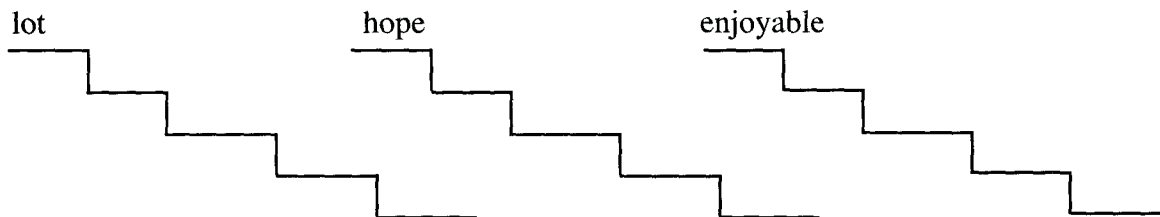
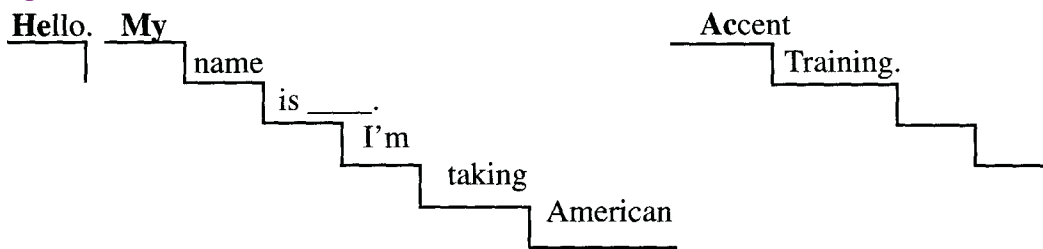


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### Exercise 1-17: Staircase Intonation Practice

CD 1 Track 26

*Draw one step of the staircase for each word of the paragraph. Start a new staircase for every stressed word. There usually is more than one staircase in a sentence. New sentences don't have to start new staircases; they can continue from the previous sentence until you come to a stressed word. I'll read the beginning sentences. Check the first sentence against the example. Then put the words of the second sentence on a staircase, based on the way I read it. Remember, I'm exaggerating to make a point.*



V Write out the rest of the staircases.

× Turn the CD back on to check your staircases with the way I read the paragraph. × Pause the CD again to check your staircases in the Answer Key, beginning on page 193. × Back up the CD, and listen and repeat my reading of the paragraph while following the staircases in the Answer Key.

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### Exercise 1-18: Reading with Staircase Intonation Track 27

CD 1

*Read the following with clear intonation where marked.*

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

### Exercise 1-19: Spelling and Numbers Track 28

CD 1

*Just as there is stress in words or phrases, there is intonation in spelling and numbers. Americans seem to spell things out much more than other people. In any bureaucratic situation, you'll be asked to spell names and give all kinds of numbers—your phone number, your birth date, and so on. There is a distinct stress and rhythm pattern to both spelling and numbers—usually in groups of three or four letters or numbers, with the stress falling on the last member of the group. Acronyms (phrases*

average	[ævr̩'j]	family	[fæmlee]
aspirin	[æsprin]	finally	[fyn•lee]
broccoli	[bräklee]	general	[jæn'r'l]
business	[bizness]	groceries	[grɒssreez]
camera	[kæmruh]	interest	[intr'st]
chocolate	[chäkl't]	jewelry	[joolree]
comfortable	[k'mf•t'bl]	mathematics	[mæthmædix]
corporal	[corpr'l]	memory	[memree]
desperate	[dɛspr't]	orange	[ɒrŋ]
diamond	[däim'nd]	probably	[präblee]
diaper	[däiper]	restaurant	[rɛstränt]
different	[diff'rnt]	separate	[sɛpr't]
emerald	[ɛmr'ld]	several	[sevr'l]
vegetable	[vej•t'bl]	liberal	[libr'l]
beverage	[bev•r'j]	conference	[cänfrns]
bakery	[bā•kree]	coverage	[c'vr'j]
catholic	[cæth•l'k]	history	[hisstree]
nursery	[nr̩sree]	accidentally	[æk•sə•dent•lee]
onion	[əny'n]	basically	[bə•sə•klee]

**Note** The *~cally* ending is always pronounced *~klee*.

It's important to note that there's a major difference between *syllable stress* and *compound noun stress* patterns. In the syllable count exercises, each *syllable* was represented by a single musical note. In the noun phrases, each individual *word* will be represented by a single musical note—no matter how many total syllables there may be.

At times, what appears to be a single syllable word will have a "longer" sound to it—*seed* takes longer to say than *seat* for example. This was introduced on page 3, where you learned that a final voiced consonant causes the previous vowel to double.

### Exercise 1-24: Single-Word Phrases

CD 1 Track 35

*Repeat the following noun and adjective sentences.*



#### Noun

1. It's a **nail**.
2. It's a **cake**.
3. It's a **tub**.
4. It's a **drive**.
5. It's a **door**.
6. It's a **cärd**.
7. It's a **spot**. [säpt]
8. It's a **book**, [bük]



#### Adjective

- It's **short**.
- It's **chocolate**. [chäkl't]
- It's **hot**. [hät]
- It's **härđ**.
- It's in **back**. [bæk]
- There are **four**.
- It's **smäll**.
- It's **good**. [güd]

*Write your own noun and adjective sentences below. You will be using these examples throughout this series of exercises.*

9. It's a \_\_\_\_\_ It's \_\_\_\_\_
10. It's a \_\_\_\_\_ It's \_\_\_\_\_
11. It's a \_\_\_\_\_ It's \_\_\_\_\_

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## Two-Word Phrases

### Descriptive Phrases

CD Track 36

Nouns are "heavier" than adjectives; they carry the weight of the new information. An adjective and a noun combination is called a *descriptive phrase*, and in the absence of contrast or other secondary changes, the stress will always fall naturally on the noun. In the absence of a noun, you will stress the adjective, but as soon as a noun appears on the scene, it takes immediate precedence—and should be stressed.

### Exercise 1-25: Sentence Stress with Descriptive Phrases Track 37

CD 1

*Repeat the following phrases.*



#### Adjective

1. It's **short**.
2. It's **chocolate**.
3. It's **good**.
4. It's **guarded**.
5. It's **wide**.
6. There're **four**.
7. It was **small**.
8. It's the **best**.



#### Noun and Adjective

- It's a short **nail**.
- It's a chocolate **cake**.
- It's a good **plan**.
- It's a guarded **gate**.
- It's a wide **river**.
- There're four **cards**.
- It was a small **spot**.
- It's the best **book**.

## Contrasting a Description and a Set Phrase

We now have two main intonation patterns—*first word stress* and *second word stress*. In the following exercise, we will contrast the two.

### Exercise 1-31: Contrasting Descriptive and Set Phrases

CD 1 Track

44

*Repeat after me.*



#### Descriptive Phrase



#### Set Phrase

- |                                   |                            |
|-----------------------------------|----------------------------|
| 1. It's a short <b>nail</b> .     | It's a <b>fingernail</b> . |
| 2. It's a chocolate <b>cake</b> . | It's a <b>pancake</b> .    |
| 3. It's a hot <b>bath</b> .       | It's a <b>hot</b> tub.     |
| 4. It's a long <b>drive</b> .     | It's a <b>hard</b> drive.  |
| 5. It's the back <b>door</b> .    | It's the <b>backbone</b> . |
| 6. There are four <b>cards</b> .  | It's a <b>card</b> trick.  |
| 7. It's a small <b>spot</b> .     | It's a <b>spot</b> light.  |
| 8. It's a good <b>book</b> .      | It's a <b>phone</b> book   |

*Pause the CD and rewrite your descriptive phrases (Ex. 1-25) and set phrases (Ex. 1-28).*

- |                  |              |
|------------------|--------------|
| 9. It's a _____  | It's a _____ |
| 10. It's a _____ | It's a _____ |
| 11. It's a _____ | It's a _____ |

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### Exercise 1-32: Two-Word Stress

CD 1 Track

45

*Repeat the following pairs.*

#### Descriptive Phrase

#### Set Phrase

	a light <b>bulb</b>		a <b>light</b> bulb
	blue <b>pants</b>		<b>blue</b> jeans
	a cold <b>fish</b>		a <b>gold</b> fish
	a gray <b>hound</b>		a <b>grey</b> hound
	an old <b>key</b>		an <b>inn</b> key
	a white <b>house</b>		The <b>White</b> House
	a nice <b>watch</b>		a <b>wrist</b> watch
	a sticky <b>web</b>		a <b>spider</b> web
	a clean <b>cup</b>		a <b>coffee</b> cup
	a sharp <b>knife</b>		a <b>steak</b> knife
	a baby <b>alligator</b>		a <b>baby</b> bottle
	a shiny <b>tack</b>		<b>thumb</b> tacks
	a wire <b>brush</b>		a <b>hair</b> brush
	a new <b>ball</b>		a <b>foot</b> ball
	a toy <b>gun</b>		a <b>machine</b> gun
	a silk <b>bow</b>		a <b>Band</b> -Aid
	a bright <b>star</b>		a <b>fire</b> cracker
	Mary <b>Jones</b>		a <b>mail</b> box
	Bob <b>Smith</b>		a <b>spray</b> can
	foreign <b>affairs</b>		a <b>wine</b> glass
	down <b>payment</b>		a <b>foot</b> print
	New <b>York</b>		a <b>straw</b> berry
	Social <b>Security</b>		a <b>fig</b> leaf
	City <b>Hall</b>		an <b>ice</b> cream

### Summary of Stress in Two-Word Phrases

the    // // // //    **z'**    // // // // // // // //  
          // // // //    // // //    **l'**    // // // // // // // //  
          // // // //    // // //    // //    **vee(t)**    // // // // // // // //  
          // // // //    // // //    // //    **n**    // // // // // // // //  
 the    // // // //    // // //    // //    // //    **the**    // // // // // // // //

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

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## Exercise 1-38; Consistent Noun Stress in Changing Verb Tenses Track 7

CD 2

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

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

can't eat

25. The **dogs** can't eat the **bones**.the **dägz cæn<sup>(d)</sup>eed** the **bounz**

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

CD 2

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

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

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## Exercise 1-40: Intonation in Your Own Sentence

CD 2 Track 9

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

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

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### Exercise 1 -42: Contrast Practice

### CD 2 Track 11

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

- |                  |     |   |  |
|------------------|-----|---|--|
| would eat        | 5.  | The <b>dogs</b> 'd eat the <b>bones</b> .         | the <b>däg</b> zə deet the <b>bounz</b>                        |
| had eaten        | 9.  | The <b>dogs</b> 'd eaten the <b>bones</b> .       | the <b>däg</b> zə deetn the <b>bounz</b>                       |
| would have eaten | 6.  | The <b>dogs</b> 'd've eaten the <b>bones</b> .    | the <b>däg</b> zədə veetn the <b>bounz</b>                     |
| that have eaten  | 7.  | The <b>dogs</b> that've eaten the <b>bones</b> .  | the <b>däg</b> zədə veetn the <b>bounz</b>                     |
| will eat         | 4.  | The <b>dogs</b> 'll eat the <b>bones</b> .        | the <b>däg</b> zə leet the <b>bounz</b>                        |
| would eat        | 5.  | The <b>dogs</b> 'd eat the <b>bones</b> .         | the <b>däg</b> zə deet the <b>bounz</b>                        |
| would have eaten | 6.  | The <b>dogs</b> 'd've eaten the <b>bones</b> .    | the <b>däg</b> zədə veetn the <b>bounz</b>                     |
| have eaten       | 8.  | The <b>dogs</b> 've eaten the <b>bones</b> .      | the <b>däg</b> zə veetn the <b>bounz</b>                       |
| had eaten        | 9.  | The <b>dogs</b> 'd eaten the <b>bones</b> .       | the <b>däg</b> zə deetn the <b>bounz</b>                       |
| will have eaten  | 10. | The <b>dogs</b> 'll have eaten the <b>bones</b> . | the <b>däg</b> zələ veetn the <b>bounz</b>                     |
| would eat        | 5.  | The <b>dogs</b> 'd eat the <b>bones</b> .         | the <b>däg</b> zə deet the <b>bounz</b>                        |
| ought to eat     | 11. | The <b>dogs</b> ought to eat the <b>bones</b> .   | the <b>däg</b> zädə eat the <b>bounz</b>                       |
| can eat          | 24. | The <b>dogs</b> can eat the <b>bones</b> .        | the <b>dägz</b> c'neet the <b>bounz</b>                        |
| can't eat        | 25. | The dogs <b>can't</b> eat the bones.              | the <b>dägz</b> <b>cæn</b> <sup>(d)</sup> eet the <b>bounz</b> |

### Exercise 1 -43; Yes, You *Can* or No, You *Can't*?

### CD 2 Track 12

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

- |                |                              |                |
|----------------|------------------------------|----------------|
| I can do it.   | [I k'n do it]                | positive       |
| I can't do it. | [I kæn <sup>(t)</sup> do it] | negative       |
| I can do it.   | [I kææn do it]               | extra positive |
| I can't do it. | [I kæn <sup>(t)</sup> do it] | extra negative |

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

*Repeat after me the sentences listed in the following groups.*

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

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

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

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

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

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

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

## Regaining Long-Lost Listening Skills

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

## A Child Can Learn Any Language

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

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

## Exercise 1 -49: Tell Me Wədaɪ Say!

CD 2 Track

19

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

CD 2

## Track 20

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	‘		‘		‘			‘		‘	
											cher.

