МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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Навчальний посібник з практичної фонетики для студентів факультету іноземних мов

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Г37 **Enjoy Practising Phonetics!:** Навчальний посібник з практичної фонетики для студентів факультету іноземних мов / Укладачі Гаращук Л. А., Левицький А. Е. – 2-ге вид., змінене. – Житомир: Вид-во ЖДУ ім. І. Франка, 2013. –162с.

Навчальний посібник рекомендовано студентам факультету іноземних мов вищих навчальних закладів під час вивчення курсу практичної фонетики англійської мови.

Необхідність розробки даних матеріалів ґрунтується на орієнтації майбутніх філологів на оволодіння практичними навичками англійської фонетики. Їх метою є також організація самостійної роботи студентів відповідно до вимог Програми для вищих навчальних закладів з практичної фонетики. Крім того, дані матеріали націлено на допомогу викладачеві в організації індивідуальних занять з даної навчальної дисципліни. Цій меті служать запропоновані тексти для виразного читання, діалоги та вірші.

Навчальний посібник складається з наступних розділів:

I. Практична частина містить фонетичні вправи, тексти віршів, діалоги та уривки з творів оригінальної англійської літератури, які супроводжуються фонограмами, що сприятиме формуванню слухо - вимовних та ритміко - інтонаційних навичок студентів.

II. Теоретичний матеріал включає основні теми з даної дисципліни, які вивчаються як на практичних заняттях, так і під час самостійної та індивідуальної роботи студентів.

III. Завдання до тестів з аудіювання мають на меті розвиток фонологічної компетенції.

Навчальний посібник закінчується списком рекомендованої літератури з практичної фонетики, яка здатна спрямувати дослідницьку діяльність студентів, поглибити їх знання з фонетики англійської мови, сприяти поєднанню теорії та практики в процесі навчання.

Contents

SOUNDS REVIEW*

[i:]

1. Each man took his kit to the end of the quay.
2. I wish Eve could get them all to agree.
3. It's easier to speak than to read.
4. How many people have you invited to the meeting?
5. We don't expect to leave till this evening
6. I should like to see some tweed, please.
7. I feel it my duty to speak to his teachers.
8. After reading only for three minutes he felt into a deep sleep.

[ɪ]

1. If you want this one it'll cost you triple.
2. He will get to the cinema with six minutes to spare.
3. It is impossible for him to get there in six minutes.
4. Jim seems ignorant of even the simplest facts of English history.
5. The building is situated near a big cliff.
6. Tim didn't get there in winter, did he?
7. When you've finished it give me a ring.
8. It's difficult to contradict him.

[e]

1. Edgar said he'd wait for her at the entrance.
2. When did you last tell your friend to send it?
3. Is that the gent who sent you the letter?
4. I think you'd better tell the rest of them.
5. There's plenty of time to get it settled.
6. You mustn't think Geoff read me everything.
7. Ed couldn't mend it very well
8. He's telling me he isn't ready yet.

[æ]

1. Barratt said he'd wait for Ann on the platform.
2. You can easily catch the last bus for Barrow.
3. Is that the man who attacked you?
4. Baxter's the last man to want to sack you.
5. I'm afraid Jack didn't understand your plan.
6. The man put his bag on the rack.
7. Hasn't Alen given you his racket?
8. Jack can do it that way.

[ɑ:]

Barney: Seen anything of Garth Rance recently?
Martin: Garth Lance?
Barney: No, Rance with an R.
Martin: Who's Garth Rance, may I ask?
Barney: Don't you remember? The man who gave you those driving lessons last March.

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* V.Selesnev. Pronunciation Training for Advanced Learners. – M.: Mezhdunarodniye Otnosheniya, 1979.

Martin: Oh, him. No, I'm afraid I haven't. Why d'you ask? You don't need more lessons, do you? I thought you passed your test.
Barney: So I did later in March. No, I don't need lessons. Margie does.
Martin: But didn't you say your father was teaching her?
Barney: He was, but he literally couldn't stand the pace. Margie has no conception of speed, if you'd seen her tearing round Regents Park, you'd have said she was competing in an international car race, rather than having elementary instruction in hanging our poor old car.
Martin: So Margie's pretty confident, is she?
Barney: Confident! That's putting it mildly. Anyway, Father stood up to this hurricane treatment of the car rather well, actually. But yesterday dear old Margie started taking the car to pieces, Father threw in the sponge.
Martin: So that's why you were asking about Garth Rance. Let's hope he's fully insured.

[ɒ]

1. This is the very spot where Tom lost his watch.
2. Ron's got a cough, so Don will do the shopping.
3. He flew from Ottawa to Moscow in three hops.
4. I've got to solve a very knotty problem.
5. He had a lot of bother getting to his office because of the thick fog.
6. I want a bottle of ink, some blotting-paper, and three box-files.
7. This cloth wants washing.
8. Tell Oliver to knock me up at six o'clock.

[ɔ:]

George Bernard Shaw's gift of ready wit is well illustrated by story of how he turned the laugh against a member of the audience who was expressing his disapproval of one of his plays.

It was the first night of "Mrs. Warren's Profession,'' a play which had an enthusiastic reception from crowded house. When the curtain fell at the end of the first act there was tremendous applause, accompanied by insistent calls for the author to appear.

One man in the stalls, however, kept up a string of catcalls and whistling, thus expressing his disapproval. Shaw appeared before the curtain and waited in silence until the applause had died down.

Then, looking up at the hostile critic, he said: "I quite agree with you, Sir, but what can we two do a gainst all these people?"

[u:]

Although it was June, and the moon was new the surrounding of the Lagoon were hardly romantic for Mr. and Mrs. Cooper. The weather was unusually cool, the place itself was quiet as a tomb, and almost as gloomy.

Certainly the Coopers were in no mood to go swimming in the pool, but their friends induced them to do so.

Later as the evening grew cooler and cooler, the Coopers and a few tourists had good reason to regret their foolishness, for Mrs. Cooper and several people of their group caught cold and had to send to the local physician, Dr. Woosley.

[ʌ]

Dunn: What do we do now?
Hutt: Look for some lunch, I should think. I'm hungry.
Dunn: Everywhere'll full round here. We'd better go to my club.
Hutt: Your club's a bit far, don't you think? Hadn't we better see if we can get in somewhere first?
Dunn: I don't think it's really worth it. We will if you like, but if a taxi comes along I think we'd better grab it and go to the club.
Hutt: Here's one. No, he's taken. There's another though. Taxi.

[ɜ:]

1. Bert's the last person to want to hurt you.
2. Is Earny going to leave by the eight thirty?
3. Which work do you want her to finish first?
4. I'll return to the journals when I come on Thursday.
5. They'll be serving lunch earlier on Thursday.
6. The curtain fell and the rehearsal was adjourned.
7. Earnest was disturbingly discursive throughout the journey.
8. The first and the third verses were most difficult to learn.

[eɪ]

1. I'll take the papers when I come a little later.
2. Gray's pronunciation is quite different from Bacon's.
3. Is Jane going to leave by the eight twenty-eight?
4. Will you wait till I've had time to arrange?
5. Grace wants you to take the class today.
6. Payne said he'd wait for us at the station.
7. They'll play the game later in the day.
8. The train was derailed by a violent gale.

[au]

1. Mr. Brown was not allowed to go to the house.
2. Howell ploughed the ground around his house.
3. The crowd let out a howl when the referee stopped the bout.
4. Mr. Pickwick felt very proud when he was pointed out as the founder of the club.
5. How long ago did she buy that blouse?
6. He fell down and got a bad cut over his eyebrow.
7. It took her about an hour to get to town.
8. Howell said that his brown cow had been found.

[ɔɪ]

1. Small boys like noise- making toys.
2. Most coins are made of alloys.
3. I think Joyce is a bit hoity-toity.
4. Do you know the freezing and boiling points of water?
5. Any noise annoys an oyster but a noisy noise annoys an oyster more.
6. Joy cooked them in boiling oil.
7. You enjoyed eating the oysters, didn't you?
8. Roy was annoyed with a boy because he'd spoiled his toy.

