a flap (r) articulation. In English this process applies to both [t] and [d] and occurs between vowels, the first of which is generally stressed. Flaps are heard in the casual speech pronunciation of words such as *butter*, *writer*, *fatter*, *wader* and *waiter*, and even in phrases such as *I bought it* [aɪb'>ɪt]. The alveolar flap is always voiced. Flapping is considered a type of assimilation since it changes a non-continuant segment (a stop) to a continuant segment in the environment of other continuants (vowels).

Dissimilation

Dissimilation, the opposite of assimilation, results in two sounds becoming less alike in articulatory or acoustic terms. The resulting sequence of sounds is easier to articulate and distinguish. It is a much rarer process than dissimilation. One commonly heard example of assimilation in English occurs in words ending with three consecutive fricatives, such as “fifth”. Many speakers dissimilate the final [fθs] sequence to [fts], apparently to break up the sequence of three fricatives with a stop.

Deletion

Deletion is a process that removes a segment from certain phonetic contexts. Deletion occurs in everyday rapid speech in many languages. In English, a schwa [ə] is often deleted when the next vowel in the word is stressed.

Deletion of [ə] in English.

Slow speech	Rapid speech
[pə'reɪd]	[preɪd] parade
[kə'rəʊd]	[krəʊd] corrode
[sə'pəʊz]	[spəʊz] suppose

Comparative Study

Compare the careful speech and rapid speech pronunciation of the following English words and phrases. Then name the process or processes that make the rapid speech pronunciation different from the careful speech.

	Careful Speech	Rapid Speech
a) <i>in my room</i>	[ɪn maɪ 'rum]	[ɪmmaɪ rum]
b) <i>I see them</i>	[aɪ 'si: ðəm]	[aɪ'si:əm]
c) <i>within</i>	[wɪð'm]	[wðm]
d) <i>balloons</i>	[bə'lu:nz]	[blu:nz]
e) <i>sit down</i>	['sɪt 'daun]	[sɪ 'daun]
f) <i>Pam will miss you</i>	['pæm wɪl 'mɪs ju:]	['pæml'mɪs u]

Phonetic drills

1. Practise reading the following sentences:

<i>a nice tie – nice ties</i>	<i>a red pencil – red pencils</i>
<i>a busy day – busy days</i>	<i>a fine night – fine nights</i>
<i>a large class – large classes</i>	<i>a bad pen – bed pens</i>
<i>a black desk – black desks</i>	<i>a thin neck – thin necks</i>

2. Read the following words paying special attention to the correct positional length of the vowels in them. Write down the transcription.

me – mean – meet
why – wide – white
too – tool – tooth
far – barn – park
for – born – port
I – mine – might
say – main – make

3. Practise reading the following words:

[θs]		[ðz]	
mʌnθ – mʌnθs	months	pɑ:θ – pɑ:ðz	paths
depθ – depθs	depths	tru:θ – tru:ðz	truths
bɜ:θ – bə:θs	births	bɑ:θ – bɑ:ðz	baths
leŋθ – leŋθs	lengths	mauθ – mauðz	mouths

Questions for Discussion

1. What is accommodation?
2. How many types of accommodation do you know? Give your own example.
3. What phenomenon is called “Elision”? Give an example of it.
4. What is deletion?
5. What phenomenon is called dissimilation?

6. Which process is called flapping?

SELF – TEST

Here are various compounds and phrases. In most of them elision of /d/ or /t/ is possible. See how quickly you can identify the ones where it is not possible.

<i>software</i>	<i>compact disc</i>	<i>hardware</i>
<i>landmine</i>	<i>postman</i>	<i>loud speaker</i>
<i>sound check</i>	<i>stand by</i>	<i>child birth</i>
<i>handcuffs</i>	<i>smart card</i>	<i>wild fire</i>
<i>word perfect</i>	<i>old boy</i>	<i>best man</i>
<i>sandbag</i>	<i>east bound</i>	<i>turned off</i>

Unit 6. Strong and Weak Forms. Reduction

Strong and Weak Forms

In English there are certain words, which have two forms of pronunciation:

- (1) Strong or full form
- (2) Weak or reduced form

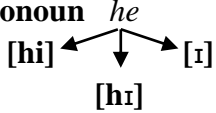
These words include form-words and the following pronouns: personal, possessive, reflexive and the indefinite pronoun “some” denoting indefinite quantity.

These words have strong or full forms when they are stressed.

He will do it. (and nobody else) [`hi: l ,du: it]

Each of these words usually has more than one reduced form used in unstressed positions.

E.g. reduced forms of the pronoun *he*



as in the following sentences

He will do it.

[hi l `du: it] or [hɪ l `du: it]

There are three degrees of full forms of reduction.

1. The reduction of the length of a vowel without changing its quality (the so-called **quantitative reduction**)

Full forms

you [ju:]

he [hi:]

your [j>:]

Reduced forms with quantitative reduction

[ju`], [ju]

[hɪ`], [hɪ]

[j>`], [j>]

Compare the length of the vowel [i:] in the pronoun *she* in the following two sentences.

She looked for it.

[`ʃi: ,lukt f>:r it]

She looked for her.

[ʃi` ,lukt f> hə]

2. The second degree of reduction consists in changing the quality of a vowel (the so-called **qualitative reduction**)

Strong forms	Weak forms with qualitative reduction
<i>for</i> [fɔ:]	[fə]
<i>her</i> [hə:]	[hə]
<i>he</i> [hi:]	[hɪ]
<i>at</i> [æt]	[ət]
<i>can</i> [kæn]	[kən]
<i>was</i> [wɔ:]	[wəz]
<i>but</i> [bʌt]	[bət]

Compare the quality of the vowels in the preposition *for* also in the following two sentences:

<i>I'll do it for him</i>	<i>I'll do it for Ann.</i>
[aɪl ˈdu: ɪt fɔ: rɪm]	[aɪl ˈdu: ɪt fə r ˈæn]

Most vowels in weak forms are reduced to the neutral vowel [ə], although the long vowels [i:] and [u:] are usually reduced to [ɪ] and [ʊ] respectively.

Full forms	Reduced forms with qualitative reduction
<i>he</i> [hi:]	[hɪ]
<i>do</i> [du:]	[dʊ]

Compare also the following sentences.

<i>He will go there.</i>	
[ˈhi: l ˌgəʊ ðeə]	[hɪ l ˌgəʊ ðeə]

3. The omission of a vowel or consonant sound (the so-called **zero reduction**)

Strong forms	Weak forms with zero reduction (the vowels are omitted)
<i>am</i> [æm]	[m]
<i>of</i> [ɔv]	[v]
<i>can</i> [kæn]	[kn], [kŋ] before [k], [g]
<i>do</i> [du:]	[d]
<i>is</i> [ɪz]	[s], [z]
<i>us</i> [əs]	[s]
<i>shall</i> [ʃæl]	[ʃl]
(the consonants are omitted)	
<i>he</i> [hi:]	[i:], [ɪ]
<i>him</i> [hɪm]	[ɪm]
<i>his</i> [hɪz]	[ɪz]
<i>must</i> [mʌst]	[məs]
<i>had</i> [hæd]	[əd]
<i>have</i> [hæv]	[əv]
<i>and</i> [ænd]	[ən], [n]
<i>has</i> [hæz]	[əz], [z], [s]

(both the vowels and the consonants are omitted)

<i>have</i>	[hæv]	[v]
<i>had</i>	[hæd]	[d]
<i>will</i>	[wɪl]	[l]
<i>shall</i>	[ʃæl]	[l]
<i>would</i>	[wud]	[d]

List of Strong and Weak Forms

	Strong forms	Weak forms
	1. Articles	
the	[ðɪ:]	[ðə] (before consonants) [ðɪ], [ði] (before vowels)
a	[eɪ] (before consonants)	[ə] (before consonants)
an	[æn] (before vowels)	[ən], [n] (before vowels)
	2 Prepositions	
at	[æt]	[ət]
for	[f>:] [f>:r]	[fə] (before consonants) [f əɪ], [fr] (before vowels)
from	[fr>m]	[frəm]
of	[>v]	[əv], [v]
into	['ɪntu:]	[ɪntu] (before vowels) [ɪntə] (before consonants)
to	[tu:]	[tə], [t] (before consonants)
through	[θru:]	[θru]

3 Verbs		
can	[kæn]	[kæn], [kn], [kŋ] (before [k], [g])
must	[mɛst]	[məst], [məs]
will	[wɪl]	[l]
shall	[ʃæl]	[ʃəl], [ʃl]
do (auxiliary)	[du:]	[du], [də], [d]
does (auxiliary)	[dɜz]	[dəz], [z], [s]
could	[kud]	[kəd], [kd]
would	[wud]	[wəd], [əd], [d] (after personal pronouns)
should ¹	[ʃud]	[ʃəd], [ʃd]
have (auxiliary)	[hæv]	[hæv], [əv], [v]
has (auxiliary)	[hæz]	[hæz], [əz], [z] (after vowels and voiced consonants) [s] (after voiceless consonants)
had (auxiliary)	[hæd]	[həd], [əd], [d] (after personal pronouns)
be	[bi:]	[bɪ]
been	[bi:n]	[bɪn]
am	[æm]	[əm], [m]
are	[a:] (before consonants) [a:r] (before vowels)	[ə] (before consonants) [ər] (before vowels)
is	[ɪz]	[z] (after vowels and voiced consonants) [s] (after voiceless consonants)
was	[w > z]	[wəz]
were	[wə:] (before consonants) [wə:r] (before vowels)	[wə] (before consonants) [wər] (before vowels)
4 Pronouns		
you	[ju:]	[ju], [ju]
he	[hi:]	[hi], [hɪ], [i:], [ɪ] ²
she	[ʃi:]	[ʃi], [ʃɪ]
we	[wi:]	[wi], [wɪ]
me	[mi:]	[mi], [mɪ]
her	[hə:] (before consonants) [hə:r] (before vowels)	[hə], [ə:], [ə] (before consonants) [hər] (before vowels)
him	[him]	[ɪm]
us	[ɜs]	[əs], [s]
them	[ðem]	[ðəm], [əm], [m]
your	[j>:] (before consonants) [j>:r] (before vowels)	[j>], [j>], [jə] (before consonants) [j>ɪr], [j>ɪr], [jər] (before vowels)
his	[hɪz]	[ɪz] (in the middle of a sense – group)
some	[sɜm]	[səm], [sm] (to express unspecified quantity)
that	[ðæt]	[ðæt] (relative pronoun)
who	[hu:]	[hu], [hu], [u:], [u] (relative pronoun)

¹ *should* is used in its strong form when it expresses obligation.

² A weak form with [h] would normally be used when unstressed but following a pause.

and but than as or that	5 Conjunctions [ænd] [bət] [ðæn] [æz] [>:] (before consonants) [>:r] (before vowels) [ðæt]	[ənd], [nd], [ən], [n] [bət] [ðən], [ðn] [æz] [>'], [>] (before consonants) [>:r], [>r] (before vowels) [ðæt]
there to	6 Particles [ðeə] (before consonants) [ðeər] (before vowels) [tu:]	[ðə] (before consonants) [ðər] (before vowels) [tə] (before consonants) [tu] (before vowels)
not nor	7 Negatives [n>t] [n>:] (before consonants) [n>:r] (before vowels)	[nt] [n>] (before consonants) [n>r] (before vowels)

The following form – words in certain positions are used in their strong forms, even when they are unstressed.

1. Prepositions have their strong forms:

(a) When they are final, e.g.

Do you know where I come from?

[dju 'nəu weər ,ar kəm ,fr>m]

(b) When they are followed by an unstressed personal pronoun at the end of a sense-group or a sentence. However in this position the weak form may also be used, e.g.

She was not listening to them.

[ʃi wəz 'n>t `lɪsnɪŋ ,tu: (tə) ðəm]

2. Auxiliary and modal verbs, as well as the link – verb *to be*, have their strong forms at the end of a sense – group or a sentence, e.g.

Who is on duty today? I am.

['hu: ɪz `dju:trɪ tə ,deɪ | `ar æm]

Who is absent today? Ann is.

['hu: ɪz `æbsənt tə ,deɪ | `æn ɪz]

What is hanging on the wall? Pictures are.

['w>t ɪz 'hæŋɪŋ >n ðə `w>l | `pɪktʃəz a:]

I don't know where Tom was.

[ar 'dəunt 'nəu weə `t>m w>z]

There are some form – words which are never reduced. They are: *which, what, where, on, in, with, then, when, how, some* in the meaning of “certain”.

Well, then go and do as you're told.

[,wel | ðen 'gəu ənd 'du: əz juə `təuld]

I stand on my right here.

[aɪ 'stænd >n maɪ `raɪt hɪə]

For some reason he hasn't come to the party.

[fə səm ,rɪ:zn ÷ hɪ 'hæznt 'kɜ:m tə ðə ,pɑ:ti]

Reduction

In English, vowels in unstressed syllables are usually reduced.

Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed positions. This phonetic phenomenon, as well as assimilation, is closely connected with the general development of the language system. Reduction reflects the process of lexical and grammatical changes.

Reduction may be of the following types:

1) qualitative, which is divided into reduction Type A and Type B.

Type A (when the vowels *i*, *e*, *y* are in an unstressed position). Subjecting to this type of reduction these vowels are pronounced [ɪ]

'busy ['bɪzi]

de'cay [dɪ'keɪ]

di'vide [dɪ'vaɪd]

Type B (when the vowels *a*, *o*, *u* are in an unstressed position). Subjecting to this type of reduction these vowels are pronounced [ə]

po'lite [pə'laɪt]

'lyrical ['lɪrɪkəl]

2) quantitative. It is shortening of the length of a long vowel sound.

me [miː]

he [hiː]

3) complete. It is the disappearance of a vowel sound. It occurs when an unstressed vowel occupies the position after the stressed one and it is between a noiseless sound and a sonorant one.

'cotton ['kɒtn]

'lesson ['lesn]

In this case the sonorant forms a syllable.

Besides the mentioned above types of reduction, there are special cases of reduction which include all the vowels. They are:

1) the vowel *a* if it precedes the combinations “-ate”, “-ade” is subjected to the reduction Type A in adjectives and nouns and is not reduced in verbs.

'regulate ['regjuleɪt]

'climate ['klaɪmɪt]

2) the vowel *e* is subjected to the reduction Type B before “-nt”, “-nce”, “-n”, “-m”.

'silence ['saɪləns]

'student ['stju:dənt]

'solemn ['sɒləm]

'sullen ['sələn]

- 3) the vowel **o** in the first type of syllable is not reduced at the end of the word
po'tato [pə'tetəu] 'photo ['fəutəu]
- 4) the vowel **i** when preceding the combination “-ble” is subjected to the reduction Type B
inac'cessible [, mək'səsəbl], but 'possible ['p>sɪbl]
- 5) the vowel **u** in the first type of syllable at the beginning and at the end of the word is not reduced and in the middle of the word is subjected to the quantitative reduction.
'i'nstitute ['ɪnstɪtju:t] u'nite [ju:'naɪt]
'edu'cation [, edju'keɪʃn] **Note:** [, edju'keɪʃn]
- 6) the vowels are subjected only to the reduction Type B in the third and fourth types of syllables or are not reduced at all.
'summer ['sʌmə] fore' see [f>:'si:] 'writer ['raɪtə]
- 7) the digraphs **ei**, **ey**, **ai**, **ay**, **ee**, **ea** are subjected to the reduction Type A.
'mountain ['maʊntɪn] 'always ['>:lwɪz]
'forehead ['f>ri:d], **but** 'vengeance ['vendʒəns]
- 8) the digraph **ou** is subjected to the reduction Type B
er' roneous [ɪ 'rəʊniəs] 'various ['veəriəs]
- 9) the digraph **ow** is not reduced and is pronounced [əʊ] in an unstressed position.
'window ['wɪndəʊ]
- 10) the digraph **oa** is not reduced either.
'cocoa ['kəʊkəʊ]

Phonetic drills

Weak and strong forms: three verbs with weak forms: *do*, *does* and *can*.

1. Repeat these questions. Pronounce the verbs *do*, *does* and *can* with their weak forms.

- | | | |
|-----------------------|-------------------------|--------------------------------|
| 1. Do you like it? | 4. Can I take two? | 7. Why does she want to leave? |
| 2. Can we go now? | 5. Does it hurt? | 8. Where can we see one? |
| 3. Does he live here? | 6. When do you go back? | 9. How do you feel now? |

Weak and strong forms of some conjunctions.

2. Which of these three words in the box do you fill in these sentences? Write one word in each space.

and or but

- | | |
|-----------------------------------|----------------------------|
| 1. a) Milk ...no sugar. | 4. a) Jean ... her friend. |
| b) Milk ...no sugar. | b) Jean ... her friend. |
| 2. a) Paul ...Alison. | 5. a) ... I want to go. |
| b) Paul ... Alison. | b) ... I want to go. |
| 3. a) It was small ...very heavy. | 6. a) Red ... green. |
| b) It was small ...very heavy. | b) Red ... green. |

3. Read and transcribe the following sentences:

Will there be any ,room?

She used to be `fond of us.

You must be re`liable.

He could have been mis ,lead.

Shall I be the ,first one?

We shall be de`layed.

There'd have been a ,row.

It'll be the ,easiest way.

One would have ,thought so.

Would there have been e ,nough of it?

I should have been ,ready for you.

We should have been trans`ferred.

They ought to have ,waited for us.

Will she have been disap`pointed?

It was undes`cribably ,dull.

You ought to be a ,shamed of yourself.

One could have been a ,musing oneself.

Would he have been a ,sleep by now?

4. Read the following dialogues using the correct strong or weak forms. Write down the transcription.

a) Verbs

Do [də, d, 'du:]

- Where do you live? ...

- Do you live in London?

- Yes, I do...

Am [m, əm, 'æm]

- I'm going home...

- So am I...

- Am I very late? ...

Are [ər, ə, 'a:]

- The boys are at school...

- So are the girls...

- Yes, they are...

Were [wə, 'wə:]

- Who were you talking to? ...

- They were friends of mine...

- Were they English? ...

Has [əz, s, 'hæz]

- Has anyone seen my pencil? ...

- It's fallen on the floor...

- Oh, has it? Thanks.

Shall [ʃəl, ʃl, 'ʃæl]

- When shall I see you again? ...

- I shall be here on Monday ...

- Shall we talk about it then? ...

Will [l, 'wɪl]

- I'll see you at lunch time...

- Yes, we'll have a chat then...

- Will you keep me a place? ...

Can [kən, 'kæn]

- How can I help you? ...

- You can carry this...

Does [dəz, 'dɜz]

- Where does John live? ...

- Does he live in London? ...

- Yes, he does...

Is [z, s, 'ɪz]

- The sun's very hot.

- It's hotter than yesterday...

- It is, isn't it? ...

Was [wəz, 'wɔz]

- I was thirty-five yesterday...

- It was my birthday...

- Was it? ...

Have [əv, v, 'hæv]

- Where have you been? ...

- I've been on holiday...

- I haven't seen you for weeks.

Had [əd, d, 'hæd]

- Where had you met him? ...

- I'd met him in London...

- I hadn't seen him before.

Should [ʃəd, 'ʃʊd]

- What should I do with my money? ...

- I should take it with you ...

- I shouldn't like to lose it ...

Would [əd, d, 'wʊd]

- My father would like to meet you.

- I'd like to meet him, too ...

- I hoped you would.

Could [kəd, 'kʊd]

- I think I could do it...

- At least you could try...

- I will if I can...

Must [məst, 'mɛst]

- We must try to get there early...
- We must leave in good time...
- Yes, we must...

b) Pronouns

We [wɪ, 'wi:]

- I'm afraid we shall be late...
- Shall we?...
- We can't help it...

Me [mi, 'mi:]

- Will you give me some tea, please?
- Yes, pass me the milk...
- No milk for me, thank you...

Him [ɪm, 'him]

- I hope Mary comes with him...
- I asked him to bring her...
- Yes, but you know him...

His [ɪz, 'hɪz]

- He said his sister was in London.
- Have you got his address?...
- No, I've got hers but not his...

Herself [ə:'self, hɜ:'self]

- Mary can take care of herself...
- She prides herself on it...
- She told me that herself...

Us [əs, s, 'ɛs]

- They want us to go and see them...
- Let's ask them to come here...
- That would be easier for us...

c) Articles

The [ðə, 'ði:]

- The apples are on the table...
- The oranges are in the kitchen...

d) Miscellaneous

Some [sm, səm, 'sɛm]

- Will you have some more bread?...
- No, but I'd like some more tea, please..
- I think there's still some in the teapot...

That [ðæt, 'ðæt]

- Here's the cup that John broke...
- He said that Mary did it...
- I don't believe that...

- Yes, I could, couldn't I?...

She [ʃɪ, 'ʃi:]

- Did she go to the station?
- She told me that John went...
- But did she go?

He [ɪ, hɪ, 'hi:]

- Did he go to the station?
- Is he bringing Mary?...
- He only said he was coming...

Her [ər, ə:, 'hɜ:]

- I'd like to see her again...
- I met her brother yesterday...
- Did he mention her?

Himself [ɪm'self, hɪm'self]

- John must be coming by himself then...
- Yes, if he doesn't lose himself...
- He can take care of himself...

Them [ðəm, 'ðem]

- I like them both...
- Yes, I like them too..
- I'd rather see them than anyone...

You [ju, 'ju:]

- You can ask them tonight...
- What day would you like?
- I'll leave it to you...

A [ə, 'ən]

- I have a brother and a sister...
- I have an uncle and an aunt...

Who [u:, 'hu:]

- That's the man, who helped me...
- It's the man who lives next door...
- Who's that with him, I wonder?..

There [ðə, ðər, 'ðeə]

- There's a fly in my tea...
- There are two in mine...
- There goes another...

Not [nt, 'n>t]

- *I'm sorry you can't stay...*
- *I'm afraid I haven't time ...*
- *It's not very late.*

And [ən, 'ænd]

- *You and I are of the same age...*
- *So are John and Mary...*
- *And Tom, too...*

As [əz, 'æz]

- *Mary's as tall as I am...*
- *She's not as fat though...*
- *As to that, I don't know...*

Till [tl, 'tɪl]

- *I shall be here till Friday...*
- *Can't I stay till Saturday?*
- *Till I get a letter, I don't know...*

But [bət, 'bət]

- *I'm sorry, but I didn't understand*
- *But I spoke quite dearly...*
- *Ah, but you spoke too quickly...*

Than [ðən]

- *Mary's taller than me...*
- *She's thinner than you, too...*

Questions for Discussion

1. What phenomenon is called “reduction”?
2. Name the sounds which are commonly found in the unstressed syllables.
3. How many types of reduction do you know?
4. What degrees of the reduction do you know? Give an example.
5. Read the following sentence: ‘I can read it alone’. What type of reduction is observed in the word *can*?
6. Are the personal and possessive pronouns generally stressed in connected speech?
7. Are the auxiliary and modal verbs generally stressed in connected speech?
8. In what positions are prepositions generally stressed in a sentence?
9. Which form-words have no weak forms?

SELF – TEST

1. Find the line of the words with soft reduction:
 - a) *pity, student, curtain*
 - b) *city, indefinite, record*
 - c) *cotton, mountain, village*
2. Find the line of the words with hard reduction:
 - a) *summer, climate, potato*
 - b) *Sunday, perhaps, suppose*
 - c) *adopt, compose, compulsory*
3. Find the line of the words with complete reduction:
 - a) *lesson, cotton, captain*
 - b) *luggage, climate, Negro*
 - c) *cucumber, cotton, curtain*
4. State the type of reduction of the following words:

decide, polite, cotton, pencil, climate, comrade, potato, unite, education, solemn, silent, silence, possible

5. Transcribe, mark the stresses and tunes and read the sentence: *He isn't away, is he?* Give examples where link verbs have their strong forms.
6. Transcribe, mark the stresses and tunes and read the sentences: *We have an elder brother. He has left for Tashkent at present.* How have you transcribed the verb *have* in the first sentence, and *has* in the second?
7. Give examples of the word *that* as a demonstrative pronoun and as a conjunction.
8. Pronounce the correct forms of the verb *can* in the phrase: *I can do it as well.* And now in: *Can you write it yourself?* Give other examples where auxiliary and modal verbs have their strong forms.
9. Give examples to illustrate the verb *to do* in the reduced and non-reduced forms?
10. Transcribe and read the sentence: *He is right.* What type of reduction is found in the word *he*?
11. Mark sentence-stresses and underline all the content words in the sentence: *I sent them a photo of the children.* What parts of speech are content words?
12. Mark sentence-stresses and underline all the form-words in the sentence: *They all went for a walk in the park.* What parts of speech are form-words?

Unit 7. Syllable Formation and Syllable Division

Stress. Schwa

Syllable Formation and Syllable Division

The syllable may be defined as one or more speech – sounds forming a single uninterrupted unit of utterance which may be a whole word, e.g. *man* [mæn], *I* [aɪ] or part of it, e.g. *morning* ['mɔː - nɪŋ]

In English a syllable is formed:

- 1) by any vowel (monophthong or diphthong) alone or in combination with one or more consonants

are [ɑː], *he* [hiː], *it* [ɪt], *man* [mæn]

- 2) by a word-final sonorant (lateral or nasal) immediately preceded by a consonant, e.g.

table ['teɪbəl], *rhythm* ['rɪðm], *garden* ['gɑːdn]

Note: Sonorants in word – final position are not syllabic when they are preceded by a vowel sound.

Syllabic sonorants

sadden ['sædn̩]
doesn't ['dɜzn̩ t̩]
Russian ['rʌʃn̩]

Non – syllabic sonorants

sand [sænd]
don't [dəʊnt]
Russian ['rʌʃən]

The English sonorants [w] and [j] are never syllabic since they are always syllable initial. The syllabic consonants that commonly occur in English words are the sonorants [n] and [l].

The sonorants may often lose their syllabic character when they occur in the middle of a word before a vowel belonging to a suffix.

Syllabic sonorants

listen ['lɪsn̩]
drizzle ['drɪzl̩]

Non – syllabic sonorants

listening ['lɪs - nɪŋ]
drizzling ['drɪz - lɪŋ]

Every syllable has a definite structure, or form, depending on the kind of speech - sound it ends in. There are two types of syllables distinguished from this point of view.

(1) A syllable which ends in a vowel sound is called an **open syllable**, e.g.

I [aɪ] he [hi:] they [ðeɪ] writer ['raɪ-tə]

(2) A syllable which ends in a consonant sound is called a **closed syllable**, e.g.

it [ɪt] hundred ['hʌn-drəd] man ['mæn]

The open and closed syllables referred to here are **phonetic** syllables, i.e. syllables consisting of actually pronounced speech – sounds.

These phonetic syllables should not be confused with the open and closed syllables sometimes referred to in the so – called reading rules.

Types of Syllables

Letter	I type (open)	II type (closed)	III type	IV type
“a”	[eɪ]	[æ]	[a:]	[eə]
	plate, fate	pan, fan	car, barn	Mary, care
“e”	[i:]	[e]	[ə:]	[ɪə]
	me, convenience	pen, led, bed	stern, earnest	near
“i”	[aɪ]	[ɪ]	[ə:]	[aɪə]
“y”	Kite, my	pit, myth	bird, myrtle	hire
“o”	[ou]	[>]	[>:]	[>:]
	no, nose	pot, lot	north, fork	More
“u”	[ju:] r + l + u [u:]	[ɛ]	[ə:]	[juə]
	student, stupid, blue, true	cut, but, hut	Burn	pure, jury

Inseparably connected with syllable formation is the second aspect of the syllabic structure of words, namely syllable division, or syllable separation, i.e. the division of words into syllables.

Syllable division is effected by an all – round increase in the force of utterance, including an increase in muscular tension and in the force of exhalation, or the on set of a fresh breath–pulse, at the beginning of a syllable. This can be illustrated by pronouncing the preposition **without** in two different, but equally correct ways, as far as syllable division is concerned, namely [wi'ðaut] and [wið'aut].

Most English form words, however have only one pronunciation as far as syllable division is concerned.

Thus, in the pronoun *another*, which, like the preposition *without*, consists of two morphemes, the first two syllables are always divided by the syllable boundary between the neutral vowel and the consonant [n], namely [ə'nɛðə]. The pronunciation of this word with the point of syllable division between the consonant [n] and the vowel [ɛ] [ən'ɛðə] would be wrong, although it would not be a phonological mistake.

Correct syllable division at the junction of words, however, may be of phonological importance in English, as wrong syllable division in this case may lead to the confusion of one word with another, or to a phonological mistake. For example, the sequence of the English speech–sounds [ə], [n], [ɛɪ], [m] pronounced with the point of syllable division between the neutral vowel [ə] and the consonant [n] means *a name* [ə'nɛɪm], while the same sequence of sounds pronounced with the point of syllable division between the consonant [n] and the diphthong [ɛɪ] means *an aim* [ən'ɛɪm].

Compare also:

[ə'nais 'haus]	<i>a nice house</i>
[ən 'ais 'haus]	<i>an ice house</i>
[□ɪ 's>: ðə 'mi:t]	<i>she saw the meat</i>
[□ɪ 's>: ðəm 'i:t]	<i>she saw them eat</i>

The division of English words into syllables is governed by the following principal rules:

V – vowel C – consonant S – sonorant

- 1) V ? C V – *li/per, Pe/te* V X ? V – *fox/y, tax/i*
- 2) V C / C V – *con/sonant, sum/mer, bor/row*
- 3) V / C s V – *ta/ble, i/dle*
- 4) i + ld, nd, gh, gn, gm – *mi/ld, ki/nd, hi/gh, si/gn*
 o + ld, ll, st – *o/ld, ro/ll, mo/st*
 a + nge, ste, the – *ra/nge, ba/the, ha/ste*
- 5) V ♠ / V – *giv/e* → exception: *ga/ve*

Phonetic drills

1. Transcribe the following English words and underline the transcription symbol which corresponds to each syllabic sound in the words.

Can, candle, sand, sadden, doesn't, can't couldn't, melt, meddle, don't, didn't, listen, listening, here, fire, pure, our, chair, player, low, lower, employer, floor, mightn't, needn't, mustn't, oughtn't, listener, drizzle, drizzling.

2. Transcribe the following words, show the point of syllable division in each of them by putting a bar between the syllables (ta|ble [teɪ|bl] and define each type of syllable)

Reading, ready, standing, nature, natural, picture, brightly, finish, many, pity, colony, colonial, pulling, pupil, flower, during, Mary, marry, starry, merry, study, studying, enjoying, without, another, over, discover, pooling, follower, father, story, brother, sorry, body

3. Decide how many syllables there are in each of the following words.

Ex.: student (2)

biology	()	bridge	()	strength	()
watches	()	unabridged	()	support	()
jumpers	()	policeman	()	decided	()
photographer	()	jumped	()	obeyed	()

Stress

It is important to become aware of the number of syllables in a word. But if you want to speak English with the correct rhythm there is something even more important: the place of stress.

Read the following sequence:

■ ■ ■
Jane, Susan and Timothy

The first name has one syllable, the second name has two and the last has three. But only one syllable in each word is heavily stressed. You can see this more clearly if we change the size of the written syllables according to their relative importance. So, imagine them as:

■ ■ ○ ■ ○ ○
Jane, Susan and Timothy

1. **Stressed** syllables, such as **jane**, **su** and **ti**, are different from **unstressed** (sometimes called **weak**) syllables in a number of ways. To start with, they tend to be both relatively **loud** and **long**, relative, that is not only to any other syllables in the same word but also to unimportant words such as “and”.

The importance of stressed syllables in terms of rhythm can be shown if we change the order of the sequence of names.

Listen to the following:

Ω



Jane, Susan and Timothy.
Susan, Jane and Timothy.
Timothy, Jane and Susan.

Timothy, Susan and Jane.
Jane, Timothy and Susan.
Susan, Timothy and Jane.

Now repeat each line, keeping to the same rhythm.

- 2 Here are a number of words taken from different sets: cities in Great Britain; names of boys and girls; animals, countries and rivers. Your first task is to fill in the grid, placing the words, according to the number of syllables. The British cities have been done for you as an example.