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

‘ ‘ ‘ ‘ ‘  
 är diz mæn zuh temp tu wim pru vän nay cher

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

*Art is man 's attempt to improve on nature.*

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

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

## Exercise 1-50: Listening for Pure Sounds

CD 2 Track 21

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

1. \_\_\_\_\_ sən(t). ◀ *Start here*
2. \_\_\_\_\_ ər(t).
3. \_\_\_\_\_ gen.

### Exercise 1-51 : Extended Listening Practice

### CD 2 Track 22

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

### CD 2 Track 23

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

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

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### Reduced Sounds

### CD 2 Track 24

#### *The Down Side of Intonation*

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

#### Reduced Sounds Are "Valleys"

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

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

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

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

### Exercise 1-52; Reducing Articles

### CD 2 Track 25

#### Consonants

the man	a girl	thee <sup>(y)</sup> apple
the best	a banana	thee <sup>(y)</sup> egg
the last one	a computer	thee <sup>(y)</sup> easy way

#### Vowels

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

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

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

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

### Exercise 1-53: Reduced Sounds

### CD 2 Track 26

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

#### To

#### Looks Like...

#### Sounds Like...

The preposition *to*  
usually reduces so  
much that it's like

today  
tonight  
tomorrow  
to work

[t'day]  
[t'night]  
[t'märou]  
[t'wrk]

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

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## Exercise 1-53: Reduced Sounds *continued*

26

CD 2 Track

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

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

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## Exercise 1-53; Reduced Sounds *continued*

### 26

## CD 2 Track

### For

### Looks Like...

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

### From

### Sounds Like...

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

### In

**An**

What's in it?  
 I'll be back in a minute.  
 This movie? Who's in it?  
 Come in.  
 He's in America.  
 He's an American.  
 I got an A in English.  
 He got an F in Algebra.  
 He had an accident.  
 We want an orange.  
 He didn't have an excuse.  
 I'll be there in an instant.

[w'ts'n't]  
 [äiyəl be **bæk'nə m'n't**]  
 [this **movie** ... hooz'n't]  
 [c '**min**]  
 [heez'nə nə **mərəkə**]  
 [heez'nə **mərəkən**]  
 [äi gäddə **nay** ih **nɪŋ**lish]  
 [hee gäddə **neffinæl** jəbrə]  
 [he hædə **næksəd'nt**]  
 [we want'n **nornj**]  
 [he didnt hævə neks **kyooss**]  
 [äi(y)'l be there inə **nɪnstnt**]  
 [itsə **neeze** m' stake t' **make**]  
 [hæmə **neggz**]  
 [bredn **buddr**]  
 [**käffee** ... with creem'n **sh'g'r**]  
 [**nou** ... **lem'n'n** sh'g'r]  
 ['n smore **cükeez**]  
 [they kep going bækn **forth**]  
 [we **wäch** didə **gen'n' gen**]  
 [he di di **doverə nover**]  
 [we lɪnd by tryətənerər]

**And**

It's an easy mistake to make.  
 ham and eggs  
 bread and butter  
 Coffee? With cream and sugar?  
 No, lemon and sugar.  
 ... And some more cookies?  
 They kept going back and forth.  
 We watched it again and again.  
 He did it over and over.  
 We learned by trial and error.

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

26

**Or****Looks Like...**

Soup or salad?  
 now or later  
 more or less  
 left or right  
 For here or to go?  
 Are you going up or down?

**Sounds Like...**

[super **salad**]  
 [næ<sup>(w)</sup>r laydr]  
 [**mor**'r less]  
 [**lefter right**]  
 [f'r **hir**'r d'go]  
 [are you going **úpper dówn**]

*This is an either / or question (Up? Down?) Notice how the intonation is different from "Cream and sugar?", which is a yes / no question.*

**Are**

What are you doing?  
 Where are you going?  
 What're you planning on doing?  
 How are you?  
 Those are no good.  
 How are you doing?  
 The kids are still asleep.

[w'dr you **dɔɪŋ**]  
 [wer'r you **gɔɪŋ**]  
 [w'dr yü planning än **dɔɪŋ**]  
 [hæwr **yü**]  
 [thozer no **gud**]  
 [hæwer you **dɔɪŋ**]  
 [the **kidzer** stillə **sleep**]

**Your**

How's your family?  
 Where're your keys?  
 You're American, aren't you?  
 Tell me when you're ready.  
 Is this your car?  
 You're late again, Bob.  
 Which one is yours?

[hæozhier **fæmlee**]  
 [wher'r y'r **keez**]  
 [yrə **mer**'k'n, ɹn choo]  
 [tell me wen yr **reddy**]  
 [izzis y'r **cär**]  
 [yer lay də **gen**, Bəb]  
 [which w'n'z y'r**z**]



**One**

Which one is better?  
 One of them is broken.  
 I'll use the other one.  
 I like the red one, Edwin.  
 That's the last one.  
 The next one'll be better.  
 Here's one for you.  
 Let them go one by one.

[which w'n'z **bedder**]  
 [w'n'v'm'z **brok'n**]  
 [æ'l yuz thee<sup>(y)</sup>**ə**ther w'n]  
 [äi like the **red**w'n, edw'n]  
 [thæts th' lass **dw'n**]  
 [the **necks** dw'n'll be **bedd'r**]  
 [**hir** zw'n fr **you**]  
 [led'm gou w'n by w'n]

**The**

It's the best.  
 What's the matter?  
 What's the problem?  
 I have to go to the bathroom.  
 Who's the boss around here?  
 Give it to the dog.  
 Put it in the drawer.

[ts th' **best**]  
 [w'ts th' **madder**]  
 [w'tsə **präbl'm**]  
 [äi hæf t' go d' th' **bæ**throom]  
 [hoozə **bäss** səræond hir]  
 [g'v'<sup>(t)</sup>tə th' **däg**]  
 [püdidin th' **dror**]

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**Exercise 1-53: Reduced Sounds *continued*****CD 2 Track****26****A****Looks Like...**

It's a present.  
 You need a break.  
 Give him a chance.  
 Let's get a new pair of shoes.  
 Can I have a Coke, please?  
 Is that a computer?  
 Where's a public telephone?

**Sounds Like...**

[tsə **preznt**]  
 [you needə break]  
 [g'v'mə **chæns**]  
 [lets geddə new perə **shooz**]  
 [c'nai hævə **kouk**, pleez]  
 [izzædə k'mpyoodr]  
 [wherzə pəblic **telə**foun]

**Of**

It's the top of the line.  
 It's a state of the art printer.  
 As a matter of fact, ...  
 Get out of here.  
 Practice all of the time.  
 Today's the first of May.  
 What's the name of that movie?  
 That's the best of all!  
 some of them  
 all of them  
 most of them  
 none of them  
 any of them  
 the rest of them

[tsə täp'v th' **line**]  
 [tsə **stay** də thee<sup>(y)</sup>ärt **prinner**]  
 [z'mædderə **fækt**]  
 [geddæow də hir]  
 [**prækt**'säll'v th' time]  
 [t'**dayz** th' frss d'v **May**]  
 [w'ts th' **nay** m'v thæt **movie**]  
 [**thæts** th' bess d'**väll**]  
 [**sə**məvəm]  
 [**äll**əvəm]  
 [**mos**dəvəm]  
 [**nə**nəvəm]  
 [**enny**əvəm]  
 [th' **res**dəvəm]

**Can**

Can you speak English?  
 I can only do it on Wednesday.  
 A can opener can open cans.  
 Can I help you?  
 Can you do it?  
 We can try it later.

[k'new spee **king**lish]  
 [äi k'**non**ly du<sup>(w)</sup>idän **wenz**day]  
 [ə **kæn**opener k'nopen **kænz**]  
 [k'näi **hel** piu]  
 [k'niu **do**<sup>(w)</sup>t]  
 [we k'n **try** it **lay**der]



**Had**

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

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**Exercise 1 -53: Reduced Sounds continued**  
**26****CD 2 Track****Would****Looks Like...**

He would have helped, if ...  
 Would he like one?  
 Do you think he'd do it?  
 Why would I tell her?  
 We'd see it again, if...  
 He'd never be there on time.  
 Would you ever have one?

**Sounds Like...**

[he wuda **help** dif ...]  
 [woody **lye** kw'n]  
 [dyiu thing keed **du**<sup>(w)</sup>'t]  
 [why wüdäi **teller**]  
 [weed see<sup>(y)</sup>idə**gen**, if...]  
 [heed never **be** therän time]  
 [w'jou<sup>(w)</sup>ever hævw'n]

**Was**

He was only trying to help.  
 Mark was American.  
 Where was it?  
 How was it?  
 That was great!  
 Who was with you?  
 She was very clear.  
 When was the war of 1812?

[he w'zounly trying də help]  
 [**mär** kw'z'**mer**'k'n]  
 [wer **w**'z't]  
 [hæow'z't]  
 [thæt w'z **great**]  
 [hoow'z **with** you]  
 [she w'z very **clear**]  
 [wen w'z th' **wor**'v ei<sup>(t)</sup>teen  
**twelv**]  
 [w't **tye** m'z't]

**What**

What time is it?  
 What's up?  
 What's on your agenda?  
 What do you mean?  
 What did you mean?  
 What did you do about it?  
 What took so long?  
 What do you think of this?  
 What did you do then?  
 I don't know what he wants.

[w'ts'p]  
 [w'tsänyrə **jendə**]  
 [w'd'y' **mean**]  
 [w'j'**mean**]  
 [w'j' **du**<sup>(w)</sup>əbæodit]  
 [w't **tük** so läng]  
 [w'ddyə thing k'v **this**]  
 [w'jiu do **then**]  
 [I dont know wædee **wänts**]

**Some**

Some are better than others.  
 There are some leftovers.  
 Let's buy some ice cream.  
 Could we get some other ones?  
 Take some of mine.

[s'mr beddr thənə**therz**]  
 [ther'r s'm **lef** doverz]  
 [let spy s' **mice** creem]  
 [kwee get s 'mother w'nz]  
 [**take** səməv **mine**]

Would you like some more?

(or very casually)

Do you have some ice?

Do you have some mice?

[w' joo like s'more]

[jlike smore]

[dyü hæv səmice]

[dyü hæv səmice]

"You can fool some of the people some of the time, but you can't fool all of the people all of the time." [yuk'n fool səmə θə pi:p<sup>ə</sup>l səmə θə ti:m, b'choo kænt fool əlləθə pi:p<sup>ə</sup>l əlləθə ti:m]

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

CD 2 Track 27

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

**Relative Pronoun** The car that she ordered is red.

[the **car** th't she order diz **red**]

**Conjunction** He said that he liked it.

[he sed the dee **laik**dit. ]

**Demonstrative** Why did you do that?

[why dijoo **do** thæt?]