[ɪə]

1. He made it clear that his criticism would be severe.
2. I fear he's far from being sincere.
3. It's a real cashmere my dear.
4. The day was clear and the boys went pier.
5. If it's not fear, then what else is it, Mr. Tier?
6. Don't sneer at his inexperience, dear.

READING MATTER

[**p**]

Pretty Polly Perkins has a pair of pretty plaits. Ping-pong is a popular sport and is played in many places. Put the pens and pencils in their proper places.

[**b**]

Barbara is a beautiful blonde with bright blue eyes. Busy brown bees are buzzing in the bluebells.

[**t**]

The trip by train took a tiresome twenty-two hours. Too many teenagers tend to waste their time watching television. Travel by tram to the station, and take the second turning to the right.

[**d**]

Dennie's daughter Diana doesn't dislike darning. In the middle of the night, a sudden fear that he had failed invaded his mind.

[**k**]

If we keep quiet we may be lucky and see the cuckoo.

[**g**]

If you go digging in the garden, don't forget to get your old grey gloves.

[**h**]

Helen is arty. Ellen is hearty.
Helen eats up the pie. Ellen heats up the pie.
Helen looks after her hair. Ellen looks after her heir.

[**f**]

Fine fellows met at five on the first of February. Philip and Ferdinand fought fairly for fifty-five minutes, after which they fell down in a faint, for the fight had been fearfully furious.

[**v**]

Every evening Victor and Vivian visit Eve. Victor and Vivian are rivals. Both vow to love Eve forever. But Eve is very vain. Vivienne is vivacious and full of verve.

[**θ**]

Arthur Smith, a thick-set, healthy athlete sees three thieves throw a thong round Thea's throat and threaten to throttle her.

[**ð**]

These are three brothers. This is their other brother. These are their father and mother. Their other brother is teething.

[**s**]

Sue and Cecily are sisters. Sue is sixteen this summer. Cecily was seventeen last Sunday.

[**z**]

Zoe is visiting the Zoo. A lazy zebra called Desmond is dozing at the Zoo. He feels flies buzzing round his eyes, ears and nose. He opens his eyes, rises and goes to Zoe.

[ʃ]

She showed me some machine made horse shoes. I wish to be shown the latest fashion in short shirts. Mr.Mash sells fish and shell-fish fresh from the ocean.

[ʒ]

I can't measure the pleasure I have in viewing this treasure at leasure. The decision was that on that occasion the collision was due to faulty vision.

[ʧ]

Charles is a cheerful chicken-farmer. For lunch, Charles chose a cheap chop and some chips, with cheese and cherries afterwards.

[ʤ]

The aged judge urges the jury to be just but generous. In June and July we enjoy a few jaunts to that region. He injured his thumb on the jagged edge of a broken jar.

[**m**]

The murmur of the bees in the elms brings back memories of many memorable summers. Some men may make many mistakes in mathematics. Since time immemorial the moon has moved men to make poems.

[**n**]

That fine bunch of bananas will make a nice snack for noon. The rain in Spain falls mainly on the plains. There's no news of Annie. Nora Nuttel needs a nice necklace for next Monday.

[**ŋ**]

They ran and rang the bell. I think the thing is impossible. The spring brings many charming things. Seeing is believing.

[**r**]

Those red roses are really very pretty. The real reason is really rather curious. Harris rarely reads literary reviews. Robert didn't risk to wrap the brown rucksack. His brother –in-law Richard troubles Teresa breaking the door of the bedroom.

[**j**]

Yesterday I heard a curious and beautiful new tune. Don't argue about duty, or you'll make me furious - I know the value of duty. Excuse me if I refuse, but this suit isn't suitable. She knew few unique European Universities.

[**w**]

Which word would one want if one wanted a word ? It was a pleasure to watch the wonderful way in which they worked. "What", "why","when", and "where" are the words we require quite often when we want to ask questions. Will William winds his wonderful watch every evening? They never spent winter vacations in the West.

[**l**]

Let Lucy light a candle and we'll all look for the missing ball. A little pill may well cure a great ill. Tell Will to fill the pail with milk, please. He lost his life in the struggle for liberty.

[**θs**]

depths, lengths;

[**ðs**]

truths, wreaths;

[**sθ]**

sixth, this thermometer;

[**zð**]

was that, raise them

[**sð**]

takes this, it's that;

[**zθ]**

these thieves, those thoughts

[**θr**]

three, thrash;

[fθ]

fifth, diphthong;

[**fð**]

if those, enough though

POEMS

TO A FALSE FRIEND

Th. Hood

Our hands have met
But not our hearts.
Our hearts will never meet again
Friends, if we have ever been
Friends, we cannot now remain.
I only know I loved you once
I only know I loved in vain.
Our hands have met
But not our hearts
Our hands will never meet again.

THE ARROW AND THE SONG

H. W. Longfellow

I shot the arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of a song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

TWILIGHT

G. G. Byron

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whispered word;
And gentle winds and waters near,
Make music to the lonely ear.
Each flower the dews have lightly wet,
And in the sky the stars are met,
And on the wave is deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,
Which follows the decline of day,
As twilight melts beneath the moon away.

THE HOUSE THAT JACK BUILT

Robert Burns

This is the house
    That Jack built.
This is the malt
    That lay in the house

That Jack built.
This is the rat
That ate the malt
That lay in the house
That Jack Built.
This is the cat
That killed the rat
That ate the malt
That lay in the house
That Jack built.
This is the dog
That worried the cat
That killed the rat
That ate the malt
That lay in the house
That Jack built.
This is the cow with the crumpled horn
That toss'd the dog
That worried the cat
That killed the rat
That ate the malt
That lay in the house
That Jack built.

THE RAINY DAY

H.W.Longfellow

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the breast,
And the days are dark and dreary.

Be still, sad heart! And cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

DIALOGUES

Career Prospects

Susan: How have your two sons been doing at school lately, Andy?
Andy: Terrible! James never starts working, and Malcolm never stops working.
Susan: You are joking, of course. I hear that Malcolm is likely to win all the prizes in the exams this year.
Andy: Yes, so his teachers say. But he deserves to do well. He's always been so conscientious and hard-working, and he's been slaving at his books every evening for months on and recently. He wants to go to Oxford University next year.
Susan: Maybe he'll become a university lecturer himself eventually.
Andy: Maybe. But I think he studies too hard; I sometimes wish he'd go out and enjoy himself for a change.
Susan: Yes... What about the younger one?
Andy: Well, James' teachers say that he has ability, but that he's too inconsistent and that he rarely does his best. In other words, he's not bad when he makes an effort, but he's too idle. He couldn't care less about exams. He does his homework in ten minutes every evening and then rushes out to play tennis.
Susan: He's crazy about tennis, isn't he? Perhaps he can make his fortune at it. You can make more money from sport than from an old-fashioned profession these days.
Andy: So I believe. But my wife always worries about the children's future. She wants James to give up tennis and study law, but I don't believe in forcing boys to take up careers they're not cut out for. I wonder how James'll develop in a couple of years' time!

(From "Intermediate English Course" Prog. 4. Text 2).