*Ann / elephant / Volga / Felicity / Spain / Wolverhampton / Nile / rhinoceros /
Alexander / Jemima / Japan / Amazon / bear / George / Cardiff / Janet / Peter /
Afghanistan / giraffe / Leith / Mississippi / Anthony / Manchester / Morocco /*

	1 syllable	2 syllables	3 syllables	4 syllables
Cities	Leith	Cardiff	Manchester	Wolverhampton
Boy's name				
Girl's name				
Animals				
Countries				
Rivers				

Primary and Secondary Stress

Read the 4 – syllable words. In *Alexander*, *Wolverhampton* and *Mississippi* those with the ○○■○ pattern, the first syllable sounds stronger than the second and fourth, but not as strong as the third. Think of them as:

alexander / wolverhampton / missiSSippi

A similar thing happens in the case of 3– syllable words with the ○ ○ ■ pattern, e.g.

cigarette / chimpanzee / japanese / picturesque

It is not enough, then, simply to talk of syllables as being either **stressed or weak**; with words of three or more syllables it may be necessary to distinguish three degrees of stress; **primary, secondary and weak (or unstressed)**.

So, in the case of these two patterns it might be better to show them as:

● ○ ■ (e.g. cigarette) = secondary stress + weak + primary stress and

● ○ ■ ○ (e.g. Alexander) = secondary stress + weak + primary stress + weak

Weak Syllables and Schwa

As a general rule we can say that every syllable contains a vowel sound. A second general rule is that the shorter the vowel, the shorter and weaker the syllable.

Now let us take another look at some of the words already examined, this time concentrating on the vowel sounds in the weak syllables. To help us do this we will start to use phonetic notation where one symbol = one sound. This is because standard spelling often makes it difficult to see what the sounds really are.

<i>Janet</i>	■ ○	<i>janet</i>	'dʒænɪt / 'dʒænət
<i>Peter</i>	■ ○	<i>peter</i>	'pi:tə
<i>giraffe</i>	○ ■	<i>giraffe</i>	dʒə'ra:f
<i>Japan</i>	○ ■	<i>japan</i>	dʒə'pæn
<i>elephant</i>	■ ○ ○	<i>elephant</i>	'elɪfənt / 'eləfənt
<i>Anthony</i>	■ ○ ○	<i>anthony</i>	'æntəni
<i>Amazon</i>	■ ○ ○	<i>amazon</i>	'æməzən
<i>Jemima</i>	○ ■ ○	<i>jemima</i>	dʒɪ'maɪmə / dʒə'maɪmə
<i>Mississippi</i>	● ○ ■ ○	<i>mississippi</i>	'mɪsɪ'sɪpi / 'mɪsə'sɪpi

The most common sound is represented by the symbol ə; and it is the only vowel important enough to be given its own name: the **schwa**.

The schwa (sometimes spelled **shwa**) is not only the most common vowel sound in weak syllables; it is by far the most common vowel sound in the whole of the English system. It is found:

- at the start of words, just before the main stress;
e.g. *Morocco*, *Japan*, *giraffe*, *Felicity*
- following main stress (sometimes twice in ■ ○ ○ words);
e.g. *Peter*, *Amazon*, *Anthony*
- between secondary and primary stress
e.g. *cigarette*, *Wolverhampton*
- as an even shorter alternative to short [ɪ] in fast versions of certain words;
e.g. *Janet*, *Jemima*, *elephant*

Schwa is not just short, it is the shortest possible vowel in English.

Words without schwa

sport = spɔ:t
claps = klæps
prayed = preɪd
scum = skəm
sliver = 'slɪvə
train = treɪn
blow = bləu
cress = kres
plight = plaɪt
Clyde = klaɪd
hungry = 'hʌŋɡrɪ

Words with schwa

support = sə'pɔ:t
collapse = kə'læps
parade = pə'reɪd
succumb = sə'kʌm
saliva = sə'lɪvə
terrain = tə'reɪn
below = bə'ləu
caress = kə'res
polite = pə'lɪt
collide = kə'lɪd
Hungary = 'hʌŋɡərɪ

Schwa is found not only in **lexical items** (nouns, main verbs, adjectives and adverbs). It is regularly found in common, weakly-stressed **grammatical items**, especially prepositions, articles, auxiliary verbs and pronouns.



Listen to the following limericks. Your tasks are:

1. hit the main stressed syllables
2. watch out for the weak syllables in the names; a lot of them start with an unstressed syllable containing schwa;

*We **travelled** to **Venice** then on to **Verona**
to **test** a **Fiesta** with **only** one **owner**.
We **drove** through the **night** to a **village** near **Brussels**
to **choose** lots of **booze** and eat **plenty** of **mussels**.
We **later** decided to **head** off to **Spain**
via **France** for a **chance** to drink **lots** of **champagne**.
But after a week of good living and booze
we agreed that we'd need to rest up in Toulouse.
Then we drove to Madrid before heading to Lisbon
to meet our friend Pete who'd just flown in from Brisbane.
We drove farther south to a town near Granada
to find lots of wine to replenish the larder,
and then spent a week just outside Algeciras,
but folk that we spoke to refused to come near us.
We stayed for a while in the town of Pamplona
where Pete walked the street (he's a bit of a loner)
We drove fairly fast to a hotel in Cannes
where we tried to confide our affairs to a man,
who gave us some goods to deliver in Rome
for a fee we'd not see until safely back home.
We sailed down to Malta to stay in Valetta
but a fax sent from Sfax made us think that we'd better,
cross over to Tunis then drive to Algiers
to speak to a Greek I had known for some years.
We drove through Morocco to reach Casablanca
to discuss, without fuss, our affairs with a banker.
Then headed back north, crossed the Straits of Gibraltar
but passed through so fast we were starting to falter,
and round about then I began to remember
I had to meet Dad on the tenth of September.
We sold the Fiesta and loaded a plane
with some gear from Tangier then we got on a train,
which roared through the night till it reached Santander
where we stayed one more day just to breath in the air,*

*then a boat brought us back to our own native shores.
So that was my holiday, how about yours?*

Questions for Discussion

1. What is a syllable?
2. How is a syllable formed?
3. What sonorous sounds are syllabic?
4. Speak about the types of syllables. Give your own example.
5. What is an open syllable?
6. What is a closed syllable?
7. What is the difference between stressed and unstressed syllables? Explain and give your own examples.
8. What is schwa?

SELF – TEST

1. Mark the correct stresses in the following words:
nationality, responsibility, watchmaker, Navoi Street, celebrate, go away
2. Transcribe the words given below.
telegram, blackboard, architect, continue, November, dialogue, peculiarity, obliged, university, insufficient, anxiety, prosperity, advertisement, condemnation, accuracy
3. Mark the correct stresses and define the type of the stressed syllables:
hungry, tube, melon, badge, Mary, funeral, Physics, afford, purpose, discharge, convenient, extreme, economist, underground, insurance, experience, compare, compulsory, institution, kindergarten, excited, various
4. Divide the words into syllables:
busy, many, penny, beaten, bitten, system, beneath, table, assistant, comfortable, refrigerator, marvellous, residential, emergency, pollution, according, encyclopaedia

Unit 8. The Accentual Structure of English Words

Closely connected with the syllabic structure of words is their accentual structure, because it is the syllable that bears what is known as word-stress or word accent. Every disyllabic and polysyllabic word pronounced in isolation has word-stress. Word accent in a disyllabic or polysyllabic word may be defined as a singling out of one or more of its syllables by giving them a greater degree of prominence as compared with the other syllable or syllables in the same word.

Note: In the word *indivisibility* ['ɪndɪvɪzɪ'bɪlɪtɪ] consisting of seven syllables, we make the first, third and fifth syllables prominent by the same means, but the degrees of their prominence are different.

The stress on the fifth syllable is effected chiefly by a change in pitch direction. This syllable is called the **accentual nucleus** of the word and the stress on it, the **primary (nuclear) accent**.

The stress on the first syllable is also primary, but it is effected by pronouncing the syllable on a high level pitch. This syllable bears the pre-nuclear primary accent.

The stress on the third syllable is weaker and is called **secondary**. It is effected by pronouncing the syllable on a mid-level pitch.

The nuclear primary accent is more important than the pre-nuclear one for two reasons:

1) in some words the pre-nuclear primary and the secondary stresses are interchangeable.

inconvenient ['ɪnkən'vi:njənt] [ɪnkən'vi:njənt]

2) a difference in the position of the nuclear accent may perform a distinctive function, e.g. it may distinguish certain English verbs from nouns consisting of the same phonemes, e.g.

noun *import* ['ɪmp>:t]

verb *import* [ɪm'p>:t]

In such pairs of words the nuclear accent in the noun is on the initial syllable, while in the verb on the last.

Besides, a difference in the position of the nuclear accent may distinguish a compound noun from a free (syntactical) word combination, e.g.

a blackbird [ə 'blækbə:d]

a black bird [ə 'blæk'bə:d]

The Basic Rules of English Word Accentuation

In most disyllabic words the accent falls on the initial syllable, e.g.

ready ['redɪ], *mother* ['mɛðə], *colour* ['kɜlə], *palace* ['pælɪs]

In disyllabic words with a prefix which has lost its meaning the stress falls on the second syllable (on the root syllable), e.g.

become [bɪ'kɛm] *begin* [bɪ'gɪn] *pronounce* [prə'naʊns]

In disyllabic verbs ending in **-ate**, **-ise**, **-ize**, **-fy** the stress falls on the last syllable, e.g.

dictate [dɪk'teɪt] *surprise* [sə'praɪz] *defy* [dɪ'faɪ]

In most words of three or four syllables the accent falls on the third syllable from the end of the word, e.g.

family ['fæmɪlɪ] *cinema* ['sɪnɪmə]

The accent on the third syllable from the end is especially typical of polysyllabic verbs with the suffixes **-ize**, **-fy**, **-ate**, e.g.

recognize ['rekəɡnaɪz] *demonstrate* ['demənstreɪt] *qualify* ['kw>lɪfaɪ]

The accent falls on the third syllable from the end of the word before the following suffixes:

-logy	psychology	[saɪ'k>lədʒɪ]
-logist	biologist	[baɪ'>lədʒɪst]
-graphy	geography	[dʒɪ'>grəfɪ]
-grapher	geographer	[dʒɪ'>grəfə]
-cracy	democracy	[dɪ'm>krəsi]

The accent falls on the second syllable from the end of the word before the following suffixes:

-ian	physician	[fɪ'zɪən]
-ience	experience	[ɪks'pɪəriəns]
-ient	expedient	[ɪks'pi:djənt]
-cient	efficient	[ɪ'fɪənt]
-al	parental	[pə'rentl]
-ial	essential	[ɪ'senəl]
-ual	habitual	[hə'bitʃuəl]
-eous	courageous	[kə'reɪdʒəs]
-ious	delicious	[dɪ'lɪəs]
-iar	familiar	[fə'mɪljə]

The accent falls on the final syllable formed by the following suffixes: **-ee**, **-eer**, **-ier**, **-ade**, **-esque**. The root syllable in such words has secondary accent.

refuge	[ˈrefju:dʒ]	-	refugee	[ˌrefju:'dʒi:]
employ	[ɪm'pl>ɪ]	-	employee	[ˌempl>ɪ'i:]
engine	[ˈendʒɪn]	-	engineer	[ˌendʒɪ'nɪə]
picture	[ˈpɪktʃə]	-	picturesque	[ˌpɪktʃə'resk]

Most words of more than four syllables have two stresses: primary (nuclear) and secondary.

The primary stress falls either on the third or the second syllable from the end.

In most words the secondary stress falls on the syllable separated from the nuclear syllable by one unstressed syllable, e.g.

pronunciation [ˌprənənsɪ'eɪən] *governmental* [ˌgəvnməntəl]

In many derivative nouns the secondary stress falls on the same syllable which has the primary stress in the original word. In such nouns the syllable with the secondary stress may be separated from the nuclear syllable by two or even three unstressed syllables, e.g.

organize	[ˈ>:gənaɪz]	→	organization	[ˌ>:gənaɪ'zeɪən]
experiment	[ɪks'perɪmənt]	→	experimentation	[ɪksˌperɪmen'teɪən]
peculiar	[pɪ'kju:ljə]	→	peculiarity	[pɪˌkju:lɪ'ærɪtɪ]

If the original word has both a primary and a secondary stress, the secondary stress in the derivative word remains on the same syllable, while the primary stress changes its place and falls on the syllable immediately preceding the suffix.

recommend [ˈrekəˈmend] → *recommendation* [ˌrekəmenˈdeɪʃən]
represent [ˌreprɪˈzent] → *representation* [ˌreprɪzenˈteɪʃən]

Most English words which have two primary stresses are formed with prefixes or suffixes. One of two primary stresses falls on the root syllable, the other on the suffix or the prefix, e.g.

trustee [ˈtrʌsˈti:] *Chinese* [ˈtʃaɪˈniːz] *illegal* [ɪˈlɪːɡəl]

Numerals from 13 to 19 are pronounced with two primary stresses: the first primary stress falls on the root syllable and the nuclear stress falls on the suffix **-teen**, e.g.

fourteen [ˈfɔːˈtiːn] *sixteen* [ˈsɪksˈtiːn]

Words with separable prefixes also have two primary stresses. They are as follows:

1) **un-, dis-, non-, in-, il-, im-, ir-** as negative prefixes, e.g.

<i>unknown</i>	[ˈʌnˈnəʊn]	<i>non – final</i>	[ˈnɒnˈfaɪnəl]
<i>unable</i>	[ˈʌnˈeɪbl]	<i>inartistic</i>	[ɪˈnɑːˈtɪstɪk]
<i>disappear</i>	[ˈdɪsəˈpiə]	<i>illegitimate</i>	[ɪˈlɪdʒɪtɪmət]
<i>disbelief</i>	[ˈdɪsbɪˈliːf]	<i>immaterial</i>	[ɪˈmæˈtɪəriəl]
<i>non – party</i>	[ˈnɒnˈpɑːtɪ]	<i>irregular</i>	[ɪˈregjələ]

2) **ex -** meaning “former”, e.g.

exminister [ˈeksˈmɪnɪstə] *expresident* [ˈeksˈprezɪdənt]

3) **re –** [riː] denoting repetition, e.g.

reorganize [ˈriːˈgənəɪz] *rewrite* [ˈriːˈraɪt]

4) **under -** with various meanings, e.g.

underdo [ˈʌndəˈduː] *underfeed* [ˈʌndəˈfiːd]

5) **anti -** meaning “contrary to”, “against”, e.g.

antiwar [ˈæntɪˈwɔː] *antiseptic* [ˈæntɪˈseptɪk]

6) **sub -** meaning “subordinate”, “assistant”, e.g.

sub-librarian [ˈsʌbləɪˈbreəriən] *sub-editor* [ˈsʌbˈedɪtə]

7) **inter –** meaning “among”, “within”, e.g.

international [ˌɪntəˈnæʃənəl] *interchange* [ˌɪntəˈtʃeɪndʒ]

8) **mis –** meaning “wrong”, e.g.

misinterpret [ˈmɪsɪnˈtəːprɪt] *misbehave* [ˈmɪsbɪˈheɪv]

9) **vice –** meaning “in place of”, e.g.

vice-president [ˈvaɪsˈprezɪdənt] *vice-admiral* [ˈvaɪsˈædmərəl]

10) **over –** meaning “too much”, e.g.

overexcite [ˈəʊvərɪkˈsaɪt] *overanxious* [ˈəʊvərˈæŋkʃəs]

11) **pre –** meaning “before”, “beforehand”, e.g.

prewar ['pri:'w>:] *prepaid* ['pri:'peɪd]

12) **out** – meaning “surpass”, “do more than”, e.g.

outdo ['aut'du:] *outgo* ['aut'gəu]

13) **arch** – meaning “chief”, e.g.

arch – heretic ['a:tʃ'herɪtɪk] *archbishop* ['a:tʃ'bɪʃɒp]

14) **ultra** – meaning “utmost”, e.g.

ultracritical ['ɛltrə'krɪtɪkl] *ultramodern* ['ɛltrə'm>dn]

We have been dealing up to now with the accentual structure of simple and derivative words.

Now we shall analyze the accentual structure of compound words.

The place of word-stress in English compound nouns principally depends on the semantic factor, that is to say, the element which determines the meaning of the whole compound has a primary stress. Some compound nouns have single stress, others have two stresses. Single stress compound nouns with the nuclear accent on the first element are by far the most common, e.g.

bookcase ['bukkeɪs] *dining - room* ['daɪnɪŋrʊm]

There are some compound nouns which have:

a) the nuclear accent on the second element, the first being unstressed, e.g.

mankind [mæn'kaɪnd] *shortcoming* [ɔ>:t'kɜ:mɪŋ]

b) the nuclear accent on the first element and the secondary on the second which is pronounced on a low level pitch, e.g.

hair - dresser ['heə\dresə]

c) the pre-nuclear primary accent on the 1st element and the nuclear one on the 2nd, e.g.

ice-cream ['aɪs'kri:m] *arm-chair* ['a:m'tʃeə] *tea-pot* ['ti:'p>t]

Compound adjectives have as a rule, primary stress on each element of the compound, e.g.

well – known ['wel'nəʊn] *absent – minded* ['æbsənt'maɪndɪd]

hard - working ['ha:d 'wɜ:kɪŋ] *light - blue* ['laɪt 'blu:]

Composite verbs also have two primary stresses, e.g.

to get up [tə 'get 'ɜ:p] *to give away* [tə 'gɪv ə'weɪ] *to come in* [tə 'kɜ:m 'ɪn]

The numerous variations of English word-stress are systematized in the **typology of accentual structure** of English words worked out by G.P. Torsuev. He classifies them according to the number of stressed syllables, their degree or character (the main and the secondary stress). The distribution of stressed syllables within the word accentual types forms accentual structures of words. For example, the accentual type of words with two equal stresses may be presented by several accentual structures:

'well-'bred [⊥ ⊥] 'absent-'minded [⊥ # ⊥ #] 'good-'looking [⊥ ⊥ #]

Accentual types and accentual structures are closely connected with the morphological type of words, with the number of syllables, the semantic value of the root and the prefix of the word.

The accentual types are:

I. [$\perp\#$] This accentual type marks both simple and compound words. The accentual structures of this type may include two and more syllables.

'father 'possibly 'mother-in-law 'gas – pipe

II. [$\perp\perp$] The accentual type is commonly realized in compound words, most of which are with separable prefixes.

'radio – 'active 're'write 'diso'bey

III. [$\perp\perp\perp$] and IV [$\perp\perp\perp\perp$] The accentual types are met in initial compound abbreviations like 'U'S'A

V. [$\perp\text{---}\#$] The type is realized both in simple and compound words, very common among compound words.

'hair - \dresser, 'sub\structure

VI. [$\text{---}\perp\#$] The accentual type marks a great number of simple words and some compound words as well. In simple words the stresses fall into:

- 1) the prefix and the root: \maga'zine
- 2) the root and the suffix: \hospi'tality
- 3) the prefix and the suffix: \disorgani'zation

VII. [$\perp\text{---}\perp\#$] The type includes rather a small number of simple words with the separable prefixes:

'mis\repre'sent.

VIII. [$\text{---}\perp\text{---}\perp\#$] The type is found in a very small number of words usually simple words with the stresses on the prefix, the root and the suffix:

\indi\viduali'zation

IX. [$\perp\perp\text{---}\#$] The type is met in rare instances of compound words with separable prefixes:

'un'sea\worthy

X. [$\perp\#\text{---}\perp\perp$] The type is represented by rare instances of simple and compound words:

'soda-\water \bottle

XI. [$\text{---}\perp\text{---}\perp$] The type is found in rare instances of compound words consisting of 3 components:

'ginger 'beer - \bottle

Phonetic drills

1) Write the words listed below in groups according to the accentual types indicated in the following table.

1) [$\perp\perp$]	2) [$\perp\#$]	3) [$\# \perp$]	4) [$\perp\#\#$]

5) [⊥#⊥]	6) [# # ⊥]	7) [⊥⊥#]	8) [⊥# ⊥]
9) [⊥# ⊥#]	10) [⊥# # #]	11) [# ⊥# #]	

advertise, female, multiply, before, enumerate, novel, police, celebrate, company, overvalue, satire, carriage, believe, compliment, parachute, problem, rewrite, paragraph, machine, ballet, programme, unable, recognize, garage, command, specialist, comment, demonstrate, criticize, elect, appreciate, academy, misprint, re – cover, repay, reform, rejoin, redress, recreate, restrain, systematize

- 2) Write the words listed below in groups according to the general accentual types indicated in the following table.

	[⊥⊥]	[⊥#]	[#⊥]
Nouns			
Adjectives			
Numerals			
Verbs			

beefsteak, thirteen, break out, armchair, call up, fair-haired, mix-up, fourteen, blue-eyed, fifteen, put on, sixteen, make up, mankind

- 3) Read the following sentences as accurately as possible. Carefully pronounce the boldface words in each sentence and mark the stresses.

1. Please **record** the **record**.
2. She was **completely competent**.
3. We **project** that the **project** will be good.
4. His hairline began **receding recently**.
5. The teacher was **content** with the **content** of the report.
6. He **objects** to the **objects**.
7. I **mistrust** **Mister** Smith.
8. She will **present** you with a **present**.
9. I **suppose** **supper** will be served.

- 4) Mark the stresses, transcribe and pronounce the following words:

to export, the export, to increase, the increase, to accent, the accent, to conduct, the conduct, to insult, the insult, to extract, the extract.

- 5) Write the words listed below in groups according to the accentual types indicated in the following table (underline the suffixes):

Words with the suffixes stressed		Words with the suffixes unstressed			
[#⊥]	[⊥#⊥]	[⊥# #]	[⊥# ⊥#]	[#⊥#]	[#⊥# #]

employee, reality, cigarette, conversation, tradition, picturesque, economic, unique, engineer, unity, occasion, etiquette, parenthetic, ability, procession, pedagogic, statuette, confusion, volunteer, composition, sympathetic, admission, oblique, collision, patriotic,

mountaineer, exclamation, antique, studying, modesty, government.

Questions for Discussion

1. What is known as word-stress or word accent?
2. What is called “the accentual nucleus”?
3. What is secondary stress?
4. Name the Basic Rules of English Word Accentuation?
5. What words have two primary stresses?

SELF –TEST

1. Write down the transcription and state the number of the stressed phoneme in the following words:

4

E.g. damage ['dæmɪdʒ]

pleasant, thoughtful, languages, wardrobe, armchair, kitchen, cheerful, among, preface, embankment, between, convenience, furniture, everything, substantial, inclination, satisfaction, nevertheless, vegetables, librarian, manuscript, catalogue, bargain, reference, warehouse, sufficient, politician, passionate, advocate, preliminary, oriental, candidate, approximately, tiredness, mountaineering

2. Read the following noun/verb pairs, mark the stresses.

<i>conduct</i>	<i>to conduct</i>	<i>import</i>	<i>to import</i>
<i>object</i>	<i>to object</i>	<i>record</i>	<i>to record</i>
<i>transport</i>	<i>to transport</i>	<i>accent</i>	<i>to accent</i>
<i>protest</i>	<i>to protest</i>	<i>refuse</i>	<i>to refuse</i>
<i>export</i>	<i>to export</i>	<i>review</i>	<i>to review</i>

3. Give the phonetic analyses of the words given below:

Pillow, city, Monday, possible, silence, cotton, table, potato

4. Transcribe the following words:

Behind, couple, sound, blue, book, attention, bench, student, match, passage, atlas intonation, university, translation, noteworthy, catalogue, kilometre, microscopy

5. Write down the following dialogue. Pay careful attention to the patterns of the various nouns and verbs in boldface type. Mark the stresses.

MICHAEL: Welcome to the annual meeting of the **Perry Produce Company**. Does **everyone** remember our **motto**?

ALL: Yes. “We **produce** the best **produce**!”

MICHAEL: Thomas, do you think there will be an **increase** in **profits** next year?

THOMAS: Yes, Michael. We will **increase** our **profits**. **Progress** is our goal!

MICHAEL: Do you **project** having a new **market**?

THOMAS: Yes. Our latest **project** is the **import** of **exotic** fruit.

MICHAEL: **Really!** What will we **import**?

THOMAS: **Pineapple** from **Hawaii** and dates from the Sahara **Desert**.

MICHAEL: Did you say **desert** or **dessert**? I love **desserts**!

THOMAS: OK, Mike. I'm so **content** with the **content** of this **meeting**. I'll treat you to some fresh fruit.

MICHAEL: Please , Tom , no more fruit! *Health Digest* says fruit is hard to **digest**. I'll have **strawberry ice cream**.

Chapter III

Intonation

Unit 9. Intonation. The Components of Intonation

Intonation may be defined as such a unity of speech melody, sentence–stress (accent), voice quality (timbre) and speech tempo which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitude towards reality and the contents of the utterance.

Speech melody, or the pitch component of intonation, is the variation in the pitch of the voice which takes place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. The pitch of speech sounds is produced by the vibrations of the vocal cords.

Stress in speech is the greater prominence which is given to one or more words in a sentence as compared with the other words of the same sentence.

The voice quality (timbre) is a special colouring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speaker's emotions such as joy, sadness, irony, anger, indignation, etc.

The tempo of speech is the speed with which sentences or their parts are pronounced. Closely connected with the tempo of speech is its **rhythm**: the recurrence of stressed syllables at more or less equal intervals of time.

Intonation serves to form sentences and intonation groups, to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning. One and the same grammatical structure and lexical composition of the sentence may express different meaning when pronounced with different intonation.

→ *Isn't it ri_diculous?* (general question)

→ *Isn't it ri_diculous!* (exclamation)

The sentence is the basic unit of language. It may either be a single intonational unit or consist of two or more intonational units. This intonational unit is called the **intonation group**. If considered not only from the purely intonational point of view, but also from the semantic and grammatical points of view this unit is known as the **sense-group**.

An intonation group may consist of a whole sentence or a part of it. In either case it may consist of a single word or a number of words.

An intonation group has the following characteristics:

- a) It has at least one accented word carrying a marked change in pitch (a rise, a fall, etc)
- b) It is pronounced at a certain rate and without any pause within it.
- c) It has some kind of voice quality.

The number of intonation groups in the same sentence may be different.

In , June | Juˌly | and , August | ʊr 'children 'don't 'go to ˌ school.

In 'June, 'July and , August | ʊr 'children 'don't 'go to ˌ school.

The end of each sentence is characterized by relatively long pause. The pauses between intonation groups are shorter. They vary in length. There may be no pauses between intonation groups at all.

Each intonation group is characterized by a certain intonation pattern, i.e. each syllable of an intonation group has a certain pitch and bears a larger or smaller degree of prominence.

Intonation patterns containing a number of syllables consist of the following parts: **the pre-head, the head, the nucleus and the tail**.

The pre-head includes unstressed and half-stressed syllables preceding the first stressed syllable.

The head includes the stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable.

The last stressed syllable is called **the nucleus**.

The unstressed and half-stressed syllables that follow the nucleus are called **the tail**.

It was a very sunny day yesterday.

It was a – the pre-head

... 'very 'sunny – the head

... ˌ day ... – the nucleus

... yesterday – the tail

Note:

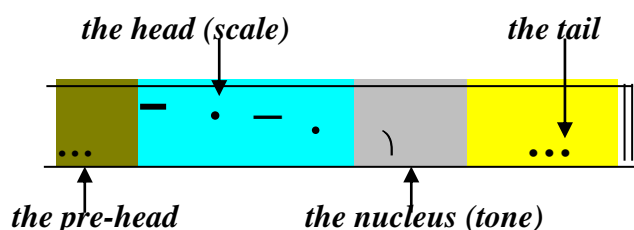
According to V.D. Arakin, the first unstressed syllable which may contain either unstressed or half-stressed syllables is called **the pre-head**.

The first stressed syllable up to the last stressed syllable is called either **the head** or a **scale**.

As for the last stressed syllable it may either be called **the nucleus** or a **tone**.

Graphically these intonation parts can be shown as following:

It was a 'very 'sunny \ day yesterday.



The rises and falls that take place in the nucleus or start with it are called **nuclear tones**.

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the sentence, determines the semantic value of the intonation group, indicates the communicative center of the intonation group or of the whole sentence.

The communicative center is associated with the most important word or words of the intonation group or of the sentence.

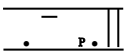
The nuclear tone of the final intonation group is determined by the communicative type of the whole sentence.

The communicative types of sentences are differentiated in speech according to the aim of the utterance from the point of view of communication, i.e. in order to show if the sentence expresses a statement of fact, a question, a command or an exclamation.

There are four communicative types of sentences:

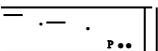
1. Intonation of the Declarative sentences (statements)

A declarative sentence states a fact in the affirmative or negative form. In a declarative sentence the subject precedes the predicate. It is generally pronounced with a falling intonation.

I like music. 

2. Intonation of the Exclamatory sentences

An exclamatory sentence expresses some kind of emotion or feeling. It often begins with the words 'what' and 'how', it is always in the declarative form (no inversion takes place). It is generally spoken with a falling intonation.

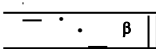
What a lovely day it is! 

3. Intonation of the Imperative sentences

An imperative sentence serves to induce a person to do something, so it expresses a command, a request, an invitation. Commands are characterized by a falling tone.

Come to the blackboard! 

Requests and invitations are characterized by a rising intonation.

Open the door, please! 

4. Intonation of the Interrogative sentences

An interrogative sentence asks a question. It is usually formed by means of inversion

(by placing the predicate before the subject). There are four kinds of questions:

GENERAL QUESTIONS requiring the answer 'yes' or 'no' and spoken with a rising intonation. They are formed by placing part of the predicate (the auxiliary or modal verb) before the subject of the sentence. According to whether they are asked for the first time or repeated, general questions are divided into groups: *first-instance questions* and *second-instance question*.

The first - instance questions comprise the following main subtypes: basic questions, confirmatory questions, questions put forward as a subject for discussion, comments.

The second - instance questions comprise echoing questions and insistent questions¹.

First - Instance General Questions

Basic general questions are asked when the speaker doesn't know whether he will receive an affirmative or negative answer. They usually take the Descending Stepping Scale + Low Rise.

'Do you 'often 'go to the , theatre?

'Yes, I `do.

Confirmatory general questions are those which are asked when the speaker expects a confirmation of the supposition expressed in the question. Structurally, they are declarative sentences. They often begin with the words *so*, *this*, etc. They take the Descending Stepping Scale + the High Fall.

Good `morning, , Jim. So you are 'back at `work?

General questions put forward as a subject for discussion or as a suggestion take either the Low or the High Wide Fall preceded by the Descending Stepping Scale.

This 'knife is too `blunt.

Is 'this one any , better? (subject for discussion)

I've got `so many things to , do.

Can , I help at \all? (suggestion)

General questions consisting of an auxiliary verb and a pronoun and *used as comments* upon statements made by another speaker are widely used in conversation. Pronounced with different tones, they show a variety of attitudes. Therefore their appropriate use is of great importance. They take:

(1) The High Narrow Rise to keep the conversation going, e.g.

I've 'just 'seen `John.

'Have you?

(2) The High Wide Fall to convey mild surprise and acceptance of what has just been said, e.g.

You are `late.

^Am I?

(3) The Fall-Rise to intensify interest and surprise, e.g.

It's `your turn.

^Is it?

¹ Insistent general questions are those which are repeated by the speaker either because he didn't get an answer to his first question or because he wants the listener to keep to the point.

Second-Instance General Questions

Echoing general questions are those which are repeated by the hearer for three reasons:

- (1) The hearer wants to make sure that he understood the original question correctly.

'Will you be a'way , long? 'Will I be a'way 'long? (I 'don't `know.)

- (2) The hearer did not understand part of the question. That is why the terminal tone is shifted on to the word he is doubtful about.

'Will you be a'way , long? 'Will I be away long?

- (3) The hearer repeats the question, because he wants to think what to answer.

'Have you pre'pared the re , port? 'Have I pre'pared the re 'port? 'Not , yet.

SPECIAL QUESTIONS are those which contain an interrogative word such as *what, who, when, where, which, whom* and are spoken with a falling intonation. The order of words is the same as in general questions, but the interrogative word precedes the auxiliary verb.

First-Instance Special Questions

Basic special questions take either the Low or the High Wide Fall which may be preceded by the Descending Stepping Scale.

~Someone'll have to do it. But , who?
It `wasn't a ~serious \error. Then 'why are you so `angry with him?
We simply `must buy him a \present. `Yes, | but 'where's the , money \coming from?