**Combination** I know that he'll read that book that I told you about.

[äi **know** the dill read thæt **bük** the dai **tol**joo<sup>(w)</sup> bæot]

## Exercise 1-55: Crossing Out Reduced Sounds

CD 2 Track 28

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

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

## Exercise 1-56; Reading Reduced Sounds

CD 2 Track 29

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

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

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## Word Groups and Phrasing

CD

2 Track 30

## Pauses for Related Thoughts, Ideas, or for Breathing

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

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

comprehend or enjoy your presentation.

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

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

### Exercise 1-57: Phrasing

### CD Track 31

*Repeat after me.*

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

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

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### Exercise 1-58: Creating Word Groups

### CD 2 Track

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

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

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

+ Pause the CD to do your marking.

### Exercise 1-59: Practicing Word Groups

### CD 2 Track

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

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

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

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

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## Exercise 1-60: Tag Endings

## CD 2 Track 34

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

## Intonation

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

## Pronunciation

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

1. The new **clerk** is very **slow**, *isn't he!*
2. But he can **improve**, \_\_\_\_\_ ?
3. She doesn't **type** very well, \_\_\_\_\_ !
4. They lost their **way**, \_\_\_\_\_ ?
5. You don't **think** so, \_\_\_\_\_ !
6. I don't think it's **easy**, \_\_\_\_\_ ?
7. I'm your **friend**, \_\_\_\_\_ ?
8. You won't be **coming**, \_\_\_\_\_ !

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

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

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## Chapter 2. Word Connections

## CD 2 Track 35

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

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

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

### Exercise 2-1 : Spelling and Pronunciation

### CD 2 Track 36

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

The dime.

The dime easier.

They tell me the dime easier.

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

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

***Words are connected in four main situations:***

*Back up the CD to the last paragraph just read and repeat again. This time, however, read from the paragraph below. The intonation is marked for you in boldface. Use your rubber band on every stressed word.*

**Hello, my nay** miz\_\_\_\_\_. **I'm** takingə merica **næccent**(t)raining. There zə **lättə** learn, bæ däi **hope** t' ma ki desen **joyablez** passible. I shüd pi **kəpən** the<sup>(y)</sup>əmerica nintənash'n pæddern prid<sup>(y)</sup>**ezily**, although thee<sup>(y)</sup>**only** waydə **geddidiz** t' prækti sälləv th' time. I<sup>(y)</sup>use thee<sup>(y)</sup>**up**'n down, or **peak** s'n valley zintənashən more thə näi **used** to. Ivbn payingə tenshən t' **pitch, too**. Itsläi **kwälking** dow nə **staircase**. Ivbn **talking** to<sup>(w)</sup>ə läddəvə **merican** zla<sup>(t)</sup>ely, 'n they tell me the däimeezier to<sup>(w)</sup>**understænd**. **Anyway**, I could go<sup>(w)</sup>**ä** nə nän, bu<sup>(t)</sup>thee<sup>(y)</sup>**important** thingiz t' **lisən**wellən soun<sup>(d)</sup> **good**. Well, whəddyü think? Do<sup>(w)</sup>I?

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## Exercise 2-14: Additional Liaison Practice

## CD 3 Track 2

T Use these techniques on texts of your own and in conversation.

(1) Take some written material and mark the *intonation*, then the *word groups*, and finally the *liaisons*.

(2) Practice saying it out loud.

(3) Record yourself and listen back.

V In conversation, think which word you want to make stand out, and change your pitch on that word. Then, run the in-between words together in the valleys. Listen carefully to how Americans do it and copy the sound.

## Exercise 2-15: Colloquial Reductions and Liaisons

## CD 3 Track 3

*In order for you to recognize these sounds when used by native speakers, they are presented here, but I don't recommend that you go out of your way to use them yourself. If, at some point, they come quite naturally of their own accord in casual conversation, you don't need to resist, but please don't force yourself to talk this way. Repeat.*

I have got to **go**.

I have got a **book**.

Do you want to **dance**?

Do you want a **banana**?

Let me **in**.

Let me **go**.

I'll let you **know**.

Did you **do** it?

Not **yet**.

I'll meet you **later**.

What do you **think**?

What did you **do** with it?

How did you **like** it?

When did you **get** it?

Why did you **take** it?

Why don't you **try** it?

What are you **waiting** for?

What are you **doing**?

How is it **going**?

Where's the **what**-you-may-call-it?

Where's **what**-is-his-name?

How **about** it?

He has got to **hurry** because he is **late**.

I could've been a **contender**.

I've gotta **go**.

I've gotta **book**.

Wanna **dance**?

Wanna **banana**?

Lemme **in**.

Lemme **go**.

I'll letcha **know**.

Dija **do** it?

Nä **chet**.

I'll meeche **layder**.

Whaddyu **think**?

Whajoo **do** with it?

Howja **like** it?

When ju **geddit**?

Whyju **tay** kit?

Why don chu **try** it?

Whaddya **waitin'** for?

Whatcha **doin'**?

Howzit **going**?

Where's the **whatchamacallit**?

Where's **whatsizname**?

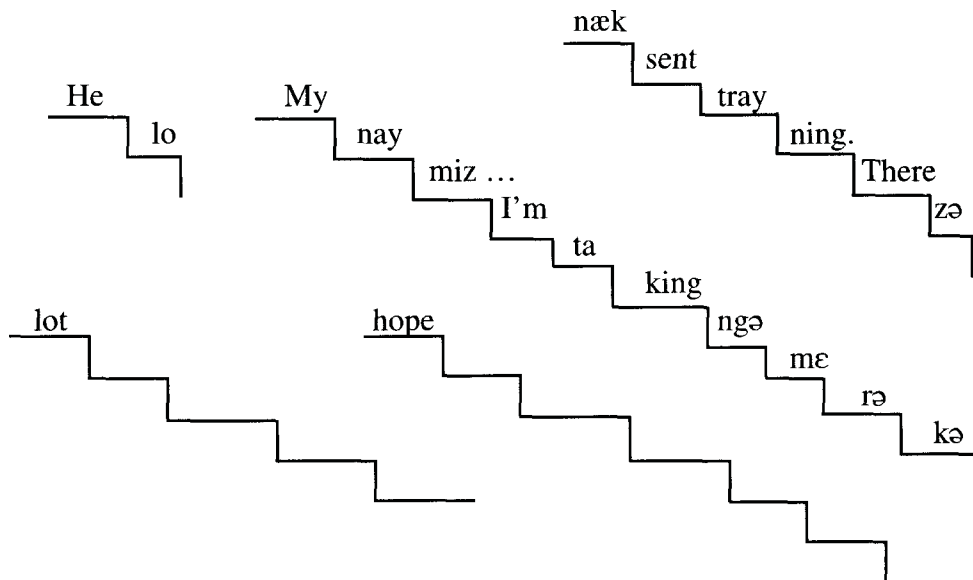
How **'bout** it?

He's gotta **hurry** 'cuz he's **late**.

I coulda bina **contender**.

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**Note** *The liaison practice presented in this chapter was the last of the basic principles you needed to know before tackling the finer points of pronunciation introduced in the next.*

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## Chapter 3. Cat? Caught? Cut?

## CD 3 Track 5

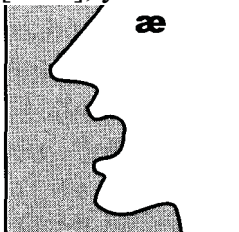
After laying our foundation with intonation and liaisons, here we finally begin to refine your pronunciation! We are now going to work on the differences between [æ], [ä], and [ə], as well as [ō], [ā], and [ē]. Let's start out with the [æ] sound.

### The [æ] Sound

Although not a common sound, [æ] is very distinctive to the ear and is typically American. In the practice paragraph in Exercise 3-2 this sound occurs five times. As its phonetic symbol indicates, [æ] is a combination of [ä] + [ɛ]. To pronounce it, drop your jaw down as if you were going to say [ä]; then from that position, try to say [ɛ]. The final sound is not two separate vowels, but rather the end result of the combination. It is very close to the sound that a goat makes: *ma-a-a-a!*

Y Try it a few times now: [ä] f [æ]

If you find yourself getting too nasal with [æ], pinch your nose as you say it. If [kæt] turns into [kææt], you need to pull the sound out of your nose and down into your throat.



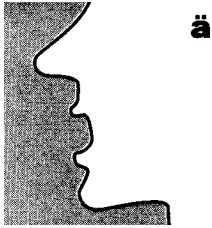
**Note** *As you look for the [æ] sound you might think that words like **down** or **sound** have an [æ] in them. For this diphthong, try [æ] + oh, or [æo]. This way, **down** would be written [dæon]. Because it is a combined sound, however, it's not included in the Cat? category. (See Pronunciation Point 4 on page ix).*

### The [ä] Sound

The [ä] sound occurs a little more frequently; you will find ten such sounds in the exercise. To pronounce [ä], relax your tongue and drop your jaw as far down as it will go. As a matter of fact, put your hand under your chin and say [mä], [pä], [tä], [sä]. Your hand should be pushed down by your jaw as it opens. Remember, it's the sound that you make when the

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doctor wants to see your throat, so open it up and *dräp your jäw*.



## The Schwa [ə] Sound

Last is the schwa [ə], the *most common* sound in American English. When you work on Exercise 3-2, depending on how fast you speak, how smoothly you make liaisons, how strong your intonation is, and how much you relax your sounds, you will find from 50 to 75 schwas. Spelling doesn't help identify it, because it can appear as any one of the vowels, or a combination of them. It is a neutral vowel sound, *uh*. It is usually in an unstressed syllable, though it can be stressed as well. Whenever you find a vowel that can be crossed out and its absence wouldn't change the pronunciation of the word, you have probably found a schwa: *photography* [ph'togr'phy] (the two apostrophes show the location of the neutral vowel sounds).

Because it is so common, however, the wrong pronunciation of this one little sound can leave your speech strongly accented, even if you Americanized everything else.

**Note** *Some dictionaries use two different written characters, [ə] and [ʌ], but for simplicity, we are only going to use the first one.*

## Silent or Neutral?

A schwa is neutral, but it is not silent. By comparison, the silent E at the end of a word is a signal for pronunciation, but it is not pronounced itself: *code* is [kod]. The E tells you to say an [o]. If you leave the E off, you have *cod*, [käd]. The schwa, on the other hand is neutral, but it is an actual sound—*uh*. For example, you could also write *photography* as *phuh•tah•gruh•fee*.

Because it's a neutral sound, the schwa doesn't have any distinctive characteristics, yet it is *the most common sound in the English language*.

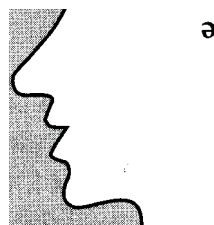
To make the [ə] sound, put your hand on your diaphragm and push until a grunt escapes. Don't move your jaw, tongue, or lips; just allow the sound to flow past your vocal cords. It should sound like *uh*.

Once you master this sound, you will have an even easier time with pronouncing *can* and *can't*. In a sentence, *can't* sounds like [kæn(t)], but *can* becomes [kən], unless it is stressed, when it is [kæn], (as we saw in Exercise 1-43 on p. 41). Repeat.

I can **do** it. [I kən **do** it]

I **can't** do it. [I kæn't do it]

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In the vowel chart that follows, the four corners represent the four most extreme positions of the mouth. The center box represents the least extreme position—the neutral schwa. For these four positions, only move your lips and jaw. Your tongue should stay in the same place—with the tip resting behind the bottom teeth.