After the Exams

Malcolm: What did you think of the exams, Pete? I reckon they were dead easy.
Pete: Maybe they were easy enough for you but they were much too hard for me.
Malcolm: Oh, come on. You've probably done better than you think.
Pete: No, I'm dead certain I've failed in Latin, and most likely in French and History too. Thank goodness it's all over though. We can forget about it now - at least until the results come out.
Malcolm: Yes. Now I can get on with reading all the books I've been wanting to read for months, but haven't had time for.
Pete: What! ...Well, It's up to you, I suppose, but I've had enough of reading; I'm not going to open another book for months. Don't you think we deserve a break?
Malcolm: Well, yes... I'll take a day or two off perhaps. And I think I'll come to Bob's sister party tomorrow night. But If I'm going to university in October, I'll have to get down to some serious work again pretty soon.
Pete: I've got to get through the A level exams first. I'll worry about university if and when I ever get there.
Malcolm: That's the trouble with you. You always try to do everything at the last minute.
Pete: And you're too serious; that's your trouble. You never stop swotting.
Malcolm: Well, I like reading.
Pete: And I can't stand it. I don't know why I decided to try to go to university in the first place. I think I'll run away and join the army or something.

(From "Intermediate English Course" Prog. 4, Text 3).

DIALOGUES AND STORIES FOR LISTENING AND READING

Peter Parker

Peter Parker is an English Language teacher. He was always good at languages at school, so he decided to take his degree in French and German. When he finished his university studies, he began teaching in a secondary school in England. Two years later, however, he met someone by chance who offered him a job teaching English to foreign students during the long summer holidays. His students were adults and he enjoyed the work immensely. He soon found he was more interested in teaching his own language to foreigners than foreign languages to English schoolboys.

Since then he has specialised in this work. He has found that one of the advantages of the job is that it enables him to find work almost anywhere in the world. First he went to Africa for two years and then he spent a year in Arabia. After this he went to Greece where he has worked for the last 3 years. He hasn't been to South America yet but he intends to go there next. He has taught men and women of all ages and of various nationalities. He has also learned to get on with all kinds of people and to adjust to different ways of life. So far he has not regretted his decision to follow this career.

(From "Intermediate English Course", Prog 2, Text 1)

Holiday Plans

Mary: Have you had your holiday for this year yet, Jane?
Jane: Not yet. I'm taking it at the end of September.
Mary: Where are you going? Have you made up your mind?
Jane: Not really. I thought of going to Spain again, but I've already been there twice and I'd like to try somewhere new.
Mary: My brother's just gone to Mexico for two weeks. I had a card from him yesterday and he seems to be having a good time. Why don't you go there?
Jane: That's O.K. for you well-off people, but I couldn't possibly afford it. I'm much too hard up at the moment.
Mary: The air-fare is quite expensive, I admit, but you needn't spend a lot when you get there.
Jane: I've already spent a lot of money this year. My flat was done up last month, so I haven't got much to spare for expensive holidays abroad.
Mary: Oh, I see.
Jane: Perhaps I'll just go to Scotland or Ireland in the end. I've heard they're both very beautiful, and I haven't been to either of them.
Mary: We went to Ireland two years ago to pay Jill and her husband a visit. They're in Dublin now.
Jane: Oh, yes, so they are!
Mary: If you decide on Ireland you can call in on them. Jill would willingly put you up for a few days, I'm sure.
Jane: That's a good idea! I haven't seen Jill for more than three years now and I'd like to know how she's getting on.

(From "Intermediate English Course", Prog 2, Text 2)

Loyal Fans

Ted: What did you think of the game, Bill?
Bill: Dreadful! It was neither exciting nor skilful.
Ted: I agree with you. Of course the weather didn't help. They'd hardly kicked off when it started to pelt with rain. Our team are useless in the mud, and they were off form anyway.
Bill: Some of our team can't play football in either wet or dry conditions, and I've never seen them on form. I can't help laughing when I watch old Ford. Every time he gets the ball he either falls over or passes it to the opposition. I can't make out why they pick him.
Ted: He's too old really. He'd already been playing in the team for about ten years when I became a supporter — and that was eight years ago.
Bill: Evans isn't much better. He's not only too slow, he's scared to tackle as well.
Ted: Yes, he's always afraid of getting injured. Neither Ford nor Evans is up to it. We need two new defenders and a new forward too.

Bill: But the management is too mean to spend money either on new players or on improving the ground.
Ted: Yes, that's true. The pitch is a disgrace. It isn't flat and the drains don't work. Every time it rains the pitch is covered with great puddles of water.
Bill: What we need, Ted, is not only new players but a new manager and a new pitch as well. Then perhaps we could win promotion to the Third Division.

(From "Intermediate English Course", Prog 9, Text 2)

Linguistic Talent

Betty: Why weren't you at the German class last night, Joan? Have you given up?
Joan: Well, no... I came back late yesterday and found Simon asleep in the chair. He'd been writing reports all day long and he was too worn out to go out again, so we gave the lesson a miss.
Betty: You've missed quite a lot of lessons lately, haven't you? Are you losing your enthusiasm?
Joan: Yes, I'm afraid so. Neither Simon nor I have a gift for languages. People just laugh at us when we attempt to speak German. How did you and Eric pick it up so quickly and easily? You've hardly been in Germany a month.
Betty: It was neither quick nor easy, I assure you. We'd both studied the language before we came, and we only needed to brush it up a bit.
Joan: Anyway, all our friends here speak English fluently so we don't really need to learn German.
Betty: Well, Eric and I have been both learning and teaching languages for years and we enjoy it immensely.
Joan: Well, keep it up! I'm all for teaching foreigners English, if it saves me the trouble of learning foreign languages myself.

(From "Intermediate English Course", Prog 9, Text 2

Texts

The Comparison Game

Letters to the Editor

Sir:

Society has always been competitive, but in this century life is perhaps more competitive than in any previous era. We are taught, almost from birth, to compare ourselves in mind and body with the people around us. Even as children we are already intent on showing that we are not merely different from our fellows but in some way superior to them. School life is an eternal competition; every day each child tries to prove that he is more intelligent than the next child, and every term marks are added up to find the best as well as the worst child in the class. On the sports field the process continues; the child now strives to demonstrate that he is faster, stronger or more skilful than his classmates

Our jobs, our possessions and even the area in which we live become a matter of competition We make out that our jobs and possessions are somehow better or more desirable than other people's, and we claim that our country, town or village is the best, the biggest, the most friendly or the most civilised in the world. Are we interested in proving our superiority — or is it that we take a sadistic delight in proving that some poor, fellow being is inferior to us?

'Concerned Tunbridge Well'

(From "Intermediate English Course", Prog 13, Text1)

Back to School

55 Manor Road, Harpole, Portsmouth.
16th September

Dear Mr. Harrison,

Jamie is coming back to school on Monday and my husband has asked me to explain the situation to you. Jamie has recovered from his bout of bronchitis now, but the doctor told us to keep him home for a few more days to be on the safe side. We hope he hasn't missed anything important since term began.

We would like to ask you to watch over him for a while and not to let him take part in games or gymnastics for a week. This is on the doctor's advice – I enclose a note from him. Jamie is so keen on games that he will try to play before he is fit enough, unless someone keeps an eye on him.

We have provided him with all the clothes on the list except the red athletics vests and the blue shorts. He has already grown out of last year's pair, but we only discovered this yesterday and the local shop doesn't have any in stock. I shall get some next week and forward them by post.

We were very pleased that Jamie took to boarding-school life so well in his first year, and we trust he will continue to be happy. We are both very grateful to you for being so helpful last year, and we look forward to having another talk with you at the parent-teacher meeting next month.

Yours sincerely,
B. Williams

(From "Intermediate English Course", Prog 15, Text 1)

Bedtime Story

Are you ready, David? Right: *The Lost Coin.*

'One afternoon just before Christmas an old gentleman was wandering through the city centre. The gaily-illuminated shops were packed with good things and crowded with cheerful shoppers. The children were gazing in wonder at all the toys on display in the windows, and the old man was surveying the happy scene indulgently. Suddenly in the middle of the throng he spotted a dirty little boy sitting on the pavement, weeping bitterly. When the kind old man asked him why he was crying, the little boy told him that he had lost a tenpenny piece that his uncle had given him. Thrusting his hand into his pocket, the old man pulled out a handful of coins. He picked out a shiny, new ten penny piece and handed it to the child. "Thank you very much," said the little boy, and, drying his eyes, he cheered up at once.