However, there are some subtypes of special questions which take a rising, and not a falling, terminal tone. This group includes *special questions forming a series* as if in a questionnaire, the so-called *opening questions* and *questions asking for a repetition*.

These two subtypes of special questions are pronounced with the Low Rise.

(What's) your , name?

\Natio , nality?

, Age?

\Occu , pation? (from a questionnaire)

'Hullo, little , girl. 'What's your , name? (an opening question, a question used to open a conversation, especially with children)

Second – Instance Special Questions

Echoing special questions are asked by the hearer for the same reasons as general echoing questions. They take the Descending Stepping Scale plus the High Narrow Rise.

'How many 'English , books has he? 'How ´many? (´Six, I be , lieve.)

'Which would you recom`mend? 'Which would ´I recommend?

ALTERNATIVE QUESTIONS (“*or*” *questions*) are those in which the hearer is asked to choose from two or more alternatives. An alternative question consists of two or more parts. As a rule, each of the alternatives is pronounced as a separate sense-group. There are two kinds of alternatives: **limited** and **unlimited**.

The choice is limited when the list of alternatives is complete. Non-final sense-groups in such questions take the Low or the High Narrow Rise which may be preceded by the Descending Stepping Scale, while the last sense-group is pronounced with the falling tone (Low or High Wide).

'Do you pre'fer , apples or , pears?

'Is this ex'pression 'used in 'actual , speech \ or 'is it 'only a , bookish ex'pression?

The choice is unlimited when the list of alternatives is incomplete and the hearer may add to it. In such alternative questions all the sense-groups take a rising tone (Low or High).

'Can I 'get you a 'cup of , coffee, \ an 'ice , cream \ or a , lemonade?

DISJUNCTIVE (TAG) QUESTIONS contain two sense - groups. The first sense - group is a statement (affirmative or negative), the second – a question tag. If the statement is affirmative, the tag is usually negative and vice versa.

When the speaker is certain that his statement is obviously true and he demands that the hearer agrees with him, both sense-groups take a fall (High Wide or Low).

You 'can't 'do 'two 'things at a `time, | `can you?

'This is a , book, | , isn't it?

When the speaker expects the listener to agree, although he isn't quite certain, he uses the Low Fall on the statement and the Low Rise on the tag.

We shall 'see you to- ,morrow, | ,shan't we?

You 'speak , English, ,don't you?

Phonetic drills

1. Read the statements and questions. Make your voice **Fall** at the end of each of the sentences and questions.

1. I have four brothers.

2. We like ice cream.

3. She likes to play tennis.

4. How is your family?

5. Why did he leave?

6. He is not my friend.

7. Tim bought a new car.

8. What's your name?

9. Who will drive you home?

10. Which book is yours?

2. Read the following yes/no questions and answers. Be sure your voice **rises** ↗ at the end of each sentence and **falls** ↘ at the end of each response.

YES/NO Questions ↗

1. Can you see?

Responses ↘

Yes, I can.

- | | |
|-----------------------|---------------------|
| 2. Does he play golf? | Yes, he does. |
| 3. May I borrow it? | Yes, you may. |
| 4. Will she help? | No, she won't. |
| 5. Did he arrive? | Yes, he's here now. |

3. Read the following statements. Use a **falling** pitch or a **rising** pitch. Write them down.

Stated with Certainly

1. He ate 25 hot dogs.
2. The boss gave him a raise.
3. You ran 55 miles.
4. Mike was elected president.
5. It's already 3 o'clock.

Stated with Doubt

- He ate 25 hot dogs.
- The boss gave him a raise.
- You ran 55 miles.
- Mike was elected president.
- It's already 3 o'clock.

Sentence - Stress

Sentence-stress is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence.

Sentence-stress may vary in degree: it may be **full** or **partial**. Full sentence-stress in its turn may be **unemphatic** or **emphatic**. Full unemphatic stress is indicated by single stress-marks placed above the line of print, e.g.

'Open your 'books at 'page \ three.

Emphatic stress is effected by greater force of utterance, greater force of exhalation and lengthening the sounds. Emphatically stressed syllables become more prominent and sound louder than syllables with unemphatic stress.

'Stop `talking. (an order given quietly) - \ . ||

"Stop ``talking! (an order given very loudly, in anger) - \ . ||

Partial stress is indicated by single stress - marks placed below the line of print, e.g.

I \haven't the 'slightest i,dea. There's a `page \missing from this \book.

Words which are usually stressed in English unemphatic speech belong to the **notional parts of speech** namely: nouns, adjectives, numerals, notional verbs, adverbs, demonstrative, interrogative, emphasizing pronouns and the absolute form of the possessive pronouns, for example, the words in bold type in the following sentences:

'Twenty 'minutes ,later | he 'came out of 'Number \ 7, | `pale, | with his 'lips

↑tightly com`pressed | and an 'odd ex`pression on his \face.

'Who was 'that on the \phone?

He 'rang `up him\self, | 'wanted to \speak to you.

This 'fountain – pen is \hers.

However, personal, possessive, reflexive and relative pronouns, which also belong to the notional parts of speech, are usually not stressed.

The other class of words which are usually not stressed in English unemphatic speech are **form-words**, i.e. words which express the grammatical relationship of words in the sentence. These are: auxiliary and modal verbs, as well as the verb *to be*, prepositions, conjunctions, articles and particles, e.g.

She 'felt 'hot, | 'took 'off her ,coat, | and 'flung it over her ,arm.

“'Why are you ,late?”

“You must be 'friends \with him.”

However, it is necessary to point out that **any** word in a sentence may have logical stress, e.g.

'Where 'have you been?

'Where have 'you been?

He 'is a student.

A word which is made prominent by logical stress may stand at the beginning, in the middle or at the end of a sense-group, and it is usually the last stressed word in it.

Some form - words are stressed in certain cases:

1. Auxiliary and modal verbs, as well as the link –verb ***to be***, are stressed in the following positions:

(a) At the beginning of a sentence, that is to say, in general and alternative questions, e.g.

'Were you ,busy last night?

'D' you 'like ,strong } or 'weak tea?

(b) When they stand for a notional verb as, for instance, in short answers to general questions, e.g.

'Have you ,seen him? 'Yes, I 'have.

'Are you ,busy? 'Yes, I 'am.

(c) In contracted negative forms, e.g.

I 'shan't be in ,time. He 'doesn't ,know it.

(d) The auxiliary verb ***to be*** is stressed when final and preceded by the subject which is unstressed, e.g.

I 'don't 'know where he ,was. 'Here we ,are.

(e) The auxiliary verb ***to do*** is stressed in emphatic sentences of the following type, e.g.

'Do ,come.

I 'do \hate him.

2. Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group, e.g.

The 'dog 'ran ,after him.

Note: *Prepositions consisting of one syllable may be either stressed or unstressed if they are followed by an unstressed personal pronoun at the end of a sense-group. But even when they are unstressed in this position they usually have a full form.*

I've a 'job ,for you.

3. Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word, e.g.

'When he had 'gone some , distance } she `turned } and 'went 'back to the , house.

| 'If he `drives, } he may be 'here at ↑any , moment.

4. When a personal pronoun is connected by the conjunction *and* with a noun they are both stressed, e.g.

Your 'mother and , I } will be , busy this \morning.

Some words belonging to notional parts of speech are not stressed in certain cases. The most important of them are as follows:

1. When a word is repeated in a sense-group immediately following, the repetition is generally unstressed, because it conveys no new information, e.g.

'How many `books have you \got?

`Two \books.

2. Word-substitutes like *one*, in *good one*, *black one*, and others are usually unstressed, e.g.

I 'don't `like this \green \fountain-pen. 'Show me a `black one.

'Have you 'ever been to the , Caucasus?

I have `never been `near the place.

3. When the word *most* does not express comparison, but a high degree of a quality and is equivalent to *very*, *extremely*, it is not stressed, e.g.

He 'listened with the most pro'found at \tention. 'This is a most 'beautiful , picture.

However, when the word *most* serves to form the superlative degree of an adjective, it is usually stressed, the adjective being stressed too, e.g.

It is the 'most 'interesting 'book I've 'ever , read.

4. The pronoun *each* in *each other* is always unstressed, while the word *other* may be stressed or unstressed, e.g.

They `like each \other.

5. The adverb *so* in *do so*, *think so* – is not stressed, e.g.

I `think so.

6. The adverbs *on* and *forth* in the expressions *and so on*, *and so forth* are usually not stressed, e.g.

There are some 'branches of `summer sports: |`swimming, |`fishing, |`hunting and , so on.

7. The conjunction *as* in the constructions of the type *as well as*, *as bad as*, *as much as* is not stressed, e.g.

I was to `blame there, Chris, } as 'much as , Ivory.

8. The word *street* in the names of streets is never stressed, e.g.

'Oxford Street, 'Regent Street

Note.

1) However, the words *road*, *square*, *lane*, *circus*, *hills*, *gardens*, *mountains*, *park*

are always stressed in the names of localities, e.g.

'Oxford 'Road, 'Trafalgar 'Square, 'Chancery 'Lane, 'Oxford 'Circus, 'Herne 'Hill, 'Kensington
[ˈkɛnzɪŋtən] 'Gardens, the 'Ural 'Mountains, 'Hyde 'Park, etc.

2) The words **sea** and **ocean** are also stressed in geographical names, e.g.

the 'North 'Sea, the 'Black 'Sea, the 'Baltic 'Sea, the At'lantic 'Ocean, the Pa'cific 'Ocean, etc.

Phonetic drills

1. Copy out the following sentences, mark their stresses and read them:

1. Then I began to get nervous myself. 2. We never said good - night to one another. 3. I don't understand German myself. 4. At about four o'clock we began to discuss our arrangements for the evening. 5. I had different ways of occupying myself while I lay awake. 6. Andrew loved his work and he counted himself fortunate to have such an opportunity so early in his career. 7. A woman took it, looking at her curiously, and so did the young man with her, and other people held out their hands even before Ma got to them, walking slowly along the line. As she stepped over and held out one of the leaflets, the policeman, reddening with annoyance, reached out and snatched it from her hand. Instantly, without thinking, Ma snatched it back.

2. Read each of the following sentences shifting the position of the last stress according to the following pattern:

Lanny turned into Adderley Street.

(a) Who turned into Adderley Street? `Lanny \turned into \Adderley \Street.

(b) Where did Lanny turn? 'Lanny 'turned into `Adderley \Street.

1. Fatty came over to his table. 2. I'm leaving to-night. 3. Lanny shrugged. 4. Fatty clicked his tongue in sympathy. 5. At the door he shook Fatty's hand. 6. Two taxis took them to the station. 7. The train was waiting.

3. Read the situations to yourself and according to their contents, mark the intonation of the sentences in bold type:

*1. I remember, after my grandfather died **we moved away from that house to a new house** designed and built by my mother. 2. At first Kerbs ... did not want to talk about the war at all. **Later he felt the need to talk** but no one wanted to hear about it. 3. **But the world they were in was not the world he was in.** 4. "But really you should have a lady's-maid!" "**I'm sure I'll take you with pleasure!**" the Queen said. "Two pence a week, and jam every other day" Alice couldn't help laughing, as she said, "**I don't want you to hire me and I don't care for jam,**" "**It's very good jam,**" said the Queen.*

4. Read the following sentences paying attention to the unstressed *as...as* :

1. He could not lie as quietly as I could. 2. Jim was not as surprised as he sounded. 3. She was as pale as a sheet. 4. The old man had told his son to let him know as soon as the post arrived. 5. They were as happy as a pair of small boys. 6. His silence was as sultry as the day before a storm. 7. He was as welcome among them as at the other place. 8. The sea was as smooth as a millpond. 9. They could live on the farm as long as they wished. 10. How many sandwiches shall I make? Make as many as you think we'll eat.

Rhythm

Rhythm in speech is the recurrence of stressed syllables in a sense-group at certain intervals of time. In connected English speech stressed syllables have a strong tendency to follow each other as nearly as possible at equal intervals of time and the unstressed syllables (whether many or few) occupy the time between the stressed syllables. The greater the number of unstressed syllables, the quicker they are pronounced, e.g.

'Andrew 'went 'back to , London.

'Andrew has 'gone 'back to , London.

'Andrew should have 'gone back to , London.

A stressed syllable pronounced together with the unstressed syllables forms a **rhythmic group**.

A sense-group may consist of one or more rhythmic groups.

Changes in the **tempo of English speech** caused by the regularity of its rhythm are closely connected with changes in the length of English sounds, especially vowels.

The characteristic features of English speech rhythm may be summed up as follows:

1. The regular recurrence of stressed syllables which results in:
 - a) the pronunciation of each rhythmic group in a sense-group in the same period of time, irrespective of the number of unstressed syllables in it;
 - b) the influence of this feature of English speech rhythm upon the tempo of speech and the length of sounds, especially vowels.
2. The alternation of stressed and unstressed syllables, which results in the influence of rhythm upon word-stress and sentence-stress.

We see that sentence-stress has one more function: to serve as the basis for the rhythmical structure of the sentence.

|He is 'very| | , busy.|

|'Why| | , not?| |It's a 'lovely| | , day.|

|'Nick is a| | , gain on| | , business in| | , Moscow.|

Contractions

Contractions are two words that are combined to form one. Contractions are used frequently in spoken English and are grammatically correct. If you use the full form of the contraction in conversation, your speech will sound stilted and unnatural.

Examples:	Contraction	Full form
	I'll	I will
	you're	you are
	he's	he is
	we've	we have
	isn't	is not

Phonetic drills

1. Read the following pairs of sentences aloud. The first sentence sounds in full form, and the second contains the contraction. Observe how smooth and natural the second sentence is compared with the choppy rhythm of the first sentence.

- | | |
|--------------------------|----------------------|
| 1. I am late again. | I'm late again. |
| 2. Mary does not know. | Mary doesn't know. |
| 3. You are next in line. | You're next in line. |
| 4. We have already met. | We've already met. |
| 5. That is right! | That's right! |
| 6. They will not sing. | They won't sing. |
| 7. Steve has not eaten. | Steve hasn't eaten. |
| 8. He is very nice. | He's very nice. |
| 9. Please do not yell. | Please don't yell. |
| 10. We will be there. | We'll be there. |

2. Read the following sentences. Be sure to blend the words together smoothly and to use reduced forms appropriately.

- | | |
|-------------------|--------------------|
| 1. cream'n sugar | (cream and sugar) |
| 2. bread'n butter | (bread and butter) |
| 3. ham'n cheese | (ham and cheese) |
| 4. pieceəpie | (piece of pie) |
| 5. I gotə school | (I go to school) |

3. Read the following words aloud. Be sure to pronounce the identical consonant letters in each word as **ONE** sound.

- | | | |
|-------------------|-------------------|--------------------|
| 1. trigger | 6. happy | 11. little |
| 2. coffee | 7. penny | 12. passing |
| 3. fussy | 8. offer | 13. butter |
| 4. silly | 9. parrot | 14. pillow |
| 5. cotton | 10. paddle | 15. traffic |

4. Read the following sentences aloud. Fill in the blanks with the correct contraction.

Example A: **He's** my favourite teacher. (He is)

1. ____ a student. (I am)
2. Lynn ____ play tennis. (does not)
3. ____ seen that movie. (We have)
4. ____ quite right. (You are)
5. His brother ____ come. (can not)
6. He ____ arrived yet. (has not)
7. ____ be ten minutes late. (We will)
8. I don't think ____ coming with us. (they are)
9. My son ____ there. (was not)
10. My car ____ ready yet. (is not)

Rhythmic exercises

Read the following exercise keeping a steady rhythm

1) - ♩ -

2) - ♩ - -

3) - ♩ - - -

1. I `think so.
2. She's `ready.
3. I'm `sorry.
4. But `why not?

4) ± ±

1. 'Come `here.
2. 'Look `out.
3. 'Sit `down.

7) ± - - ±

1. 'What is the `time?
2. 'Send me a `card
3. 'Where have you `been?
4. 'What have you `done?

10) ± - - - ±

1. 'Tell me all you `know.
2. 'Follow my ad `vice.
3. 'Try to do it `now.
4. 'Get in touch at `once.

13) - ± - - - ± - - -

1. *I 'wanted you to `write about it.*
2. *It's 'not the one I `borrowed from you.*
3. *Re'member what your `teacher tells you.*
4. *The 'doctor didn't `see the patient.*

15) ± - - - - ±

1. 'What have you done with the `ink?
2. 'Hurrying off to the `train.
3. 'Coming back home in a `bus.
4. 'Where have you hidden the `key?
5. 'Go to another ho`tel.

17) - ± - ± - ± -

1. *I 'think he 'wants to `go there.*
2. *We 'ought to 'give an `answer.*
3. *We 'had to 'go on `business.*
4. *I've 'got to 'do some `shopping.*
5. *You 'mustn't 'waste a `moment.*

19) - ± - - ± - - ± - -

1. *Now 'what have I 'done with my `handkerchief?*
2. *Sep'tember is 'best for `holidays.*
3. *I 'wanted to 'finish my `library book.*

1. It's `possible.
2. A 'lot of it.
3. He's `used to it.
4. She `came with us.

5) - ± - ±

1. I 'want to `know.
2. It's 'quite all `right.
3. I 'thought it `was.

8) - ± - ± -

1. I'm 'not of `fended.
2. It 'doesn't `matter.
3. I'll 'have to `leave you.
4. We'll 'have a `party.

11) - ± - - ± - -

1. I'll 'borrow a `nother one.
2. It 'wasn't ap`propriate.
3. It's 'very un`fortunate.
4. It's 'not the right `attitude.

14) ± - - - - ±

1. *'Walking along the `road.*
2. *'Ready to go a`way.*
3. *'Why did you run a`way?*
4. *'What's the name of the `book?*

16) - ± - ± - ±

1. *It 'isn't 'quite the `same.*
2. *The 'train is 'very `late.*
3. *I'm 'sorry 'I for`got.*
4. *I 'hope you 'under`stand.*
5. *It's 'all the 'same to `me.*

18) - ± - - ± - - ±

1. *It 'isn't the 'same as be`fore.*
2. *I 'didn't ex'pect to be `asked.*
3. *We 'shan't be in 'time for the `play.*
4. *I've 'written the 'letter in `French.*
5. *The 'office is 'open at `nine.*

20) - ± - - - ± - - - ±

1. *I 'think it was an `excellent af`fair.*
2. *The 'bus is more con'venient than the `train.*
3. *I'd 'like a lump of 'sugar in my `tea.*

4. That's 'nothing to 'do with the ,argument.

4. We'll 'fetch you in a 'car in half an `hour.

21) - 1 - 1 - 1 - 1

22) - 1 - - 1 - - 1 - - 1

1. You 'ought to 'know the 'way by ,now.

1. A 'woman has 'fallen and 'broken her ,leg.

2. He 'did his 'best to 'save the ,child.

2. Then 'turn to the 'right at the 'end of the ,street.

3. The 'snow was 'falling 'thick and ,fast.

3. The 'tram-stop is 'just a bit 'farther a ,long.

4. It's 'time the 'children 'went to ,bed.

4. An 'apple a 'day keeps the 'doctor a ,way.

2. Keep a steady rhythm. Mind the number of the unstressed syllables.

Can 'anyone 'tell me the `time?

I'm 'going to 'town for the `day.

Does 'anyone 'know the `time?

I'm 'going to 'town to `day

Does 'anyone 'know `Tom?

I'm 'going to 'town `now.

'What do you 'want me to ,do?

I've 'got a 'better i ,dea

'What do you 'want to ,do?

I've 'got a 'better ,plan.

'What do you 'want ,done ?

I've 'got a 'good ,plan.

Questions for Discussion

1. Intonation.
2. What is speech melody?
3. What is stress in speech?
4. What is timbre?
5. What is called the tempo of speech?
6. The main function of intonation.
7. What are the pre-head, head, nucleus and tail? Illustrate with your own example.
8. How many degrees of sentence-stress do you know?
9. What is rhythm?
10. Rhythmic group. Give an example.

SELF – TEST

1. Read the following dialogue. Use the correct intonation patterns as indicated by intonation arrows. Write them down.

↘ = Voice falls

↗ = Voice rises

→ = Voice stays level

HUSBAND: Hi, honey. ↘ What did you do today? ↘

WIFE: I went shopping. ____

HUSBAND: You went shopping? ____ Again? ____

WIFE: Yes. ____ The store had a big sale. ____ Everything was half price. ____

HUSBAND: What did you do buy now? ____

WIFE: I bought this blouse for thirty dollars. ____ Isn't it stunning? ____

HUSBAND: Yes, it's stunning. ____ I'm the one that's stunned. ____

WIFE: Do you like the green hat ____ or the red one? ____

HUSBAND: I like the cheaper one. ____

WIFE: I also bought a belt ____, scarf ____, dress ____ and shoes. ____

HUSBAND: Stop it! ____ I'm afraid to hear any more. ____ Do we have any money left? ____

WIFE: Yes, dear, we have lots of money left. ____ I saved two hundred dollars on my new clothes, so I bought a set of golf clubs.

HUSBAND: Really? ____ I always said you were a great shopper! ____

2. Mark the correct intonation arrows of the following multiple-phrase sentences.

Example: 'Do you 'want ,coffee, ,tea, \or milk?

1. We enjoy swimming, hiking, and tennis.
2. Is a barbecue all right if it doesn't rain?
3. If it rains tomorrow the game is off.
4. Is he sick? I hope not.
5. Please bring me the hammer, nails, and scissors.
6. Do you like grapes, pears and plums?
7. May I leave now, or should I wait?
8. He's good at maths, but not spelling.
9. Call me later, if it's not too late.
10. Will you visit us if you're in town?

3. Read the following sentences aloud, pausing where indicated. Underline the sentence in each pair that is correctly marked for pauses.

Example: I finished my homework // and watched TV.
I finished // my homework and watched TV.

1. Meet me at the bus stop // after you're done.
Meet me at the bus // stop after you're done.
2. Bill Brown the mayor will // speak tonight.
Bill Brown // the mayor // will speak tonight.
3. Please // clean your room // before leaving.
Please clean your // room before leaving.
4. The truth is I don't // like it.
The truth is // I don't like it.
5. He was there // for the first time.
He was there for // the first time.
6. Charles Dickens // the famous author // wrote David Copperfield.
Charles Dickens the famous author wrote // David Copperfield.

7. Where there's a will // there's a way.
Where there's a // will there's a // way.
8. Do unto others as // you would have them do // unto you.
Do unto others // as you would have them // do unto you.
9. Patrick Henry said // "Give me liberty // or give me death."
Patrick Henry // said "Give me // liberty or give me death."
10. When in Rome do // as the Romans do.
When in Rome // do as the Romans do.

Unit 10. Tones and Scales

The pitch and sentence stress components of intonation can be represented graphically either on the so-called staves or in the line of text itself.

The staves are two horizontal (parallel) lines which represent the approximate upper and lower limits of the pitch range of the voice in speech.


Speech melody together with sentence-stress is indicated on the staves with the help of dashes, curves and dots placed on different levels:

A dash (—) represents a stressed syllable pronounced with level pitch.

A downward curve (\) represents a stressed syllable pronounced with a fall in pitch within that syllable.

An upward curve (/) represents a stressed syllable pronounced with a rise in pitch within that syllable.

A dot (·) represents an unstressed syllable.

Two parallel lines (staves) () represent the upper and the lower limits of human voice or the range of the voice.

The temporal component of intonation can be indicated graphically only as far as pauses are concerned.

Two vertical bars (||) denote a long pause, which usually occurs at the end of a sentence.

A single vertical bar (|) denotes a short pause inside a sentence.

Tones


All the English terminal tones can be classified under two types: tones of unchanging pitch, known as *level tones* and tones of changing pitch, known as *moving tones*.

There are two main forms of pitch change: a *fall* and a *rise*.

1. The Low Fall

The voice starts at a medium pitch level or a little below it and falls to a low pitch level. The Low Fall is categoric in character and expresses finality. It sounds cool, categoric, calm.


Certainly 

Thank you 

2. The High Fall


The voice starts from the high pitch level or a little below it and falls to the bottom of the voice range. The High Fall is as categoric as the Low Fall and also expresses finality. It indicates liveliness, polite and friendly interest and sometimes mild surprise.


Certainly. 

Thank you 

3. The Low Rise

The voice starts low and rises to a medium pitch or a little below it. It expresses non-finality, it is non-categoric and implicative in character.


Never ? 


No ? 

4. The High Rise

a) The High Narrow Rise


The voice starts at a medium pitch or a little above it and rises to a high one. It is an interrogating and echoing tone. It is used in all sorts of echoes and in questions calling for a repetition.


No ? 

Always ? 

b) The High Wide Rise

The voice starts at a low pitch and rises to a high pitch. It expresses surprise or a shocked reaction.

No 

Never 

5. The Rise – Fall

The voice first rises from a fairly low to a high pitch level and then quickly falls to a very low pitch level. It is final and categoric in character. It expresses irony, sarcasm or admiration.

Perfectly 

No 

6. The Fall – Rise

The voice first falls from a high or medium pitch level to the low pitch level and then slowly rises to a little below the mid pitch level. It is a contrastive, implicatory tone. It expresses politeness, apology, concern and uncertainty.

No 


Perfectly 

7. The Level Tones

The Level Tones may be pitched in different levels. There are *High, Mid and Low* Level Tones. The Level Tones are non-final and non-categoric in character. They may express hesitation, indifference and uncertainty.

Sometimes  **The High Level Tone**

Sometimes  **The Mid Level Tone**

Sometimes  **The Low Level Tone**

Scales

The scales most commonly used in English may be classified as follows:

According to their general pitch direction scales may be:

- a) descending
- b) ascending
- c) level

According to the direction of pitch movement within and between syllables the descending and ascending scales may be :

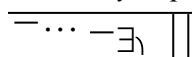
- a) stepping
- b) sliding
- c) scandent

According to the pitch level of the whole scale, scales may be:

- a) low
- b) mid
- c) high

- I. **The Descending Stepping Scale** is formed by a series of stressed and unstressed syllables which gradually descend. It is used with all the English tones.

'How do you pro'nounce this \ word?



II. The Upbroken Descending Scale

In order to avoid the monotony of the Gradually Descending Stepping Scale one of the stressed syllables of the scale can be pitched higher than the preceding stressed or

unstressed syllable. This syllable is said to be pronounced with a special Rise, which can be found:

- 1) on any word that needs extra prominence

I 'want you to 'give me a↑nother ,book.

. - . - . - . ↑ - . \ ||

- 2) on the first word of clauses

I 'don't 'know ↑what to ,say.

. - - ↑ - . \ ||

The syllable pronounced with the special Rise is pitched lower than the first stressed syllable. This Scale is widely used in reading descriptive prose.

- III. **The Descending Sliding Scale** is formed by a descending series of stressed syllables pronounced with downward slides, so that each slide begins a little higher than the end of the preceding one.

You ↘can't ↘mean ↘that

. \ \ \ ||

This scale gives prominence to all the stressed words in the utterance. It is usually combined with Fall-Rise.

- IV. **The Descending Scandent Scale** is formed by a descending series of syllables pronounced with pitch rises within stressed syllables while each of the unstressed ones is pitched a little higher than the preceding syllable. It is used for emphasis expressing liveliness, irony.

↗I ↗hate ↗doing ,nothing.

↗ \ - . \ ||

- V. **The Ascending Stepping Scale** is formed by an ascending series of syllables in which each stressed syllable is pitched a little higher than the preceding one. The unstressed syllables between them rise gradually. It is used to show surprise, interest, protest.

I could ,hardly be'lieve my `eyes.

. . - . - \ ||

- VI. **The Ascending Sliding Scale** is formed by an ascending series of syllables in which each stressed syllable is pronounced with a slide, while each of the unstressed syllables is pitched a little lower than the end of the preceding syllable.

It's ↘such a ↘pity that you ↘can't ↘come.

. P P . P P ||

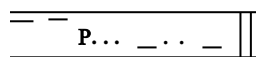
- VII. **The Ascending Scandent Scale** is formed by an ascending series of syllables in which each stressed syllable is pronounced with a rise, while each of the unstressed syllables is pitched a little higher than the end of the preceding syllable.

ˌWhy ˈhaven't you arˈrived in ˈtime?



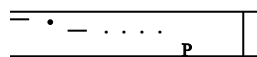
VIII. **A Level Scale** is formed by a series of stressed and unstressed syllables pronounced on the same pitch level. The pitch level of the Level and Descending Stepping Scales is determined by that of the head which is the highest pitch point in them. Accordingly these scales may be: *low, mid* and *high*.

→What →fine ˈweather we are ˌhaving toˌday!



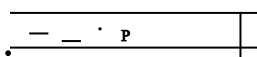
High Level Scale

ˈGo and ˈdo it as you are ˈtold.



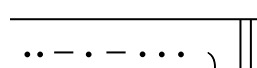
High Descending Stepping Scale

I ˈdon't ˈthink she ˌknows.



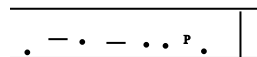
Mid Descending Stepping Scale

She will →have to →manage by her ˌself.



Low Level Scale

She ˌnever ˌasked you to ˌgo there.



Low Descending Stepping Scale

The High Level Scale is used in highly emotional speech. The Mid Level Scale is used in less emotional speech. The Low Level Scale is used to express a perfunctory note in the utterance. It also serves to show indifference, hostility and some other unpleasant emotions.

Phonetic drills

1) **Low Fall.** Read and try to follow the correct tone.

Attitude: Conclusive, unanimated

Cue: 'What's the ˈmatter?

Responses: 1. ˌNothing. 2. I'm ˌbusy. 3. I'm ˌbored. 4. I'm ˌtired. 5. It's ˌraining again. 6. I'm ˌworking. 7. Got ˌtoothache. 8. Sore ˌthroat. 9. ˌHeadache. 10. I'm ˌworried. 11. I'm ˌmiserable. 12. My ˌfoot's hurting me.

Cue: So it was ˈyour fault.

Responses: 1. ˌYes. 2. I'm ˌsorry. 3. I ˌknow. 4. I a ˌpologize. 5. I'm a ˌfraid so. 6. ˌSorry. 7. I don't de ˌny it.

2) **High Wide Fall.** Read and try to follow the correct tone.

Attitude: Conclusive, animated

Cue: I'm ˈgoing.

Responses: 1. 'Where? 2. 'Why? 3. 'When? 4. 'Where to? 5. What 'for? 6. How 'soon? 7. 'Stop 8. Come 'back 9. 'Why are you going? 10. 'Surely not.

Cue: 'Are you 'coming , with us?

Responses: 1. I 'can't. 2. I'd 'love to. 3. 'No 4. No 'time. 5. They won't 'let me 6. I don't 'want to. 7. Im'possible 8. We 'can't. I'm afraid. 9. Can't get a'way 10. We're too 'busy

3) Low Rise

Attitude: Perfunctory

Cue: 'Here you , are.

Responses: 1. ,Thanks. 2. ,Thank you. 3. Many ,thanks. 4. Thanks very ,much. 5. That's ,good of you. 6. That's very ,nice. 7. ,Kind of you. 8. What's ,that? 9. ,What's that?

Cue: I've 'done my ,homework.

Responses: 1. ,Good. 2. ,Fine. 3. ,Right. 4. O ,K. 5. Well ,done. 6. ,Have you? 7. ,Really? 8. ,Splendid. 9. Good for ,you. 10. I ,see. 11. In ,deed. 12. That's the ,way.

Cue: You 'really think you'll ,get it?

Responses: 1. ,Yes. 2. I ,do. 3. I ,think I will. 4. I ,think so. 5. I be ,lieve so. 6. I i ,magine so. 7. I ,hope so. 8. Why ,not? 9. So it ,seems. 10. ,Probably. 11. It's quite ,likely. 12. Perfectly ,possible.

4) High Narrow Rise

Attitude: Lively, most usually associated with interrogative expressions.

Cue: I'm 'going.

Responses: 1. Oh 'really? 2. 'Are you? 3. 'Now? 4. 'Going? 5. 'Must you? 6. At 'once? 7. A 'lone? 8. In the 'car? 9. You 'have to? 10. Al 'ready? 11. All 'right? 12. 'Can you?

5) Fall Rise

Attitude: Polite correction.