## Vowel Chart



lips back  
jaw closed

lips rounded  
jaw closed

<b>beat</b>	e			ū	<b>boot</b>
bit	i			ü	put
bait	ā	<b>Bert</b>	r	ō	boat
bet	ε	<b>but</b>	ə	ī	bite
<b>bat</b>	æ			ä	<b>bought</b>

lips back  
jaw open

lips rounded  
jaw open

1. To pronounce *beat*, your lips should be drawn back, but your teeth should be close together. Your mouth should form the shape of a *banana*.
2. To pronounce *boot*, your lips should be fully rounded, and your teeth should be close together. Your mouth should form the shape of a *Cheerio*.
3. To pronounce *bought*, drop your jaw straight down from the *boot* position. Your mouth should form the shape of an *egg*.
4. To pronounce *bat*, keep your jaw down, pull your lips back, and try to simultaneously say [ä] and [ε]. Your mouth should form the shape of a *box*.

**Note** *Word-by-word pronunciation will be different than individual sounds within a sentence. That, than, as, at, and, have, had, can, and so on, are [æ] sounds when they stand alone, but they are weak words that reduce quickly in speech.*

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### Exercise 3-1 : Word-by-Word and in a Sentence

CD 3 Track

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Stressed		Unstressed		
that	thæt	th't	thət	He said th't it's OK.
than	thæn	th'n	thən	It's bigger th'n before
as	æz	'z	əz	'z soon 'z he gets here...
at	æt	't	ət	Look 't the time!
and	ænd	'n	ən	ham 'n eggs
have	hæv	h'v	həv	Where h'v you been?
had	hæd	h'd	həd	He h'd been at home.
can	cæn	c'n	cən	C'n you do it?

### Exercise 3-2: Finding [æ], [ä], and [ə] Sounds

CD 3 Track 7

*There are five [æ], ten [ä], and seventy-five [ə] sounds in the following paragraph. Underscore them in pen or pencil. (The first one of each sound is marked for you.)*

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

V Next, check your answers with the Answer Key, beginning on page 193. Finally, take your markers and give a color to each sound. For example, mark [æ] green, [ä] blue, and [ə] yellow.

**X** Turn your CD off and read the paragraph three times on your own.

**Note** *It sounds regional to end a sentence with [usta]. In the middle of a sentence, however, it is more standard: [I usta live there.]*

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### Exercise 3-3: Vowel-Sound Differentiation

### CD 3 Track 8

*Here we will read down from 1 to 24, then we will read each row across. Give the [ā] sound a clear double sound [ε + ee]. Also, the [o] is a longer sound than you might be expecting. Add the full ooh sound after each "o."*

					
æ	ä	ə	ou	a	ε
1. Ann	on	un~	own	ain't	end
2. ban	bond	bun	bone	bane	Ben
3. can	con	come	cone	cane	Ken
4. cat	caught/cot	cut	coat	Kate	ketch
5. Dan	Don/dawn	done	don't	Dane	den
6. fan	fawn	fun	phone	feign	fend
7. gap	gone	gun	goat	gain	again
8. hat	hot	hut	hotel	hate	het up
9. Jan	John	jump	Joan	Jane	Jenny
10. lamp	lawn	lump	loan	lane	Len
11. man	monster	Monday	moan	main	men
12. matter	motto	mutter	motor	made her	met her
13. Nan	non~	none/nun	known	name	nemesis
14. gnat	not/knot	nut	note	Nate	net
15. pan	pawn	pun	pony	pain/pane	pen
16. ran	Ron	run	roan	rain/reign	wren
17. sand	sawn	sun	sewn/sown	sane	send
18. shall	Sean	shut	show	Shane	Shen
19. chance	chalk	chuck	choke	change	check
20. tack	talk	tuck	token	take	tech
21. van	Von	vug	vogue	vague	vent
22. wax	want	won/one	won't	wane	when
23. yam	yawn	young	yo!	yea!	yen
24. zap	czar	result	zone	zany	zen

To have your pronunciation tested, call (800) 457-4255.

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### Exercise 3-4: Reading the [æ] Sound

### CD 3 Track 9

#### The Tæn Mæn

A fashionably tan man sat casually at the bat stand, lashing a handful of practice bats. The manager, a crabby old bag of bones, passed by and laughed, "You're about average, Jack. Can't you lash faster than that?" Jack had had enough, so he clambered to his feet and lashed bats faster than any man had ever lashed bats. As a matter of fact, he lashed bats so fast that he seemed to dance. The manager was aghast. "Jack, you're a master bat lasher!" he gasped. Satisfied at last, Jack sat back and never lashed another bat.

**X** Pause the CD and read *The Tæn Mæn* aloud. Turn it back on to continue.

**Exercise 3-5: Reading the [ä] Sound****CD strack 10****A Lät of Läng, Hät Walks in the Garden**

John was not sorry when the boss called off the walks in the garden. Obviously, to him, it was awfully hot, and the walks were far too long. He had not thought that walking would have caught on the way it did, and he fought the policy from the onset. At first, he thought he could talk it over at the law office and have it quashed, but a small obstacle\* halted that thought. The top lawyers always bought coffee at the shop across the lawn and they didn't want to stop on John's account. John's problem was not office politics, but office policy. He resolved the problem by bombing the garden.

\* lobster • a small lobster • lobster • a small obstacle

\* Pause the CD and read *A Lät of Läng, Hät Wäls in the Gärden* aloud.

**Exercise 3-6: Reading the [ə] Sound****CD 3 Track 11**

*When you read the following schwa paragraph, try clenching your teeth the first time. It won't sound completely natural, but it will get rid of all of the excess lip and jaw movement and force your tongue to work harder than usual. Remember that in speaking American English we don't move our lips much, and we talk though our teeth from far back in our throats. I'm going to read with my teeth clenched together and you follow along, holding your teeth together.*

**What Must the Sun Above Wonder About?**

Some pundits proposed that the sun wonders unnecessarily about sundry and assorted conundrums. One cannot but speculate what can come of their proposal. It wasn't enough to trouble us,\* but it was done so underhandedly that hundreds of sun lovers rushed to the defense of their beloved sun. None of this was relevant on Monday, however, when the sun burned up the entire country. \*[ət wəzənənəf tə trəbələs]

\* Pause the CD and read *What Must the Sun Above Wonder About?* twice. Try it once with your teeth clenched the first time and normally the second time.

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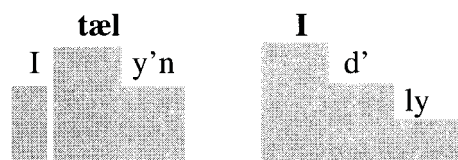
**Chapter 4. The American T****CD 3 Track 12**

The American T is influenced very strongly by intonation and its position in a word or phrase. At the *top* of a staircase T is pronounced T as in *Ted* or *Italian*; a T in the *middle* of a staircase is pronounced as D [Beddy] [Idaly]; whereas a T at the *bottom* of a staircase isn't pronounced at all [ho(t)]. Look at *Italian* and *Italy* in the examples below. The [tæl] of *Italian* is at the top of the staircase and is strong: *Italian*. The [də] of *Italy* is in the middle and is weak: *Italy*.

**Exercise 4-1 ; Stressed and Unstressed T****CD 3 Thick 13**

*Repeat after me.*

Italian	Italy
attack	attic
atomic	atom
photography	photograph

**Exercise 4-2: Betty Bought a Bit of Better Butter****CD 3 Track 14**

*In the sentence **Betty bought a bit of better butter**, all of the Ts are in weak positions, so they all sound like soft Ds. Repeat the sentence slowly, word by word: [Beddy ... badə... bidə... bedder ... budder]. Feel the tip of your tongue flick across that area behind your top teeth. Think of the music of a cello again when you say, **Betty bought a bit of better butter**.*

written	<b>t</b>	written	kitten
ri(t)n		sentence	patent
		forgotten	mutant
sentence		certain	latent
sen(t)ns		curtain	mountain
		mitten	recently
lately		Martin	lately
la(t)lee		bitten	partly
		button	frequently

1. He's **forgotten** the **carton** of satin **mittens**.
2. She's **certain** that he has **written** it.
3. The cotton **curtain** is not in the **fountain**.
4. The **hikers** went in the **mountains**.
5. **Martin** has gotten a **kitten**.
6. **Students** study **Latin** in **Britain**.
7. **Whitney** has a **patent** on those **sentences**.
8. He has not **forgotten** what was **written** about the **mutant** on the **mountain**.
9. It's not **certain** that it was gotten from the **fountain**.
10. You need to put an **orange** cotton **curtain** on that **window**.
11. We like that certain **satin** better than the **carton** of cotton **curtains**.
12. The intercontinental **hotel** is in **Seattle**.
13. The frightened **witness** had forgotten the **important** written **message**.
14. The child wasn't **beaten** because he had **bitten** the **button**.

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### Exercise 4-7: Rule 5—The Silent T

CD 3 Track 19

*[t] and [n] are so close in the mouth that the [t] can simply disappear. Repeat.*

- |                         |   |
|-------------------------|---|
| 1. <b>interview</b>     | <b>innerview</b>                              |
| 2. <b>interface</b>     | <b>innerface</b>                              |
| 3. <b>Internet</b>      | <b>innernet</b>                               |
| 4. <b>interstate</b>    | <b>innerstate</b>                             |
| 5. <b>interrupt</b>     | <b>innerrupt</b>                              |
| 6. <b>interfere</b>     | <b>innerfere</b>                              |
| 7. <b>interactive</b>   | <b>inneractive</b>                            |
| 8. <b>international</b> | <b>innernational</b>                          |
| 9. <b>advantage</b>     | <b>ədvaen'j</b>                               |
| 10. <b>percentage</b>   | <b>percen'j</b>                               |
| 11. <b>twenty</b>       | <b>twenny</b>                                 |
| 12. <b>printout</b>     | <b>prinnout</b> or <b>prin<sup>d</sup>out</b> |
| 13. <b>printer</b>      | <b>prinner</b> or <b>prin<sup>d</sup>er</b>   |
| 14. <b>winter</b>       | <b>winner</b> or <b>win<sup>d</sup>er</b>     |
| 15. <b>enter</b>        | <b>enner</b> or <b>en<sup>d</sup>er</b>       |

### Exercise 4-8: Rule 5—The Silent T

CD 3 Track

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*Read the following sentences out loud. Make sure that the underlined Ts are silent.*

- |  |   |
|--|---|
| 1. He had a great <b>interview</b> .         | [he hædə gray <sup>d</sup> <b>innerview</b> ] |
| 2. Try to <b>enter</b> the information.      | [trydə enner the infrmation]                  |
| 3. Turn the <b>printer</b> on.               | [trn thə <b>prinner</b> ən]                   |
| 4. Finish the <b>printing</b> .              | [f'n'sh thə <b>prinning</b> ]                 |
| 5. She's at the <b>international</b> center. | [sheez' (t)the(y)innernational senner]        |

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*Repeat after me.***laid**

Don't pop the final D sound.

**ladle**

Segue gently from the D to the L, with a "small" schwa in-between.  
 Leave your tongue touching behind the teeth and just drop the sides to let the air pass out.

**lay dull**

Here, your tongue can drop between the D and the L.

**lay dull**

lay      də  
 ay      əl

**ladle**

lay      dəl

**Exercise 5-11 : Final L Practice****CD 3 Track 36***Repeat the following lists.*

	<b>üll</b>	<b>äll</b>	<b>æwl</b>	<b>ell</b>	<b>ale</b>	<b>oll</b>	<b>eel</b>	<b>dl</b>
1.	bull	ball	bowel	bell	bale	bowl	Beal	bottle
2.		hall	howl	hell	hail	hole	heel	huddle
3.		hauled	howled	held	hailed	hold	healed	hurtle
4.	pull	pall	Powell	pell	pail	pole	peel	poodle
5.	wool	wall		well	whale	whole	wheel	wheedle
6.	full	fall	foul	fell	fail	foal	feel	fetal
7.	Schultz	shawl		shell	shale	shoal	she'll	shuttle
8.	tulle	tall	towel	tell	tale	toll	teal	turtle
9.		vault	vowel	veldt	veil	vole	veal	vital
10.	you'll	yawl	yowl	yell	Yale		yield	yodel
11.		call	cowl	Kelly	kale	cold	keel	coddle

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To hear the difference between [d<sup>ə</sup>l] and [d<sup>ə</sup>l], contrast the sentences, *Don't lay dull tiles* and *Don't ladle tiles*.