'An hour or so later the old man was making his way back home by the same route. To his astonishment he saw the same dirty little boy in precisely the same spot, crying just as bitterly as before. He went up to the boy and asked him if he had lost the tenpence he had given him as well. The little boy told him that actually he had not lost the second coin, but he still could not find his first tenpence. "If I could find my own tenpence," he said tearfully, "I'd have twenty pence now."' Did you like that?... Janet, he's asleep!

(From "Intermediate English Course", Prog 17, Text 1)

THEORY*

Classification of English sounds

Speech sounds are divided into vowels and consonants.
There is *no obstruction* in the articulation of **vowels**; *the muscular tension* is spread evenly throughout the speech organs; *the force of the air* stream is rather weak.

Consonants are speech sounds on articulation of which there is *an obstruction*; the removal of which causes noise, plosion or friction; *the muscular tension* is concentrated at the place of obstruction.
There are **20 vowels** in English – *12 monophthongs* and *8 diphthongs.*
All these factors determined the principals of the classification of vowels:
a) *according to the horizontal movement of the tongue English vowels are classified into:*

- front: [ɪ:], [e], [æ];
- front-retracted: [ɪ];
- mixed: [ɜ:], [ə]; [ʌ],
- back-advanced: [ʊ];
- fully-back: [ɒ]; [ɔ:], [u:], [ɑ:],

b) *according to the vertical movement of the tongue:*

- high-narrow: [ɪ:], [u:];
- high-broad: [ɪ], [ʊ];
- mid-narrow: [e], [ɜ:], [ə];
- mid-broad: [ʌ],
- low-narrow: [ɔ:];
- low-broad: [æ], [ɑ:]; [ɒ];

c) *according to the position of the lips, i. e. that is whether they are rounded or unrounded:*

- rounded: [ɔ:], [u:], [ɒ], [ʊ];
- unrounded - all the rest;

d) *according to the stability of articulation there exist:*

- monophthongs;
- diphthongs /eɪ, aɪ, ɔɪ, ɪə, ɛə, ʊə, aʊ, ɜʊ/.

The articulation of monophthongs is stable. On the contrary, the articulation of diphthongs is unstable.

In diphthongs two vowel elements are distinguished: *the nucleus* and *the glide.* The nucleus is stronger, more definite in tamber, more prominent and syllabic.

In English diphthongs nucleus comes first, that's why they are called ***falling***. In other languages they are rising.

e) *according to the force of articulation at the end of the vowel, English consonants are subdivided into:*

- free;
- checked.

Free vowels are pronounced in an open syllable with a weakening in the force of articulation towards the end. These are all English long monophthongs, diphthongs and unstressed short vowels.

Checked vowels have no weakening in the force of articulation. They are pronounced abruptly at the end, immediately followed by a consonant, that checks them.

The consonants are classified:
1. *according to the type of obstruction and the manner of production of noise:*

- occlusive: [p], [b], [t], [d], [k], [g];

* Vassiliev V. English Phonetics. M., 1980.

- constrictive: oral [j], [r], [l], [w], [f], [v], [s], [z], [ʒ], [ʃ], [θ], [ð].
- affricates: [ʧ], [ʤ];
-

2. *according to the active organ which forms an obstruction*
   - **labial**
     - **bilabial:** [p], [b], [m], [w];
     - **labio-dental:** [f], [v];
   - **lingual:**
     - forelingual [t], [d], [n], [s], [z] ,[θ], [ð], [l], [r], [ʃ], [ʒ], [ʧ], [ʤ];
     - mediolingual [r];
     - backlingual [k], [g], [ŋ];
   - **pharyngeal [h];**

3. *according to the place of obstruction:*
   - dental: [ð], [θ];
   - alveolar: [t], [d], [n], [l], [s], [z];
   - post-alveolar: [r];
   - palatal: [j];
   - palato-alveolar: [ʒ], [ʃ], [ʧ], [ʤ];
   - velar: [k], [g], [ŋ];

4. *according to the presence or absence of voice:*
   - voiced: [g], [d], [z];
   - voiceless: [k], [t], [s];
5. *according to the position of the soft palate:*
   - oral
   - nasal [m], [n], [ŋ].

Junction of Speech-Sounds.

Sounds in actual speech are seldom pronounced by themselves. They are usually pronounced together with other sounds within single words and at the junction of words in phrases and sentences. But in order to pronounce a word consisting of more than one sound, a phrase or a sentence, it is necessary to join the sounds together in the proper way. One should not think that sounds are always joined together in the same way in different languages or even in one and the same language. As a matter of fact, there exist several types of junction, some of which are common to all or many languages, while others are characteristic of individual languages.

In order to master these specific types of junction it is necessary to understand the mechanism of joining sounds together. This mechanism can only be understood after analysing the stages in the articulation of a speech-sound pronounced in isolation.

Every speech-sound pronounced in isolation has three stages of articulation. They are (1) the on-glide, or the initial stage, (2) the retention stage, or the medial stage, and (3) the off-glide (release), or the final stage.

The on-glide, or the beginning of a sound, is the stage during which the organs of speech move away from a neutral position to take up the position necessary for the pronunciation of a consonant or a vowel. The on-glide produces no audible sound.

The retention-stage, or the middle of a sound, is the stage during which the organs of speech are kept for some time either in the same position necessary to pronounce the sound (in the case of non-complex sounds) or move from one position to another (within complex sounds, such as diphthongoids, diphthongs and affricates). For the retention-stage of a stop consonant the term stop-stage may also be used.

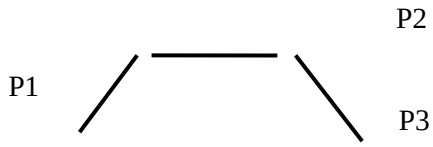
The off-glide, or the end of a sound, is the stage during which the organs of speech move away to a neutral position.

The off-glide of most sounds is not audible, the exception being plosives which off-glide produces the sound of plosion before a vowel and in a word-final position before a pause.

To illustrate these three articulatory stages let us analyse the work of the organs of speech in pronouncing the consonant [p].

During the on-glide of this consonant the soft palate is being raised, and the lips are brought together to form a complete obstruction. At the same time the vocal cords are kept apart, because [p] is a voiceless consonant. As soon as the lips are closed to form a complete obstruction, the stop-stage of the sound begins. The stop-stage is immediately followed by the off-glide, or release. During this stage the lips are quickly opened, and the air escapes from the mouth with plosion. The soft palate is lowered. Thus the organs of speech take up a neutral position.

The three stages in the articulation of the consonant [p] pronounced in isolation may be represented graphically in the following way:



where P1  stands for the on-glide, for the retention-stage

and  P3 for the off-glide.

In English there are two principal ways of linking two adjacent speech sounds:

I. Merging of stages.
II. Interpenetration of stages.

The type of junction depends on the nature of the sounds that are joined together.

As all English sounds come under the classification of consonants and vowels we may speak of

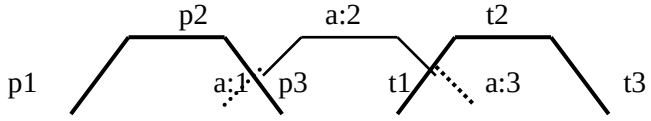
joining:

(a) a consonant to a following vowel (C+V), as in the word [mi:] me;
(b) a vowel to a following consonant (V+C), as in the word [on] on;
(c) two consonants (C+C), as in the word [blou] blow;
(d) two vowels (V+V), as in the word [ri:'əliti] reality;

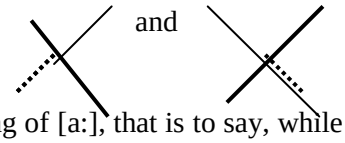
I. Merging of Stages

Merging of stages, as compared with interpenetration of stages, is a simpler and looser way of joining sounds together. It usually takes place if two adjacent sounds of a different nature are joined together. In this case the end of the preceeding sound penetrates into the beginning of the following sound. In other words, the end of the first sound and the beginning of the second are articulated almost simultaneously. Thus, during the merging of stages, some organs of speech move away from the position taken up for the pronunciation of the first sound and others move to take up the position necessary for the articulation of the second sound.