Cue: Are you 'French?

Responses: 1. 'British. 2. 'English. 3. 'Scottish. 4. Nor'wegian. 5. 'Danish. 6. 'Swedish. 7. I'talian. 8. 'German. 9. 'Spanish. 10. A'merican. 11. 'Dutch. 12. 'Swiss.

Cue: Is it 'finished?

Responses: 1. 'Almost. 2. 'Nearly. 3. 'Practically. 4. 'Largely. 5. 'Partly. 6. 'Scarcely. 7. 'Hardly. 8. 'Barely. 9. 'Relatively. 10. Com'paratively. 11. Just a'bout. 12. More or 'less.

Cue: That's 'wrong.

Responses: 1. It 'isn't. 2. It's 'not. 3. It's 'not, you know. 4. It 'shouldn't be. 5. 'I don't think so. 6. 'Some of it's right. 7. 'You may think so. 8. That's what 'you think, mister cleversticks. 9. You might have 'told me. 10. It's no use saying 'now.

6) Rise Fall

Attitude: Impressed.

Cue: 'Someone'll have to ,do them.

Responses: 1. 'Who? 2. 'How? 3. 'Where? 4. 'When? 5. 'Why? 6. 'What? 7. 'Will they? 8. 'Which of them? 9. 'Which of us? 10. Do 'what? 11. 'Really? 12. 'Oh?

Cue: 'Don't you get ,tired of sitting there with earphones on!

Responses: 1. A *ˈstupid* question. 2. Of *ˈcourse* we do. 3. *ˈNaturally*. 4. *ˈObviously*. 5. *ˈPointless* question. 6. *ˈAnyone* would. 7. What d'you ex^ˈpect? 8. You *ˈtry* it. 9. Try it your^ˈself. 10. *ˈAnybody* would.

7) Level Tones

Attitude: Hesitant, uncertain.

Cue: *ˈHurry* , up!

Responses: 1. 'All *ˌrɪt*. 2. *ˌCɒmɪŋ*. 3. I'm *ˌcɒmɪŋ*. 4. 'No *ˌhʌrɪ*. 5. 'Take it *ˌeɪsɪ*. 6. 'Right you *ˌɑː*. 7. 'Very *ˌwɛl*. 8. 'O *ˌkaɪ*. 9. 'Shan't be *ˌlɒŋ*. 10. Just a *ˌsekənd*. 11. Just a *ˌmɪnɪt*.

8) Descending Stepping Scale

1. I 'haven't 'seen you for `years. 2. I 'haven't had 'time to 'read their re`port. I've been 'up to my 'eyes in `work. 3. 'Have you 'any i`dea why he was so ,rude? 4. What a 'pity we didn't 'ring him ,yesterday. 5. 'Send me a 'line when you ,get there.

9) Upbroken Descending Stepping Scale

1. 'How do you 'like being in the ↑ new `house? 2. I was 'held 'up at the ↑ last `moment. 3. 'Don't for'get to 'let me 'know ↑ how you get `on. 4. 'Are you 'quite 'sure I'm ↑ not ,bothering you? 5. Would you 'have 'time to ↑ come and 'have ,dinner with me? 6. 'Which of 'Shakespeare's 'plays do you ↑ like ,best?

10) Descending Sliding Scale

1. He's ∇ sorry to be so `late. (He was delayed at the office.) 2. Well, be ∇ careful when you cross the main `road. 3. I've ∇ never heard ∇ anything so ri`diculous. 4. That ∇ isn't the ∇ best way to `do it. 5. I ∇ wish you'd ∇ told me `earlier.

11) Descending Scandent Scale

1. D'you ∇ always ∇ sing as ∇ flat as ,that? 2. ∇ When d'you ∇ want me to `start? 3. You ∇ mustn't ∇ think she's ∇ told me `everything. 4. I ∇ hope we ∇ haven't ∇ kept you `waiting. 5. You ∇ can't ∇ go to the ∇ party ∇ dressed like `that.

12) Ascending Stepping Scale

1. ,Why can't you be 'more `reasonable? 2. ,Have you 'bought the 'book? 3. ,May I 'give you a 'lift in my `car? 4. But I ,told him my`self. 5. ,Shouldn't the 'doors be 'double `locked?

13) Level Scale

1. →What are you →going to ,do about it? 2. →Don't →blame me if you →get into `trouble then. 3. →You →mustn't →take it to ,heart. 4. Just →who do you →think you are ,talking to? 5. →Wouldn't it be →better to →wait till it's ,cold?

Questions for Discussion




1. The Low Fall. Explain and illustrate with your own example.
2. The High Fall. Explain and illustrate with your own example.
3. The Low Rise. Explain and illustrate with your own example.

4. The High Rise. Explain and illustrate with your own example.
 - a) The High Narrow Rise. Explain and illustrate your own example.
 - b) The High Wide Rise. Explain and illustrate your own example.
5. The Rise Fall. Explain and illustrate with your own example.
6. The Fall Rise. Explain and illustrate with your own example.
7. The Low Level Tone. Explain and illustrate with your own example using:
 - a) the Descending Stepping Scale.
 - b) the Upbroken Descending Scale.
 - c) the Descending Sliding Scale.
 - d) the Descending Scandent Scale.
 - e) the Ascending Stepping Scale.
8. The Low Level Scale. Give examples.

Unit 11. Intonation Patterns

Intonation Pattern I

(Low Pre-head +) Low Fall (+ Tail)

Models: <i>I've just seen Tom.</i> - <i>Where?</i>	
<i>Whose book is this?</i> - <i>Mary's, I think</i>	
<i>What's his job?</i> - <i>He's a doctor.</i>	

Stress—and – tone marks in the text: Low Fall | , |

Half-stressed syllables: | , |

Unstressed syllables have no graphic indication in the text.

The Low Fall in the nucleus starts from the mid – level or lower and usually reaches the lowest level.

The unstressed syllables which form the tail are pronounced on the lowest level pitch. The unstressed syllables forming the pre-head are pronounced either on the low level pitch or rise gradually.

This intonation pattern is used:

1. **In statements**, final, categoric, calm, reserved
 e.g. *Whose book is this?* – *It's Mother's*
2. **In special questions**, calm, serious, flat, reserved, very often unsympathetic.
 e.g. *One book is missing.* – *Which?*
3. **In imperatives**, calm, unemotional, serious
 e.g. *I'll send it to him.* – *Don't.*
How can I get in touch with Nick? – *Phone him.*
4. **In exclamations**, calm, unsurprised, reserved

e.g. *Would you like an apple? - \ Thank you.*
He's just arrived. - \ Fine!

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Whose pen is this?

Someone'll have to do it.

You'll find it in the drawer.

It's my book.

What shall I do with these figures?

Did you lock the back door?

I'm afraid I've got a cold.

Drill

S t a t e m e n t s (final, categoric, calm)

Patricia's.

Diana's.

It's mine.

It's Susan's.

S p e c i a l q u e s t i o n s (calm, serious, flat, reserved)

But who?

In which drawer?

I m p e r a t i v e s (calm, unemotional, serious)

Well, take it then.

Divide them.

Remember them.

E x c l a m a t i o n s (calm, surprised)

Of course.

No wonder.

2. Read the verbal context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern I.

Verbal context

Is your brother in?

Have you any cousins?

Whose exercise book is this?

May I switch off the cassette-recorder?

May I ask you a question?

Where is your teacher?

One book is missing.

I don't know this poem well enough.

Here's the cassette.

You've got many mistakes in pronunciation.

Don't go fast.

I've already cleaned the blackboard.

Drill

Yes.

No.

Mine.

Yes, please.

Of course, you may.

At the dean's office.

Which one?

Repeat it then.

Thanks.

Oh!

Good!

Thank you, Mary.

3. Read the following rhythmic groups. Write them down. Mark the stresses and tunes. Make up tonograms.

I can answer you. I can wait for you. It was wonderful. It's impossible. You must tell them that. He can write to you. I can give it to him. They must keep it for you. You could do it for me.

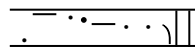
Intonation Pattern II

(Low Pre - Head +) Descending Head + Low Fall (+ Tail)

Model 1:

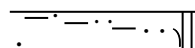
When can you come?

As ↘soon as the 'weather im proves.



Model 2:

Where did you spend your holiday? I ↘stayed in 'Moscow and 'worked at my book.

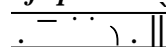


(Low Pre - Head) + High Level Head + Low Fall (+Tail)

Model:

What time is it?

It's ↗half past e leven.



Stress – and – tone marks in the text:

Stressed syllables of the descending head:

the first stressed syllable [↘]

any following stressed syllables of the head [']

The first stressed syllable of the descending head is pronounced on the high level pitch. Sometimes it is pronounced with a slight rise. The following stressed syllables have level pitch and form a descending sequence until the nucleus is reached, unstressed syllables may either carry the pitch down as in Model 1 (The Falling Head) or they may be pronounced on the level of the preceding stressed syllable as in Model 2 (the Stepping Head). The Low Fall in the nucleus starts somewhat lower than the mid – level. If there are any unstressed syllables before the first stressed syllable they are said on a rather low pitch.

This intonation pattern is used:

1. **In statements**, final, categoric, considered.

e.g. *How much did you pay for it? It ↘costs over 'two 'hundred pounds.*

What is the weather like? I ↘think it is 'going to rain.

2. **In special questions**, serious, responsible, intense, often suggesting irritability or impatience.

e.g. *Will you lend me your pen ? ↗What do you want it for?*

Go and see him tomorrow. ↘What 'place does he live in?

3. **In imperatives**, firm, serious, pressing.

e.g. *I can't think what to do. ↘Leave it en'tirely to me, then.*

I'm afraid I've made a mistake. ↘Copy it 'out a gain, then.

4. **In exclamations**, rather emphatic.

e.g. *The exams are over at last. ↗Isn't it wonderful!*

It's my birthday today. ↘Many 'happy re turns!

She refused my help. What a ↘strange 'thing to do!

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

When can you come?
What can I do for you?
When am I to expect you?

I'm afraid I've broken the vase.
I've lost my handbag.
He's promised to ring you up.

What shall I tell John?
What shall I do after tea?
Shall I memorize it?

So sorry he's left.
I really wanted so much to see her.

Drill

S t a t e m e n t s (final, categoric, considered)

As soon as the weather improves.
I want a ticket for Birmingham, please.
Sometime towards the end of the next week.
Soon after half past five.

S p e c i a l q u e s t i o n s (serious, responsible, often suggesting irritation or impatience)

Why can't you leave things alone?
When are you going to learn to be more careful?
Why didn't you say so before?

I m p e r a t i v e s (firm, serious, pressing)

Ask him to come as soon as he is free.
Take the cups into the kitchen and wash them up.
Study the whole dialogue carefully first.

E x c l a m a t i o n s (rather emphatic)

What a pity we didn't ring sooner!
Such a pity you didn't come a bit earlier.

2. Read the verbal context below. Reply by using one of the drill sentences. Pronounce it with Intonation Pattern II.

Verbal context

I am hungry.
I'm not thirsty.
Do you often read English newspapers?
When can you come?
What did you do on Sunday?
I don't like this film.
Will you give me your pen?
The weather is horrid.
What shall I do with the book?
She asked us to tea.

Drill

So am I.
Neither are we.
Every chance I get.
Any time after six o'clock.
I spent the whole day in the park.
I entirely agree with you.
What do you want it for?
Then why can't you stay?
Give it back to Kitty.
How perfectly charming of her!

3. Read the dialogues. Mark the stresses and tunes.




- a) "What's your name?"
"My name's John."
"How old are you?"
"I'm thirty-five."

“When’s your birthday?”
 “It’s on the tenth of December.”
 “How many brothers have you?”
 “I haven’t any brothers at all.”
 “How many sisters have you?”
 “Just one.”

- b) A: Stand up. What have you done?
 B: I’ve stood up.
 A: Pick up your pencil. What have you done?
 B: I’ve picked up my pencil.
 A: Give it to me. What have you done?
 B: I’ve given it to you.
 A: Sit down again. What have you done?
 B: I’ve sat down again.

Intonation Pattern III

(Low Pre-Head +) Low Rise (+Tail)

Model: <i>Do you play tennis?</i>	<i>,Yes.</i>	
	<i>,Sometimes</i>	
	<i>Of ,course</i>	

Stress – and – tone marks in the text: Low Rise [,].

Before the Low Rise the Low Pre-Head is pronounced on the same pitch level as the start of the rise. The rise in the nucleus starts from the lowest level and usually reaches the medium level. If the nucleus is followed by a tail, it is pronounced on the lowest level and the syllables of the tail rise gradually.

This intonation pattern is used:

1. **In statements**, not categoric, non-final, encouraging further conversation, reserving judgement.

e.g. *Have you heard about Max?* *,No.*
Shall we be in time? *I ,think so.*
What do you want at the grocer’s? *,Tea, ,rice, ,cheese...*

2. In questions:

- a) **In special questions** (with the nuclear tone on the interrogative word), wondering, mildly puzzled.

e.g. *How must I do it ?* *,How ?*

She is thirty-six.

How old are you?

,How old is she?

,How old am I?

b) **In general questions**, disapproving, sceptical.

e.g. *It's very important.*

We ought to follow his advice.

,Is it?

,Must we do as he says?

3. In imperatives, calmly warning, soothing.

e.g. *,Careful. ,Steady. ,Watch. ,Don't*

4. In exclamations, reserving judgement; encouraging further conversation: expressing calm, casual acknowledgement, often heard in greetings.

e.g. *It's half past ten.*

Here's your change.

Good morning.

,Well (We're not in a hurry)

,Thank you!

,Morning!

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Have you heard about Max?

You know where John lives?

How many pencils have you got?

Drill

S t a t e m e n t s (not-final, not-categoric, encouraging further conversation)

No.

Yes.

Three.

Five.

S p e c i a l q u e s t i o n s (wondering, mildly, puzzled)

How must I do it?

Which is William's book?

Who's coming this Friday?

How?

Which?

Who?

I m p e r a t i v e s (calmly warning, exhortative)

(To someone in the way.)

(Photographer to sitter.)

(Teacher to class.)

Mind.

Smile.

Start.

Stop.

Go.

E x c l a m a t i o n s (encouraging further conversation, expressing calm, casual acknowledgement)

John says he can't come.

It's half past ten.

The car's here.

Oh!

Well!

Good.

2. Read the verbal context. Reply by using the drill sentences below. Pronounce them with Intonation Pattern III. Mark the stresses and tunes. Make up tonograms.

<i>Verbal context</i>	<i>Drill</i>
How many English books have you got?	A few.
Do you get up early in the morning?	As a rule.
Thank you very much.	You're welcome.
I'll finish it by Sunday.	It was nothing.
She has some palatalization of the sound [m] in the word "milk"?	By what day?
Something has gone wrong with my electric iron. Can you put it right?	Has she?
Ann, please, bring some more milk from the kitchen.	Of course!
He is seriously ill.	Right!
I can't see it from behind you.	Pity.
Hello, Jane.	Pardon.
	Hello!

3. Read the following sentences. Observe quick pronunciation of unstressed syllables. Mark the stresses and make up tonograms.

I didn't believe it was true.	I'm perfectly certain you are right.
I didn't think it was true.	I'm almost certain you are right.
I don't think it was true.	I'm quite certain you are right.
What a sensible piece of advice.	He's the happiest man in the world.
What a useful piece of advice.	He's the nicest man in the world.
What a wise piece of advice.	He's the best man in the world.

Intonation Pattern IV

(Low Pre-Head +) Descending Head + Low Rise (+Tail)

Model 1: *Alice is leaving.* - *Does she 'want to 'go to the ,Park?*

— · — · — ..) ||

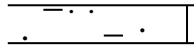
Model 2: *That's all you were going to buy, isn't it?*

I've only 'got to 'buy something for ,supper.

— · — · — ... = . |

(Low Pre-Head +) High Level Head + Low Rise (+ Tail)

Model : *Don't be so slow. I'll [↗]try to 'be ,quicker.*



This intonation pattern is used:

1. **In statements**, not categoric, non-final, soothing, reassuring, (in echoes) questioning, sometimes surprised.

e.g. *I've made a lot of mistakes in my dictation, haven't I? It's [↗]not so ,bad.*
He's already left. Al [↗]ready ,left.

2. **In questions:**

- a) **In special questions**, expressing sympathy, interest; with the nuclear tone on the interrogative word, puzzled.

e.g. *I'm leaving tomorrow. [↗]What ,time are you leaving?*
I've just seen him in the dean's office. You've [↗]seen him ,where?
I've lost the key, mother. ↘How did you 'manage to 'do ,that?

- b) **In general questions**, expressing interest (most common pattern for general questions).

e.g. *I've packed the things. ↘Are you ready to ,leave?*

3. **In imperatives**, soothing, encouraging, calmly patronizing (often addressed to children)

e.g. *What shall I do? [↗]Don't ,worry.*
I'm leaving. ↘Put 'on your 'warm ,clothes.

4. **In exclamations**, encouraging, airy, often used in leave-takings and in bright and friendly greetings.

e.g. *Here is my translation. ↘Very 'well ,done!*
Anything else? ↗No, ,thank you!
Good morning. ↗Good ,morning!

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Shall I buy the TV-set?
 I'd like to have a bite.

Drill

S t a t e m e n t s (non-final, not-categoric, soothing, reassuring)

If you don't find it too expensive.
 Perhaps we'll go to a restaurant for a cup of coffee.

Beeny is eager to have a rabbit.
It took me four hours to do the exercises.

Shall I read the words?

I've arranged your lecture for tomorrow.

You are going to the post.

Special questions (sympathetically
interested, puzzled)

Where do you intend to keep the animal?
It took you four hours to do what?

Imperatives (soothing, encouraging,
calmly patronising)

Be careful to pronounce distinctly the word "thirteen".

Exclamations (encouraging, airy, friendly)

Terribly sorry for giving you all that trouble.

General questions (interested)

Have you any letters you'd like me to post?

2. Read the verbal context. Reply by using the drill sentences below. Pronounce them with Intonation Pattern IV. Mark the stresses and tunes. Make up tonograms.

Verbal context

Shall we write a dictation tomorrow?
When shall we start?
He is leaving for London.
I don't think I'll speak to him today.
Oh dear, oh dear!
I can't do it alone.
My friend is a teacher.
I've just come from Paris.
I'll go to the country today.
I can't do it.

Drill

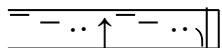
I believe so.
Any time that suits you.
Leaving for London?
Why not?
What's the matter?
Why don't you ask your friend to help you?
Are you a teacher also?
Is Paris as large as London?
Don't be silly. The frost is severe.
Try it again.

3. Write down the following sentences. Mark the stresses and tunes. Make up tonograms.

1. Don't be so impatient. 2. He always keeps me waiting. 3. It's the only time I'm free. 4. Would you mind passing the sugar? 5. How on earth can you manage to finish so quickly? 6. I sent them a photo of the children. 7. I should think it would be better to wait till tomorrow. 8. He realized that the bus wasn't going to stop for him. 9. What nice soft gloves. 10. They went for a walk in the Park.

Accidental Rise

Model: $\s Tom 'Brown is the \uparrow best 'pupil in _ class.$



If the speaker wants to make one word of the descending head more prominent than the others he pronounces it a little higher than the preceding syllables thus breaking their descending succession. This non-final rise is called **accidental**. It never occurs on the first stressed syllable as this syllable is always the highest in the descending head.

Exercises

1. Write down the following sentences. Concentrate your attention on Accidental Rise. Mark the stresses and make up tonograms.

1. In spring Nature awakens from her long winter sleep. 2. The trees are filled with new life. 3. The earth is warmed by the rays of the sun. 4. The weather gets gradually milder. 5. The fields and the meadows are covered with fresh green grass. 6. The woods and forests are filled with the songs of the birds. 7. When winter comes we're obliged to spend more time indoors.

2. Copy out the following sentences using Accidental Rise on the words in bold type. Make up tonograms.

1. I suppose it couldn't **possibly** happen again. 2. We went for a day's walk in the forest in **spite** of the rain. 3. I'm reading a most interesting book by a **new** writer just now. 4. You have not given me a **satisfactory** explanation of your strange behaviour. 5. I have an English lesson **every** day. 6. I haven't seen her for a **long** time. 7. The doctor says she must stay in bed for **two** or three days. 8. Tom Brown is the **best** pupil in his class.

Sequence of Tones

Alternative Questions

Model: \rightarrow Has she a ,niece / or a ,nephew?

Alternative questions have the low-rising nuclear tone in the first intonation group and the low-falling nuclear tone in the final intonation-group. The fall and the rise are of narrow range here.

Disjunctive Questions

Models: You've ,met her, / ,haven't you?

You've ,met her, / ,haven't you?

Disjunctive questions consist of two intonation-groups. The sequence of tones in disjunctive questions depends on the attitude of the speaker towards the significance of the utterance.

The first intonation-group has generally the low-falling nuclear tone. The low – rising nuclear tone of the final intonation-group, or tag, shows that the speaker is not certain of the facts expressed in the first part of the question. An answer is expected.

e.g. I rang you up yesterday. You were \rightarrow meeting your ,wife, / ,weren't you? - Yes, I was.

The low-falling nuclear tone of the tag shows that the speaker is certain of the facts expressed in the first part of the question. No answer is expected.

e.g. I saw you at the station. You were \rightarrow meeting your ,wife, ,weren't you?
She looked so young and happy.

Exercises

1. Read the following dialogue. Mark the stresses and tunes. Practise it.

A: What a lovely day, isn't it?
B: Yes, it is.
A: How blue the sky looks, doesn't it?
B: Yes, it does.
A: What a lot of people, aren't there?
B: Yes, there are.
A: You're on holiday, aren't you?
B: Yes, I am.
A: It's a long one, isn't it?
B: Yes, it is.
A: You don't talk very much, do you?
B: No, I don't. You ask a lot of questions, don't you?
A: Yes, I do.

2. Split the text into intonation and rhythmic groups. Observe correct pronunciation. Practise the exercise:

The weather in England can change very quickly. One day last week I went for a walk in the country. When I started early in the morning the weather was beautiful. The sun was shining, the sky was blue and there were no clouds at all. In the middle of the morning a sudden change came. A cool wind started to blow, black clouds covered the sun and in a very short time it started to rain heavily. There were no houses in sight and I had no coat with me. So, I got very wet indeed and very cold too. After about an hour I managed to catch a bus which took me home. But when I arrived I was shivering and sneezing. And I've had a cold ever since. I ought to have taken my coat. We sometimes say that England is the only country where you can have four seasons in one day.

Intonation Pattern V

(Low Pre-Head +) (Descending Head) Mid - Level (+ Tail)

Model: *I think I saw you yesterday afternoon.*

>Yesterday / I ↗stayed \ in \ all \ day.

— · | · — \ _ _ ||

Stress – and – tone marks in the text: Mid – Level Tone: | > |.

The Mid – Level tone in the nucleus is pronounced on the medium level with any following tail syllables on the same level.

This intonation pattern is usually used in non-final intonation-groups expressing non-finality without any impression of expectancy.

Exercise

1. Read the following conversational situations. Concentrate your attention on the intonation of the non-final intonation groups of the reply:

Verbal context

Drill

I'll give him a piece of my mind.
 Fancy Max apologising!
 Invite him again in January.
 I'm not very interested.
 He promised it for July.
 It'll be difficult, you know.
 Won't forty be enough?

I hope you'll do no such thing.
 He apologised because he jolly well had to.
 But in January, where will he be?
 If that's how you feel, why bother about it?
 July, well, that'll be soon enough, do you think?
 But do you consider it worth trying?
 To be on the safe side, take one or two more.

Sequence of Tones

The Simple Sentence. Intonation of Adverbials

Model: ,**Generally**. / I ↗come 'home ↘early.
 >**Generally**. / I ↗come 'home ↘early.
 He is at ↘home **on Sunday**.

Simple sentences with adverbial phrases at the beginning are usually divided into two intonation - groups.

The non-final intonation-group is usually pronounced with the low – rising or mid – level tone.

e.g. At ↗two o' ,**clock** / we shall have ↘dinner.
 At ↗two o' >**clock** | we shall have ↘dinner.

Adverbial phrases at the end of sentences do not form separate intonation-groups, as a rule, and often remain unstressed.

e.g. We are ↗going ↘out tonight.

Exercises

1. Change the word order in the following sentences according to the model. Pay attention to the intonation of the adverbials.

Model: He is at the ↘hospital **on Monday**.

On Monday / he is at the ↘hospital.

1. We have our meals in the dining room. 2. The Browns usually have a bowl of fruit on the sideboard. 3. There's a tall bookcase next to the piano. 4. There are two cushions on the settee. 5. We see a stand for hats, coats and umbrellas in the hall. 6. There are three chimneys on the top of the roof. 7. There's an armchair on each side of the fireplace. 8. You can see a standard lamp on the right. 9. There's a radio-set on the extreme right. 10. We heard a ring at the door a few minutes later.

2. Read the joke. Find the most important sentence in the text. Underline the main word in each sentence. Split up each sentence into intonation-groups, mark the stresses and tunes.


Two Americans were travelling in Spain. Once they came into a little restaurant for lunch. They didn't know Spanish and the waiter didn't know English. In order to make him understand they wanted some


milk and sandwiches they drew a cow. The waiter looked at it and ran out of the restaurant. Soon he was back and put down in front of the two men two tickets for a bullfight.


Intonation Pattern VI

(Low Pre-Head +) Fall Rise (+ Tail)

Model: *Do you often go to the theatre?*

Some times 

Of course, I do 

Yes 

Stress – and – tone marks in the text: Fall-Rise | v | | v | / / ... / /

e.g. *Yes. General ly. Well I don't think so*

This intonation pattern is used:

In statements, expressing concern, reproach, contradiction, correction, hurt feelings, sometimes soothing.

The Fall-Rise is also used in non-final intonation-groups or in sentences of different communicative types instead of the Low-Rising nuclear tone to draw particular attention to one of the words for the purpose of contrast or to intensify the significance of the communicative center.

e.g. *I wish we'd left earlier. – That wasn't my fault.*


It's so hot in this room. – I don't think so.

You'll be thirty-five soon. – Thirty four.

Is it going to rain? – I hope not.

Do you work every day? – On week days I work, / but on Sun days I don't.

Fall-Rise spread over two syllables

Model : *Some times* 

The fall of the voice starts from a fairly high or medium pitch and usually ends rather low. The rise begins very low and doesn't go up too high.

Fall Rise spread over a number of syllables

Model : *He can manage it* 

In this case the fall is on the stressed syllable and the rise is separated from the fall by one or more syllables. The syllables between the fall and the rise are always on a very low level.

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the reply. Pronounce it with Intonation Pattern VI.

Verbal Context

Nobody worked at the lab yesterday.
I shall never speak to him again.
That's a fine book, isn't it?
I'll give him a good piece of my mind.
What do you do on Sunday?
He knows English and French.
I don't think he's worse now.
Can you speak English?
You have four lessons today.
It's nearly five, isn't it?
May I keep this book a bit longer?
It won't take you long.

Drill

S t a t e m e n t s (expressing concern, hurt feelings, reproach, contradiction, correction, contrast)

I did.
"Never" is a very dangerous word.
Parts of it are fairly interesting.
That won't get us very far.
Usually, I spend it out of town.
German and French you mean.
When I saw him, he was much better.
Once I could.
Five.
Six.
Well, yes.
It will.

2. Read the joke. Find the main phrase in the text. Split up each sentence into intonation-groups, mark the stresses and tunes. Underline the communicative center and the nuclear word of each intonation-group.

Peggy, aged five, said she had a stomachache.

"It's because you haven't had lunch yet," said her mother. "You would feel better if you had something in it."

That afternoon their neighbour called and remarked while speaking to the mother that he had a bad headache. "That's because it's empty," said Peggy. "You'd feel better if you had something in it."

Sequence of Tones. Complex Sentences

If an adverbial clause precedes the principal one and makes a separate intonation-group it is usually pronounced with the Low Rise or Mid-level as it implies continuation.

e.g. *If you* \rightarrow want to have a $>$ rest / \rightarrow go to the \searrow country.

If you \rightarrow want to have a \searrow rest / \rightarrow go to the \searrow country.

If the complex sentence begins with the principal clause and contains more than one intonation-group both the clauses are usually pronounced with the Low-Falling nuclear tone.

e.g. \rightarrow Go to the \searrow country / *if you* \rightarrow want to have a \searrow rest.

If the principal clause implies continuation and makes a separate intonation group it is pronounced with the Low-Rising or Fall-Rising nuclear tone.

e.g. I'll \rightarrow tell him at \rightarrow once / you \rightarrow want to \rightarrow see him.

Adverbial Clauses of Condition and Time

Model: a) *If you \rightarrow want to have a \bar{r} est, \rightarrow go to the \rightarrow country.*
b) *If you \rightarrow want to have a \rightarrow rest, / \rightarrow go to the \rightarrow country.*
c) *\rightarrow When he \rightarrow comes / \rightarrow ask him to \rightarrow wait.*

Logical Stress

Model: *I can \rightarrow do it.*
 \rightarrow I can do it.

If the nucleus is shifted from the last notional word to some other word of the intonation-group the sentence stressed is called logical.

Exercises

1. Complete the following sentences in turn. Observe the sequence of tones. Keep the exercise moving on rapidly:

1. If you are going to stay in England for some time, ... 2. If you are not fond of music, ... 3. If you are at the cinema, ... 4. If you want to have a really quiet holiday, ... 5. If you want to send a telegram, ... 6. If you want a guide to show you round, ... 7. If it rains, ... 8. If you have to do some shopping, ... 9. As I was working, ... 10. When it is as cold as that, ... 11. While we were watching the last scene, ... 12. And before their tour came to an end, ... 13. When the actor appeared on the stage, ... 14. When he saw the old man for the first time, ... 15. When he learnt the news,

2. Read the joke. Find the main phrase in the text. Split up each sentence into intonation-groups, mark the stresses and tunes. Underline the communicative center and the nuclear word of each intonation-group. Make up tonograms.

Rather Late

It was a dark night. A man was riding a bicycle without a lamp. He came to a crossroad and didn't know which way to turn. He noticed a pole with something white which looked like a sign. Climbing to the top of the pole he lit a match and read. "Wet Paint".

Intonation of Parentheses

Model : *Well, I \rightarrow don't \rightarrow know*

What do you think of Nick?	> Well , / I ↗ don't know
	, Well , / I ↗ don't know
	, Well , I don't know
	He is a nice chap, I think .

Parentheses express the speaker's attitude towards the utterance.

Parentheses at the Beginning of the Sentence

When the speaker doesn't attach any importance to the parenthetical words at all they don't form a separate intonation-group and are often unstressed and are pronounced very quickly.

e.g. ↗**Well**, I do. **Well**, I do.

If the speaker attaches more importance to parentheses, they form an intonation-group. In this case they are stressed and are pronounced with any nuclear tone: Low Fall, Low Rise, Mid Level or Fall Rise.

e.g. , **Well**, / I do.

To → **tell you the truth** / I ↘ don't want to go there.

>**Well**, / I do.

For my own part, / I should love it.

Parentheses at the End or in the Middle of the Sentence

Model: I'm ↘ not 'good at languages, **you know**.

You , know, **of course**, / he is my brother.

In the middle or at the end of the sentence parenthetical words and phrases are generally pronounced as the unstressed or half-stressed tail of the preceding intonation-group.

Exercises

1. Read the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal context

(Starting conversation)

There are plenty of good hotels in London.

Where do you go?

Drill

Well, what's the news, Mr. White?

Well, what's the matter with you, Mr. Smith?

Now, let's see what else did I want.

Still, if you don't want to be disappointed, especially during the holiday season, it's better to reserve a room beforehand.

I think we prefer the south. However, it really

And how are things with you?

And how do you like our weather?

I can see the English coast already,
can you?

Will he go to the University?

doesn't seem to matter very much, as long as the youngsters get a good sandy beach.

Well, not too good, I'm afraid, and going from bad to worse. In fact, it's the worst year we've had for a long time.

Well, it's rather changeable, isn't it?

Yes, just. Well, I suppose we'd better get ready for landing.

Well, he may, or he may not.

2. Read and retell the following jokes:

Doctor's Orders

Servant: Sir, wake up, wake up!

Master: What's the matter?

Servant: It's time to take your sleeping tablets.