**Exercise 5-12: Thirty Little Turtles In a Bottle of Bottled Water** **CD 3 Track 37***Repeat the following paragraph, focusing on the consonant + əl combinations.***Threedee Lidd<sup>ə</sup>l Terdəl Zinə Bæddələ Bædd<sup>ə</sup>l Dwäder**

A bottle of bottled water held 30 little turtles. It didn't matter that each turtle had to rattle a metal ladle in order to get a little bit of noodles, a total turtle delicacy. The problem was that there were many turtle battles for the less than oodles of noodles. The littlest turtles always lost, because every time they thought about grappling with the haggler turtles, their little turtle minds boggled and they only caught a little bit of noodles.

\*\*\*\*\*

\*\*\*\*\*

\*\*\*\*\*

**Exercise 5-13: Speed-reading****CD 3 Track »**

*We've already practiced strong intonation, so now we'll just pick up the speed. First I'm going to read our familiar paragraph, as fast as I can. Subsequently, you'll practice on your own, and then we'll go over it together, sentence by sentence, to let you practice reading very fast, right after me. By then you will have more or less mastered the idea, so record yourself reading really fast and with very strong intonation. Listen back to see if you sound more fluent. Listen as I read.*

**Exercise 6-5: R Combinations****CD 3 Track 47**

*Don't think about spelling here. Just pronounce each column of words as the heading indicates.*

	<b>ər</b>	<b>är</b>	<b>er</b>	<b>or</b>	<b>eer</b>	<b>æwr</b>
1.	earn	art	air	or	ear	hour
2.	hurt	heart	hair	horse	here	how 're
3.	heard	hard	haired	horde	here's	
4.	pert	part	pair	pour	peer	power
5.	word		where	war	we're	
6.	a word		aware	award	a weird	
7.	work		wear	warm	weird	
8.	first	far	fair	four	fear	flower
9.	firm	farm	fairy	form	fierce	
10.	rather	cathartic	there	Thor	theory	11th hour
11.	murky	mar	mare	more	mere	
12.	spur	spar	spare	sport	spear	
13.	sure	sharp	share	shore	shear	shower
14.	churn	char	chair	chore	cheer	chowder
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15.	gird	guard	scared	gored	geared	Gower
16.	cur	car	care	core	kir	cower
17.	turtle	tar	tear	tore	tear	tower
18.	dirt	dark	dare	door	dear	dour
19.	stir	star	stair	store	steer	
20.	sir	sorry	Sarah	sore	seer	sour
21.	burn	barn	bear	born	beer	bower

**Exercise 6-6; The Mirror Store**  
**48****CD 3 Track**

*Repeat after me.*

The Hurly Burly Mirror Store at Vermont and Beverly featured hundreds of first-rate minors. There were several mirrors on the chest of drawers, and the largest one was turned toward the door in order to make the room look bigger. One of the girls who worked there was concerned that a bird might get hurt by hurtling into its own reflection. She learned by trial and error how to preserve both the mirrors and the birds. Her earnings were proportionately increased at the mirror store to reflect her contribution to the greater good.

✕ Pause the CD to practice reading out loud three times on your own.

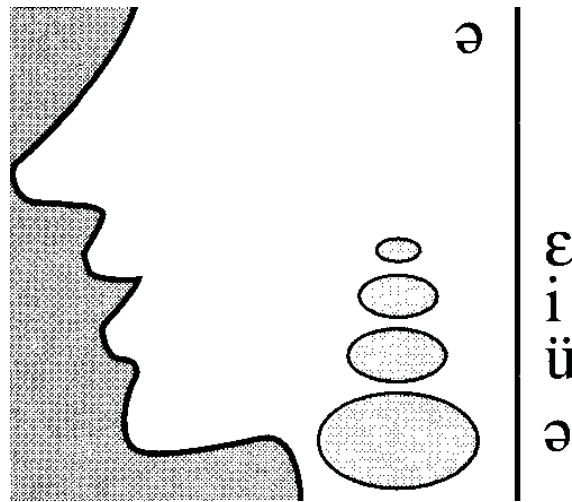
**Exercise 6-7: Finding the R Sound****CD 3 Track 49**

*Pause the CD and go through our familiar paragraph and find all the R sounds. The first one is marked for you.*

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

V Check your answers with the Answer Key, beginning on page 193.





### Exercise 8-1 : Comparing [u] and [ü]

### CD 4 Track 15

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

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

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### Exercise 8-2: Lax Vowels

### CD 4 Track 16

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

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

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

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## Tense Vowels

### Sound Symbol Spelling

<b>ɛi</b>	[bāt]	bait
<b>ee</b>	[bēt]	beat
<b>äi</b>	[bīt]	bite
<b>ou</b>	[bō <sup>u</sup> t]	boat
<b>ooh</b>	[būt]	boot
<b>ah</b>	[bāt]	bought
<b>ä+e</b>	[bæ̃t]	bat
<b>æ+o</b>	[bæ̃ot]	bout

## Lax Vowels

### Sound Symbol Spelling

<b>eh</b>	[bɛt]	bet
<b>ih</b>	[bit]	bit
<b>ih+uh</b>	[pūt]	put
<b>uh</b>	[bɛt]	but
<b>er</b>	[bɛrt]	Bert

## Exercise 8-3; Bit or Beat?

## CD 4 Track 17

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

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

	<b>single</b>	<b>double</b>
<b>tense</b>	<b>beat</b>	<b>bead</b>
<b>lax</b>	<b>bit</b>	<b>bid</b>



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

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

CD 4 Track 18

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

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

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

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### Exercise 8-5: Tense and Lax Vowel Exercise

CD 4Track 19

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

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

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

### Exercise 8-11: A True Fool

CD 4 Track

25

*Repeat after me.*

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

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## Intonation and Attitude

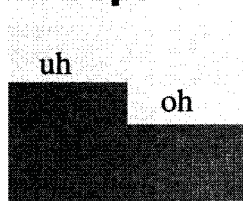
There are certain sounds in any language that are considered nonsense syllables, yet impart a large amount of information to the informed listener. Each language has a different set of these sounds, such as **eto ne** in Japanese, **em** in Spanish, **eu** in French, and **um** in English. In this particular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

### Exercise 8-12: Nonverbal Intonation

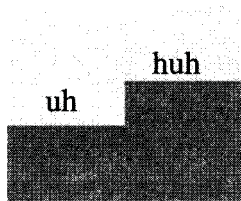
CD 4 Track 26

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

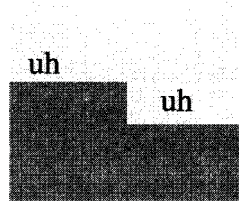
#### 1 Oops!



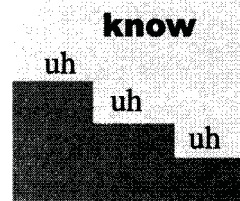
#### 2 Yes



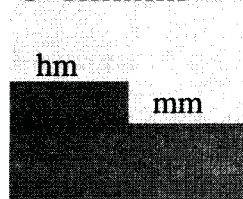
#### 3 No



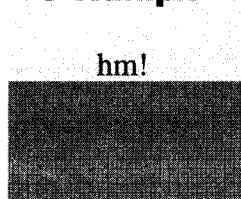
#### 4 I don't know



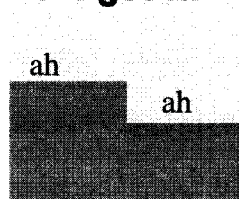
#### 5 Hmm...



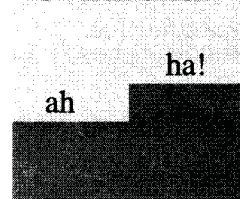
#### 6 Humph



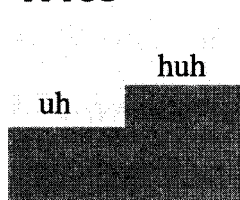
#### 7 I get it.



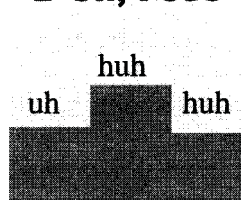
#### 8 Eureka!



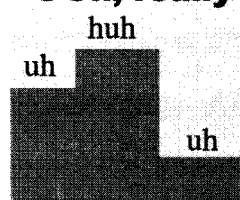
#### A Yes



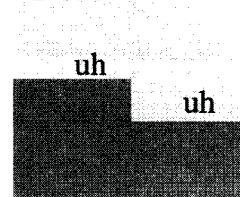
#### B Oh, I see



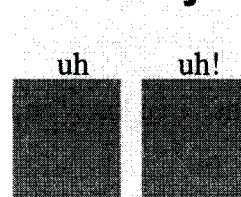
#### C Oh, really



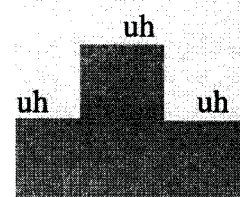
#### D No



#### E No way!



#### F I did not!



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## Chapter 9. "V" as in Victory

CD 4 Track 27

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

## Chapter 10. S or Z?

The sound of the letter S is [s] only if it follows an unvoiced consonant. Otherwise, it becomes a Z in disguise. When an S follows a vowel, a voiced consonant, or another S, it turns into a [z]. The following exercise will let you hear and practice S with its dual sound. There are many more Z sounds in English than S sounds.

### Exercise 10-1 : When S Becomes Z

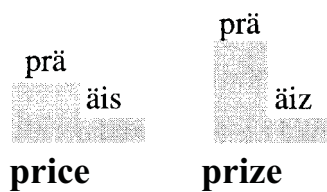
**CD 4 Track 31**

*Under Contrast, in the list that follows, notice how the voiced word is drawn out and then repeat the word after me. Both voiced and unvoiced diphthongs have the underlying structure of the tone shift, or the double stairstep, but the shift is much larger for the voiced ones.*

### Contrast

**S                  Z**

- |             |          |
|-------------|----------|
| 1. price    | prize    |
| 2. peace    | peas     |
| 3. place    | plays    |
| 4. ice      | eyes     |
| 5. hiss     | his      |
| 6. close    | to close |
| 7. use      | to use   |
| 8. rice     | rise     |
| 9. pace     | pays     |
| 10. lacey   | lazy     |
| 11. thirsty | Thursday |
| 12. bus     | buzz     |
| 13. dust    | does     |
| 14. face    | phase    |
| 15. Sue     | zoo      |
| 16. loose   | lose     |



**S**

**Z**

#### nouns

books	waxes
maps	pencils
months	dogs
hats	trains
pops	oranges
bats	clothes
bikes	windows
laughs	washes
thanks	arrives
eats	comes
takes	goes
speaks	lunches

#### verbs

T Practice reading the paragraph three times on your own, concentrating on strong Zs.

### Exercise 10-4; Application Steps with S and Z

CD 4 Track 36

*Build up the following sentence, adding each aspect one at a time.*

**Always be a little kinder than necessary.**

#### 1. Intonation

**Always be a little kinder than necessary.**

#### 2. Word Groups

Always be a little kinder<sup>(pause)</sup> than necessary.

#### 3. Liaisons

Always be<sup>(y)</sup> a little kinder tha<sup>(n)</sup> necessary.

#### 4. [æ][ä][ə]

äweez be ə litt<sup>ə</sup>l kinder thən necəssary.

#### 5. The American T

Always be a liddle kinder than necessary.

#### 6. The American R

Always be a little kindər than necessary.

#### 7. Combination of concepts 1 through 6

äweez be<sup>(y)</sup> ə lidd<sup>ə</sup>l kindər<sup>(pause)</sup> thə<sup>(n)</sup> necəssary.