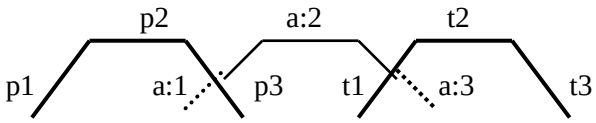
Such a junction of speech-sounds in the word [pa:t] part, for example, may be approximately represented graphically in the following way:



(Compare it with the graphical representation of the articulatory phases in sounds pronounced separately, one after another, given above.)

1 During the merging of stages as in  and the organs of speech work in the following way:

The end of [p] merges with the beginning of [a:], that is to say, while the lips are being opened to remove the complete obstruction and the air escapes with a kind of plosion, the lower jaw is lowered ([p3]), the bulk of the tongue becomes more or less flat, the back of the tongue is raised a little to the position of a low back vowel, and the vocal cords are drawn near together ([a:1]). Thus the lips, the tongue and the vocal cords work almost simultaneously. The end of [a:] merges with the beginning of [t], that is to say, while the back part of the tongue is being lowered ([a:3]), the tongue is moving forward, the tip of the tongue being raised in the direction of the alveolar ridge to form a complete obstruction, the vocal cords stop vibrating and move apart ([t1]). Thus the back part of the tongue, the blade with the tip of the tongue and the vocal cords work almost simultaneously.



As has been stated merging of stages usually takes place when sounds of different nature are joined together, that is to say, the sounds articulated

(a) by different organs of speech C+V [pa:t] [mi:]
V+C [a:m] [i:v]
C+C [fju:] [spei]

(b) by different parts of the tongue C+V [gɪv] V+C [i:gl]
C+C [kju:] V+V [kjʊərɪ′osɪtɪ]

(c) both by different organs of speech and by different parts of the tongue C+V [wɪ:]
V+C [-i:w-]

II. Interpenetration of Stages

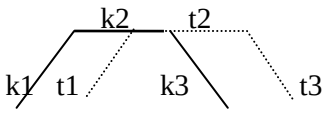
Interpenetration of stages usually takes place when consonants of a *similar* or *identical* nature are joined.

In this case *the end of the first sound penetrates not only into the beginning but also into the middle part of the second sound,* as in [-kt] act, [begd] begged.

Sounds of a similar nature articulated by different parts of the tongue. In the pronunciation of [-kt], [-gd] the organs of speech move away already in the middle of the first sound to take up the position necessary to pronounce the second sound.

This may be represented graphically as follows.

[-kt]:



Assimilation, Accommodation, Elision.

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

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

The term assimilation may also be extended to include cases when two adjacent consonants so influence each other as to give place to a single new sound different from either of them.

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

Assimilation may affect all the features of the articulation of a consonant or only some of them. Thus we speak of:

1 assimilation affecting (a) the point of articulation, (b) both the point of articulation and the active organ of speech;
2 assimilation affecting the manner of the production of noise;
3 assimilation affecting the work of the vocal cords;
4 assimilation affecting the position of the soft palate.

Assimilation affecting the point of articulation takes place when the principal (alveolar) variants of the phonemes [t], [d], [n], [l], [s], [z] are replaced by their subsidiary dental variants if they are adjacent to dental consonant phonemes [θ], [p], e.g. *tenth* [tenθ], *in them* [in ðem], *width* [wɪdθ], *read this* ['ri:d ˌðɪs], *wealth* [welθ], *sixth* [sɪksθ], *has the* [hæz ðə].

Assimilation affecting the active speech organ and the point of articulation takes place in the following cases.

In words with the prefix *con-*, when it is followed by the consonants [k], [g]: the forelingual alveolar [n] is replaced by the backlingual velar [ŋ], if the prefix bears either a primary or a secondary stress, e.g. *congress* ['kɒŋgrəs], *conˌcrete* [kən'kri:t].

There is no assimilation of the prefix is unstressed *congratulation* [ken ˌgrætju 'leɪʃn].

The same kind of assimilation takes place when a vowel beetween [n] and [k] in an unstressed syllable is omitted in rapid speech. Cf. *bacon* ['beɪkən] → [beɪkŋ], *I can go* [aɪ 'ken ˌgɜu] → [aɪ kŋ ˌgɜu].

When [m] occurs immediately before [f] or [v] it is assimilated to them, and its principal *bilabial* variant is replaced by its subsidiary *labio-dental* variant.

Assimilation affecting the manner of the production of noise takes place in the following cases.

When the constrictive noise fricative [v] occurs before the occlusive nasal consonant [m] at the word boundary between *me* and *give, let* in rapid speech they are likely to be assimilated to [m], e.g. *give me* [gɪm mɪ], *let me* [lem mɪ]. True, assimilation in this case affects not only the manner of the production of noise, but also the position of the soft palate.

Assimilation affecting the work of the vocal cords takes place in the following cases.

A voiceless consonant may be replaced by a voiced one under the influence of the adjacent voiced consonant.

Thus the voiceless [s] in *goose* [gu:s] was replaced by the voiced [z] in the compound noun *gooseberry* ['gʊzbərɪ] under the influence of the voiced [b] in *berry.*

A voiced consonant may be replaced by a voiceless one under the influence of the adjacent voiceless consonant.

Thus in the verb *used* [ju:zd] the consonants [z] and [d] have been replaced by the voiceless consonants [s] and [t] before *to* - namely in *used to* [ju:st tu] meaning ‘accustomed to’. This pronunciation is now common even when no *to* follows, e.g.

Used they to live here ? ['ju:st ðeɪ tʊ 'lɪv ˌhɪ ə]

No, they usedn’t [ˋnɜʊ | ðeɪ ˋju:snt]

When the vowel [ɪ] in the verb form *is* [ɪz] is omitted in rapid colloquial speech and [z] finds itself preceded by a voiceless consonant other than [s], [ʃ], or [tʃ], it is replaced by [s] under the influence of the preceding voiceless consonant. Cf.

What is this ? [ˈwɒt ɪz ˋðɪs]

What's this ? [wɒtsˋ ðɪs]

The English sonorants [m], [n], [l], [r], [j], [w] are partly devoiced when they are preceded by the voiceless consonants [s], [p], [t], [k], e.g. *small, please, slow, try, pew, quick, twenty,* etc.

Assimilation affecting the lip position takes place when labialized subsidiary variants of the phonemes [k], [g], [t], [s], etc. are used under the influence of the following bilabial sonorant [w], e.g. *quick* [kwɪk], *twenty* [twentɪ] *swim* [swɪm].

Assimilation affecting the position of the soft palate takes place when nasal consonants influence oral ones. (See *let me, give me* examples above.) Also in *sandwich* [ˈsænwɪʤ], *kindness* [ˈkaɪnnɪs], *grandmother* ['grænmʌðə] the consonant [d] influenced by the preceding [n] changed to the consonant [n] and then disappeared.

In *handkerchief* [hæŋkətʃɪf] the process of assimilation was more complicated. Under the influence of [n] the consonant [d] changed to consonant [n] and then disappeared. The remaining [n] in its turn changed to [ŋ] under the influence of [k]. Thus in the word *handkerchief* we observe assimilation affecting the active organ of speech and the point of articulation.

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

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

For example, in the word *horse-shoe* [ˈhɔ:ʃʃu:] which is a compound of the words horse [hɔ:s] and *shoe* [ʃu:], [s] in the word [hɔ:s] was changed to [ʃ] under the influence of [s] in the word [ʃu:]. In rapid speech *does she* is pronounced [ˈdʌʃʃɪ]. Here [z] in *does* [dʌz] is completely assimilated to [ʃ] in the word *she* [ʃi:].