Politeness

Mother: Which apple do you want, Tom?

Tom: The biggest one.

Mother: Why, Tom, you should be polite and take the little one.

Tom: Well, Mamma, should I lie just to be polite?

His Pipe

Little girl: Grandpa, would you like me to give you a new pipe for your birthday?

Grandpa: That's very nice of you, Mary, but I have got a pipe.

Little girl: I don't think you have, Grandpa. I've just broken it.

A Good Student

Professor: Can you tell me anything about the great chemists of the 17th century?

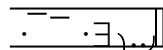
Students: Yes, sir, they are all dead, sir.

Intonation Pattern VII

(Low Pre-Head +) Falling Head + Fall Rise

Model : Type out this letter at once.

I ↘ can't 'possibly ↘ finish it , now.



This intonation pattern is used in statements, commands and other communicative types of sentences to express the same attitude as Intonation Pattern VI. (Low Pre-Head +) Fall-Rise (+ Tail). Stressed syllables of the head sometimes glide down.

e.g. I didn't know you drank coffee. I ↗ do , some , times.

Exercises

1. Read the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal context

Do you smoke?
Can we smoke here?
Are you using the ruler?
Are you coming for a swim?
May I come to your lecture?
What about this green dress?

She's an absolute failure.
We'll leave before dawn.

Look, Mummy, I'm right at the top.

Drill

S t a t e m e n t s (expressing concern, hurt feelings, reproach, contradiction, correction, uncertainty, contrast, grumbling)

I do sometimes.
It's not forbidden.
Not at the moment.
Not I. Not likely.
There'll be nothing new in it for you.
I shouldn't buy that one if I were you.

C o m m a n d s (urgent, warning)

Now be fair.
Have a heart.
Have a bit of sense.
Mind you don't fall.

2. Read the jokes. Find the main phrases in the texts. Split up each sentence into intonation-groups, mark the stresses and tunes. Underline the communicative center and the nuclear word of each intonation-group. Make up tonograms.

When a group of women got in the car every seat was already occupied. The conductor noticed a man who seemed to be asleep, and, fearing he might miss his stop he said to the man: "Wake up."

"I wasn't asleep," the man protested.

"But you had your eyes closed."

"I know. I just hate to look at ladies standing up in a crowded car."

* * *

A very stout lady said angrily that she wanted to report the conductor of the bus that had just gone.

"He's been rude," she shrilled.

"How?" asked the official.

"Why," went on the lady. "He was telling people the bus was full up and when I got off he said: "Room for three inside."

Intonation of Direct Address

Model : *Children*, *listen to me*.

Mo, *ther*, | *can I have an 'ice-cream?*

Never, *mind*, *Tom*, | *I'll help you with pleasure*

Direct Address at the Beginning of the Sentence

Direct address at the beginning of the sentence is stressed. It is pronounced with the Low-Falling nuclear tone in formal serious speech and with the Falling-Rising tone to attract the listener's attention or in a friendly conversation.

e.g. \downarrow **Children**, / \downarrow listen to me.
 \downarrow **Ma**ry, / \uparrow come \downarrow here.

Direct Address in the Middle or at the End of the Sentence

Direct address in the middle or at the end of the sentence is ordinarily pronounced as the unstressed or half-stressed tail of the preceding intonation group. After the Low Falling nucleus it can also be pronounced with the Low Rising tone.

e.g. I \downarrow say, **Mike**, / I've \downarrow just had a 'wire from \downarrow Mary.
 \uparrow That's all \downarrow right, **darling**.
 \uparrow Good \downarrow morning, **Mrs.** \downarrow Wood.

Exercises

1. Write down the following sentences. Concentrate your attention on the intonation of direct address. Mark the stresses.

1. Mary, sit down ! 2. John, listen to me ! 3. Children, look at the blackboard ! 4. Tom, who's on duty ? 5. Boys, don't be so noisy. 6. Comrades, take your seats! 7. Ann, come to the board and divide it into two parts. 8. Peter, please fetch some chalk! 9. Mother, could I go and play football now? 10. Ann, will you please give me a little more porridge? 11. Madam, which is the biggest department store in Tashkent? 12. Good afternoon, Mrs. White, how are you? 13. Certainly, Madam. 14. Had a good day, Nora? 15. And how do you like your tea, Mrs. White, strong or weak? 16. Excuse me, officer, is there a bus stop here to Trafalgar Square? 17. Don't worry, Mary, I'll do that myself. 18. You are wrong, Pete, that was yesterday. 19. Look, dear, a button has come off my coat. 20. Now, James, you'll catch cold. 21. And now, Nina, repeat all the words you have mispronounced. 22. Well, Ann, have you noticed any mistakes? 23. Very well done indeed, Tom! 24. Please, read it to yourself, Mary, and not aloud. 25. Now remember what I've said, Peter.

2. Read the dialogue. Write it down, mark the stresses and tunes.

Shopping

"Er – Excuse me, how do I get to the glove department?"
 "Over there on the left, madam, just past the ribbon counter."
 "Is this the right counter for gloves?"
 "Yes, madam. What sort of gloves do you require? Kid, suede, chamois...?"
 "Well, let me see some of each."
 "Certainly, madam. What size do you take?"
 "Six and a quarter, I believe, but you'd better measure my hand to make sure."
 "I think a six is your size. How do you like these? I can recommend them, they're very reliable."
 "How much are they?"
 "Five pounds fifty pence, madam."
 "Very well, I'll take them. And now, how do I get to the shoe department?"
 "Come this way, please, and I'll show you...just over there beyond the millinery department."

3. Mark the stresses and tunes. Practise the story for test – reading.

The Big Stores

I went into one of the big London stores today and enjoyed myself very much, just wandering from one department to another, looking at the various articles on the counters. I thought the assistants were very helpful. There must have been some hundreds of salesmen and saleswomen and dozens of different departments, including china, haberdashery, confectionery, hardware and even provisions. I went from one department to another – from umbrellas to gloves, from fancy goods to lace – up and down, in lifts and on escalators. As I was going through the book department, I was surprised to meet an old friend of mine, whom I hadn't seen for years. We went up to the restaurant and had lunch together.

We didn't finish lunch until half past two. Then we did some shopping together. I helped her to buy some presents for her children. I can't tell you how glad we were to see each other again. We used to be very great friends. I hadn't seen her for – let me see – ten or twelve years, at least.

Intonation of the Author's Words

Model : "I'm ↗not ↘ready," **he said.**

"Are you ↘sure?" **he asked,** / \looking a↘round him as he ↘spoke.

He >said: | "↗Look at the ↘picture"

He ↘said: | "The ↗film was ↘excellent"

He ↘said: | "That's ↘all "

The Author's Words Following Direct Speech

The author's words which follow the direct speech are usually pronounced as an unstressed or half-stressed tail of the preceding intonation group.

e.g. "I'm ↗not ↘ready," **he said.**

"Is ↗this for ↘me?" **he asked with surprise.**

If the tail gets longer it may form a separate intonation group. In this case it is stressed and is pronounced with the same nuclear tone as the preceding intonation group but on a lower pitch level.

e.g. "I'm ↘sorry," / a↘gain re↘peated the ↘landlord.

If the author's words form two or more intonation groups, the first of them doesn't form a separate intonation-group. The second and the third are always stressed and pronounced each on a lower pitch level. The nuclear tone of the final intonation group is usually that of the sentences in the Direct speech. The non-final intonation-groups may be pronounced either with the Low-Rising tone or with the Low-Falling tone according to their semantic importance.

e.g. "What a ↘pity!" **was all I said** / when he ↘broke a ↘glass.

“Do you 'think 'that's ,fair?” she asked, / ,looking at me with sur ,prise.

The Author's Words Preceding Direct Speech

Model : *He >said: / “The →play is ,perfect”*
He ,said: / “The →play is ,perfect”
He ,said: / “The →play is ,perfect”

The author's words introducing the direct speech form an intonation-group and are usually pronounced with the Mid-Level, Low Falling or Low Rising nuclear tone.

Exercise

1. Read the following sentences. Write them down. Concentrate your attention on the intonation of the author's words. Mark the stresses and tunes.

1. “I don't know,” he said quietly. 2. “What's it for?” he inquired in a whisper. 3. “Come here,” he ordered in a sharp voice. 4. “Pleased to meet you,” he said holding out his hand. 5. He said “I want two stalls if you've got them. 6. He said: “I don't quite like the final scene in the play.” 7. He said: “Don't hurry. The performance is not over.” 8. He said: “She accepted the invitation.” 9. They said: “Our seats were in the orchestra stalls and we saw the stage well.” 10. “Oh, I don't like that,” my mother said. “Why are you doing it like that?”

Intonation of Enumeration

Model : *I've 'visited the 'British Mu ,seum, / the →National ,Gallery / and the ,Tate.*

If a sentence contains enumeration, all non-final intonation-groups are usually pronounced with the Low Rise, each being a bit lower than the preceding one. The final intonation-group is pronounced with the Low Fall if the choice of enumeration is exhausted.

Exercise

1. Read the following sentences. Write them down. Observe the intonation of enumeration. Make up tonograms.

1. Mary has laid the table in the usual way, and has put the right number of knives, forks, spoons and glasses for each person. 2. I get out of bed, put on my dressing-gown and slippers and go into the bathroom. 3. On the dressing table, in front of the looking-glass, you'll see a hair-brush and a comb, a hand-mirror, a bottle of scents and a powder - box. 4. One of the people in the picture is buying stamps, another is registering a letter, the third is writing out a fax. 5. It was the first night of “Arms and the Man”, a play which had an enthusiastic reception from a crowded house. 6. When the curtain fell at the end of the last act there was tremendous applause, accompanied by insistent calls for the author to appear.

7. One man in the gallery, however, kept up a string of catcalls and whistling, thus expressing his disapproval.

Intonation Pattern VIII

(Low Pre-Head +) Low-Head + Low-Rise (+ Tail)

Model : *He says he'll never speak to me again.*

He \doesn't \really ,mean it.

· _ · _ · _ ·

Stress-and-tone marks in the text: a stressed syllable of the low-head | \ |

In the usual form of the Low-head, all the syllables contained in it are said on the same, rather low pitch.

This intonation pattern is used:

1. **In statements**, encouraging further conversation, reprovably, critical, guarded, reserving judgement, appealing to the listener to change his attitude.

e.g. *I'm just back from seeing my mother. I \trust you \found her ,well.*

Take no notice of him. We must \do as he ,says.

2. **In questions**:

a) **special questions**, calm, but very disapproving.

e.g. *I don't agree. \Why ,not?*

b) **general questions**, expressing disapproval, scepticism

e.g. *I'm sorry, Mummy. \Are you ,really sorry?*

3. **In imperatives**, reprovably critical, resentful.

e.g. *He'll let me have it by Monday. \Don't be \too ,sure.*

4. **In exclamations**, calm, reserving judgement, expressing casual acknowledgement.

e.g. *You can have it if you like. \Thanks very ,much."*

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

I'm told you refused his offer.
Can I have another apple?

Drill

S t a t e m e n t s (encouraging further conversation, reprovably critical, guarded, reserving judgement)

That's quite right.
Well, I don't know.

He's nice, isn't he?

I feel terrible about it.

I've just been playing badminton.

You were rather harsh with him.

Please, don't do that.

Harry's just arrived.

I thought she was in France.

I'd no idea how to get there.

He's not good enough, I tell you.

We must get on with it now.

I've asked Mary but she hasn't any.

I won't have anything to do with him.

She's so terribly rude.

I'm terribly sorry.

I can't help you.

You can have it if you like.

So I'm told.

So they say.

You've nothing to reproach yourself about.

I hope you had a good game.

S p e c i a l q u e s t i o n s (calm, but very disapproving)

Well, what of it?

And why shouldn't I?

Who on earth told him to come?

Where did you get that idea from?

G e n e r a l q u e s t i o n s (disapproving, sceptical)

Couldn't you have asked?

Mayn't you be mistaken?

Couldn't it be left till this evening?

I m p e r a t i v e s (reprovingly critical, resentful)

Ask Mabel then.

Don't be so silly.

Don't take any notice of her.

Don't apologise.

E x c l a m a t i o n s (calm, reserving judgement,
expressing casual acknowledgement)

Very well.

Thanks very much.

2. Practise the story for test – reading

The Story of Narcissus

Long, long ago, when birds and flowers and trees could talk, a beautiful fountain sprang up in the midst of a forest. Little sunbeams crept between the leaves, and, as they fell upon it, made it shine like silver.

One day a lad, who had been hunting in the forest, lost sight of his friends. While looking for them, he saw the fountain shining in the sunlight through the trees. He at once turned to it, for he was hot and thirsty.

He stooped down to bathe his burning forehead, and to cool his dry hot lips. But as he bent over the water, he saw his own face in it, as in a glass. He thought it must be some lovely water fairy, that lived within the fountain, and as he looked he forgot to drink. The bright eyes, the curly hair, the round cheeks, and the red lips were beautiful to him; and he fell in love with that image of himself, but knew not that it was his own image. It smiled when he smiled, and as he spoke the lips of the face moved as though speaking too, though no sound came from them. "I love you with all my heart," said the lad. The image smiled and held out its arms, but still was dumb. The lad spoke to it again and again, and getting no answer, he at last began to cry. The tears fell upon the water, and ruffled it, so that the face looked wrinkled. Thinking it was going away, he said: "Only stay, beautiful being, and let me look at you, even if I may not touch you." He forgot everything but that lovely face. Day after day, night after night, he stayed there, till he grew thin and pale, and at last died. Just at the water's edge, where the lad had died, there grew one strange little flower, all alone. "He has been changed into a flower," his friends said. "Let us call it after our dead friend." So they named the flower Narcissus in memory of him and it is called Narcissus to this very day.

Intonation Pattern IX

High Fall

(Low Pre-Head +) High Fall (+ Tail)

Model : *Why didn't you buy the picture?*

- *'Much too ex\pensive.*

\..-.||

Stress –and – tone marks in the text: High Fall | ` |

The High Fall in the nucleus starts very high and usually reaches the lowest pitch. The syllables of the tail are pronounced on the Low level.

The High Fall provides a greater degree of prominence for the word, making it emphatic. The degree of prominence depends on the height of the fall.

This intonation pattern is used:

1) **In statements**, conveying personal concern or involvement, sounding lively, interested, airy; very common in conversation.

e.g. *Do you know the man?* *'No (I `don't) `Yes (I `do)*
Where is my copy? *'Peter \took it \for you.*

2) **In questions:**

a) **In special questions**, sounding lively, interested.

e.g. *I shall be late, I'm afraid.* *`How \late?*

b) **In general questions**, conveying mildly surprised acceptance of the listener's premises.

e.g. *I like it here.* *'Do you? (I thought you'd hate it)*

3) **In imperatives**, sounding warm.

e.g. *What's the matter?* *'Look (It's raining)*

4) **In exclamations**, very emotional.

e.g. *It's eight o'clock.* *'Heavens! (I'm late)*

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

Now what have you done to Mary?
Who's been eating my grapes?

How many of his books have you read?
It was all your fault.

Drill

S t a t e m e n t s (conveying personal concern or involvement, sounding interested, lively, airy)

Nothing.

No one. No one has. No one's been eating your wretched grapes.

All of them. None of them.

But it wasn't. And I can prove it.

I'm going to Switzerland.
You can win easily.
I mustn't take them.
Sorry to be so late.
Today's out of the question, too.

She is thirty-five.
I can't bear cats.
I ought to go to the lecture.

Do you think this hat will fit me?
He'll be terribly angry.
He doesn't want to play.

He's over seventy.
I'll give it to you.
I'm most grateful to you.
She says you're to blame.

Special questions (lively, interested)

When?
How? How so?
Why mustn't you take them?
What's happened?
When can you come, may I ask?

General questions (conveying mildly surprised acceptance of the listener's premises)

Is she?
Can't you?
But will you go, do you think?

Imperatives (expressing warmth)

Try it.
Let him.
Then make him.

Exclamations (very emotional)

Well!
How lovely!
Don't mention it, my dear chap.
What nonsense!

2. Mark the stresses and tunes in the following text. Practise the story for test – reading.

Doctor, Dentist and Chemist

If you have toothache, you should go to your dentist. He'll examine your teeth, and if the aching tooth is not too far gone, he'll stop it. If it is too bad, he'll take it out.

If you don't feel well, you should consult a doctor. If you feel too ill to go to the doctor's, you'll have to send for him. He'll ask you to describe to him the symptoms of your illness. Then he'll feel your pulse, look at your tongue and examine you thoroughly. Finally he'll prescribe the treatment and write out a prescription.

Doctors' prescriptions are made up by a chemist. At chemists' shops in the USA, you can also get patent medicines of all kinds, lotions, tonics, cough-mixtures, baby-foods, aspirin, pills, ointment, bandages, adhesive plaster and so on. You can buy razors and razor-blades, vacuum-flasks, hot water bottles, sponges, tooth-brushes and tooth-pastes, powder-puffs, lipsticks, shaving-soap and shaving brushes and a hundred and one other things.

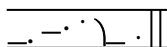
If you are interested in photography, you can also get cameras and films at most chemists'. They'll develop and print your films for you, too. Some chemists are also qualified opticians, and if your eyesight's faulty they'll test your eyes and prescribe glasses for you.

Intonation Pattern X

(Low Pre-Head+) Rising Head + High Fall (+ Tail)

Model: *I wonder when Alice's train is due.*

↗Look it 'up in the `time - ↘table.



The syllables of the Rising Head preceding the High Fall gradually carry the pitch up.
Stress-and-tone mark in the text:

The first stressed syllables: | ↗ |

This intonation pattern is used:

1. In statements, conveying personal concern, involvement, disgruntled protest.

e.g. *Haven't you brought the carp? You ↗didn't `ask me ↘to.*

2. In questions:

a) **in special questions**, sounding unpleasantly surprised or displeased, protesting.

e.g. *Send them at once. ↗Where `to?*

b) **in general questions**, protesting, sometimes impatient.

e.g. *Thursday's a hopeless day for me. ↗Can't we 'make it a `Friday, ↘then?*

3. In imperatives, lively, with a note of critical surprise.

e.g. *What shall I do? ↗Try it `again.*

4. In exclamations, conveying affronted surprise, protesting.

e.g. *John is coming. What an ex↗traordinary `thing.*

Exercise

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

What did you think of this house?

He says he knows nothing about it.

I'm afraid I failed my exam.

You ought to have informed me at once.

What's that you say?

You can easily mend it.

Which one shall I have?

I shall write to him again.

Drill

S t a t e m e n t s (conveying personal concern or involvement, disgruntled protest)

I was rather taken with it. It seems quite nice

I just can't understand it. I distinctly remember telling him.

I'm not at all surprised. You must try working a bit harder.

I didn't realize it was so important.

S p e c i a l q u e s t i o n s (sounding displeased, unpleasantly surprised, protesting)

Why don't you listen?

What do you mean, easily?

Which would you prefer?

Whatever do you hope to gain by that?

I'm terribly hard up!
I'm quite booked up next week.
I can't meet you this Tuesday.

What on earth shall I do?
What should I tell him?
I've lost your invitation.

I told him what I thought of him.
She says she's twenty-nine.
Look. It works.
You're a bit grumpy today.

General questions (protesting, impatient)

Aren't we all?
Will the week after suit you better?
Shall we leave it till next week?

Imperatives (lively, with a note of critical surprise)

Try it again. You've no alternative.
Tell him exactly what you think.
We'll write and ask them to send you another one

Exclamations (conveying affronted surprise, protesting)

Good for you!
Absolute nonsense!
So it does. How very odd!
Not in the least!

2. Practise the dialogue ("Guessing Game"). Write it down. Define the intonation pattern of each sentence and the attitude expressed by it.

A.: And the next object is vegetable.
B.: Does one eat it?
A.: Yes.
B.: Do you eat it?
A.: Yes.
B.: Do you eat it at breakfast?
A.: No.
B.: Do you eat it at dinner time?
A.: No.
B.: Well then at tea time.
A.: Yes.
B.: Is it a raw vegetable?
A.: Yes.
B.: Is it nice?
A.: Very nice.
B.: Did we have some for tea today?
A.: Yes.

Intonation Pattern XI

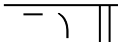
(Low Pre-Head +) Falling Head + High Fall (+Tail)

Model : *How are you finding your new job?*

↘ *Liking the 'work im`mensely.*

— · · — · · . ||

The High Fall starts from a higher pitch than the preceding syllable of the Falling Head. If the head contains only one stressed word the High Fall starts from the level of the stressed syllable.

e.g. *How nice!* 

This intonation pattern is used:

1. **In statements**, conveying personal concern, sounding light, airy, warm but without the disgruntled effect of Pattern X.

e.g. *Why don't they work in the evenings? 'Some of them `do, I believe.*

2. **In questions:**

- a) **in special questions**, sounding interested, brisk, business-like.

e.g. *I've just seen that new musical. – 'What's it `called?*

- b) **In general questions**, conveying mildly surprised acceptance of the listener's premises; sometimes sounding sceptical, but without the impatience of Pattern X. (The question is put forward as a subject for discussion.)

e.g. *Shall we try again? Well 'would it be any `use?*

3. **In imperatives**, sounding lively; suggesting a course of action to the listener.

e.g. *The tea is too hot. 'Put some more `milk in it.*

4. **In exclamations**, conveying mild surprise but without the affront of Pattern X.

e.g. *Look, it is snowing. 'Oh, `yes*

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

When's the concert?
It's going to be a fine place.
It's not very valuable, is it?
We'll never get there.
I may be a bit late.

I've just seen that new musical.
"Underneath the Arches"
Quite good, really.
John Adams, I think his name is.
"The Prince of Wales"
The one near Piccadilly Circus.
By a fourteen bus.

Drill

S t a t e m e n t s (conveying personal concern, sounding light, airy, warm)
Next Sunday. Next Wednesday.
So it seems. So I've heard.
It cost over three hundred pounds.
It's not as far as you imagine.
That wouldn't matter in the least.

S p e c i a l q u e s t i o n s (sounding interested, brisk, business-like)

What's it called?
What did you think of it?
Who composed the music?
Which theatre is it playing at?
Which exactly is "The Prince of Wales"?
How did you get there?
Why didn't you go by tube?

I can't bear the Underground.

D'you think I should ring him?
I'm sorry, but I hate cocoa.
Thank you for all you've done.
He's promised to stop smoking.

I shan't be able to phone you.
Sorry I forgot to change my shoes.
What shall I do with this?

I've just become a father.
I forgot every word about it.
Tom has passed his exam.
I'm sorry to have to vote against you.

General questions (conveying mildly, surprised acceptance of the listener's premises: sometimes sceptical)

Mightn't it be better to wait?
Would you like a cup of tea, then?
Is there anything else I can do to help?
Does he really mean what he says?

Imperatives (sounding lively; suggesting a course of action to the listener)

Drop me a line, then.
Just look at the mud you've brought in here.
Put it in the waste paper basket.

Exclamations (conveying mild surprise)

Congratulations, my dear chap!
What a fine mess you've made of things!
Well fancy that!
A fine friend you turned out to be!

2. Read the following dialogue with a fellow-student, using Intonation Pattern XI. Special questions should sound interested, lively, brisk. The replies sound lively, friendly and warm.

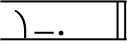
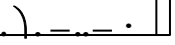
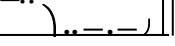
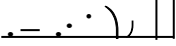
A.: What was that you said?
B.: Where did you go for your summer holiday?
A.: First to London and then to Cornwall.
B.: How long did you stay in London?
A.: Just a week.
B.: Which part of your holiday did you prefer?
A.: Oh, our fortnight in Cornwall.
B.: Where did you stay while you were down there?
A.: In a little village near Penzance.
B.: What sort of weather did you have in London?
A.: The best we could possibly have hoped for.
B.: What did you do there?
A.: Sightseeing mostly.

3. Write down the joke. Mark the stresses and tunes. Transcribe the text.

The father of a family, who was angry with his children because they were displeased with their food, exclaimed angrily one day at dinner: "You children are intolerable; you turn up your noses at everything. When I was a boy, I was often glad to get enough dry bread to eat." "Poor papa," said Rose, "I'm so glad you are having such a nice time now living with mama and us."

Compound Tunes

Fall + Rise

Models :	
<i>But why didn't you tell me?</i>	<i>`So ,sorry</i>
	
<i>That's Ben.</i>	<i>I `thought his \face was fa ,miliar.</i>
	
<i>Where shall we go this year?</i>	
<i>\Somewhere in `Devon would \make a \nice ,change.</i>	
	
<i>Can I borrow your ruler? I \seem to have mis`laid ,mine</i>	
	

All the tunes containing more than one nuclear tone are called compound.

The Fall + Rise is a combination of the High Fall and the Low Rise.

The Fall and the Rise always occur on separate syllables. The fall starts from a very high level and ends very low. Any syllables occurring between the High Fall and Low Rise are said on a very low pitch. Notional words are stressed. The falling part marks the idea which the speaker wants to emphasize and the rising part marks an addition to this main idea.

The combination of the High Fall with the Low Rise is used in sentences expressing a highly emotional reaction to the situation. It is often heard :

1. **In statements**, sounding apologetic, appreciative, grateful, regretful, sympathetic, persuasively reassuring, pleading, plaintive.

e.g. *Whose turn is it then? – It's `mine ,actually.*

e.g. *How did this get broken? – I'm most `terribly ,sorry.*

2. **In questions:**

- a) **in special questions**, sounding plaintive, pleading, weary, despairing; sometimes warm, sympathetic.

e.g. *Sorry I'm late. – Oh, `why \can't you \come on ,time for once?*

- b) **in general questions**, conveying a plaintive, pleading, sometimes impatient tone.

e.g. *He played very badly today. Will he `ever be any ,better do you think?*

3. **In imperatives**, sounding plaintive, pleading, reproachful.

e.g. *It's all so depressing. – `Cheer ,up. (It `can't \last for ,ever.)*

I've nothing to do with it. – Now `do be ,reasonable, Charles.

4. **In exclamations**, warm, sympathetic, encouraging, sometimes plaintive, puzzled, surprised. Greetings and leave-takings sound pleasant and friendly when pronounced this way.

e.g. *Good night, Peggy.* – *Good `night, Mrs. ,Smith.*

See you on Friday. – *`Right you ,are!*

Two or More Falls Within One Sense - Group

Model :	
<i>Now what do you want?</i>	<i>I ↘don't want `anything.</i>
	<u> </u> .) .) . .
<i>Everyone's gone home.</i>	<i>↘Not `every ,one</i>
	<u> </u>)) .)

In sense-groups with the High Falling or Falling Rising nuclear tone there may be one or more other words marked by a relatively High Falling tone. The function of such Falls is to provide a greater degree of prominence for the words on which they occur. All other words of the head are not stressed. The attitude expressed by the sentence is not changed but the utterance sounds emphatic. In this case the head is called **Sliding**.

Compare:

↘Fancy 'anyone 'wanting to do `that.

 - . - . - . .) ||

↘Fancy ↘anyone ↘wanting to do `that.

))) . .) ||

Stress-and-tone mark in the text: syllables of the head uttered with falls: | ↘ |

Exercises

1. Read the dialogue “About the job” carefully. Write it down. Mark the stresses and tunes. Practise reading.

About the Job

H a r r y: Well, Robert, have you made up your mind yet what you want to do when you leave college?

N o r a: Oh, Harry, surely he's a bit young to decide on his career? He hasn't even got to college yet.

H a r r y: Not at all, Nora. It's wisest to decide in good time. Look at me for example. I really wanted to be a sailor, but now I spend my days sitting at a desk in an office. Yes, it's silly to train for the wrong job. After all, Robert will be going to college soon.

N o r a: (musing) Now if I were a man I'd be a farmer. To see the crops growing – that's my idea of a good life.

H a r r y: Well, you haven't answered my question yet, Robert. What would you like to do?

N o r a: (wistfully) Are you sure you don't to be a farmer, Robert? Or a market gardener?

R o b e r t: No I'm sorry, Mum, but I don't want to at all. I'd rather be a civil engineer. I want to build roads and bridges.

H a r r y: Not ships? Isn't it better to be a shipbuilding engineer?

R o b e r t: (crossly) Look here, is it my career we're planning or yours?

H a r r y: (huffed) All right, all right, there is no need to lose your temper. But you'd better win that scholarship first.

2. Write down the following sentences. Mark the stresses and tunes. Make up tonograms.

(detached, phlegmatic, reserved)

Shall I ask him about it again?

Can you translate a few sentences?

Will you tell her about it frankly?

(lively, interested)

Well, when can you spare the time?

What's that got to do with you?

What makes you so sure?

(wondering, mildly puzzled)

Who's he gone to see?

How often must he take it?

How long do you want to keep it?

(contradicting)

You want it back.

He won't be able to help.

You've got enough money.

3. Test reading.

The man on the bridge addressed the fisherman.

"Any luck?" he asked.

"Any luck!" was the answer. "Why, I got forty pike out of here yesterday."

"Do you now who I am?"

"No," said the fisherman.

"I'm the chief magistrate here and all this estate is mine."

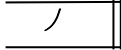
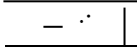
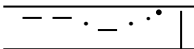
"And do you know who I am?" asked the fisherman quickly.

"No."

"I'm the biggest liar in Virginia."

Intonation Pattern XII

- I. (Low Pre-Head +) High Rise (+ Tail)
- II. (Low Pre-Head +) (High Head +) High Rise (+ Tail)

Models : <i>Don't!</i>	<i>'Don't ?</i>	
<i>They were all delighted.</i>	<i>'All of them?</i>	
<i>Do you want to go alone? ↓Don't 'you your 'self want to go?</i>		
		

Stress-and-tone marks in the text: High Rise | ' |

If there is no tail the voice in the nucleus rises from a medium to a high pitch.

If there are unstressed syllables following the nucleus the latter is pronounced on a fairly high level pitch and the syllables of the tail rise gradually. The syllables of the Pre-Head rise from a low pitch up to the start of the High Rise.

This intonation pattern is used in questions, echoing, calling for repetition or additional information, sometimes shading into disapproval or puzzlement, sometimes meant to keep the conversation going.

<i>e.g. We shall have to return.</i>	– <i>Im 'mediately?</i>
<i>It's ten feet long.</i>	– <i>'How long?</i>
<i>What's that bowl for?</i>	– <i>'What's it for?</i>
<i>Is it raining?</i>	– <i>↘Is it 'raining?</i>
<i>Careful.</i>	– <i>'Careful?</i>
<i>Pity.</i>	– <i>'Pity?</i>

Exercises

1. Read carefully the following conversational situations. Concentrate your attention on the intonation of the replies:

Verbal Context

I want you this minute.
 It's snowing.
 What do you think of my dress?
 Could I have another cup of tea?
 I listened to every word he said.
 I've given up smoking.
 Have you seen my pen anywhere?
 These flowers are for you.
 What is it?

Drill

Questions echoing, calling for repetition or additional information, sometimes shading into disapproval or puzzlement.

Yes?
 Much?
 New?
 Sugar?
 Every word?
 For good?
 You've lost it?
 Who are they for?
 What is it?

What reason did he give for his behaviour?
 Is that your little boy?
 Have you finished it?
 Be nice to them.
 Please, don't worry?
 Marvellous!
 Fantastic!
 Well done!

What reason?
 My little boy?
 Have I finished it, did you say?
 Be nice to them?
 Don't worry, did you say?
 Marvellous?
 Fantastic?
 Well done?

2. Read the following dialogue aloud. Pay careful attention to the underlined words. Mark the stresses and tunes.

JOHN: Anne, who was on the **phone**?

ANNE: My old friend **Mary**.

JOHN: Mary **Jones**?

ANNE: No. Mary **Hall**.

JOHN: I don't know Mary **Hall**. Where is she **from**?

ANNE: She's from **Washington**.

JOHN: Washington the **state** or Washington the **city**?

ANNE: Washington, D.C., our nation's **capital**.

JOHN: Is that where she **lives**?

ANNE: Yes, she still lives in the white **house**.

JOHN: The **White House**? With the **President**?

ANNE: No, silly. The white **house** on **First** street.

JOHN: What did she **want**?

ANNE: She wants to **come** here.

JOHN: Come **here**? **When**?

ANNE: In a **week**. She's bringing her black **bird**, her **collie**, her **snakes**, her ...