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### Exercise 10-7: Your Own Application Steps with S and Z

CD 4 Track 37

*Write your own sentence, and then build it up, adding each aspect one at a time.*

#### 1. Intonation

#### 2. Word Groups

#### 3. Liaisons

#### 4. [æ] [a] [ə]

#### 5. The American T

#### 6. The American R

#### 7. Combination of concepts 1 through 6

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## Chapter 11. Tense and Lax Vowels

In this chapter, we tackle tense and lax vowels. This is the difference between [ā], *tense*, and [ɛ], *lax*, [ē], *tense*, and [i], *lax*. We will start with tense vowels.

### Exercise 11-1; Tense Vowels

CD 4 Track 38

*Don't pay attention to spelling or meaning. Just remember, if you are in the **ä** column, they all have the same **ah** sound. Repeat.*

	æ	æo	ä	i	ā	ē	ū	ōū
1.	at	out	ought	I'd	ate	eat	ooze	own
2.	bat	about	bought	bite	bait	beat	boot	boat

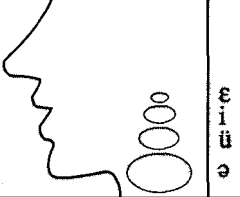
*Tense vowels use the lips and jaw muscles.*

### Exercise 11-3: Lax Vowels

CD 4 Track 40

*As we saw in Chapter 8, these are the lax vowels.*

<b>e</b>	<b>i</b>	<b>ü</b>	<b>ə</b>	<b>ər</b>
1. end	it		un~	earn
2. bet	bit	book	but	burn
3. kept	kiss	could	cut	curt
4. check	chick		chuck	church
5. debt	did		does	dirt
6. fence	fit	foot	fun	first
7. fell	fill	full		furl
8. get	gill	good	gut	girl
9. help	hit	hook	hut	hurt
10. held	hill	hood	hull	hurl



*Soft vowels are subtle variations of sound using the throat muscles.*

**e** slightly tease *bet*  
**i** more relaxed *bit*  
**ü** even more relaxed *put*  
**ə** throat is completely relaxed *but*

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### Exercise 11-4: Lax Vowels Practice Paragraph

CD 4 Track 41

*Again, go over this paragraph and mark the lax vowels, starting with [ε]. The first one (of about 12 possible) is in **hello** or **American**. The first [i] sound (of 9 to 22) may be found in **is**. (The numbers are approximations because you may have already reduced the [ε] of **hello** and the [i] of **is** into **schwas**.) Pause the CD to do the marking. Check your answer in the Answer Key, beginning on page 193.*

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

### Exercise 11-5: Take a High-Tech Tack

CD 4 Track 42

*Repeat the following paragraph and words after me.*

Sāy, Rāy, tāke a tack. A high-tack tack? No, Rāy, a high-tech tack, eight high-tech tacks, tāke them. Then find a wāy to māke a plāce for the tacks on the dāy bed. Hey, you lāy the tacks on the pāper plāce mat on the tāble, not on the dāy bed, Rāy. At your āge, why do you always māke the sāme mistākes?

late	lack	let	tāke	tack	tech	mate	mat	met
hāil	Hal	hell	fāte	fat	fetch	cane	can	Ken

haat                  hot                          caal          call                          saa          saw

- o** You may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only*, *most*, *both*. Make sure that the American *o* sounds like *ou*, *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — [oi] sounds like *ou-ee*.

ounli                  only                          houp          hope                          nout          note

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

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

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

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

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

## Location of the Language

Far forward and uttered through rounded lips.

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## Russian

## Intonation

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

## Liaisons

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



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

## Pronunciation

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

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

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

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

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

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

**ü** Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *u* and *ü*. They both can be spelled with *oo* or *ou*, but the lax vowel *ü* should sound much closer to *i* or *uh*. If you say *book* and *could* with a tense vowel, it'll sound like *booque* and *cooled*. It should be much closer to *bick* or *buck*.

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

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

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

## The Russian R = The American T

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

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

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

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

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## French

### Intonation

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



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

### Liaisons

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

### Pronunciation

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



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

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- o** You may pronounce the letter *o* as *ä* or *ə* when it really should be an *o*, as in *only*, *most*, *both*. Make sure that the American *o* sounds like *ou*: *ounly*, *moust*, *bouth*. This holds true for the diphthongs as well — *oi* sounds like *o-u-ee*.

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

- ə** The schwa is typically overpronounced, based on spelling. Concentrate on smoothing out and reducing the valleys and *ignore spelling!*

- ü** Distinguishing tense and lax vowels is difficult, and you'll have to forget spelling for *u* and *ü*. They both can be spelled with *oo* or *ou*, but the lax vowel *ü* should sound much closer to *i* or *uh*. If you say *book* with a tense vowel, it'll sound like *booque*. It should be much closer to *bick* or *buck*.

- i** Similarly, you need to distinguish between *e* and *i*, as in *beat* and *bit*, as on page 123. Tone down the middle *i* in multisyllabic words, as on page 125, otherwise, *beautiful* [byoo•d'•fl] will sound like [byoo-tee-fool]. Most likely, you overpronounce the lax vowel *z* to *eee*, so *sit* is overpronounced to *seat*. Reduce the soft *i* to a schwa; *sit* should sound like *s 't*. In most Korean dictionaries, the distinction between *i* and *ē* is not made. Practice the four sounds — *bit*, *beat*, *bid*, *bead* — remembering that *tense vowels* indicate that you tense your lips or tongue, while *lax vowels* mean that your lips and tongue are relaxed and the sound is produced in your throat. *Unvoiced* final consonants (*t, s, k, p, ch, f*) mean that the vowel is short and sharp; *voiced* final consonants (*d, z, g, b, j, v*) mean that the vowel is doubled. Work on Bit or Beat? Bid or Bead? in Chapter 8.

	single	double
tense	beat	bead
lax	bit	bid

## The Korean R = The American T

The Korean *r* is a consonant. This means that it touches at some point in the mouth. Korean speakers usually trill their *rs* (tapping the ridge behind the top teeth), which makes it sound like a *d* to the American ear. The tongue should be curled back, and the *r* produced deep in the throat—not touching the top of the mouth. The Korean pronunciation of *r* is usually just an *ä* at the end of a word (*car* sounds like *caaah*) or a flap in the beginning or middle (*area* sounds like *eddy-ah*).

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

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## Answer Key

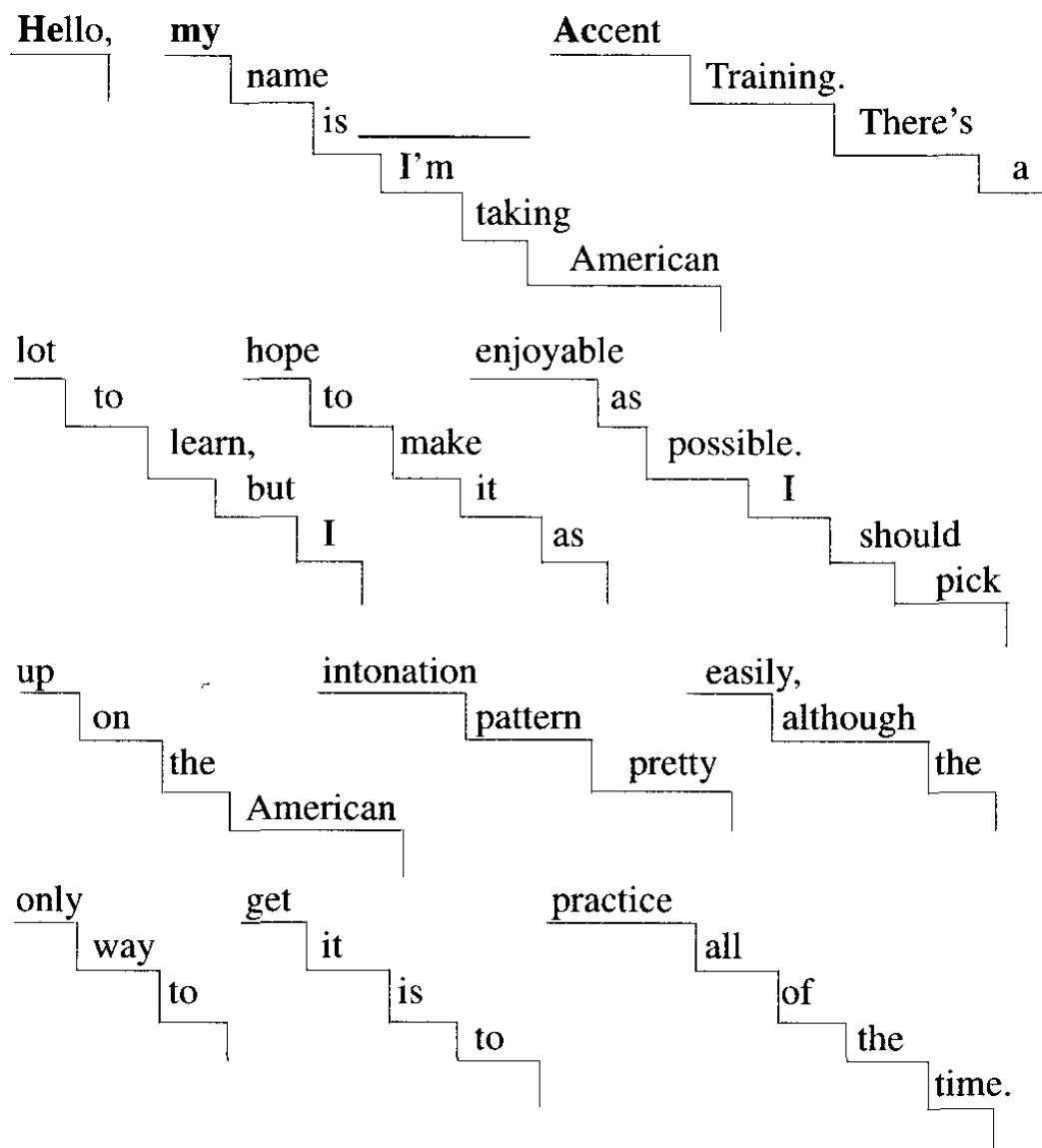
### Exercise 1-4: Sentence Intonation Test

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

## Exercise 1-15: Application of Stress

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

## Exercise 1-17: Staircase Intonation Practice



1. 1a	1.3d	1.4d	1.4c	1.4b	13. 3b
2. 1b	2.4f	2. 4d	2. 4b	2. 4b	14. 3b
3.3d	3. 2a	3. 3b	3. 2a	3. 4a	15. 4b
4. 4d	4. 2b	4. 3c	4. 2b	4. 3c	16. 4c
5.3d	5.3d	5. 3b	5. 3bcd	5.4b	17. 3a
6.4e	6.4f	6. 2a	6. 3a	6. 4f	18. 4d
7. 4d	7. 3b	7. 2a	7.4b	7.3d	19. 4b
8. 2a	8.3d	8. 3b	8.3d	8. 4f	20. 4c
9. 2a	9. 4e	9. 3b	9. 4d	9. 4d	21. 4b
10.3c	10. 4f	10. 4d	10. 4c	10. 4e	
11. 4f	11. 4b	11. 3b	11.4a	11. 3c	
12. 4e	12. 4e	12. 3c	12. 4b	12. 3b	

## Exercise 1-29: Making Set Phrases

- |                           |                            |                             |
|---------------------------|----------------------------|-----------------------------|
| 1. a <b>chairman</b>      | 8. the <b>Bullet</b> train | 15. a <b>dump</b> truck     |
| 2. a <b>phone</b> book    | 9. a <b>race</b> car       | 16. a <b>jellyfish</b>      |
| 3. a <b>house</b> key     | 10. a <b>coffee</b> cup    | 17. a <b>love</b> letter    |
| 4. a <b>baseball</b>      | 11. a <b>wristwatch</b>    | 18. a <b>thumbtack</b>      |
| 5. a <b>door</b> bell     | 12. a <b>beer</b> bottle   | 19. a <b>lightning</b> bolt |
| 6. the <b>White</b> House | 13. a <b>high</b> chair    | 20. a <b>padlock</b>        |
| 7. a <b>movie</b> star    | 14. a <b>hunting</b> knife |                             |