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

For example, in the above-stated assimilation of the alveolar variants of the consonants [t], [d], [n], [l], [s], [z] to the dental consonants [θ], [ð] the main phonemic features of the former are retained, but their point of articulation is changed, and they are replaced by the dental variants of the same phonemes under the influence of the following [θ] and [ð].

In *twice* [twaɪs], *please* [pli:z], *try* [traɪ], the principal (*fully voiced*) variants of the phonemes [w], [l], [r] are replaced by their *partly devoiced* variants, while their main phonemic features are retained.

The degree of assimilation is said to be intermediate between complete and partial when the assimilated consonant changes into a different sound, but does not coincide with the assimilating consonant.

Examples of intermediate assimilation are *gooseberry,* where [s] in *goose* is replaced by [z] under the influence of [b] in *berry; congress,* where [n] is replaced by [ŋ] under the influence of [g]. In *That's all right* [ˈðæts ɔ:l ˌraɪt] [s] has replaced [z] under the influence of the preceding [t]. In *handkerchief* [ˈhæŋkətʃɪf] there are two assimilations: complete and intermediate.

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

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

In the word *place* the fully voiced variant of the consonant phoneme [l] is assimilated to [p] and is replaced by a partly devoiced variant of the same phoneme.

In *What's this?*, [z] is replaced by [s] under the influence of [t].

In regressive assimilation the preceding consonant is influenced by the one following it.

For example, the voiced consonant [z] in *news* [nju:z] is replaced by the voiceless consonant [s] in the compound *newspaper* [nju:speɪpə] under the influence of the voiceless sound [p].

In *horse-shoe*, [s] in *horse* [hɔ:s] was replaced by [ʃ] and thus become fully assimilated to [ʃ] *shoe* [ʃu:].

In *reciprocal,* or *double,* assimilation two adjacent consonants influence each other. In *twenty* ['twentɪ], *quick* [kwɪk] the sonorant [w] is assimilated to the voiceless plosive consonants [t] and [k] respectively by becoming partly devoiced. In their turn, [t] and [k] are assimilated to [w] and are represented by their labialized variants.

When [tʃ]as in *don't* is immediately followed by [j] as in *you* the consonant [t] devoiced [j] and under the influence of this the devoiced [j] acquires tongue-front coarticulation and thus changes into [tʃ]. Cf. *don't you* ['dɜʊnt ju],['dɜʊntʃʊ], *can't you* ['kɑ:nt jʊ],['kɑ:ntʃʊ].

Thus a regular series of assimilations took place in the English language in words where the consonants [s], [z], [t] were followed by [j] provided these consonant combinations occured in unstressed syllables. Reciprocal assimilation which took place in the combinations [sj], [zj],[tj] changed them into [ʃ],[ʒ],[tʃ] respectively, e.g. *occasion* [ə'keɪʒən] from [o'kezjon], *session* ['seʃən] from ['sesjon], *question* ['kwestʃən] from ['kwestjon], *nature* ['neɪtʃə] from ['netjur]. While the combinations of the sounds [ti], [tj] have changed, as a result of assimilation, into [tʃ] in the unstressed syllable of the words *nature, culture,* no assimilation has taken place in *mature* [mə'tjʋə] because -ture is stressed.

In ***accommodation*** the accommodated sound does not change its main phonetic features and is pronounced as a variant of the same phoneme slightly modified under the influence of a neighbouring sound. In modern English there are three main types of accommodation.

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

Unrounded variants of consonant phonemes	Rounded variant of consonant phonemes
[ti:] *tea*	[tu:] *too*
[les] *less*	[lu:s] *loose*
[nʌn] *none*	[nu:n] n*oon*

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

Fully back variant of [u:]	Back-advanced [u:]
['bu:tɪ] *booty*	['bju:tɪ] *beauty*
[mu:n] *moon*	['mju:zɪk] *music*

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

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

phonetics	[fɜʊ 'netɪks]	[f 'netɪks]
mostly	['mɜʊstlɪ]	['mɜʊslɪ]
all right	[ɔ:l 'raɪt]	[ɔ: 'raɪt]
next day	['nekst d̬eɪ]	['neks d̬eɪ]

The term ***elision*** describes the disappearance of a sound. For example, in the utterance *He leaves next 'week* speakers would generally elide (leave out) the [t] in *next* saying [neks wi:k]. Again here, the reason is an economy of effort, and in some instances the difficulty of putting certain consonant sounds together while maintaining a regular speech rhythm and speed.

The most common elisions in English are [t] and [d], when they appear within a consonant cluster.

We arrived the nex<u>t_d</u>ay. ([t] elided between [ks] and [d])

When we rea<u>ched P</u>aris, we sto<u>pped f</u>or lunch, ([t] elided between [tʃ]and [p], and between [p] and [f])

We bought a lovely carved statuette, ([d] elided between [v] and [st])

[ə] can disappear in unstressed syllables.

I think we should call the police. ([ə] can disappear in the first syllable *of police)*

I'll love you forever, promise. Well, perhaps. ([ə] can disappear)

[v] can disappear in *of,* before consonants.

My birthday's on the 11th of November.

It's a complete waste of time!

Syllable Formation and Syllable Division in English

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

In English a syllable is formed (1) by any vowel (monophthong or diphthong) alone or in combination with one or more consonants and (2) by a word-final sonorant (lateral or nasal) immediately preceded by a noise consonant, e.g.

(1) [ɑ:] *are*, [hi:] *he*, [ɪt] *it*, [mæn] *man*.

(2) ['teɪbl̩] *table*, ['rɪðm] *rhythm*, ['gɑ:dn̩] *garden*

The syllabic consonants that commonly occur in English words are the sonorants[l], [n],[m]. There are few words in English with the syllabic [m], while the syllabic [ŋ] only occurs as a result of progressive assimilation of the forelingual consonant [n] to the preceding backlingual consonant [k] or [g], which takes place in a few English words, e.g. ['beɪkən] → ['beɪkŋ] *bacon.*

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

(1) A syllable which ends in a *vowel* sound is called an *open* syllable, e.g. [aɪ] *I*, [hi:] *he*, [ðeɪ] *they*, ['raɪ-tə] *writer.*

(2) A syllable which ends in a *consonant* sound is called a *closed* syllable, e.g. [ɪt] *it*, ['hʌn-drəd] *hundred*, [mæn] *man.*

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

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

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

In the first case ([wɪ'ðaʊt]) an increase in the force of utterance, including the on-set of a fresh breath-pulse, takes place at the beginning of the consonant [ð], and the point of syllable division is, therefore, between the vowel [ɪ] and the consonant [ð]: [wɪ'ðaʊt].

In the second case ([wið'aʊt]) an increase in the force of utterance with the on-set of a fresh breath-pulse takes place at the beginning of the diphthong [aʊ], and the point of sylable division is, therefore, between the consonant [ð] and the diphthong [aʊ] (care should be taken not to pronounce the initial vowel of the syllable with a glottal stop: [wɪð'aʊt] and not [wɪð 'aʊt]).

Most English form words, however, have only one pronunciation as far as syllable division is concerned. Thus, in the pronoun *another*, which, like the preposition *without*, consists of two morphemes, the first two syllables are always divided by the syllable boundary between the neutral vowel and the consonant [n], namely [ə'nʌðə]. The pronunciation of this word with the point of syllable division between the consonant [n] and the vowel [ʌ] ([ən'ʌðə]) would be wrong, although it would not be a phonological mistake.

Correct syllable division at the junction of words, however, may be of phonological importance in English, as wrong syllable division in this case may lead to the confusion of one word with another, or to a phonological mistake. For example, the sequence of the English speech-sounds [e], [n], [eɪ], [m] pronounced with point of syllable division between the neutral vowel [e] and the consonant [n] means *a*

name [ə'neɪm], while the same sequence of sounds pronounced with the point of syllable division between the consonant [n] and the diphthong [eɪ] means *an aim* [ən 'eɪm].