JOHN: **Stop!** She's bringing a **zoo** to **our** house?

ANNE: No, John. She's opening a **pet** store here in **town**.

High Pre-Head

Models : *I still can't find it.* *How ex_traordinary.*

· · \ ... ||

And what about the acrobat? *He was a`mazing.*

· · \ _ ||

Good morning, David. *Hul_lo, there!*

· _ · ||

Stress-and-tone marks in the text: The High Pre-Head | ^ |

The High Pre-Head never contains any stressed syllables. Before the High Fall it is said on the same pitch as the beginning of the fall. Before any other nuclear tone or any head the pitch of the High Pre-head is higher than the beginning of the following stressed syllable.

As compared to the Low Pre-head the High Pre-Head is used to add vivacity, liveliness or excitement to the attitudes expressed in the sentence.

Exercise

1. Read the following sentences with all intonation patterns possible for these communicative types. Observe the difference in meaning.

His behaviour can hardly be regarded as noble.

How did she take the unexpected news?

Did Jack happen to be in Paris at that time?

Enter Mr. Jackson's name in this list.

This poem has an irresistible charm.

Did he know enough about her life to speak with confidence about it?

Oh, that won't do.

It seemed a fascinating idea.

Where did they get settled at last?

Don't get involved in it.

You've made a mess of the job.

You let him alone.

He seemed to lose heart in the business after that.

Give my best wishes to your Mother.

Why do you interest yourself in this affair?

Aren't you Doctor Page's new assistant?

Don't you realize it's quite against the rules to have him here?

Good morning, Doctor Manson.

Chapter IV

Phonostylistics

Phonostylistics came into existence as an attempt to start bridging the gap between linguistic and extra-linguistic factors in analyzing stylistic differentiation of oral texts.

Phonostylistics is not just a new branch of linguistics, but it is a whole different way of looking at phonetic phenomena. It is a way of doing phonetic science which includes various extra-linguistic factors, instead of systematically excluding them.

We shall attempt to delineate the range of issues that are integral to Phonostylistics.

Intonation plays an important role in stylistic differentiation of oral texts. Stylistically explicable deviations from intonational norms reveal conventional patterns differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The intonation system of a language provides a consistently recognizable invariant basis of these effects from person to person.

The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words.

An intonational style can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. There are many ways of dividing styles.

One of the objectives of phonostylistics is the study of intonational functional styles. The problem of intonational styles classification can hardly be regarded as settled yet.

According to it five functional styles can be distinguished in phonostylistics (intonational stylistics):

- 1) informational (formal) style;
- 2) scientific (academic) style;
- 3) declamatory style;
- 4) publicistic style;
- 5) conversational style;

The situational context and the speaker's purpose determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in a communicative transaction.

Informational (formal) style is characterized by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecasts, news, etc. or in various official situations. It is considered to be stylistically neutral.

In **scientific (academic) style** intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lecturers, schoolteachers, or by scientists in formal and informal discussions.

In **declamatory style** the emotional role of intonation increases; thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, verse-speaking or in reading aloud fiction.

Publicistic style is characterized by the predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumentation but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other hand. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is resorted to by political speech-makers, radio and television commentators, participants at press conferences and interviews and counsel and judges in courts of law.

The usage of **conversational style** is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play. In informal fluent discourse there are examples of utterance where the effect of intellectual intonation is neutralized, e.g.:

Mary: ... I can live like other people, make my own decisions, decide for myself
what I should or shouldn't do!

Macfee: Aye.

Mary (ecstatically): Oh its \ WONDERFUL , } MARVELLOUS, }
` HEAVENLY, | DE -- LIGHTFUL !

Unit 12. Intonational Peculiarities of Descriptive and Scientific Prose

I. The division of descriptive and scientific texts into sense-groups depends largely on the lexico-grammatical structure of the sentences constituting the text. In other words, the length of a sense-group is determined by the syntax. But in the majority of cases a sense-group contains from two to four stressed (notional) words.

II. The tonetic pattern of a sense-group is characterized by:

1. A wide use of falling tones / a High Narrow Fall in non-final sense-groups and High, Mid and Low Falls in final sense-groups;
2. A Fall Rise in non-final sense-groups;
3. Gradually Descending, Broken Descending and Sliding Scales;
4. A Descending contour (tune);
5. The Mid Pitch Range;

III. In this style the decentralized stress is most frequent. The main rhythmic units in this style are a rhythmic group and a sense-group. The rhythm is based on a regular recurrence of stressed syllables and similar tonetic patterns of sense-groups.

IV. The tempo is moderate and mostly constant.

V. Logical pauses are prevailing in descriptive and scientific prose. The longest pauses occur at the end of syntactical wholes. Shorter pauses occur at the end of sentences and sense-groups.

E.g.

It was 'late the \following after , noon / when 'Soames 'stood in the ↑dining-room `window / 'gazing 'gloomily into the `Square. The 'sunlight still 'showed on the `plane-trees, / and in the 'breeze their ↑gay 'broad 'leaves shone and , swung / in 'rhyme to a `barrel \organ at the , corner. It was 'playing a `waltz, / an 'old \waltz that was 'out of , fashion, / with a 'fateful 'rhythm in the , notes; / and it , went 'on and →on, / though 'nothing in `deed but `leaves \danced to the , tune.

Train the reading of the Descriptive Text

May Week in Cambridge

The →most 'interesting and bi`zarre time of the year to visit \Cambridge / is during , May Week. // This is →neither in \May /, nor it is a , week. // For →some \reason \ which nobody now re>members / `May Week is the 'name 'given to the ↑first 'two 'weeks in , June /, the →very end of the University `year. //¹

The ↗paradox is ↗pleasantly `quaint, / but is ↗also ↗in a way ↗apt. // ↗May Week denotes 'not so much a par'ticular `period of time / as the ↗general 'atmosphere of rela'xation and un , winding \ at the →end of the year's , work. //

¹ _____ - communicative center of a phrase

_____ - communicative center of a phonopassage

Train the reading of the Scientific Style

Well >NOW \ I'd like to \turn 'now to AS`SESSMENT, | and I \hope you won't \,MIND \ if I \use this OPPOR`TUNITY \ to \try to give 'some INDI`CATION \ of \ əm || a \more `MODERN, | more`RECENT \ AP`PROACH \ \TO the as\essment`PROBLEM \ than per\haps 'I my'self was 'brought \ 'brought `UP on. | And I \,WANT \ \very \,ARBITRARILY if I \,MAY \ to DI`VIDE this \ into \THREE \,HEADINGS and to >ask /3:/three \ 'three \,QUESTIONS:\ as\essment `WHY, | as\essment \WHAT, | and as\essment \,HOW. \ So \this really \,MEANS \ I \want to 'talk a'bout \first of all the `PURPOSES of AS \,SESSMENT \ `WHY we are as\essing \ at `ALL, /3:m/ \,SECONDLY \ the \kind of \,FUNCTIONS \ and \processes that are `BEING AS \,SESSED, | and \thirdly I want to 'talk about TECH`NIQUES. | And I shall \ I shall \have to 'go 'through THIS \ `FAIRLY \,RAPIDLY, \ and I \,HOPE \ that \if it's `TOO \,RAPID \ you'll \pick me up in 'question time `AFTERWARDS. ||

Unit 13. Intonational Peculiarities of Newspaper Style

The primary function of the newspaper style is to impart information. Brief news items and articles are most typical forms of this style. Full compound and complex sentences are characteristic of this style.

Newspaper texts usually fall into clear-cut paragraphs. Intonation as well as other means serve to inform the listener. Newspaper texts are read in a categoric and reserved manner.

I. The division into sense-groups is determined by the contents of the text, its syntactical structure and to a certain extent, the announcer's manner of reading. The division into shorter sense-groups makes the text weighty and emphatic. The division into longer sense-groups gives the text a somewhat calmer and flowing quality.

II. The newspaper texts are characterized by the following tonetic units:

- 1) Falling tones /rather abrupt/;
- 2) Descending /Stepping and Sliding/ Scales. Ascending Scales are mostly used in parenthetical constructions;
- 3) A Mid Pitch Range;

III. Both centralized and decentralized stresses are used in reading newspaper texts.

IV. The tempo is usually moderate and constant with the exception of parenthetical and absolute constructions, which are as a rule, characterized by a quicker tempo.

V. Pauses are mostly logical and obligatory after paragraphs.

E.g.

World-Wide

The 'draft 'U.N. 'proposal 'gives 'weapons ins ,pectors \ more au ,thority and 'threatens 'Baghdad with “serious \,consequences” if it 'fails to co'operate on 'arms in ,spections.

'France also 'said it was disa'ppointed with the 'U.'S. reso_lution. 'Chief 'U.'N. 'weapons ins_pector 'Hans 'Blix 'said 'Iraq could a'void `war } if 'Baghdad per'suades the 'world that it 'doesn't have 'weapons of 'mass de_struction.

The Wall Street Journal Europe.

Draft report expected to cause anger as German officials try to tone it down

It i'dentifies the 'need for 'greater compe'tition between ,uni ,versities, } where 'tenured 'staff 'lack in 'centives for 'good _teaching. And it ,notes } that 'German 'students 'treat uni 'versity as a 'free re ,source, 'leading to pro 'longed _studies.

In a 'special 'section on 'aid to the ,east, } the 'draft a 'ttacks a misallo 'cation of 'resources, with 'too 'much 'money being de 'voted to 'capital-intensive 'projects and 'not e 'nough 'going to 'labour-intensive _schemes.

Unem 'ployment 'figures 'published yesterday 'showed the 'jobless 'rate in the 'east ,rose 'slightly to 17.3 per cent _last month. 'Many 'German eco 'nomists 'argue that the 'real ,rate is 'up to 'twice as _high, } a 'llowing for 'special 'job-creation and 'training _schemes.

Financial Times.

Read the following texts taken from the newspapers and try to intone them.

Golden hoard from a royal home

An 800-year-old Wiltshire manor house, once in the possession of Elizabeth I and the place where the “Westbury Hoard” of gold nobles – which predated pounds – was found during building works in 1877.

The house has a wealth of beamed rooms and other original features. On the kitchen wall is a facsimile of the conveyance of the property to Elizabeth I by Lord Mountjoy in 1574. Although there is no evidence the Queen visited the house it remained in her private possession until her death in 1603.

Canada reduces benchmark rate

The Canadian economy expanded by 4.7 per cent in 2000, but showed clear signs of slowing in the fourth quarter. Gross domestic product grew just 2.6 per cent on an annualised basis in the final quarter last year, amid lower business investment and a

cooling in consumer spending. However, the Bank of Canada remained optimistic that economic activity in Canada would rebound in the second half of 2001. The bank said the rate cut, recent tax cuts and rising disposable incomes would help underpin domestic demand.

Financial Times.

Unit 14. Intonational Peculiarities of the Drama

The stylization of colloquial language is one of the features of the language of plays. The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. It results in abbreviations, temporizes, overlappings that are frequent in plays.

Intonation as well as other aspects reflect the intermediate position of the drama between emotive prose and spontaneous speech.

- I. The sense - groups are shorter than in descriptive prose. They normally contain from one to three stressed /notional/ words.
- II. 1. A greater variety of tones characterizes this style. Besides simple tones, complex tones are frequent in final as well as in non-final sense-groups;
2. Sliding and Scandent Scales are most useful;
3. Compound tunes are in wide use too;
4. The pitch range is wider than the range in reading descriptive texts /up to 3 octaves /;
- III. As to the accentual structure, the monologue parts of plays are characterized by both centralized and decentralized stresses. In dialogues, especially in a dialogue-catch up, the centralized stress is prevailing.
- IV. The tempo is mostly changeable and usually varies within the limits of the moderate tempo.
- V. Logical pauses are most characteristic as the performers are supposed to know the text well. Hesitation pauses are rare (if they are not presupposed by the text).

E.g.

Augustus: (*hastily putting aside his paper and replacing his feet on the floor*)

Hel' lo. Who are _you?

The clerk: *The _staff (a slight impediment in his speech adds to the impression of incompetence given by his age and appearance)*

Augustus: *`You the `staff. What do you _mean?*

The clerk: *What I `say. There `aren't anybody _else.*

Augustus: *'Where are the _others?*

The clerk: *At the _front.*

Augustus: *~Quite \right. 'Most _proper. 'Why 'aren't `you at the \front?*

The clerk: *Over _age. 'Fifty _seven.*

Augustus: *But you can 'do your `bit. Many an 'old 'man is in the ↑G, `R s or |
volun`teering for home de`fence.*

The clerk: *I `have volun ,teered.*

Augustus: *Then 'why are you 'not in `uniform?*

The clerk: *They \said they \wouldn't have `me if I was \given \away with a \pound of
`tea. ,Told me to \go `home | and 'not be an ↑old `silly.*

Unit 15. Intonational Peculiarities of Poetry

The main peculiarities of poetry consist in the following; the poetic text is built on a regular repetition of similar and isochronous units-lines. The line is the main lexicogrammatical and intonational unit of poetry. The line that contains more than six syllables is usually divided into two or more sense-groups.

Lines constitute a stanza, which is a higher unit of verse.

1. Poetry is characterized by a wide use of simple tones: slow Falling tones, Rising tones and Levels. The Level Tone is often combined with the High Level Scale. This pattern gives a somewhat soft character to the utterance.
2. Falling and Rising Tones are usually preceded by descending or ascending pitch movement.
3. The following compound tones are most typical: Fall + Fall, Fall + Level, Rise + Fall.
4. If the line is divided into two sense-groups, the second is often lower in pitch than the first.
5. The line usually ends in a pause (if there is no enjambment).
6. The pitch range is rather narrow (within an octave).
7. Stress, especially in lyrical poems, is decentralized.
8. The tempo is slow and often constant.

It is common knowledge that a poetic piece permits a great variety of interpretations.

At least two types of interpretations can be distinguished: the so-called **authorial** (the interpretation of the poet himself) and **non-authorial** (belonging to anyone else).

The poet usually emphasizes the rhythmic organization of the poem which is accompanied by a monotone. The author's reading usually strikes us as a monotonous one. Strictly organized rhythm is the main means of emotional expression.

Non-authorial interpretation consists in conveying the idea of the poem not only through rhythm but other means too / melody, stress, tempo /.

Learners of English often find the reading of English poems difficult. Highly emotional poems seem to have no particular intonational characteristics. One may think that the interpretation of a poem depends entirely on the reader. But the reader is expected to express not only his own thoughts and emotions but those which are offered by the author. Besides the form itself limits the number of interpretations.

E.g.

TWILIGHT
(By George G. Byron)

*It 'is the ,hour \ when 'from the ,boughs *
The 'nightingale's ↑high \ note is \heard; |
*It \is the 'hour \ when 'lovers' ,vows *
–Seem \sweet in 'every 'whisper'd \ word; |
And 'gentle \ winds \ and 'waters \ near, |
'Make \ music \ to the 'lonely \ ear. ||
–Each \flower the \dews have ↑lightly ,wet, |
And 'in the ,sky \ the \stars are ,met, |
And 'on the ,wave \ is 'deeper ^blue, |
And ,on the 'leaf \ a \browner ^hue. ||
And 'in the ,heaven \ that 'clear obs ,cure, |
So 'softly ,dark, \ and 'darkly ,pure, |
Which ,follows \ the dec'line of \ day, |
As 'twilight \ melts \ beneath the 'moon a \ way. ||

Unit 16. Intonational Peculiarities of Reading Tales

Tales occupy a somewhat intermediate position between the so-called oral and written types. Tales all round the world have certain similarities in their structure. They usually begin and end with a specific embellishment, the beginning of each presents series of typical formulas. For instance, many English tales begin with the words: “Once upon a time there...”. The so-called “**binary oppositions**” are typical of all tales. Good is opposed to Bad, Genuine to False etc. Alongside this binary principal, the principle of thrice-repeated actions or phenomena exists in the structure of the plot of the tale. The classical example of this is the trebling of characters and actions: three brothers, three helpers, etc.

Compositionally this trebling serves the aim of breaking the development of the plot.

Originally tales existed in oral forms. Nowadays when many tales are published the forms of realization are various.

Tales can be read, told and even dramatized. The variety of realizations and the variety of plot determine the variety of intonational characteristics.

I. The division into sense-groups depends on the type of the text. The narrative part reveals features common with the descriptive prose. The number of stressed words in most cases varies from two to four. In the dialogue parts the sense-groups are shorter (from one of three stressed words).

II. In the narrative part the tonetic contour of a sense-group often consists of a Falling Tone and a Gradually Descending Scale. In Non-final sense-groups the Rising Tone is more frequent than in the descriptive prose.

In the dialogue parts complex tones are often used. The tonetic contour is characterized by more pitch fluctuations.

III. The Decentralized Stress is prevailing in the narrative part. The Centralized Stress is more frequent in the dialogue parts.

IV. The rhythmic organization of tales depends greatly on their syntactical and compositional structure.

In the narrative part simple rhythm based on the isochronism of rhythmic groups is more common. Sense-groups characterized by a similar tonetic structure constitute a periodicity which contributes to the rhythmic organization.

Repetitions (lexical and syntactical) which are frequent in tales, play an important role in rhythmization. In some tales a regular alternation of descriptive and dialogue parts produces a peculiar rhythm of units higher than a sentence.

Some tales are built on similar repetitions (syntactical, lexical and intonational).

V. The tempo in the narrative part is rather slow and often constant. The tempo of the dialogue is quicker and often changeable.

VI. Logical pauses are prevailing in reading or telling tales as the narrator knows the plot well.

Practise reading the following tale:

Millions of Cats

'Once u'pon a ,time | there was a 'very old ,man | and a 'very old wo ,man. They 'lived in a ↑nice 'clean ,house ∟ , which had 'flowers 'all ,round it. But they 'couldn't be ,happy | because they were ↑so 'very ,lonely.

“'If only we had a ,cat!” \said the ,very old wo ,man. “A 'cat?” \asked the 'very old ,man. “ ,Yes, a 'sweet 'little ,cat,” \said the \very old wo ,man. “I will 'get you a ,cat, my ,dear,” \said the \very old ,man.

And he 'went 'over the ,hills ∟ to 'look \for ,one. He 'walked a ,long, ,long ,time ∟ and he 'came to a ,hill , which was 'covered with ,cats.

'Cats ,here, 'cats ,there,

'cats and ,kittens \everywhere

'hundreds of ,cats, | 'thousands of ,cats,

,millions | and ,billions | and ,trillions | of ,cats.

“'Oh,” \cried the \old man ,happily, “'Now I can 'choose the ↑prettiest ,cat ∟ and 'take it 'home with \me!” So | he 'chose ,one. It was ,white. But he 'saw a'nother ,one | 'all ,black and ,white and it was as 'pretty as the ,first. 'So he ,took this ,one \too. But ,then | he 'saw a 'grey ,kitten ∟ , which was as 'pretty as the ,others, ,so | he 'took it ,too. And 'just ,then | the 'very 'old 'man 'found a ,kitten , which was ,black and 'very `beautiful. So he `took it. And ,then | he 'saw a ,brown | and 'yellow ,cat.

"I must take it!" cried the very old man, and he did.

So it happened that every time the very old man looked up, he saw another cat which was so pretty, and he chose them all. And so he went back to show all his pretty kittens to the very old woman.

They came to a pond. "Mew, mew! We are thirsty!" cried the hundreds of cats, / thousands of cats, / millions / and billions / and trillions of cats.

"Well, here is a lot of water," said the very old man. Each cat drank some water, / and the pond was gone!

"Mew, mew! Now we are hungry!" said the hundreds of cats, / thousands of cats, / millions / and billions / and trillions of cats.

"There is a lot of grass on the hill," said the very old man. Each cat ate some grass / and nothing was left!

The very old woman saw them coming. "My dear!" she cried, "What are you doing? I asked for one little cat, / and what do I see?

Cats here, cats there,
'cats and kittens everywhere
'hundreds of cats, / 'thousands of cats,
, millions / and , billions / and , trillions / of cats.

Read the following tales. Mark the stresses and tunes

The Fly that Went to School

Once upon a time there was a fly and she wanted to be scholarly. She sat on the school window and listened to what the children were learning. Just then they were being taught a little song:

Willy, willy-nilly,
A donkey is quite silly!

After a little while the fly had learnt the song and said to herself: "Now I am really quite clever. I shall go out into the world and teach the other animals". She flew to a meadow, and there she found an old donkey grazing. The fly settled on its back and started singing:

Willy, willy-nilly,
A donkey is quite silly!

"What was that you were singing!" asked the donkey.

Willy, willy-nilly,
A donkey is quite silly!

sang the fly.

"That's a nice little song," said the donkey. "Just settle on my tail and sing it to me again, please." So the fly settled on the donkey's tail and the donkey swished so hard with his tail that the fly shot to the ground and nearly broke her legs.

"What an ungrateful donkey," thought the fly to herself when she had recovered, and off she flew. She flew to a pond, where there was a carp swimming lazily around. The fly settled on the edge of the water and sang out sweetly:

Willy, willy-nilly,
A carp is really silly!

And suddenly the carp leapt out of the water and splashed the fly so thoroughly that she was hardly able to get dry even in the sun. "That was an ungrateful carp", said the fly to herself when she was dry and off she flew.

She came to a farmyard and saw a gander there. The fly settled on the gander's beak and began singing sweetly:

Willy, willy-nilly,

A gander is quite silly!

And the gander just snapped its beak and swallowed the scholarly fly.

The Tale of Two Bad Mice

Once upon a time there was a very beautiful doll's house: it was red with windows, and it had real muslin curtains and a front door. Two dolls called Lucinda and Jane lived there. Jane was the cook; but she never did any cooking, because the dinner was bought ready – made. There were two red lobsters, some ham, a fish, a pudding, some pears and oranges. They were not real, but they were very beautiful.

One morning Lucinda and Jane went out. There was no one in the nursery. Tom Thumb put his head out of the hole near the fireplace. Tom Thumb was a mouse. A minute later, Hunca Munca, his wife, put her head out, too.

The doll's house was not far from the fireplace. Tom Thumb and Hunca Munca came into the house and went upstairs to the living – room. Such a lovely dinner was on the table. There were spoons, and knives and forks, and two dolly – chairs – all so comfortable!

Tom Thumb wanted to cut the ham, but it was very hard. "Give me some fish, Hunca Munca!" said Tom. Hunca Munca tried every spoon but the fish didn't come off the plate.

Then Tom Thumb lost his temper. He put the ham on the floor, and broke it with the shovel – bang, bang, smash, smash! The ham flew all into pieces, for under the paint there was nothing but plaster! Tom Thumb and Hunca Munca broke up the pudding, the lobsters, the pears and the oranges.

Then they went to the dolls' bedroom. Tom Thumb took Jane's clothes out of the chest of drawers and he threw them out of the window. With Tom Thumb's help Hunca Munca brought a chair, a bookcase, a birdcage, and some other small things to the mouse hole. The bookcase and the birdcage didn't go into it. Hunca Munca left them behind the house, and went to get a cradle. Suddenly the dolls came into the nursery. The mice ran back to their hole. Now Hunca Munca has got the cradle and some of Lucinda's clothes

So that is the story of the two Bad Mice, - but they were not so very, very naughty. Tom Thumb paid for everything he broke. He found a sixpence under the rug; and upon Christmas Eve, he and Hunca Munca put it into one of the stockings of Lucinda and Jane.

Unit 17. Intonational Peculiarities of Public Speech

Since the main purpose of a public speaker is to enable his listener to follow him and retain the main points of his speech, he makes his speech as clear as possible. That is why such stylistic devices as repetition and climax can be regarded as most typical of the oratorical style. Normally a public speech falls into paragraphs and syntactical wholes in conformity with the volume and the type of information conveyed. All this determines the intonational peculiarities of public speeches.

I. The sense-groups are normally short. The larger the audience the speaker addresses, the shorter the sense-groups he uses, because in this case the tempo is slowed down and the number of pauses increases considerably.

- II. 1) The prevailing tone is a Fall / mostly high abrupt /. The Falling Tones in non-final sense-groups are more abrupt than in final sense-groups.
2) Level or descending pitch movement is characteristic of the pre-terminal part of the sense-group.
3) Compound tones / mostly Fall + Fall / are frequent too.
4) In solemn speeches Level Tones combined with the High Level Scale are often used to convey the attitude of the speaker.
5) The pitch range is rather wide.

III. The stress is usually emphatic and mostly centralized.

IV. The rhythmic organization is primarily based on a regularity of rhythmic groups and sense-groups. In speeches in which paragraphs and syntactical wholes are more or less isochronous, the rhythmic organization is more strict.

V. The tempo of a speech depends on the size of the audience and the topic. The larger the audience, the slower the tempo is. Solemn speeches are slower than those made on everyday topics. The climax is usually characterized by a change in tempo, range and loudness. Contrastive change in tempo, which is frequent in public speeches, makes a speech expressive and emphatic.

VI. Pauses play an important role not only in the division into sense-groups but in making certain units prominent. Long pauses often anticipate the main information. Hesitation pauses are rather frequent too. The number of hesitation pauses increases if the speaker is nervous or unsure of what he is going to say.

Unit 18. Intonation Peculiarities of Spontaneous Speech

Spontaneous speech may be monologue and dialogue. Some types of dialogue speech as for instance, an interview, may consist of a dialogue part and rather long monologue pieces.

Spontaneous speech is characterized by a great number of elliptical sentences, incomplete sentences, repetitions, overlapping etc. Intonation plays an important role in determining communicative types of sentences and semantic centers, in conveying attitudinal meanings.

Dialogue spontaneous speech is characterized by:

- 1) short sense-groups;
- 2) a great variety of tones (simple and complex);
- 3) Sliding and Scandent Scales;
- 4) the mid range;
- 5) the centralized stress;

- 6) the rhythm which is based on a regular repetition of terminal tones;
- 7) the changeable tempo;
- 8) a great variety of pauses (logical and hesitation);

Phatic Communion

Phatic Communion is a type of speech in which ties of union are created by a mere exchange of words.

The temporal structure of interaction can be divided into three phases: the opening phase, the medial phase and the closing phase. The opening phase is a transition from silence to interaction. The closing phase is a transition from interaction to departure.

A limited set of stereotype phrases of greeting, parting, commonplace remarks about the weather, and “small-talk” characterizes the marginal phases of interaction.

Questions for Discussion

1. What are the main intonational peculiarities of Descriptive and Scientific Prose?
2. What are the main intonational peculiarities of Newspaper Style?
3. What are the main intonational peculiarities of Drama?
4. What are the main intonational peculiarities of Poetry?
5. What are the main intonational peculiarities of Reading Tales?
6. What are the main intonational peculiarities of Public Speeches?
7. What are the main intonational peculiarities of Spontaneous Speech?

Unit 19. Sentences on Sounds

1. [ɪ:] a) A sailor went to sea
 To sea what he could see
 But all he could see was sea, sea, sea.
 b) If all the seas were one sea, what a great sea that would be.
2. [ɪ] a) It's a pity that little Kitty lives in a big city.
 b) Little Bill, sit still. Will you sit still little Bill?
 If you sit still, little Bill, Jimmy Nill will bring you to a big hill.
3. [e] a) Get ten eggs ready for breakfast.
 b) Every day in every way
 The weather is getting better and better.
4. [æ] a) That's the man, who sat on my hat in a tram.
 b) Once there lived a Tad, who was always very sad.
 For he hadn't any mother and he hadn't and dad.
5. [a:] a) Who'll run faster?
 You or I?
 Who'll laugh loudest?
 Let us try.

6. [ɔ:] a) Lots and lots of clocks and watches have gone wrong.
b) As I was going along, along
And singing a comical song, song
The lane I went was so long, long
And the song I sang was long, long
And so I went singing along.
7. [ɔ:] a) George was born in August.
b) I saw more then forty horses.
8. [u] a) A cook took a good look at the cookery book.
b) It is good he could go on foot.
9. [u:] a) No news is good news.
b) Jane's new suit is blue.
10. [ɛ] a) Mother just come from the market.
b) For every evil under the sun
There is a remedy or there is none.
If there is one, try to find it,
If there is none, never mind it.
11. [ə:] a) A journalist made a journey over Japan.
b) Early to bed and early to rise
Makes a man healthy, wealthy and wise.
12. [ə] a) Spades for digging, pens for writing.
Ears for hearing, teeth for biting.
Eyes for seeing, legs for walking.
Tongues for tasting and talking.
b) You can think better after a night's sleep.
13. [eɪ] a) David, Jane and Kate came late.
b) Rain, rain, go away.
Come again another day,
Little Johnny wants to play.
14. [əu] a) Oh, no, don't go home alone. Nobody knows how lonely the road is.
b) Soames never boasts of what he knows.
15. [aɪ] a) Beauty lies in lovers' eyes.
b) Stop piping the eye like the crocodile.
16. [au] a) What have you found out about it?
b) Out of sight out of mind.
17. [ɔɪ] a) Her naughty boy destroyed all his toys.
b) The noise is annoying.
18. [ɪə] a) Without a tongue, without an ear
I can speak and sing and hear.
b) Steer clear of him.
19. [eə] a) Take care of minutes and the hours will take care of themselves.
b) Mary wears her hair long.
20. [uə] a) The air is fresh and pure here.
b) Curiosity is incurable.
c) He is a doer for sure.

Unit 20. A List of English Proverbs and Sayings

1. A bad workman always blames his tools.
2. A friend in need is a friend indeed.
3. After a storm comes a calm.
4. After dinner sleep a while, after supper walk a mile.
5. A good beginning is half the work. - A good beginning makes half the battle.
6. A good beginning makes a good ending.
7. A little knowledge is a dangerous thing.
8. An ant is small but digs hills.
9. An attempt is not torture.
10. A new broom sweeps clean.
11. All is well that ends well.
12. All roads lead to Rome.
13. All that glitters is not gold.
14. An apple a day keeps the doctor away.
15. An hour in the morning is worth two in the evening.
16. Appearances are deceptive.
17. As clear as day.
18. A sea gathers by drops.
19. A small pot is soon hot.
20. A sound mind in a sound body.
21. As you sow, so you reap.
22. Barking dogs seldom bite.
23. Better a tomtit in the hands than a crane in the sky.
24. Better late than never.
25. Better the foot slip than the tongue.
26. By hook or by crook.
27. Chickens are counted in autumn.
28. Choose an author as you choose a friend.
29. Curiosity killed the cat.
30. Dog does not eat dog.
31. Don't bite off more than you can chew.
32. Don't carry coals to Newcastle.
33. Don't count your chickens before they are hatched.
34. Don't cross a bridge before you come to it.
35. Don't cut the bough you are standing on.
36. Don't look a gift horse in the mouth.
37. Don't trouble trouble till trouble troubles you.
38. Early to bed and early to rise makes a man healthy, wealthy and wise.
39. East or West, home is best.
40. Everything is good in its season.

41. Extremes meet.
42. Forbidden fruit is sweetest.
43. God gives to those who get up early.
44. Good health is above wealth.
45. Half heart is no heart.
46. Handsome is as handsome does.
47. Haste makes waste.
48. Healthy habits make healthy bodies.
49. He laughs best who laughs last.
50. He who likes borrowing dislikes paying.
51. Health is not valued till sickness comes.
52. Hungry is a hunter.
53. If you chase (run after) two hares, you will catch none.
54. If you hurry you will make people laugh.
55. Ill weeds grow apace.
56. It's never too late to learn.
57. It's never too late to mend.
58. Learn to walk before you run.
59. Let bygones be bygones.
60. Live and learn.
61. Live and let live.
62. Lost time is never found again.
63. Love is blind.
64. Make hay while the sun shines.
65. Man proposes, God disposes.
66. Much ado about nothing.
67. Much work and no play never makes people gay.
68. Near and dear.
69. Necessity is the mother of invention.
70. Never put off till tomorrow what you can do today.
71. No gain without pain.
72. No news is good news.
73. Nothing venture, nothing have.
74. Of two evils choose the less.
75. One man no man.
76. One swallow does not make a spring.
77. One who does not do anything never makes mistakes.
78. Out of sight out of mind.
79. Promise little but do much.
80. Roll my log, and I'll roll yours.
81. Rome wasn't built in a day.
82. So many men, so many minds.