### Exercise 1-35: Contrast of Compound Nouns

- |                             |                              |                            |
|-----------------------------|------------------------------|----------------------------|
| 1. The <b>White</b> House   | 21. <b>convenience</b> store | 41. a <b>doorknob</b>      |
| 2. a white <b>house</b>     | 22. convenient <b>store</b>  | 42. a glass <b>door</b>    |
| 3. a darkroom               | 23. to pick <b>up</b>        | 43. a locked <b>door</b>   |
| 4. a dark room              | 24. a <b>pickup</b> truck    | 44. <b>ice</b> cream       |
| 5. Fifth <b>Avenue</b>      | 25. six years <b>old</b>     | 45. I <b>scream</b> .      |
| 6. <b>Main</b> Street       | 26. a <b>six</b> -year-old   | 46. elementary             |
| 7. a main <b>street</b>     | 27. six and a <b>half</b>    | 47. a <b>lemon</b> tree    |
| 8. a hot <b>dog</b>         | 28. a <b>sugar</b> bowl      | 48. <b>Watergate</b>       |
| 9. a <b>hot</b> dog         | 29. a wooden <b>bowl</b>     | 49. the back <b>gate</b>   |
| 10. a <b>baby</b> blanket   | 30. a large <b>bowl</b>      | 50. the final <b>year</b>  |
| 11. a baby's <b>blanket</b> | 31. a <b>mixing</b> bowl     | 51. a <b>yearbook</b>      |
| 12. a baby <b>bird</b>      | 32. a <b>top</b> hat         | 52. United <b>States</b>   |
| 13. a <b>blackbird</b>      | 33. a nice <b>hat</b>        | 53. New <b>York</b>        |
| 14. a black bird            | 34. a straw <b>hat</b>       | 54. <b>Long</b> Beach      |
| 15. a <b>greenhouse</b>     | 35. a <b>chairperson</b>     | 55. Central Park           |
| 16. a green <b>house</b>    | 36. Ph.D.                    | 56. a raw <b>deal</b>      |
| 17. a green <b>thumb</b>    | 37. IBM                      | 57. a <b>deal</b> breaker  |
| 18. a <b>parking</b> ticket | 38. MIT                      | 58. the bottom <b>line</b> |
| 19. a one-way <b>ticket</b> | 39. USA                      | 59. a <b>bottom</b> feeder |
| 20. an unpaid <b>ticket</b> | 40. ASAP                     | 60. a new <b>low</b>       |

### Exercise 1-36: Description and Set Phrase Test

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

### Exercise 1-48: Regular Transitions of Adj. and Verbs

- You need to *insert* a paragraph here on this newspaper *insert*.
- How can you *object* to this *object*?
- I'd like to *present* you with *this present*.
- Would you care to *elaboreit* on his *elabor't* explanation?
- The manufacturer couldn't *recall* if there'd been a *recall*.
- The religious *convert* wanted to *convert* the world.
- The political *rebels* wanted to *rebel* against the world.
- The mogul wanted to *record* a new *record* for his latest artist.
- If you *perfect* your intonation, your accent will *be perfect*.
- Due to the drought, the fields *didn't produce much produce* this year.

11. Unfortunately, City Hall wouldn't *permit* them to get a *permit*.  
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### Exercise 1-23: Syllable Count Test

12. Have you heard that your *associ't* is known to *associeit* with gangsters?  
13. How much do you *estimeit* that the *estim't* will be?  
14. The facilitator wanted to *separeit* the general topic into *sepr't* categories.

### Exercise 1-51: Extended Listening Practice

1. I'd like to have it at eight, if at all possible. [äi•dläik•tə•hæ•vi•də•deit•i•fə•däll•päsə•bəl]  
2. I'm afraid it's back-ordered. [äi•m'•frei•dits•bæ•kor•drd]  
3. Let's go over it again. [lets•go•wou•vr•ri•də•gen]  
4. Try to put it off for another hour. [träi•də•pwü•di•däff• fr•rənə•thr•ræ•wr]  
5. Talk it over with the other operator. [tä•ki•dou•vr•with•thee•yə•thr•rä•pr•räy•dr]  
6. The accounts have all been updated. [thee•yə•kæon•tsə•väll•bi•nəp•dei•dəd]  
7. Send them a fax about the problem. [sen•də•mə•fæk•sə•bæo<sup>(t)</sup>•thə•prä•bləm]  
8. Don't even think about it! [dou•nee•vən•thing•kə•bæo•dit]  
9. We hope he'll OK it. [we•hou•pi•lou•kei•yit]  
10. He'll really put you on the spot if you make a mistake. [hill•ri•lee•pwü•choo•wän•thə•spä•di•riu•mei•kə•mis•teik]

### Exercise 1-60: Tag Endings

- |                |                |                  |                |
|----------------|----------------|------------------|----------------|
| 1. isn't he    | 8. will you    | 15. hadn't we    | 22. did I      |
| 2. can't he    | 9. doesn't he  | 16. wouldn't we  | 23. will I     |
| 3. does she    | 10. don't we   | 17. hasn't it    | 24. don't you  |
| 4. didn't they | 11. haven't we | 18. could you    | 25. aren't you |
| 5. do you      | 12. didn't we  | 19. won't you    | 26. didn't you |
| 6. is it       | 13. didn't we  | 20. shouldn't he | 27. did you    |
| 7. aren't I    | 14. hadn't we  | 21. shouldn't he | 28. isn't it   |

### Exercise 2-4: Consonant / Vowel Liaisons

- |                 |              |
|-----------------|--------------|
| 1. ree donly    | 6. se lit    |
| 2. fä läff      | 7. ta kout   |
| 3. fällo wə pän | 8. fa də way |
| 4. cə min       | 9. sik so    |
| 5. cä lim       | 10. eh may   |

### Exercise 2-8: Consonant / Consonant Liaisons

- |                               |   |
|-------------------------------|---|
| 1. busine sdeal               | 6. someplan znee dluck                                    |
| 2. credi <sup>(t)</sup> check | 7. che <sup>(ck)</sup> cashing                            |
| 3. the topfile                | 8. let <sup>(t)</sup> themma <sup>(k)</sup><br>conditions |
| 4. sellnine newcars           | 9. hadthe   |
| 5. sitdown                    | 10. bothdays  |

### Exercise 2-9: Vowel / Vowel Liaisons

- |                               |                              |
|-------------------------------|------------------------------|
| 1. go <sup>(w)</sup> enywhere | 6. do <sup>(w)</sup> äi      |
| 2. so <sup>(w)</sup> änest    | 7. I <sup>(y)</sup> æskt     |
| 3. through <sup>(w)</sup> är  | 8. to <sup>(w)</sup> open    |
| 4. you <sup>(w)</sup> är      | 9. she <sup>(y)</sup> äweez  |
| 5. he <sup>(y)</sup> iz       | 10. too <sup>(w)</sup> äffen |

### Exercise 2-11 : T, D, S, or Z Liaisons

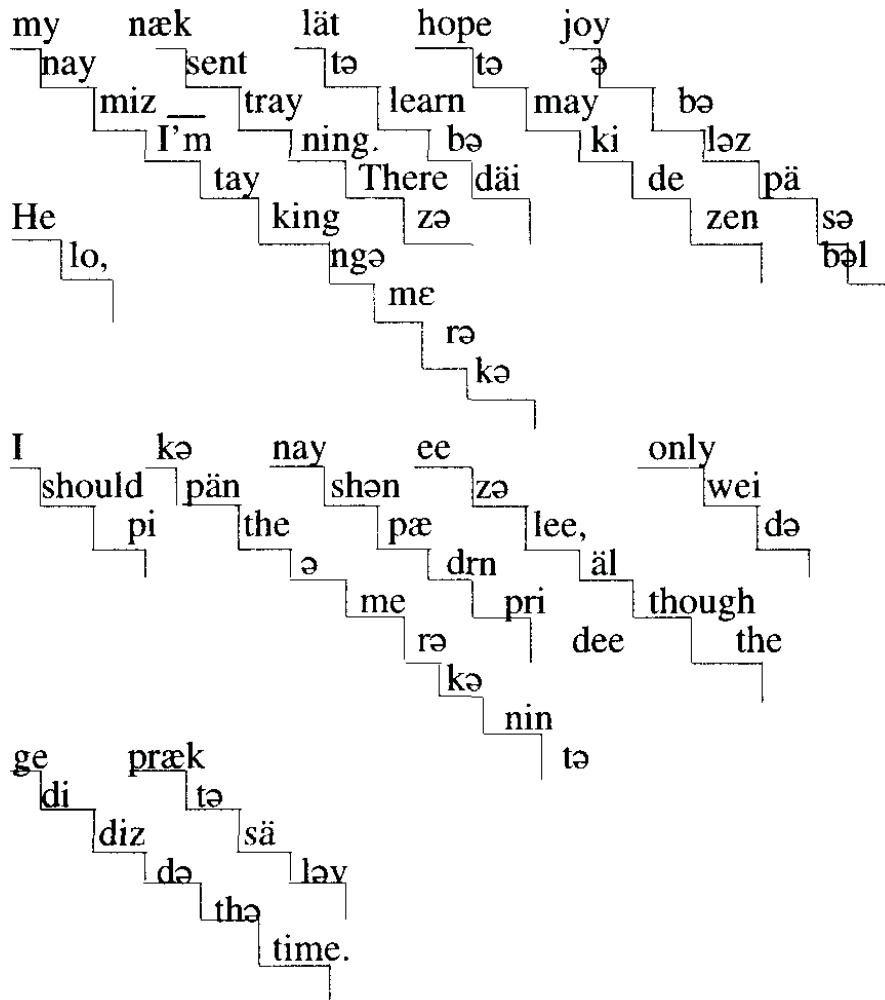
- |             |                    |
|-------------|--------------------|
| 1. dijoo    | 6. tisshue         |
| 2. hoozhier | 7. gâcher          |
| 3. jesjer   | 8. wherzhier       |
| 4. jesjer   | 9. c'ngræjələtionz |
| 5. misshue  | 10. hæjer          |

## Exercise 2-12: Finding Liaisons and Glides

Hello, my name is \_\_\_\_\_. I'm taking American Accent

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

## Exercise 2-16: Liaison Staircases



## Exercise 3-2: Finding [æ], [ä] and [ə] Sounds

Høllø, my name is \_\_\_\_\_. I'm taking əmerəcən æcsənt

Training. There's ə lät tə learn, bət I hope tə make ət əs ənjəyəbələs pæssəbəl. I should pick əp ən the əmerəcən əntənəshən pættern pretty easəly, äłthough the **only** way tə get ət əs tə præctəss äłl əv thə time. I use the əp ənd down, ər **peaks** ənd vælleys, intənəshən more thən I **used** to. I've **been** paying əttenshən tə **pitch, too**. It's like wälking down ə **staircase**. I've **been** **talking** to ə lät əf əmerəcəns lately, ənd they tell me thət I'm **easier** tə ənderstænd. Anyway, I could go än ənd än, bət the **important** thing əs tə lissən wełl ənd sound **good**. Wełl, wħət də yə **think**? **Do** I?

## Exercise 4-12: Finding American T Sounds

Hello, my name is \_\_\_\_\_. I'm taking American Accen<sup>(t)</sup>

Training. There's a **lo**<sup>(t)</sup> to learn, bud I **hope** to make id as **enjoyable** as possible. I should pick **up** on the American intonation paddern priddy **easily**, although the **only** way də **geddidis** də **practice all** of the time. I

use the **up** and down, or **peaks** and valleys, intonation more than I **use**<sup>(t)</sup> to. I've been paying attention to **pitch, too**. It's like **walking** down a **staircase**. I've been **talking** to a lăddəv Americans la<sup>(t)</sup>ely, and they tell me the dime **easier** də **understand**. **Anyway**, I could go **on** and on, bu<sup>(t)</sup> the **impor**<sup>(t)</sup>**n**<sup>(t)</sup> thing is də **lissen** well and sound **good**. **Well**, wha<sup>(d)</sup> do you **think**? **Do** I?