Compare also: [ə 'naɪs 'haʊs] *a nice house* – [ən 'aɪs 'haʊs] *an ice house,*

[ʃɪ 'sɔ: ðə ˌ mi:t] *she saw the meat* [ʃɪ 'sɔ: ðəm ˌ i:t] *she saw them eat.*

It is clear from these examples that correct syllable division is just as important as correct articulation of speech-sounds. Even when there is no danger of confusing words because of wrong syllable division at the junction of words, the learner of English should take care not to pronounce the final consonant of a word in such a way as if it were the first sound of the following stressed word.

Because of their weak off-glide the English long monophthongs, diphthongs and the unstressed short vowels [I], [ə], [ʊ] always occur in a phonetically open syllable (that is to say, the point of syllable division is immediately after them) when they are separated from a following syllabic sound by only one consonant, e.g. ['mi:-tɪŋ] *meeting,* ['ɑ:-mɪ] *army,* ['vɔɪ-sɪz] *voices*'gɑ:-dn̩] *garden,*

['ɔ:-dɪ-nə-rɪ-lɪ] *ordinarily.*A short stressed vowel in the same position, i.e. when separated from a following syllabic sound by only *one* consonant, always occurs in a closed syllable, the syllable boundary being within the consonant, e.g. ['sɪtɪ] *city,* ['menɪ] *many,* ['spænɪʃ] *Spanish,* ['bɒdɪ] *body,* ['stʌdɪ] *study,* ['lɪtl̩] *little,* ['medl̩] *meddle.*It is in such words that the checked character of the English short stressed vowels is especially manifested.

Intonation (I)*

(Components of Intonation. Speech Melody)

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

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

Stress in speech is the greater prominence which is given to one or more words in a sentence as compared with the other words of the same sentence. In English this greater prominence is achieved by uttering the stressed words with greater force of exhalation and muscular tension than

the unstressed words, as well as by a change in the pitch and by an increase in the length of stressed syllables of words in the sentence.

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

The *tempo of speech* is the speed with which sentences or their parts are pronounced. It is determined by the rate as which speech-sounds are uttered and by the number and length of pauses. Closely connected with the tempo of speech is its *rhythm*: the recurrence of stressed syllables at more or less equal intervals of time. Therefore, the tempo and rhythm of speech may be said to constitute the *temporal component of intonation.*

The components of intonation are said to form the unity, because they always function all together, and none of them can be separated from any of the others in actual speech: it is only possible to single out each component for purposes of intonational analysis.

Especially close is the connection between speech melody and sentence stress which are the most important and the most thoroughly investigated components of English intonation. As to the other components they play only a subordinate and auxiliary part in performing this or that particular function of intonation.

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

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

(a) It has at least one accented word carrying a marked change in pitch (a rise, a fall, etc.).

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*Antipova E. Ya. et. al. English Intonation. M., 1985.

(b) It is pronounced at a certain rate and without any pause within it
(c) It has some kind of voice quality.

English Rhythm

This is what English phoneticians say about rhythm: 'It occasionally happens that a foreign student acquires faultless pronunciation and even correct intonation, and one wonders what it is that betrays his non-English origin. It is, in these circumstances, his faulty rhythm.

'Examples of Shakespeare's prose,... all show that, while the English language may have changed to a certain extent in form and pronunciation and idiom, its speech rhythm has remained for three hundred and fifty years.

'... Rhythm and intonation; two features of pronunciation upon which intelligibility largely rests. The surest way to become unintelligible in a language is to distort its natural rhythm.'

In the light of the above quotation the importance of studying English rhythm systematically and thoroughly is obvious. Many English authors of books on teaching English recommended teaching rhythm before teaching intonation (Hornby, Milne). They think, too, that rhythm is best taught thought verse, where, because of the requirements of the metre, rhythm is very regular.

Rhythm is a regular recurrence of some phenomenon in time, e.g. the lunar rhythm of the tides; the rhythm of the seasons; the rhythm of bodily functions.

Speech rhythm is inseparable from the syllabic structure of the language. There are to main kinds of speech rhythm.

'As far as is known, every language in the world is spoken with one kind of rhythm or with the other. In the one kind, known as a stress-timed rhythm, stress syllables are isochronous. English, Russian, Arabic illustrate this other mode: they are stress-timed languages.'

From the point of view of rhythm, a sense-group in English is divided into rhythmical groups, like bars in music. There are as many rhythmical group consists of nothing but a stress syllable. Most rhythmical groups consists of a stressed syllable and one or more unstressed ones. In ordinary speech the number of unstressed syllables between each consecutive pair of stresses varies considerably. In verse, where a definite regularity in the alternation of stressed and unstressed syllables is required by the metre, rhythm can be observed very easily.

As the rhythm of speech is more free and elastic than that of music, the regularity of the recurrent beat in speech is only approximate. The stress syllables are as evenly disturbed in time as the structure of the sense-group permits.

The basic rules of English rhythm that an adult leaner may find useful are as follows:

1. The stressed syllables in a sense-group follow each other at regular intervals of time; only in very long rhythmic groups, containing many unstressed syllables, this regularity is not strictly observed.
2. Most non- initial rhythmic groups begin with a stressed syllable; unstressed syllable occurring inside a sense-group have a tendency to cling to the preceding stress syllable, forming its enclitics; only initial unstressed syllables always cling to the following stressed syllable, forming its proclitics.
3. The greater the number of unstressed syllables intervening between stressed ones, the more rapidly they are pronounced.
4. Initial unstressed syllables are always pronounced rapidly.
5. Each sense-group has a rhythm of its own, depending on the degree of semantic importance attached to it in comparison with the other sense-groups of the utterance.

Step-by-Step Phonetic Analysis of a Sentence

Step One. Transcribe the sentence and show its end by putting down two vertical lines at the end.

[ðɪs ɪz ə bʊk ɪznt ɪt||]

Step Two. Define the communicative and syntactical type of the sentence, i.e. see whether it is a statement, an order, a request, an exclamation, a question (type of question) and consequently define the tone of the sentence.

The given sentence is a disjunctive question. The rising tone is used at the end, i.e. in the tail; the falling tone is used in the first part, i.e. in the statement.

Step Three. Divide the sentence into sense-groups, if possible, and separate one sense-group from another by a vertical line (or a wavy line in case the pause between the sense-groups is very short).

[ðɪs ɪz ə bʊk | ɪznt ɪt‖]

Step Four. Define the nucleus of the sentence (of every sense-group) and put down the necessary tone-mark before it (before the stressed syllable of the word).

[ðɪs ɪz ə ˎbʊk |, ɪznt ɪt‖]

Step Five. Define all the other stressed words in the sentence and put down stress marks (') before them (before the stressed syllables).

['ðɪs ɪz ə ˎbʊk |, ɪznt ɪt ‖]

Step Six. Intone the sentence graphically.