83. Soon learnt soon forgotten.
84. Speak less but do more.
85. Still waters run deep.
86. Strike the iron while it is hot.
87. Such carpenters, such chips.
88. Take the bull by the horns.
89. Talk of the devil and he appears.
90. Tastes differ.
91. The appetite comes with eating.
92. The devil is not so frightful as he is painted.
93. The early bird catches the worm.
94. The exception proves the rule.
95. The frightened crow is afraid of a bush.
96. The game is not worth the candle.
97. The leopard can't change his spots.
98. There is no evil without good.
99. There is no place like home.
100. There is no rose without a thorn.
101. There is no smoke without fire.
102. Time and tide wait for no man.
103. Time cures all things.
104. Time flies.
105. Time is money.
106. Time works wonders.
107. To be as like as two peas.
108. To know everything is to know nothing.
109. Too many cooks spoil the broth.
110. Two heads are better than one.
111. Walls have ears.
112. Well begun is half done.
113. What can't be cured must be endured.
114. When in Rome, do as the Romans do.
115. When misfortune has come, open the gate.
116. Where there is a will, there is a way.
117. You cannot be fed on "tomorrows"
118. You cannot make an omelette without breaking eggs.
119. You cannot unscramble eggs.
120. You cannot judge a book by its cover.

POETRY

NURSERY RHYMES

* * *

My pretty doll
Is very small
I love my pretty
Little doll.

* * *

There was a little girl
And she had a little curl,
Right in the middle of her forehead.
When she was good she was very, very good.
But when she was bad, she was horrid.

* * *

When the weather is wet
We must not fret.
When the weather is cold
We must not scold
When the weather is warm
We must not storm,
But be joyful together,
Whatever the weather.

* * *

Solomon Grundy,
Born on Monday,
Christened on Tuesday,
Married on Wednesday,
Ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday,
That was the end
Of Solomon Grundy.

* * *

Good morning, good morning
Good morning to you.
Good morning, good morning,
I am glad to see you.

* * *

My dear, dear mummy,
I love you very much.
I want you to be happy
On the 8th of March.
Be happy, be happy
On the 8th of March
Be happy, be happy
On the 8th of March

* * *

Thirty days have September,
April, June and November,
All the rest have thirty-one;
February has twenty-eight alone,
Excepting leap-year, that's the time
When February's days are twenty-nine.

* * *

Pussy-cat, Pussy-cat.
Can you catch
That big fat rat?
If you catch,
That bad fat rat,
You will have some milk for that.

* * *

Andy Pandy, Jack-a-dandy,
Loves plum cake and sugar candy
Bought it from a candy shop
And away did, hop, hop, hop!

* * *

One potato, two potatoes,
Three potatoes, four,
Five potatoes, six potatoes,
Seven potatoes more.

* * *

Never trouble trouble
Till trouble troubles you,
It only doubles trouble
And troubles others too.

* * *

Happy birthday to you
Happy birthday to you
Happy birthday dear Betty
Happy birthday to you
May your birthday be bright
From morning till night
May your birthday be bright
From morning till night.

* * *

- Hello, uncle Michael.
- Hello funny – honey
- How are you uncle Michael?
- I am fine, thanks
- And how are you funny – honey?
- I am well, thank you
- And how is our little one, our baby?

* * *

- Have you a mother?
- Yes, I have. She is kind and beautiful.
- Have you a father?
- Yes, I have. He is big and strong.
- Have you a sister?
- Yes, I have. She is pretty and small.
- Have you a brother?
- No, I have no brother.

* * *

Here is my mother.
Here is my father.
Here is my sister.
Here is my brother.
Mother, father, sister and brother
Hand in hand with one another.

* * *

Three crooked cripples
Went through Cripplegate,
And through Cripplegate
Went three crooked cripples.

* * *

Peter Piper picked a peck of pickled pepper,
A peck of pickled pepper Peter Piper picked,
If Peter Piper picked a peck of pickled pepper,
Where is the peck of pickled pepper Peter Piper picked?

* * *

The more we study, the more we know;
The more we know, the more we forget;
The more we forget, the less we know;
The less we know, the less we forget;
The less we forget, the more we know.
Why study?

* * *

When a twister twisting would twist a twist,
For twisting a twist three twists here will twist,
But if one of the twists untwists from the twist,
The twist untwisting untwists the twist.

* * *

If a doctor is doctoring a doctor, does the doctor doing the
doctoring have to doctor the doctor the way the doctor being
doctored wants to be doctored or does the doctor doctor the
way he usually doctors?

* * *

If you, Sandy, have two candies
Give one candy to Andy, Sandy.
If you, Andy, have two candies
Give one candy to Sandy, Andy.

* * *

Where are you going to, my little cat?
I'm going to town to buy a hat!
What!? A hat for a cat? A cat in a hat?
Who ever saw a cat in a hat?

* * *

What is this life if,
Full of care,
We have no time
To stand and stare?

SONG ABOUT MY TOYS

One, and two, and three, and four
I am sitting on the floor
I am playing with the ball
And a pretty little doll.
One, and two, and three, and four
We are sitting on the floor
We are sitting girls and boys
We are playing with the toys.

HUSH – HUSH, LITTLE BABY

Hush, hush, little baby,
The sun is in the West
The lamb is in the meadow
Has lain down to rest,
The bough rocks the bird now.
The flower rocks the bee.
The wave rocks the lily
The wind rocks the tree.
And I rock the baby
So softly to sleep
He must not awaken
Till daisy buds peep.

FISH

One, two, three, four, five
Once I caught a fish alive
Six, seven, eight, nine, ten,
Then I let it go again
Why did you let it go ?
Because it bit my finger so
Which finger did it bite ?
The little finger on the right

EVERYBODY SAYS.

Everybody says I look like my mother.
Everybody says I'm the image of Aunt Bee.
Everybody says my nose is just my Father's
But I want to look like me.

POEMS

THE QUEEN'S RHYME

The King has married two wives,
Each a Prince's daughter
"I'm a Queen, and you're a Queen,
"I'm who's to fetch the water?"

WHAT'S YOUR NAME?

What's your name? What's your name?
Now tell me please, What's your name?
My name is My name is
My name is That's my name
How old are you? How old are you?
Now tell me please how old are you?
I'll soon be... I'll soon be...
I'll soon be ... That's my age.
Where do you live? Where do you live?
Now tell me please where do you live?
I live in Tashkent. I live in Tashkent.
I live in Tashkent, that's where I live.

FOR EVERY EVIL...

For every evil under the sun
There is a remedy or there's none.
If there is one, try to find it;
If there is none never mind it.

GOLDEN HOUR

Golden in the garden
Golden in the glen
Golden, golden, golden
September's here again.
Golden in the tree tops
Golden in the sky
Golden, golden, golden
September's passing by.

By J. Keats

HANDS ON YOUR HIPS

Hands on your hips, hands on your knees,
Put them behind you if you please.
Touch your shoulders, touch your nose,
Touch your ears, touch your toes.
Raise your hands high up in the air,
To the sides, on your hair.
Raise your hands as before
While we clap one, two, three, four.

MAN IS A FOOL

Man is a fool.
When it's hot he wants it cool.
When it's cool he wants it hot.
He always wants what he has not.

ROADWAYS

One road leads to London,
One road runs to Wales,
My road leads me seawards
To the white dipping sails.
One road leads to the river
As it goes singing slow.
My road leads to shipping
Where the bronzed sailors go.
My road calls me, lures me
West, east, south and north
Most roads lead men homewards
My road leads me forth.

By John Masefield

WASHING UP

Sing a song of washing up
Water hot as hot
Cups and saucers, spoons and plates
Dishes such a lot !
Work the dish mop round and round
Wash them clean as clean
Polish with a dry white cloth.
How busy we have been.

EARLY RISING

Get up, little sister
The morning is bright,
The birds are all singing
To welcome the light;
The buds are all opening;
The dew is on the flower;
If you shake but a branch
See, there falls quite a shower.

* * *

One busy housewife sweeping the floor,
Two busy housewives polishing the door,
Three busy housewives washing the socks,
Four busy housewives winding the clocks,
Five busy housewives cleaning with the broom,
Six busy housewives tidying up the room,
Seven busy housewives washing in the sink,
Eight busy housewives giving the cat a drink,
Nine busy housewives cooking dinner too,
Ten busy housewives with nothing else to do.

* * *

If many men knew,
What many men know,
If many men went,
Where many men go,
If many men did,
What many men do,
The world would be better
I think so, don't you?

By B.R. Hudelson

* * *

Every thing looks very grey,
In rain, rain, rain,
I love to see it hit the ground
And then bounce up again.

* * *

Good, better, best,
Never rest,
Till good be better
And better best.

FOR WANT OF A NAIL

For want of a nail, the shoe was lost,
For want of the shoe, the horse was lost,
For want of the horse, the rider was lost,
For want of the rider, the battle was lost,
For want of the battle, the kingdom was lost,
And all for the want of a horse-shoe nail.

IN THE SHOPPING BAG

When I went out shopping
I bought a fine fish,
Some flowers for my Mother,
A tart upon a dish;
A whistle for my brother;
A book for Uncle Joe
Two towels for Aunt Mary;
Red ribbon for a bow;
I went into a toy-shop
To buy a rubber ball
To give to sister Carol
To bounce against the wall.

TWO FROGS

Two frogs how strange so ever it seems,
One fell into a bowl of cream.
One was an optimist by nature,
A pessimist the other creature
At first both straggled round and round,
Hoping an outlet would be found
One quickly gave up more, got tired,
Sank in the cream and then expired
The other bravely struggled on,
And soon the victory was won.
For at the end of all his splutter
He sat upon a pat of butter.

MY WISH

I want to live and not to die!
I want to laugh and not to cry !
I want to feel the summer sun.
I want to sing when life is fun.
I want to fly into the blue.
I want to swim as fishes do.
I want to stretch out my friendly hands
To all the young of other lands.
I want to laugh, and not to cry!
I want to live, and not to die!

AFTER THE PARTY

Jonathan Blake ate too much cake.
He isn't himself today;
He's tucked up in bed
With a feverish head,
And he doesn't much care to play.
Jonathan Blake ate too much cake
And three kinds of ice-cream too
From the latest reports
He's quite out of sorts,
I'm sure his reports are true.

THE DOCTOR

When I am ill I go to bed
And on the pillow lay my head.
The doctor comes around and says:
"Dear me. Whatever can the matter be?"
He feels my pulse and sees my tongue.
He tests my heart and then each lung.
He asks how old I am and then,
He takes his paper and his pen,
And makes the note of things that taste
So horrid that I'm sure it's waste
To take them. But he says: "Each noon
Take this and you'll be better soon."

THE HOUSE THAT JACK BUILT

This is the house that Jack built.

This is the malt that lay in the house that Jack built.

This is the rat that ate the malt that lay in the house that Jack built.

This is the cat that killed the rat that ate the malt that lay in the house that Jack built.

This is the dog that worried the cat that killed the rat that ate the malt that lay in the house that Jack built.

This is the cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt that lay in the house that Jack built.

This is the girl that milked the cow that tossed the dog that worried the cat that killed the rat that ate the malt that lay in the house that Jack built.

This is the boy that loved the girl that milked the cow that tossed the dog that worried the cat that killed the rat that ate the malt that lay in the house that Jack built.

ONE THING AT A TIME

Work while you work, play while you play,
That is the way to be happy and gay.
All what you do, do with your might.
Things done by halves are never done right.
One thing at a time and that done well
Is a very good rule as many can tell.

SHOPPING

A bear and a bunny
Had plenty of money.
They went to the store
For carrots and honey.
When the bear and the bunny
Said: "Carrots and honey!"
The man in the store
Cried: "Where is your money?"
How strange and how funny,
They really had money
And that's how they bought
Their carrots and honey!

THE WIND

I saw you toss the kites on high
And blow the birds about the sky.
And all around I heard you pass
Like ladies' skirts across the grass.
Oh, wind, blowing all day long,
Oh, wind, that sings so loud a song !
I saw the different things you did.
But always you yourself, you hid.
I felt you push, I heard you call,
I could not see yourself at all.
Oh, wind, that sings so loud a song !
The woods are lovely, dark and deep!

NO ENEMIES

You have no enemies, you say?
Alas! My friend, the boast is poor;
He who has mingled in the fray
Of duty, that the brave endure,
Must have made foes! If you have none,
Small is the work that you have done.
You've hit no traitor on the hip,
You've dashed no cup from perjured lip,
You've never turned the wrong to right
You've been a coward in the fight.

By Mackay

BED IN SUMMER.

In winter I get up at night
And dress by yellow candle light
In summer quite the other way
I have to go to bed by day.
I have to go to bed and see
The birds still hopping on the tree
Or hear the grown – up people's feet
Still going past me in the street
And doesn't it seem hard to you
When all the sky is clear and blue
And I should like so much to play
I have to go to bed by day.

THOSE EVENING BELLS

Those evening bells! Those evening bells!
How many a tale their music tells,
Of youth, and home, and that sweet time,
When last I heard their soothing chime!
Those joyous hours are past away!
And many a heart that then was gay
Within the tomb now darkly dwells,
And hears no more those evening bells!
And so it will be when I'm gone;
That tuneful peal will still ring on,
While other bards shall walk these dells
And sing your praise sweet evening bells!

By Thomas Moore

THE ARROW AND THE SONG

I shot an arrow into the air,
It fell to earth, I knew not where,
For so swiftly it flew, the sight
Could not follow it in its flight
I breathed a song into the air,
It fell to earth, I knew not where,
For who has sight so keen and strong,
That it can follow the flight of a song?
Long, long afterwards in an oak
I found the arrow, still unbroke
And the song, from beginning to end,
I found again in the heart of a friend.

* * *

England! With all thy faults, I love thee still,
I assid at Calais, and have not forgot it.
I like the taxes when they're not too many;
I like a sea-coal fire, when not too dear;
I like a beef-steak, too, as well as any;
Have no objection, to a pot of beer;
I like the weather when it is not rainy,
That is, I like two months of every year.

By George Byron

WOODS IN WINTER

Whose woods these are. I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
He gives his harness bells a shake
To ask if there is some mistake.
The only other sound the sweep
Of easy wind and downy flake.
The woods are lovely, dark and deep,
But I have promises to keep.
And miles to go before I sleep,
And miles to go before I sleep.

OUT OF SIGHT, OUT OF MIND

The oftener seen, the more I lust,
The more I lust¹, the more I smart,
The more I smart, the more I trust,
The more I trust, the heavier heart,
The heavy heart breeds mind unrest;
The rarer seen, the less in mind,
The less in mind, the lesser pain,
The lesser pain, less grief I find,
The lesser grief, the greater gain,
The greater gain, the merrier I;
Therefore I wish thy sight to fly:
The further off, the more I joy,
The more off, the more happier life,
The happier life, less hurts annoy,
The lesser hurts; pleasure most rife,
Such pleasures rife shall I obtain
When distance doth depart us twain.

By Barnabey Googe

¹ To lust – жуда хошламо=, жаждать

O, MY LUVE'S LIKE A RED, RED ROSE

O, my luve¹ is like a red, red rose,
That's newly sprung in June;
O, my luve is like the melodie,²
That's sweetly play'd in tune
As fair art thou, my bonnie lass,³
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.⁴
Till a' the seas gang dry, my dear.
And the rocks melt wi' the sun;⁵
And I will luve thee still, my dear,
While the sands o' life⁶ shall run.
And fare-thee-weel,⁷ my only luve!
And fare-thee-well a while!
And I will come again, my luve,
Tho'⁸ it were ten thousand mile!

By Robert Burns

¹ luve = love

² melodie = melody

³ bonnie lass = pretty girl

⁴ till a' (=all) the seas gang (=go) dry

⁵ wi' the sun = with the sun

⁶ o' life = of life

⁷ fare-thee-weel = fare thee well

⁸ tho' = though

EVENINGS

The sun is set; the swallows are asleep;
The bats are flitting fast in the gray air;
The slow soft toads out of damp corners creep,
And evening's breath, wandering here and there
Over the quivering surface of the stream.
Wakes not one ripple from its silent dream,
There are no dewes on the dry grass tonight,
Nor damp within the shadow of the trees;
The wind is intermitting, dry and light;
And in the inconstant motion of the breeze
The dust and straws are driven up and down,
And whirled about the pavement of the town.

By P.B. Shelley

SONNET COMPOSED UPON WESTMINSTER BRIDGE

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear.
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie.
Open unto the fields, and to the sky:
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock or hill;
Ne'er saw I never felt a calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seem asleep;
And all that mighty heart is lying still!

By William Wordsworth

WRITTEN IN MARCH

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth¹ glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!
Like an army defeated
The snow hath² retreated,
And now doth fare ill
On the top of the bare hill;
The plough-boy is whooping—anon—anon;
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

By William Wordsworth

¹ doth = does

² hath = has

IF

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or, being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;
If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to broken,
And stoop and build 'em up with worn-out tools;
If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"
If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run –
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

By Rudyard Kipling

SONNET CXXX

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If show be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

By William Shakespeare

SALLY IN OUR ALLEY

Of all the girls that are so smart,
There's none like pretty Sally;
She is the darling of my heart,
And she lives in our alley.
There's ne'er¹ a lady in the land,
That's half as sweet as Sally;
She is the darling of my heart,
And she lives in our alley.
Of all the days that's in the week,
I dearly love but one day,
And that's the day that comes betwixt²
A Saturday, and Monday;
For then I'm drest³ in all my best,
To walk abroad with Sally;
She is the darling of my heart,
And she lives in our alley.

By Henry Carey

¹There's ne'er – щеч = аерда йы=, нигде нет

²Betwixt (устар.) = between

³Drest = dressed

SONNET XCI

Some glory in their birth, some in their skill,
Some in their wealth, some in their bodies' force
Some in their garments, though new fangled ill,
Some in their hawks and hounds, some in their horse;
And every humor hath his adjunct pleasure,
Wherein it finds a joy above the rest:
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delights than hawks or horses be;
And, having thee, of all men's pride I boast.
Wretched in this alone, that thou mayst take
All this away and me most wretched make.

By William Shakespeare

OKAY

Now Charles had been brought up with care
At number six, Begonia Square
And taught while still extremely young
Not to misuse the English tongue
No words unfit for him to hear
Had ever reached his shuttered ear
For instance, such disgusting slang
As "Gosh" and "Golly", "Blow" and "Hang"
Imagine therefore what a pang
His learned father felt one day
When Charles distinctly said: "Okay".
The horrid habit grew and grew
It seemed the only word he knew
What ever he was asked to do –
To eat or drink, to work or play -
All Charles could answer was "Okay"
"Charles", - cried his father in amaze
"Where did you learn that vulgar phrase?"
"Refrain from using it "I pray"
And meanly Charles replied "Okay!"

SONNET 116

Let me not to the marriage of true minds
Admit impediments. Love is not love,
Which alters when it alteration finds
Or bends with the remover to remove:
O, no! It is an ever – fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although its height be taken.
Love's not Time's fool, though rosy lips and cheeks,
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me proved;
I never writ, nor no man ever loved.

By William Shakespeare

THE STAR

Twinkle, twinkle, little star,
How I wonder what you are !
Up above the world so high,
Like a diamond in the sky.
When the blazing sun is gone,
When the nothing shines upon,
Then you show your little light,
Twinkle, twinkle all the night.
Then the traveller in the dark,
Thanks you for your tiny spark,
He couldn't see which way to go
If you didn't twinkle so.
In the dark blue sky you keep
And often through my curtains peep
For you never shut your eye
Till the sun is in the sky
As your bright and tiny spark
Rights the traveller in the dark,
Though I not know what you are
Twinkle, twinkle little star.

FROM “DOVER BEACH”

The sea is calm to-night,
The tide is full, the moon lies fair
Upon the straits; - on the French coast, the light
Gleams, and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the ebb meets the moon – blanch'd sand,
Listen! You hear the grating roar
Of pebbles which the waves suck back, and flying,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

By Matthew Arnold

NOVEMBER

No sun – no moon,
No morn – no noon
No down, no dusk – no proper time of day
No sky – no early view -
No distance looking blue –
No road – no street – no “t’other side the way”
No end to any Row.
No indications where the Crescents go –
No top to any steeple
No recognition of familiar people.
No warmth – no cheerfulness, no healthful ease,
No comfortable feel in any member
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds. November!

By Thomas Hood

FROM A RAILWAY CARRIAGE

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadow the horses and cattle.
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.
Here is a child who clambers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there's the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill, and there is a river,
Each a glimpse and gone for ever.
By Robert L. Stevenson

SIX SERVING MEN

I have six honest serving men
They taught me all I knew.
Their names are what and why and when
And how and where and who.
I send them over land and sea
I send them East and West.
But after they have worked for me
I give them all a rest.
I let them rest from nine to five
For I am busy then.
As well as breakfast, lunch and tea
For they are hungry men.
But different folk have different views
I know a person small
She keeps ten million serving men
Who get no rest at all.
She sends them on her own affairs
From the second she opens her eyes
One million hows two million wheres
And seven million whys.

WHY GOD MADE FRIENDS?

God in his wisdom made a friend
Someone on whom we can depend
A loyal friend who'd understand
And always lend a helping hand...
He felt we'd need somebody, who
Could comfort us when we feel blue
Whose special warmth and happy smile
Would make us feel that life's worth while...
Someone with whom to take a walk,
To share a book or have a talk
Who'd chat for hours on the phone
Or sense our need to be alone...
In short, God made a friend to be
Someone we're always glad to see
There's little else that God can send
That means as much as one good friend!!!

MY HEART'S IN THE HIGHLANDS

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer,
A-chasing the wild deer, and following the roe –
My heart's in the Highlands whenever I go!

Farewell to the Highlands, farewell to the North,
The birth-place of valour, the country of worth!
Whenever I wander, wherever I rove,
The hills in the Highlands for ever I love.

Farewell to the mountains high cover'd with snow,
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods,
Farewell to the torrents and loud-pouring floods!

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer,
A-chasing the wild deer, and following the roe –
My heart's in the Highlands wherever I go!

By Robert Burns

AUTUMN FIRES

In the other gardens
And all up the vale,
From the autumn bonfires,
See the smoke trail!
Pleasant summer over
And all the summer flowers,
The red fires blaze,
The grey smoke towers.
Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall!

By R.L. Stevenson

I WANDERED LONELY AS A CLOUD

I wandered lonely as a cloud
That floats high over vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the Milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Out-did the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company:
I gazed – and gazed – but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

By William Wordsworth

TAILOR

I saw a little Tailor sitting stich, stich, stich, stiching
Cross-legged on the floor of his kitch, kitch, kitchen.
His thumbs and his fingers so nim, nim, nimble
With his wax and his scissors and his thim, thim, thimble

His silk and his cotton he was thread, thread, threading
For a gown and a coat for a wed, wed, wedding,
His needle flew as swift as a swal, swal, swallow
And his spools and his reels and to fol, fol, follow.

He hummed as he worked a merry dit, dit, dittry:
“The bride is as plump as she’s pret, pret, pretty,
I wouldn’t have her taller or short, short, shorter,
She can laugh like the falling of wat, wat, water,

She can put a cherry-pie, togeth, geth, gether,
She can dance as light as a feath, feath, feather
She can sign as sweet, as a fid, fid, fiddle,
As she is twenty inches round the mid, mid, middle.”

OF ANIMALS’ HOUSES

Of animals’ houses
Two sorts are found –
Those which are square ones
And those which are round
A snail’s shell is curly,
A bird’s nest round;
Rabbits have twisty burrows
Underground.

Square is a hen-house,
A kennel a sty:
Cows have square houses
And so have I.
But the fish in the bowl
And the fish in the sea –
Their houses are round
As a house can be.

LAVANDER

“Lavander’s blue, diddle diddle” –
So goes the song;
All round her bush, diddle, diddle,
Butterflies throng
They love her well, diddle, diddle,
So do the bees;
While she herself diddle, diddle,
Sways in the breeze!

MICE

I think mice are rather nice.
 Their tails are long,
 Their faces small,
 They haven’t any
 Chins at all.
 Their ears are pink,
 Their teeth are white,
 They run about
 The house at night.
 They nibble things
 They shouldn’t touch
 And no one seems
 To like them much.
But I think mice are very nice.

MUD

Mud is very nice to feel
All squishy-squash between the toes!
I’d rather wade in widdy mud
Than smell a yellow rose.

Nobody else but the rosebush knows
How nice mud feels
Between the toes.

THE ROOSTER

What would we do,
I'd like to know,
Without that bird
That loves to crow?

Who wakes him up,
I'd like to know,
To tell him when
It's time to crow.

I'll get up early
One day, too,
And shout out:
"Cock-a-doodle-doo-oo."

By Hilda I. Rostron

SUSAN SIMPSON

Sudden swallows swiftly skimming,
Sunset's slowly spreading shade,
Silvery songsters sweetly singing
Summer's soothing serenade.
Susan Simpson strolled sedately.
Stifling sobs, suppressing sighs.
Seeing Stephen Slocum, stately
She stopped, showing some surprise.
"Say," said Stephen, "sweetest sigher;
Say, shall Stephen spouseless stay?"
Susan, seeming somewhat shy,
Showed submissiveness straightaway.
Summer's season slowly stretches,
Susan Simpson Slocum she –
So she signed some simple sketches –
Soul sought soul successfully.

*

Six September Susan swelters;
Six sharp seasons snow supplies;
Susan's satin sofa shelters
Six small Slocums side by side

PROSE

Read these texts: 1) Add extra loudness to your voice.
2) Watch the tempo of speech.
3) Articulate clearly and distinctly.

NEVER MIND

A boy bought a two penny loaf at a baker's. It struck him that it was much smaller than usual, so he said to the baker: "I don't believe this loaf is the right weight". "Oh, never mind", answered the baker, "You'll have the less to carry". "Quite right" said the boy and put three half pence on the counter. Just as he was leaving the shop the baker called out to him. "I say Tommy, you haven't given me the price of the loaf." "Oh, never mind" said the boy, "you'll have the less to count".

MICHAELANGELO

A famous sculptor Michaelangelo lived in Florence. He was well-known all over Italy for his beautiful works. And the governor of Florence made up his mind to ask the famous sculptor to make a statue of himself out of a large piece of marble.

Michaelangelo had worked for two years and at last he completed the beautiful statue which he called "David". The day the statue was ready a large crowd of people gathered at the square. The governor of Florence came too. He stood for a long time looking at the statue and then said that he didn't like it. He thought that David's nose was too long. Michaelangelo made up his mind to please the governor and not to spoil the statue. He went up to the statue with a hand full of marble dust. He seemed to work hard trying to change the shape of the nose. Drops of the marble dust flew down. The governor thought that the dust was from the nose of the statue.

When Michaelangelo had finished the governor said : "That's excellent. Now you've given more life to the face." And the people who understood what Michaelangelo had done shouted with joy. This statue was one of Michaelangelo's best works.

THEATRE WAVES

Many years ago a London theatre gave a play in which there rose a great storm at sea. In those days theatres had no machines. Therefore the director engaged several boys to break waves on the sea. The boys jumped up and down under a big piece of sea green cloth. The boys received one shilling a night for the work. They worked for several weeks. But the director decided that he was paying too much. He decided to pay them only sixpence a night. The boys decided to go on strike. So, when the storm began when the wind rose blowing and it was raining and the sea rose there were no waves on it. The angry director lifted a corner of the sea and said to the boys: "Make the waves, boys." "Do you want waves for a shilling or

for six pence? ” – asked a boy in a loud voice. “Oh, for a shilling” exclaimed the director. The boys began to jump up and down so well that the storm was a great success.

TEA LEAVES

Many years ago tea was unknown in European countries. Many people didn't even know the word “tea”, though drinking tea was very popular in the East. Once a young sailor came back from India. He was the only son of an old woman and every time he returned to Great Britain from a far away country he brought his mother a gift. Of course, he tried to bring her something unusual that she could show to her friends. This time he brought her a box of tea. The old woman didn't know anything about tea, but she liked the smell and invited all her friends to come and try it. When her guests arrived she invited them to the dining – table. The old woman treated them to cakes and fruits and tea leaves. When the sailor entered the room and saw a big plate filled with tea leaves he understood everything. He smiled when he saw her mother's friends eating leaves with butter and salt. They pretended they liked it but it was clear they didn't enjoy eating the leaves. “Where is the tea, mother ?” – the sailor asked. His mother pointed to the plate in the middle of the table. “No, this is only the leaves of the tea” – the sailor said. “Where is the water ?” “The water ?” his mother said. “I threw the water away, of course”.

KING SOLOMON

Once upon a time, there was a very powerful, but very good king. All the people in the land loved him. He was very wise. One day two women came to the king's court. They were fighting over a baby girl. The first woman told the king. “She is mine, your highness. She belongs to me. I gave the birth to the baby last month. Look, she looks like me.” The second woman said to the king “She is lying , the baby is mine. She belongs to me. Can't you see how she looks like me, your highness?”. The king listened to the two stories. He thought for a few minutes then he said “O.K. the only solution to this problem is to saw the baby in half with this knife”. The first woman cried out “No, no! Give her to this woman then.” The king said to the first woman “Now, I know you are the true mother. Take your baby.”

THE ONLY ONE SANDWICH

The train stopped at a small station. A passenger looked out of the window and saw a woman who was selling sandwiches. The gentleman wanted to buy a sandwich. The woman was standing rather far from the carriage. The gentleman did not want to go for the sandwich himself so he called a little boy who was talking on the platform near the carriage and asked him how much a sandwich cost. “Three pence, sir”, answered the boy. The gentleman gave him six pence and said: “Bring me a sandwich and with the other three pence buy one for yourself”. Some minutes later the boy returned. He was eating a sandwich. He gave the gentleman three pence change and said: “There was only one sandwich”.

MIDAS

Once there lived a king whose name was Midas. He was fond of gold. He loved gold more than anything else except his daughter. Whenever he saw pieces of gold he counted them.

One day when he was counting his gold a stranger entered the room and said: "Midas, what else do you like most of all in the world?" "I like gold but of all" – Midas answered.

– "Midas, what will make you happy?"

– "Whatever I touch turns into the gold"

– "You will have what you wish" – said the stranger.

Next morning when Midas woke up, the sun was rising. While he was dressing he noticed that everything that he touched turned into gold and that made him very happy. He went into the garden and everything he touched turned into gold. And the same thing happened at breakfast. His daughter watched him in silence. Midas took his coffee and it turned into gold. This frightened him, he became pale. "What's wrong with you, father?" asked his daughter and ran up to him and took him by the hand. At the same moment she also turned into gold.

"What have I done?" – cried Midas – "It was madness to want more riches. Now I have lost my daughter." That moment he heard the voice of the stranger – "Midas, which would you like to have now, your gold or your daughter?" – "Give me back my child" – exclaimed Midas. "I shall never want gold again" – "I shall go to the river to bring some water. Then I'll pour the water over your daughter". The stranger poured the water over the golden statue of his daughter. The girl opened her eyes and returned to life. Midas realized that gold was not the most important thing in the world.

A SAD STORY

Three men came to New York for a holiday. They came to a large hotel and took a room there. Their room was on the 45th floor. In the evening the three men went to the theatre and came back to the hotel very late. "I'm very sorry", said the hotel clerk, "but our lifts are not working." If you don't want to walk up to your rooms, you will have to sleep in the hall.

"No, no", said one of the three men. "No, thank you. We do not want to sleep in the hall. We shall walk up to our rooms." Then he turned to his two friends and said: "It is not easy to walk up to the 45th floor, but I think I know how to make it easy. I shall tell you some jokes, then you Andy, will sing some songs, then, you, Peter, will tell us some interesting stories. That will pass the time."

So they began to walk up to their rooms. Tom told them many jokes, Andy sang some songs. At last they came to the 34th floor. They were very tired. "Well," said Tom, "now it is your turn, Peter. Tell us a long and interesting story with a sad ending." "I shall tell you

a story,” said Peter. “It is not long, but it is sad enough: we left the key to our room in the hall.”

A PROFESSOR AND A BOATMAN

Once a philosopher was crossing a river in a small boat. During the passage he asked the boatman.

- Have you ever heard about philosophy ?
- No, - said the boatman, - I’ve never heard about it.
- I’m very sorry for you, - said the philosopher. “You’ve lost a quarter of your life.”

Some minutes later the philosopher asked the boatman again.