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### Exercise 1-51: Extended Listening Practice

1. I'd like to have it at eight, if at all possible.  
[äi•dläik•tə•hæ•vi•də•deit•i•fə•däll•päsə•bəl]
2. I'm afraid it's back-ordered.  
[äi•m'•frei•dits•bæ•kor•drd]
3. Let's go over it again.  
[lets•go•wou•vr•ri•də•gen]
4. Try to put it off for another hour.  
[träi•də•pwü•di•däff•fr•rə•nə•thr•ræ•wr]
5. Talk it over with the other operator.  
[tä•ki•dou•vr•with•thee•yə•thr•rä•pr•räy•dr]
6. The accounts have all been updated.  
[thee•yə•kæon•tsə•väll•bi•nəp•dei•dəd]
7. Send them a fax about the problem.  
[sen•də•mə•fæk•sə•bəo<sup>(t)</sup>•thə•prä•bləm]
8. Don't even think about it!  
[dou•nee•vən•thing•kə•bəo•dit]
9. We hope he'll OK it.  
[we•hou•pi•lou•kei•yit]
10. He'll really put you on the spot if you make a mistake.  
[hill•ri•lee•pwü•choo•wän•thə•spä•di•fiu•mei•kə•mis•teik]

### Exercise 5-6: Finding L Sounds

**Hello**, my name is \_\_\_\_\_. I'm taking American Accent

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

### Exercise 6-7: Finding the R Sound

**Hello**, my name is \_\_\_\_\_. I'm taking American Accent

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

### Review Exercise B: Intonation Review Test

- |                             |                       |
|-----------------------------|-----------------------|
| 1. Los <b>Angeles</b>       | 11. <b>everything</b> |
| 2. paper <b>bag</b>         | 12. <b>moving</b> van |
| 3. <b>lunch</b> bag         | 13. new <b>paper</b>  |
| 4. <b>convenience</b> store | 14. <b>newspaper</b>  |
| 5. convenient <b>store</b>  | 15. glass <b>eyes</b> |
| 6. <b>homework</b>          | 16. <b>eyeglasses</b> |
| 7. good <b>writer</b>       | 17. high <b>chair</b> |

- |                       |                       |
|-----------------------|-----------------------|
| 8. apple <b>pie</b>   | 18. <b>high</b> chair |
| 9. <b>pine</b> apple  | 19. <b>base</b> ball  |
| 10. all <b>things</b> | 20. blue <b>ball</b>  |

## Exercise 7-2: Targeting the TH Sound

Hello, my name is \_\_\_\_\_. I'm taking American **Accent**

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

## Exercise 8-8: Finding Reduced Sounds

Hello, my name is \_\_\_\_\_. I'm taking American **Accent**

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

## Exercise 9-3: Finding V Sounds

Hello, my name is \_\_\_\_\_. I'm taking American **Accent**

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

## Exercise 10-5: Finding S and Z Sounds

Hello, my name is \_\_\_\_\_. I'm taking American **Accent**

Training. There's a **lot** to learn, but I **hope** to make it az enjoyable az possible. I should pick up on the American intonation pattern pretty **eazily**, although the **only** way to **get** it iz to **practise** all of the time. I uze the **up** and down, or **peaks** and valleyz, intonation more than I **used** to. I've been paying attention to **pitch**, **too**. It's like **walking** down a **staircase**. I've been **talking** to a lot of **Americanz** lately, and they tell me that I'm **eazier** to **understand**. **Anyway**, I could go **on** and on, but the **important** thing iz to **listen** well and sound **good**. **Well**, what do you **think**? **Do** I?

## Exercise 11-2 and 11-4: Finding Tense (a, e, æ) and Lax Vowel Sounds (i, ə)

Hello, my name *is* \_\_\_\_\_. I'm tak*ing* əmerəcən æksənt

Train*ing*. There's ə **lot** tə learn, bət I **hope** tə make *it* əs en*joy*əb<sup>əl</sup> əs possəbəl. I should pick əp on the əmerəcən *intən*əshən pættern pritty **eas**əly, although the **only** way tə **get** *it* *is* tə **præ**ctəs all əv θə time. I uze the **up** ən dəon, or **peaks** ən vælleys, *intən*əshən more θən I **used** to. I've b*in* pay*ing* əttenshən tə **pitch**, **too**. *it*'s like **walk**ing dəon ə **sterc**ase. I've b*in* **talk**ing to ə lot əv əmerəcəns *lat*ely, ənd θay tell me θət I'm **eas**ier to ənderstænd. *en*yway, I could go **on** ənd on, bət the *im*port'nt thing *is* to **l**istən well ənd səond **good**. **Well**, wəθ d' you **think**? **Do** I?

## Exercise 12-4: Finding [n] and [ng] Sounds

Hello, my name is \_\_\_\_\_. I'm taking American **Accent**

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



## Exercise 13-4: Glottal Consonant Practice

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

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## Review Section Answer Key

### Review Ex. 1-4: Sentence Intonation Test

- |                          |                           |
|--------------------------|---------------------------|
| 1. a <b>box</b> car      | 4. a <b>crab</b> cake     |
| 2. a <b>baby</b> -sitter | 5. a <b>tea</b> cup       |
| 3. a <b>palm</b> tree    | 6. a <b>bottle</b> opener |

### Review Ex. 1-35: Contrast of Compound Nouns

- |                                |                                 |
|--------------------------------|---------------------------------|
| 1. a dark <b>room</b>          | 16. the sixth <b>grade</b>      |
| 2. a <b>darkroom</b>           | 17. long <b>hair</b>            |
| 3. an <b>antique</b> shop      | 18. a <b>hairdresser</b>        |
| 4. an <b>antique</b> dealer    | 19. a <b>haircut</b>            |
| 5. an <b>antique chair</b>     | 20. the wrong <b>station</b>    |
| 6. a <b>new video</b>          | 21. a <b>police</b> station     |
| 7. the <b>video</b> store      | 22. a <b>radio</b> station      |
| 8. a <b>coffee</b> table       | 23. <b>orange</b> juice         |
| 9. hot <b>coffee</b>           | 24. a <b>guitar</b> case        |
| 10. a <b>coffeepot</b>         | 25. an electric <b>guitar</b>   |
| 11. a <b>chemistry</b> set     | 26. trick <b>photography</b>    |
| 12. a chemical <b>reaction</b> | 27. a <b>photo</b> -op          |
| 13. a sixth <b>sense</b>       | 28. a <b>wedding</b> ceremony   |
| 14. six <b>cents</b>           | 29. a beautiful <b>ceremony</b> |
| 15. a <b>sixth</b> grader      | 30. a <b>wedding</b> cake       |

### Review Ex. 1-36: Description and Set Phrase Test

- The **schoolkids** took the **subway downtown** for their **field trip** on **urban living**.
- Our **local sheriff** had a **bumper sticker** on his **back bumper**.
- The **homeowners** thought they had to pay **property taxes** to the **federal government**.
- There were **small tremblors** after the **earthquake** in **San Francisco**.
- The **Geology Club** went on a **camping trip** to **Mount Hood**.
- The **award ceremony** at the **Hilton Hotel** lasted for **two hours**.
- Bob Smith** took his **surfboard** out on a **stormy day** near **Diamond Head**.
- The **boy scouts** pitched their **pup tents** on the **mountaintop** in the **pouring rain**.
- It's a **little late** to ask the **baby-sitter** to stay **overnight**.
- The **sixth graders** were reading **comic books** and drinking **chocolate milk**.

### Review Ex. 1-48: Adjective and Verb Transitions

- Would you please *alterneit* seats with the other *altern't*?
- They signed a *contract* in order to *contract* their services.
- Who could *object to progress*?
- The unidentified flying *object progressed* slowly across the night sky.
- We need a written *estim't* in order to *estimeit* the payment.

### Review Ex. 1-51: Extended Listening Practice

- We think he's got to get over it.  
we•thing•keez•gä•də•ge•do•vr•rit
- Does anyone know how to get a line of credit?

də•ze•nee•wən•no•hæo•də•ge•də•ly•nə•kre•dət

3. They should try to show them how to use the Internet.

thay•shüd•try•də•sho•wəm•hæo•də•yuz•thee•

(y)i•nr•net

## Review Ex. 1-60: Tag Endings

- |               |                 |
|---------------|-----------------|
| 1. is there   | 6. didn't she   |
| 2. wasn't it  | 7. wouldn't she |
| 3. do you     | 8. hadn't she   |
| 4. would he   | 9. would she    |
| 5. can't they | 10. had she     |

## Review Ex. 2-4: Cons. / Vowel Liaison Practice

1. I thing kee zä ni zway.
2. He pü di di n' n'mbrella stand.
3. We bä di di nid'lee.

## Review Ex. 2-8: Cons. / Cons. Liaison Practice

1. Ni<sup>(k)</sup>Clar kopest' pu<sup>(t)</sup>tendollar zdown.
2. Bu<sup>(t)</sup>Tommake<sup>(s)</sup>so muchjuice.
3. Bob zdo<sup>(g)</sup>go<sup>(t)</sup>somebones.

## Review Ex. 2-9: Vowel / Vowel Liaison Practice

1. Can you see<sup>(y)</sup>it through to the<sup>(y)</sup>end?
2. Be<sup>(y)</sup>available for the<sup>(y)</sup>other opportunity<sup>(y)</sup>in my<sup>(y)</sup>office.
3. He<sup>(y)</sup>always wants to<sup>(w)</sup>offer to go<sup>(w)</sup>over it again.

## Review Ex. 2-11 : T, D, S, or Z Liaison Practice

1. We're glad the cher homework's done.
2. Wüjou help me with this?
3. Do you missher old friends?
4. Where zhier brother?
 

1. They <b>took</b> it.	6. Sam <b>called</b> him.
2. <b>Mary</b> had a <b>baby</b> .	7. The <b>dogs</b> howled at the <b>moon</b> .
3. <b>Louis</b> talked on the <b>phone</b> .	8. Did you <b>order</b> any?
4. We <b>forgot</b> about it.	9. We <b>noticed</b> her.
5. She <b>had</b> one.	10. The <b>books</b> fell on the <b>floor</b> .

## Review Ex. 2-12: Finding Liaisons and Glides

Think the United **Auto** Workers can beat Caterpillar **Inc.** in their bitter **contract** battle? Before placing your **bets**, talk to Paul **Branan**, who **can't wait** to cross the **picket** line at Caterpillar's **factory** in East **Peoria**. **Branan**, **recently** laid **off** by a **rubber**-parts plant where he earned **base** pay of \$6.30 an **hour**, lives **one** block from a **heavily** picketed **gate** at the **Cat** complex. **Now** he's applying to replace one of **12,600 workers** who have been on **strike** for the **past** five **months**. "**Seventeen** dollars an **hour** and **they** don't want to **work**?" asks Branan. "**I** don't want to take **another** guy's **job**, but **I'm** hurting, **too**."

## Review Ex. 3-4: Finding the æ, ä, ə, and d Sounds

Think thə Unidəd **ädo** Workers cən beat Cædäpillär **Inc.** in their bidder **cäntræct** bædəl? Bəfore placing your **bets**, tälk tə Päl **Brænən**, who cæn't wait tə cräss thə **pickət** line ət Cædäpillär's **fæctör** in East **Peoriä**. **Brænən**, resəntly laid äff by ə **ræbber**-pärts plænt where he earned **base** pay əf \$6.30 ən **hæor**, lives **wən** bläck frəm ə **heavöly** pickədəd **gät** ət thə **Cæt** cämpləx. **Næo** he's äpplying tə rəplac wən əf **twelvə** thæosand six händrəd **wörkers** who həve been än **strike** for thə **pæst** five **mönths**. "**Seventeen** dällrs ən **hæor** and **they** don't wänt tə **wörk**?" æskz Brænən. "**I** don't wänt tə take **ənəthr** guy's **jäb**, bəd **I'm** hurding, **too**."