

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

**O. M. BEKETOV NATIONAL UNIVERSITY
of URBAN ECONOMY in KHARKIV**

**A. M. Krohmal,
M. V. Ryzhenko**

**PRACTICAL COURSE
OF ENGLISH PHONETICS
TUTORIAL**

**Kharkiv
O. M. Beketov NUUE
2021**

УДК 811.111:81`342](075.8)

K83

Authors:

Krokhmal Alla Mykolaivna, PhD in Pedagogy, associate professor of the department of foreign languages at O. M. Beketov National University of Urban Economy in Kharkiv;

Ryzhenko Maryna Volodymyrivna, PhD in Pedagogy, associate professor of the department of foreign languages at O. M. Beketov National University of Urban Economy in Kharkiv

Reviewers:

Radchuk Olha Viacheslavivna, doctor of Philology, associate professor of the department of Slavic languages at H.S. Skovoroda Kharkiv National Pedagogical University;

Sazonova Yaroslava Yuriivna, doctor of Philology, professor of foreign language at H.S. Skovoroda Kharkiv National Pedagogical University;

Tsegelska Maryna Volodymyrivna, PhD in Pedagogy, associate professor of the department of the English language with teaching methodology at Kryvyi Rih State Pedagogical University

Recommended for publication

by Academic Council of O. M. Beketov NUUE as a tutorial

(record №11 of 29.06.2021.)

Навчальний посібник «Практичний курс з фонетики англійської мови» для студентів спеціальності «Філологія» створено з урахуванням сучасних тенденцій викладання іноземних мов та є актуальним і потрібним в умовах інтеграції освіти України в європейський освітній простір, коли англійська мова набула свого значення як мова міжнародного спілкування не лише на побутовому рівні, але й у професійній сфері. Посібник розроблений таким чином, щоб своєю структурою і проблематикою орієнтувати студентів на системну організацію навчального процесу та бути складовою частиною комплексу навчальних матеріалів з фонетики англійської мови для студентів спеціальності «Філологія». Вагома перевага посібника – поєднання авторами вправ на розвиток вміння писати транскрипції з урахуванням правил читання, інтонації, розробляти артикуляційний апарат за допомогою скоромовок та вправ на відпрацьовування певних звуків.

Krokhmal A. M.

K83 Practical course of English phonetics for philology students : tutorial / A. M. Krokhmal, M. V. Ryzhenko; O. M. Beketov National University of Urban Economy in Kharkiv. – Kharkiv : O. M. Beketov NUUE, 2021. – 79 p.

The manual "Practical Course of English Phonetics for philology students" is created taking into account current trends in foreign language teaching and is relevant and necessary in the context of integration of Ukrainian education into the European educational space where English has acquired its significance as a language of international communication in the professional sphere. The manual is designed in such way that its structure and issues guide students to the systematic organization of the educational process and to be a part of a set of educational materials on the phonetics of English for students of "Philology". A significant advantage of the manual is that the authors combine exercises to develop the ability to write transcriptions, taking into account the rules of reading, intonation, to develop an articulatory apparatus with the help of tongue twisters and exercises to practice English sounds.

УДК 811.111:81`342](075.8)

© A. M. Krokhmal, M. V. Ryzhenko, 2021

© O. M. Beketov NUUE, 2021

CONTENT

Introduction.....	4
1 Phonetics as science. Speech organs.....	5
2 Sounds. Classification.....	7
3 The International Phonetic Alphabet.....	11
4 Rhythm.....	14
5 Connected Speech.....	16
6 Exercises.....	19
7 Pronunciation of English Sounds.....	19
8 Transcription.....	27
9 Tongue twisters.....	60
References.....	66
Glossary.....	68

INTRODUCTION

The training of students of philological specialties in the modern world involves the formation of skills of fluency in spoken language, the basics of grammar, perception of language by ear and stylistic analysis of the text. One of the basic subjects studied by future philologists is English phonetics which purpose is to have practical skills of correct pronunciation of sounds, construction of intonation, etc.

The manual consists of practical material which includes practical exercises (oral and written) and tongue twisters that help to form the correct pronunciation of English sounds. The purpose of the manual is to acquaint students with the basic phonetic features of the English language and to prevent some common mistakes in the reproduction of English sounds. The manual is designed in such way that its structure and issues guide students to the systematic organization of the educational process. An important advantage of the manual is the combination of exercises for the development of the ability to write transcriptions taking into account the rules of reading, intonation, to develop articulatory apparatus with tongue twisters and exercises to practice certain sounds. The manual "Practical course of English phonetics" can be recommended for use in universities of Ukraine at philological faculties.

1 PHONETICS AS SCIENCE. SPEECH ORGANS

Phonetics is the science that studies the sound system of the language that is segmental phonemes, word stress, syllabic structure and intonation.

Articulatory phonetics studies the way in which the air is set in motion, the movements of the speech organs, and the coordination of these movements in the production of single sounds or their sequences.