- Have you ever heard about astronomy ?
- No – replied the boatman. – I’ve never heard about it.
- I’m really sorry for you, - said the philosopher. - It’s a very interesting science. You’ve lost a second quarter of your life.

Some minutes passed and the philosopher asked the boatman again:

- But I suppose you’ve heard something about algebra, haven’t you?
- Not at all, - replied the boatman.
- In that case, - exclaimed the philosopher, - you’ve certainly lost a third quarter of your life.

At that moment the boat ran on a rock. The boatman jumped up and cried:

- Have you ever learnt to swim ?
- No, - cried the philosopher. – I’ve never gone in for swimming.

“In that case I am very sorry for you indeed, – said the boatman sadly. You’ve lost your whole life because the boat is sinking.

THE KING AND THE CRITIC

The king used to write stories which he thought were very good. The people to whom he showed them were afraid to criticize them. They said that his stories were good. One day he showed some of his stories to a well known critic who said that his stories were bad. The king got angry with him and sent him to prison. After some time the king pardoned the critic. When he returned he invited him to his palace for dinner. Again he showed him some of his stories and again asked him what he thought of them. The critic turned to the guards who were standing behind him and said: “Take me back to the prison”.

A WISE JUDGE

Once there lived two brothers. They worked together on their father’s farm. They were very friendly. One day their father died and left his property to his two sons. Before he died he told them to divide the property between them. But the brothers could not agree how to divide it. Each wanted to have the better part for himself. For some time they did not speak to each other. At last they went to a judge who was very wise and always knew how to settle such difficult matters. The judge listened to them attentively and then said:

“The matter is very simple. We shall divide the property in this way. One of you will have the right to choose which of the two parts he prefers.” In this way the matter was settled.

A BROKEN VASE

A young man was going to marry a beautiful girl. One day the girl said to him that the next day she would celebrate her birthday and invited him to her birthday party. The young man was eager to take her a present, so he went to a gift shop. There he saw many beautiful things. Of all the things he particularly liked the vases. But they were very expensive, and as he had very little money he had to leave the shop without buying anything.

Making for the door he suddenly heard a noise: one of the vases fell on the floor and broke to pieces. A brilliant idea came to his mind. He came up to the counter and asked the salesman to wrap up the broken vase. The salesman got a little surprised but did what the young man had asked him to. The young man, feeling very happy, took the parcel and went straight to the girl's place.

By the time he entered the room the guests had already gathered. Everybody was enjoying the party. Some of the people were dancing, others were talking, joking and laughing. Saying “Many happy returns of the day”, the young man told the girl that he had bought a small present for her. With these words he began to unwrap the parcel. Suddenly he got pale and said: “I am afraid, I have broken it. There were so many people in the bus...” But when he unwrapped the parcel, he saw that the salesman had wrapped up each piece of the vase separately.

COFFEE AND TEA

Coffee and tea were not known in Europe two hundred years ago. People were afraid to drink them because they thought that coffee or tea could kill a person. Once the king of Sweden decided to find out whether it was true or not. At that time two brothers were in prison. They were twins and were much alike. They had committed a crime and had been sentenced to death. The king said: “I shall let them live but they must drink coffee or tea every day”. They both lived many years. At last one of the brothers died when he was 83 years old. The other died a few years later. In this way it was proved that neither tea nor coffee was harmful to man.

TWO FRIENDS AND A BEAR

Tom and David were close friends. They set out on a journey. Their way lay through a forest. They always boasted of their friendship. The forest was full of wild animals. They saw a bear coming toward them. On seeing the bear David climbed up a tree. Tom didn't know what to do. He fell on the ground like a dead man, holding his breath. He had learned bears didn't harm the dead. The bear came up to Tom and smelt his body. He took

him for a dead man and went away. When the bear was out of sight David came down and asked his friend what the bear had whispered in his ear. Tom replied that the bear had warned him not to trust a false friend. David felt ashamed and they resumed their journey.

ALONG A LONELY STREET

A man who lived in one of the suburbs of a big town in England went home from the railway station. It was night and there was nobody in the street. Suddenly he heard that somebody was following him. The man stopped and the man behind him also stopped. The man started to walk quickly and the man behind him also started to walk quickly. The man started to run and the man behind him also started to run.

Then the first man saw a wall around the garden. "That man behind me wants to rob me," - thought the man, and he jumped over the wall. The other man jumped over the wall too. The first man turned round to him and said: "What do you want? Why are you following me?" "Do you always go home like this, or are you having some exercises in jumping tonight?" - answered the other man. "I'm going to Mr. Fork's and the man at the station told me to go after you as you live near Mr. Fork's home. Excuse me for asking you, but will you have some more gymnastics or will you go straight home?"

THE POWER OF IMAGINATION

Mr. Brown got to a hotel late in the evening after a long journey. He asked the hall - porter whether there were any vacant rooms in the hotel. At that moment another traveller came and asked the hall - porter for a room too.

"The only vacant room is a double room, that is, a room with two beds in it. Do you mind if you spend the night in that room together?", the hall - porter asked. "It'll be less expensive for you, you'll each pay half." At first the travellers didn't like the idea, but just then it began raining hard and they were too tired to go to another hotel, so they changed their minds. They spoke to each other and then told the porter that they agreed to spend the night in the same room. Their things were carried in and soon the two men went to sleep to the accompaniment of the rain.

Suddenly Mr. Brown was woken up by a loud noise. "What's the matter?" Mr. Brown asked in surprise. "Is anything the matter?". In a weak voice the second traveller answered, "I'm sorry, but I had to wake you up. I've got asthma. I feel bad. In addition I've got a terrible headache. If you don't want me to die, open the window quickly." Mr. Brown jumped out of bed quickly and began looking for his matches, but he could not find them in the dark, and the sick man went on moaning, "Air, air... I want fresh air. I'm dying."

Mr. Brown still could not find the matches, so he tried to find the window. It took him some time, and at last he thought he had found it. But he was unable to open it. As the voice of the traveller grew weaker and weaker Mr. Brown in horror took a chair and broke

the window with it. The sick man immediately stopped moaning and said that he was very grateful and felt much better now. Then the two of them slept peacefully until morning.

When they woke up next morning, they were surprised to see that the only one window in the room was still closed, but the large mirror was broken into pieces.

IT ONLY MADE THINGS WORSE

A husband said to his friend: "My wife doesn't allow me to sleep. She is afraid of thieves and wakes me up if she hears the slightest noise and makes me get up to see if there are burglars in the house." "You can easily get over that difficulty. Just explain to your wife; they work quietly and don't disturb anybody." "I have already done that, old man, but it only made things worse. Now she gets me up every night because she hears nothing."

THE PRESCRIPTION ON THE DOOR

Once there lived a farmer. He had a wife and a lot of children. From early morning till late at night he worked on his field. His wife laboured about the house, the garden and the orchard. The children helped their parents as much as they could.

One day the farmer's wife fell ill. The doctor was sent for. The doctor came to examine the patient. He felt her pulse, examined her throat, felt her heart and lungs, and diagnosed the case as flu. The doctor asked for a piece of paper to write the prescription on. But there wasn't paper in the house, so the farmer went to his neighbour for some paper. But he was absent for a long time. The doctor waited for some time, but as he was short of time he took a piece of coal and wrote the prescription on the door.

When the farmer returned, the doctor was gone. As neither the farmer, nor his wife, nor their children could write and there was no one to copy out the prescription the farmer took the door off its hinges and carried it to the chemists. This way the farmer had the prescription made up and his wife took the medicine and recovered soon.

MARK TWAIN IN FRANCE

Mark Twain, the famous American writer, was travelling in France. Once he was going by train to Dijon. That afternoon he was very tired and wanted to sleep. He therefore asked the conductor to wake him up when they came to Dijon. But first he explained that he was a very heavy sleeper. "I'll probably protest loudly when you try to wake me up," he said to the conductor. "But do not take notice, just put me off the train anyway."

Then Mark Twain went to sleep. Later, when he woke up, it was night – time and the train was in Paris already. He realized at once that the conductor had forgotten to wake

him up at Dijon. He was very angry. He ran up to the conductor and began to shout at him. "I've never been so angry in my life," Mark Twain said.

The conductor looked at him calmly. "You are not half so angry as the American whom I put off the train at Dijon," he said.

Tests

1. Give the correct symbols for the boldface letters

Ex. His name is **Doug**.^[Λ]

- a) 1. That company **makes** books. 2. Is this Kate's **hat**? 3. The weather is **awful**. 4. Mark has a new **toy**. 5. Leave **it** to me. 6. This is delicious **tea**. 7. He goes to **bed** at eleven. 8. She loves **ice** cream. 9. It's **hot** day. 10. **Would** you like some cake? 11. They have a beautiful **home**. 12. Do you want some **soda**? 13. Turn right at that **corner**. 14. May I **use** your pen? 15. She's sleeping **now**. 16. Dave is **thirsty**. 17. Checkers is **their** dog.
- b) 1. When he **walks** to work, he **stops** and has coffee. 2. He **buys** old houses, **fixes** them, and then **sells** them.
- c) 1. Mrs. **Wall**'s sister **Jean** is a **lawyer**. 2. **Sonia** isn't **here**; **she**'s at **work**. 3. **Lisa**'s **house** has a pretty **yard**.
- d) 1. **Bob** is **taking** a flight to **Rome** tonight. 2. **Jim** plays soccer on **Sundays**. 3. **In** hot weather **he** likes to go **swimming**.
- e) 1. That **boy** is an excellent **basketball** **player**. 2. Jimmy is **upstairs** **taking** a **bath**. 3. Do **they** sell **vegetables** in that store? 4. This is a pretty **neighborhood**, isn't it?
- f) **worked**, **washed**, **cooked**, **cleaned**, **moved**, **delivered**, **turned**, **studied**, **hated**, **watched**, **called**, **painted**, **handed**;
- g) **brother**, **think**, **those**, **weather**, **thirsty**, **either**
- h) 1. I'm **all** right, **Jack**. 2. **Rosie** **ran** **about** a mile yesterday. 3. She teaches **photography** at the **community** center. 4. He **writes** for a **travel** **magazine**.
- i) 1. **George** had **chicken** for dinner. 2. **Judy** has a **job** on a **magazine**. 3. The **furniture** store is on the **corner**.
- j) 1. I just **bought** some **sugar**. 2. You **should** drink a lot of **water**. 3. It isn't usually so **noisy** here. 4. The **boys** had a **great** summer vacation.

2. Transcribe and intone the sentences below. Pay attention to the differentiatory function of stress in the italicized words

1. a) He spoke with no trace of *accent*. b) The way you *accent* these words tells me you were not born in England. 2. a) That's very *abstract*. b) One can *abstract* several general rules from an examination of these facts. 3. a) He was not on the *missing list*. b) They couldn't find the *missing list*, it's been missing for several days. 4. a) "That's what I call a *silver tip*" the taxi-driver said contentedly. b) This is obviously a *silver tip*', no other metal would have been strong enough for the job. 5. a) You will need a *permit* in order to visit that place. b) The job has to be done very quickly; it does not *permit* of any delay. 6. a) We entered a very *dark room*. b) A *darkroom* is a room for photographic processing. 7. a) Who is going to *refund* our losses? b) The *refund* did not amount to too much but it was extremely welcome. 8. a) This is all the *spending money* you'll get from me for this month. b) *Spending money* is easy; making it may prove more of a problem.

3. Copy out these texts. Observe correct rhythmic groups. Mark the stresses and tunes

Cutting Off with a Shilling

Sheridan, the famous English playwright, wanted his son Tom to marry a young woman of a large fortune. The youth was in love with a penniless girl and refused pointblank to obey his father.

Out of patience with his son, Sheridan threatened him: "If you don't immediately obey me, I shall cut you off with a shilling." "When you really make up your mind to cut me off with a shilling," said the youth, "you will have to borrow it first, sir."

Sheridan burst out laughing and dropped the subject altogether.

Aesop and the Traveller

Aesop was a clever man who lived many hundreds of years ago in Greece. He wrote a lot of fine stories. He was well known as a man who was fond of jokes. One day, as he was enjoying a walk, he met a traveller who asked him, "My good man, can you tell me how soon I shall get to town?" "Go!" Aesop answered. "I know that I must go," protested the traveller, "but I should like you to tell me how soon I shall get to town." "Go!" Aesop said again. The traveller went on. After he had gone some distance, Aesop shouted after him, "You will get to town in two hours." The traveller turned round in surprise. "Why didn't you tell me that before?" he asked. "How could I have told you that before," Aesop answered, "if I did not know how fast you could walk."

4. Read these jokes. Define what intonation patterns should be used to convey humour

Asking Too Much

An Englishman was driving along a country road in Ireland and met a man carrying a heavy bag.

“Can I take you into town?” the Englishman asked.

The Irishman said, “Thank you,” and got into the car.

In a few minutes the driver saw that the Irishman was sitting with the heavy bag still in his hand.

“Why don’t you put your bag down?” he asked. “Well, “ answered the Irishman, “you’ve given me a ride in your car. I can’t ask you to carry my bag as well.”

“You say that I am the first model you ever kissed?”

“Yes.”

“And how many models have you had before me?”

“Four. An apple, two oranges, and a vase of flowers.”

Soph: But I don’t think I deserve an absolute zero.

Prof: Neither do I, but it is the lowest mark that I am allowed to give.

A young writer sent a number of manuscripts to a celebrated newspaper columnist, asking his advice as to the best channel for marketing the writings. The manuscripts came back with this curt note:

“The one channel I can conscientiously recommend as the greatest outlet for articles of this type is the English Channel.”

5. Read this text as if you were reading it to a) children; b) students

STILL NOT PERFECT

A small schoolboy often wrote: “I have went,” instead of “I have gone”. At last his teacher said:

“You must stay after school this afternoon and write ‘I have gone’ a hundred times. Then you will remember it.”

When the teacher came back he found a letter from the boy on his desk. It said:
Dear Sir,
I have wrote "I have gone" a hundred times, and now I have went.

6. Write down these rhymes. Observe the regular alternation of stressed and unstressed syllables according to the given stress tone marks. Make up tonograms

'Jack and 'Jill went Eup the ,hill.
To 'fetch a 'pail of ,water.
'Jack fell ,down and 'broke his ,crown,
And 'Jill came 'tumbling ,after.

'Twinkle, 'twinkle, 'little ,star,
'How I 'wonder 'what you ,are.
'Up a 'bove the 'world so ,high
'Like a 'diamond 'in the ,sky.

In 'winter 'I get up at ,night
And 'dress by 'yellow ,candle ,light.
In 'summer Equite the 'other ,way
I 'have to 'go to 'bed by ,day.

7. Write down these extracts. Mark the stresses and tunes. Transcribe them

Blood and flood are not like food
Nor it mould like should and would
Banquet is not nearly parquet
Which is said to rhyme with "darky".

Rounded, wounded; grieve and sleeve
Friend and fiend; alive and live;
Liberty, library; heave and heaven
Rachel, ache, moustach, slaven.

We say hallowed but allowed
 People, leopard; towed but vowed
 Mark the difference moreover

Between mover, plover, Dover
 Leeches, breeches, wise, precise;
 Chalice, but police and lice.

8. State a) which consonants are silent; b) which of the words have /θ/

a)	exhaust	diaphragm	cupboard	subtle
	shepherd	Thomas	debt	tomb
	listen	sign	comb	hustle
	limb	isle	gnarl	light
	heirloom	Thames	knick-knack	
b)	wroth	worthy	method	
	throat	bathe	ethos	
	sooth	loath	Smith	
	thief	moth	pith	
	clothes	strength	smooth	
	with	wealthy	Plymouth	

9. Fill in the blanks with the appropriate homophone

(sealing, ceiling) 1. We had difficulty in ... the leak. 2. The spider made its web on the 3. The ... of the room is high.

(sole, soul) 1. My old boots need new 2. He was the ... executor named in the will. 3. We had a nice ... for lunch. 4. He has a hard job to keep body and ... together. 5. He put his heart and ... into work.

(bare, bear) 1. In winter the garden looked 2. The pain was almost more than he could 3. I can't ... that man. 4. He moved with the grace of a trained 5. The ice won't ... your weight.

(pear, pair) 1. I have bought a ... of shoes. 2. Please give me a I prefer them to apples. 3. They went away in

(right, write) 1. Don't ... on both sides of the paper. 2. What's the ... time? 3. In England traffic keeps to the left side of the road, not to the ... as in other countries. 4. I hope you know the difference between ... and wrong.

(vain, vein, vane) 1. All our work was in 2. She is a ... young girl, always giving herself airs. 3. One of the ... of the propeller was broken. 4. They found a ... of gold in the rock. 5. He became so angry that the ... on his forehead swelled.

10. Read the following pairs of phrases. Try to distinguish them and write down the transcription

mice pies	my spies
grey tapes	great apes
send the maid	send them aid
car pit	carpet
it's an aim	it's a name
grade 'A'	grey day
ice cream	I scream
ice train	eye strain
the way to cut it	the waiter cut it
I'm 'A'	I may

11. Rewrite using ordinary letters

'twailaɪt

baɪ 'baɪərən

It ɪz ði 'auə |wen frəm ðə 'bauz |
 ðə 'naɪtɪŋgeɪlz 'haɪ 'nɔʊt ɪz 'hə:d; |
 ɪt ɪz ði 'auə wen 'lʌvəz 'vauz |
 si:m 'swɪ:t ɪn 'evrɪ 'wɪspəd 'wə:d; |
 ənd 'dʒentl 'wɪndz, | ənd 'wɔ:təz 'nɪə, |
 meɪk 'mju:zɪk tə ðə 'ləʊnlɪ 'iə. |
 'i:tʃ 'flaʊə ðə ↑dju:z həv 'laɪtlɪ 'wet, |
 ənd 'ɪn ðə 'skaɪ ðə ↑sta:z a: 'met, |
 ənd 'ʊn ðə 'weɪv ɪz ↑'di:pə 'blu:, |
 ənd 'ʊn ðə 'li:f ə ↑braʊnə 'hju:, |
 ənd 'ɪn ðə 'hevn | ðæt 'kɪləər əb'skjuə, |
 sou 'sɔftlɪ 'da:k, | ənd 'da:klɪ 'pjuə, |
 wɪtʃ 'fəlu:z ðə dɪ'klaɪn əv 'deɪ, |
 əz 'twailaɪt 'melts bɪ'ni:θ ðə ↑mu:n ə'weɪ. |

ði 'ærou ənd ðə 'sɔŋ

bai 'lɔŋfelou

ai 'ʃɒt ən 'ærou ɪntə ði 'ɛə, |
ɪt 'fel tu 'ə:θ, | ai 'nju: nɒt 'wɛə; |
fɔ:, 'sou 'swɪftli ɪt 'flu:, | ðə 'saɪt |
'kud nɒt 'fɒlou ɪt ɪn ɪts 'flaɪt. |
ai 'bri:ðd ə 'sɔŋ ɪntə ði 'ɛə, |
ɪt 'fel tu 'ə:θ, | ai 'nju: nɒt 'wɛə; |
fɔ:, 'hu: hæz 'saɪt sou ↑ki:n ənd 'strɒŋ, |
ðæt ɪt kən 'fɒlou ðə 'flaɪt əv ə 'sɔŋ? |
'lɔŋ, 'lɔŋ 'a:ftəwəd, | ɪn ən 'ouk |
ai 'faʊnd ði 'ærou, | 'stɪl ʌn'brouk; |
ənd ðə 'sɔŋ, | frəm brɪ'ɡɪnɪŋ tu 'end, |
ai 'faʊnd ə'ɡeɪn ɪn ðə ↑ha:t əv ə 'frend. |

ði 'ænts ənd ðə 'ɡra:ʃɒpə

bai 'i:sɒp

'wʌn 'kəʊld 'wɪntəz 'deɪ | səm 'ænts wə 'lu:kɪŋ ət ðeə 'stɔ:haus, ɪn 'wɪtʃ ðeɪ 'keɪpt ðə
'ɡreɪn | ðeɪ hæd 'ɡæðəd ɪn ,sʌmə. |

'dʒʌst ,ðen | ə 'ɡra:ʃɒpə 'keɪm ,ʌp tə ðəm. | hi 'lʊkt 'veri 'li:n ənd ,hʌŋɡrɪ, | ənd hi
'beɪd ðəm tə 'ɡɪv hɪm 'sʌmθɪŋ tə ,i:t. | bət ðeɪ 'a:skt hɪm | 'waɪ hi hæd ↑nəʊ 'ɡreɪn əv hɪz
'əʊn. |

“‘waɪ”, sed ðeɪ, | “‘dɪd ju 'nɒt 'ɡæðə 'ɡreɪn ɪn ,sʌmə?” | “‘əʊ, | ai hæd 'nəʊ ,taɪm,” hi
rɪplaɪd; | “ai wəz 'ɔ:lweɪz ,sɪŋɪŋ.” | 'ðen ðeɪ 'la:ft ənd 'sed | “‘ɪf ju 'tʃəʊz tə 'sɪŋ 'ɔ:l ðə 'sʌmə,
| ju meɪ 'ɡəʊ ənd 'da:ns 'ɔ:l ðə ,wɪntə.” |

12. Provide these words with necessary stress marks

air-raid, birdcage, coalmine, teapot, washstand, mail-bag, dance-music, grandfather, handwriting, shopkeeper, ladybird, office-boy, waiting-room, dinner-jacket, tape recorder, labour exchange, ground floor, knee-deep, cross-question, flat-footed, shop-window, hot-water-bottle, waste-paper-basket, post-graduate, vice-chancellor, second-hand

13. Transcribe the words and put down stress marks in these verbs and nouns

absent *n* – absent *v*

compress *n* – compress *v*

consort *n* – consort *v*

produce *n* – produce *v*

infix *n* – infix *v*

transport *n* – transport *v*

object *n* – object *v*

forecast *n* – forecast *v*

contrast *n* – contrast *n*

combine *n* – combine *v*

concert *n* – concert *v*

desert *n* – desert *v*

outlay *n* – outlay *v*

import *n* – import *v*

increase *n* – increase *v*

protest *n* – protest *v*

record *n* – record *v*

Glossary

English		Uzbek		Russian
A				
accent	—	ур\у	—	ударение
accommodation	—	мослашув	—	аккомодация
adequately	—	мос	—	адекватно
adjacent	—	=ышни, ён (товуши)	—	соседний, примыкающий
advanced	—	олдинга томон силжиган	—	продвинутый вперед
affricate	—	=ориши=	—	аффрикат
air passage	—	щаво йили	—	проход для воздуха
alternative	—	альтернатив	—	альтернативный
apical	—	танглай быртмаси товуши	—	апикальный, верхушечный
ascending	—	кытариловчи	—	повышающийся
aspiration	—	портловчи хусусияти	—	аспирация (придыхание)
assimilation	—	ассимиляция (мослашув)	—	ассимиляция (уподобление)
auxiliary	—	ыхшашлик ёрдамчи, кымакчи	—	вспомогательный
B				
back	—	ор=a	—	задний
back of the tongue	—	тилнинг ор=a =исми	—	задняя часть языка
bilabial	—	лаб-лаб	—	губно-губной
broken (scale)	—	синган (шакл шкала)	—	прерванная (шкала)
bulk of the tongue	—	бутун тил	—	тело (масса) языка
C				
cacuminal	—	какуминал	—	какуминальный
cavity	—	бышли=	—	полость
classify	—	туркумларга ажратмо=	—	подразделять классифицировать
close syllable	—	ёпи= бы\ин	—	закрытый слог
cluster	—	товуш йи\индис	—	звуковой комплекс (сочетание)
colouring	—	тус, тур, хил (овоз)	—	окраска (голоса), оттенок
colloquial	—	о\заки	—	разговорный
communicative	—	ало=a (сифат)	—	коммуникативный

communicative center	—	гапда энг кычли	—	коммуникативный центр
		ур\у олган бы\ин		
comparison	—	=иёслаш	—	сравнение
consonant	—	ундош товуш	—	согласный звук
constrictive	—	сир\алувчи	—	щелевой
contour	—	ощангнинг график	—	рисунок (о мелодии)
		кыриниши		
cords	—	пайчалар	—	связки
curves	—	нотекис, эгри	—	кривые

D

dark	—	=атти=	—	твёрдый
dash	—	чизи=ча	—	тире
define	—	таърифламо=	—	определять
deletion	—	тушиб =олиш	—	уничтожение (выпадение)
dental	—	тиш	—	зубной
dentilabial	—	тиш-лаб	—	зубно-губной
descending	—	пасайиб борувчи	—	понижающийся
descriptive	—	тасвирловчи	—	описательный
devoiced	—	жарангсизлашган	—	оглушенный
devoicing	—	жарангсизланиш	—	оглушение
digraph	—	диграф (икки харф бирикмаси)	—	диграф
diphthong	—	дифтонг (икки товуш бирикмаси)	—	дифтонг
direct address	—	мурожаат	—	обращение
disjunctive	—	тасди=, ажратувчи	—	разделительный
dissimilation	—	ыхшамаслик, фар=ланувчи	—	диссимиляция
dissyllable	—	икки бы\инли	—	двусложный
division	—	щаракат	—	деление
dorsal	—	ор=а	—	дорсальный
dot	—	ну=та	—	точка
downward (curve)	—	пасаювчи	—	ниспадающая (кривая)

E

elision	—	элизия, товушнинг — тушиб =олиши	—	элизия, выпадение (звука)
emphatic	—	ифодали, щис щаёжонли	—	эмфатический, выразительный
emphasize	—	кучайтирмо=	—	выделять, подчеркивать
exhalation	—	нафас чи=ариш	—	выдох

F

falling	—	пасаювчи	—	нисходящий
feature	—	хусусият	—	свойство
final	—	сынги, охирги	—	конечный
fixed	—	харакатсиз	—	пассивный, неподвижный
flapped	—	титровчи	—	дрожащий
forelingual	—	тил олди	—	переднеязычный
fortis	—	кучли	—	сильный
fricative	—	сир\алувчи	—	щелевой
front	—	олд (танглай) —	—	передний
full	—	тыли=	—	полный

G

glide	—	сир\алувчи	—	скользящий, переходный
glottal	—	бы\из (товуш ща=ида)	—	гортанный, смычной
glottis	—	товуш орали\и	—	голосовая щель
gradually	—	(мунтазам) секин-аста	—	постепенно

H

hard	—	кучли	—	сильный
hard palate	—	=атти= танглай	—	твердое небо
high - falling	—	ю=ори тушувчи ощанг	—	высоко падающий тон
human	—	инсоний	—	человеческий

I

indicate (v)	—	ишора =илмо=, кырсамо=	—	показывать
initial	—	бошлан\ич	—	начальный
influence	—	таъсир	—	влияние
intonation	—	ощанг	—	интонация

L

labial	—	лаб-лаб (лабиал)	—	губной
labio-dental	—	лаб-тиш	—	губно-зубной
larynx	—	хал=ум	—	гортань
lateral	—	ён	—	боковой
length	—	узунлик, чызи=лик	—	долгота
level tone	—	текис ошанг (тон)	—	ровный тон
lingual	—	тил ундошлари	—	язычный
lips	—	лаблар	—	губы
listener	—	тингловчи	—	слушатель

literary	—	бадий	—	литературный
logical stress	—	манти= ур\уси	—	логическое ударение

М

medio-lingual	—	тил ырта	—	среднеязычный
melody	—	ощанг (дорлик)	—	мелодика
movable	—	фаол	—	активный
muscles	—	мушаклар	—	мускулы
muscular	—	мушакли, мускулли	—	мускульный

N

narrow	—	тор	—	узкий
nasal	—	бурун	—	носовой
neutral	—	нейтрал	—	нейтральный
noise	—	шов=ин	—	шумный звук
notional	—	маъноли	—	смысловой
nucleus	—	ядро	—	ядро

O

obstruction	—	тыси=	—	преграда
occlusive	—	портловчи	—	смычный
off-glide	—	ор=ага чекиниш (рекурсия)	—	отступ, рекурсия
on-glide	—	бошлан\ич, дастлабки бос=ич	—	приступ, начальная фаза
open	—	очи=	—	открытый
organs of speech	—	нут= органлари	—	органы речи

P

palatal	—	танглай (сифат)	—	небный
palatalization	—	ундошларнинг юмшаши	—	палатализация, смягчение (согласных)
palate	—	танглай	—	нёбо
parenthesis	—	кириш сыз	—	вводное слово
pause	—	танаффус, тыхташ, тыхтам	—	пауза, перерыв, остановка
pharyngeal	—	фарингал, бы\из (сир\алувчи)	—	фарингальный
pharynx	—	бы\из	—	гортань
pitch	—	овоз тынинг баландлиги	—	высота основного тона
plosion	—	портлаш	—	плезия, взрыв
post-dental	—	тиш ор=а	—	зазубный
preceding	—	олдида келадиган	—	предшествующий

pressure	—	босим	—	давление
primary stress	—	асосий ур\у	—	главное ударение
process	—	жараён	—	процесс
progressive assimilation	—	прогрессив ассимиляция	—	прогрессивная ассимиляция
prominent	—	ажралувчи	—	выделяющийся (по громкости)
prose	—	наспр	—	проза
puff	—	нафас чи=ариш	—	выдох
pure	—	соф	—	чистый

Q

qualitative reduction	—	сифат редуцияси	—	качественная редуция
quantitative reduction	—	ми=дор редуцияси	—	количественная редуция
question tag	—	тасди= сыро=	—	разделительный вопрос

R

range	—	диапазон	—	диапазон
rapid	—	равон, тез	—	беглый, быстрый
reach	—	эришмо=	—	достигать
reading rules	—	ы=иш =оидаси	—	правила чтения
reduction	—	редуция, унли товушларнинг кучсизланиши	—	редуция
regressive assimilation	—	регрессив ассимиляция	—	регрессивная ассимиляция
retain	—	са=ламо=, ушлаб =олмо=	—	сохранять, удерживать
rhyme	—	=офия	—	рифма
rhythm	—	ма=ом	—	ритм
rising	—	кытариловчи	—	восходящий
rounded	—	лабланган	—	огубленный
rule	—	=оида	—	правило

S

scale	—	шкала	—	шкала
scandent	—	кытариловчи	—	повышающийся
schwa	—	нейтрал товуш	—	нейтральный звук
scientific	—	илмий	—	научный
secondary	—	икинчи даражали	—	второстепенный
sense-group	—	маъно гуручи (синтагма)	—	смысловая группа (синтагма)
sentence stress	—	жумла ур\уси (баъзан гап ур\уси дейилады)	—	фразовое ударение

short	—	=ис=a	—	короткий
single	—	якка	—	одиначный, единственный
smooth	—	силли=	—	плавность
soft palate	—	юмшо= танглай	—	мягкое небо
sonant	—	сонант (бурун товуши)	—	сонант
sound	—	товуш	—	звук (фонема)
speech	—	нут=	—	речь
stress	—	ур\у	—	ударение
strong	—	кучли	—	сильный
syllabic	—	бы\ин щосил =илувчи	—	слоговой
syllable	—	бы\ин	—	слог

T

tail	—	ощангнинг ур\усиз былагы	—	безударная часть тона
tempo	—	суръат	—	темп
tension	—	таранглик	—	приступ, напряжение
terminal	—	сынгни	—	терминальный
timbre	—	тембр (овознинг сифати)	—	тембр
tone	—	тон (ощанг)	—	тон
tongue	—	тил	—	язык
trilled	—	титро=	—	дрожащий

U

unemphatic	—	щис, щаяжонли былдаган	—	неэмфатический
unrounded	—	лабланмаган	—	нелабиализованный
unstressed	—	ур\усиз	—	безударный
unvoiced	—	жарангсиз	—	глухой
upward (curve)	—	кытариловчи	—	повышающийся
utterance	—	гап, мулоцца	—	высказывание
uvula	—	кичик тил(ча)	—	маленький язычок

V

variant	—	кыриниш	—	вариант, оттенок
velar	—	танглай орти	—	задненебный, велярный
vocal cords	—	товуш пайчалари	—	голосовые связки
voice	—	ун, товуш	—	голос
voiced	—	жарангли	—	звонкий
voiceless	—	жарангсиз	—	глухой
vowel	—	унли	—	гласный

W

weak	–	кучсиз	–	слабый
wide	–	кенг	–	широкий
word	–	сыз	–	слово

Z

zero reduction	–	рекдукциянинг йы=лиги	–	нулевая редукция
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