['ðɪs ɪz ə ˎbʊk |, ɪznt ɪt ‖]

Step Seven. Practise reading the sentence. Stick to the following rules: 1) pronounce every sense-group separately; 2) beat time during stressed syllables; 3) begin with the nucleus of the final sense-group; 4) pronounce the nucleus with the tail, if any; 5) pronounce the nucleus rhythmical group (the nucleus + the tail) with the preceding word if any, otherwise do the same with the previous sense-group; 6) one by one add the preceding words to the following ones; 7) when the sentence contains more than one sense-group it is possible to do every sense-group separately, and then to combine the sense-groups into one sentence, reading them with slow speed and making a pause between them. Thus read the sentence like this:

,ɪznt,ɪznn̩t ɪt

ə bʊk,ɪzn̩t ɪt

ɪz ə bʊk,ɪzn̩t ɪt

'ðɪs ɪz ə ˎbʊk,ɪzn̩t ɪt

Sentences for Phonetic Analysis

1) But the flat seemed so quiet and dull without Mum there, laughing and drinking tea, and chatting with her friends.
2) They all took it for granted that Ally had to stay at home every evening and couldn't play in the play at school or go to the pictures.
3) During the last few months she had been getting fatter, and the girls at school laughed at her and called her "Fatty".
4) And though I am rather hard-hearted about sweet things I took a few packets of sweets, a cake, a packet of tea, a packet of biscuits, a jar of instant coffee, a packet of cocoa.
5) At last my basket was loaded so high that it was almost spilling over, and I joined one of the eight queues past the cash desks.
6) I had been shopping only for about half an hour before I managed to buy everything I wanted.
7) Our seats, although inexpensive, were reasonably good, two pit stalls in the third row, and no sooner had we occupied them, than the orchestra began tuning up.
8) Presently the lights went down, the curtain went up, then after a short overture the curtain rose upon a scene of eighteenth-century Paris and the crashing melodrama of the French Revolution began slowly to unfold its themes of hopeless love and heroic self-sacrifice.
9) At the first interval she relaxed slowly, with a sigh, and, fanning her cheeks with her programme, bent a grateful glance upon me.
10) Only when we reached the street did she turn to me.
11) Well, you know, it's again the problem of discipline in my class.
12) The first and most important thing I have to tell you is that you should have fixed rules for your pupils.

REVISION EXERCISES

I. Define the type of junctions

irregular	a broken net
unnatural	mitten
eve	actress
heat	that title
little	last time
in the park	task
feudal	curious
queue	speak
cripple	tragedy
curiosity	spend

II. State the type, degree and direction of the following cases of assimilation

ten men [ˈten ˌmen]	that game [ˈðæk ˌgeɪm]
this year [ˈðɪs jɜ:]	that box [ˈðæp ˌbɒks]
good morning [ˈgʊd ˌmɔ:nɪŋ]	on duty [ɒn ˌʤu:tɪ]
nice shirt [ˈnaɪs ˌʃɜ:t]	as you do [əʒ ju ˌdu:]
hard period [ˈha:d ˌpɪərɪəd]	good book [ˈgʊg ˌbʊk]

III. Transcribe the words bellow. Single out the vowels and the consonants that may be elided in rapid colloquial speech

perhaps	already	next day	factory
let me come in	all right		
phonetics	mostly	let me go	
national	history	geographical	
library	literary	potatoes	
machine	reasonable	always	

IV.Transcribe the words and put down stress marks in these verbs and nouns.

absent n.	absent v.
infix n.	infix v.
produce n.	produce v.
combine n.	combine v.
concert n.	concert v.
desert n.	desert v.

V. Read these compound words with two equal stresses.

Anti-national	pre-paid
Non-payment	misspell
Non-resident	misplace
Non-stop	pre-history
Ex-minister	reopen
Reorganize	ultra-modern

VI. Mark the accentual elements of these words.

Dragon, eagle, willow, traffic, fragile, glamour, troublesome, intrusive, elision, faculty, emigrate, yellowish.

Necessary, biography, incredible, predominent, preservation, historical.

Occupational, preparatory, coordination, preliminary, ingenuity, consideration.

TRAINING AUDING TESTS

CAPTAIN POCKETS

1. Listen to the story and decide which of these statements are true and which of them are false. Mark your answers on the Answer Sheet.

1. Nathaniel's mother was a farmer.
2. Nathaniel lived with his mother in Orizona.
3. Nathaniel didn't like his job.
4. Some sailors complained about their hard work.
5. A sailmaker helped Nathaniel to make a new coat.
6. The new coat was long and heavy with a tall collar
7. The new coat had dozens of pockets.
8. The new coat had even a special pocket for food.
9. A sailor called Nathaniel "Pockets".
l0. Even years later sailors called Nathaniel "Captain Pockets".

2. Listen to the story and choose the appropriate answer to the questions. Mark your answers on the Answer Sheet.

1. The main character is Nathaniel, a young man who _____
    a) went to sea
    b) worked as a farmer
    c) made coats for sailors
    d) made tools
2. Nathaniel set out to become a _____
    a) sailmaker
    b) farmer
    c) sailor
    d) tailor
3. There was nothing about being a sailor that Nathaniel didn’t like except____
    a) his lack of a real jacket
    b) his hard work
    c) his lack of a real friend
    d) his lack of an old sailor coat
4. From home Nathaniel had brought only _____
    a) his jacket
    b) his old coat
    c) several yards of white canvas
    d) his new coat with a tall collar
5. Nathaniel’s old coat was _____
    a) long
    b) short and heavy
    c) short
    d) long and heavy,
6. Nathaniel’s old coat had _____
    a) two pockets
    b) dozens of pockets
    c) no pockets at all
    d) three pockets
7. Nathaniel went to the sailmaker and bought _____
    a) several yards of black canvas
    b) a new coat
    c) several yards of white canvas
    d) a real jacket

8. For the next few days, Nathaniel spent every spare moment _____
    a) travelling
    b) preparing his food
    c) building a new ship
    d) cutting and sewing
9. The new coat was _____
    a) short and heavy
    b) long and warm
    c) short and warm
    d) long and heavy
10. The older sailors marveled at _____
    a) Nathaniel's new coat
    b) Sailmaker's new coat
    c) Nathaniei's own ship
    d) Nathaniel's tools

A Melting Story

1. Listen to the story and decide which of these statements are true and which of them are false. Mark your answers on the Answer Sheet.

1. The story happened on a bright summer day.
2. The storekeeper watched a man stealing some butter in his shop.
3. The thief put the butter into his pocket.
4. The storekeeper was very furious and had a big quarrel with Seth.
5. Seth was horrified at the idea of staying in the warm store but he couldn't do anything.
6. Seth began to smoke a cigarette.
7. Soon the butter was melting.
8. The grocer had a good sense of humour.
9. The grocer didn't tell Seth anything about the stolen butter.
10. The storekeeper had his revenge after all.

2. Listen to the story and choose the appropriate answer to the questions. Mark your answers on the Answer Sheet.

1. One evening a country storekeeper _____
    a) was opening the store
    b) was leaving the village
    c) was closing the store
    d) was conning back home
2. When he was putting up the window shutters, he _____
    a) fell down and hurt himself
    b) saw a stranger coming along the street
    c) saw a man stealing butter from the shelf
    d) heard a strange noise
3. When the storekeeper came in, he_____
    a) shouted at the chief
    b) suggested the man sitting down for a chat
    c) took off the man's hat
    d) turned off the stove
4. Having heard the suggestion Seth felt _____
    a) ashamed
    b) furious
    c) uncertain
    d) sorry
5. On second thought, Seth decided_____
    a) to escape
    b) kill the storekeeper
    c) to confess

d) to stay

6. When Seth already felt the butter melting, he _____
   a) brought his apology
   b) began to smoke
   c) said that it was high time to leave
   d) burst out crying
7. The storekeeper offered Seth _____
   a) a pint of cold beer
   b) a glass of hot drink
   c) a cigarette
   d) a sandwich
8. Talking away, the fun-loving grocer pretended _____
   a) as if nothing was happening
   b) as if he was sleepy
   c) as if it was cold
   d) as if he didn't hear anything
9. Seth was very angry because _____
   a) he wanted to take his hat off
   b) the storekeeper wanted him to take off his hat
   c) he was hungry
   d) it was late
10. In the end the grocer _____
   a) charged him for that pound of butter
   b) didn't charge him for the butter
   c) reported to the police
   d) said that the butter was not fresh

9. What did Mrs. Sappleton think about Mr. Nuttel?

a) that he was very ill;

b) that he was very ill-mannered;

c) that he was very surprising;

d) that he was in a hurry.

10. What does the author think about the young lady?

a) She is clever;

b) She is stupid;

c) She is sympathetic;

d) She is a poor story-teller.