There are such methods of investigation as:

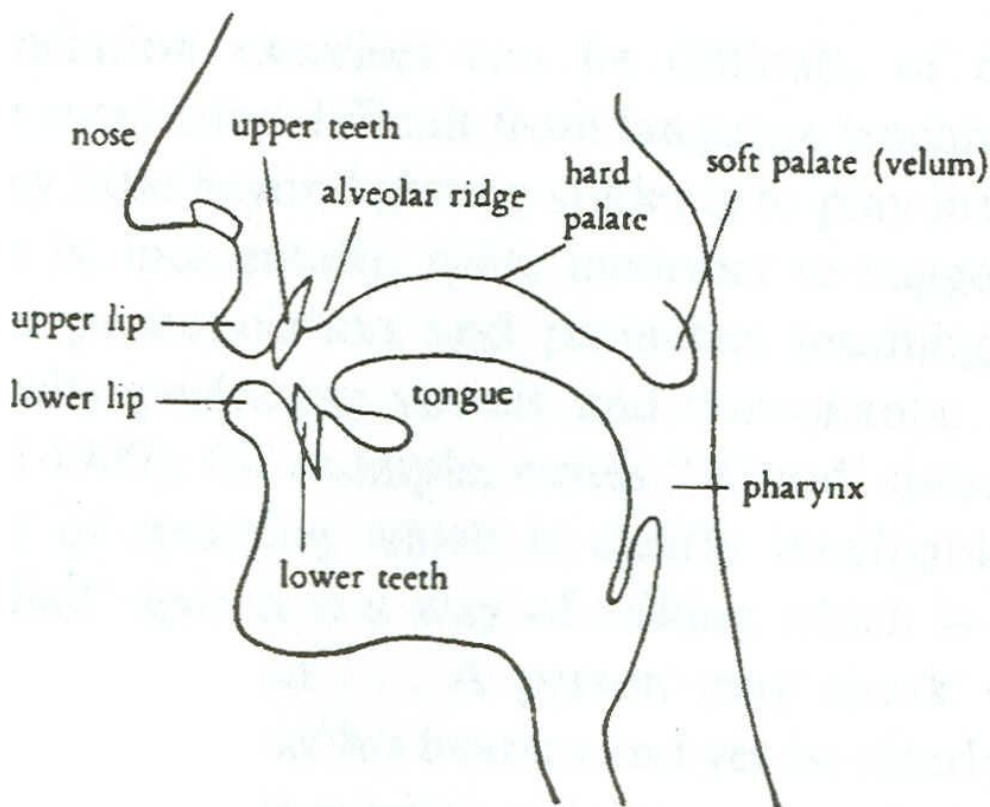
- subjective (direct observation: lip & tongue movement);
- instrumental (palatography, X – ray photography, electromyography).

We use our vocal tracts to produce sounds, or phones when we speak. It is necessary to understand what these organs are and how they are used. In English, almost all sounds are made by obstructing the air in some way as it passes through the oral cavity. Air is expelled from the lungs, up through the glottis, past the vocal cords. The vocal cords are two thin membranes that stretch across the larynx. They open when we breathe but they vibrate against each other when we make certain sounds. Once the air has passed the vocal cords, it is restricted or obstructed, often by some part of the tongue as it is placed near or against various parts of the oral cavity. These places of articulation include the lips, the teeth, the hard alveolar ridge directly behind the teeth, the palate (the long, concave roof of the mouth), and then the velum, also called the soft palate. For most sounds the velum closes the passage into the nasal cavity, but for nasal sounds the passage is left open so that air can resonate there.

Those organs of speech, which can move and take an active part in the articulation of speech sounds, are called active organs of speech. Those organs of speech, with which an active organ forms an obstruction and which serve as points of articulation, are called passive organs of speech.

According to the function all the speech organs are divided into:

- power mechanism (to supply energy in the form of air pressure and regulate the force of stream) lungs, diaphragm, trachea, pharynx, oral and nasal cavities;
- vibrator mechanism – vocal cords, glottis;
- resonator mechanism – pharynx, oral and nasal cavities;
- obstruction mechanism – tongue, lips, teeth, alveoli, hard and soft palate, back boundary of the pharynx, vocal cords.



Picture 1 – Speech organs

According to the obstructions the speech organs are divided into complete (occlusive), incomplete (constrictive), intermittent, occlusive – constrictive.

Sounds are represented with the help of the transcription system. There is a certain transcription symbol for each sound.

2 SOUNDS. CLASSIFICATION

The sounds of the English language can be classified in different ways. There is a set of distinctions in terms of: 1) phonation; 2) oro – nasal process; 3) manner of articulation.

The articulatory classification of the English vowels. According to the analysis of the articulatory constituents of the quality of the English vowels phoneticians suggest the criteria in classificatory description:

- stability of articulation;
- tongue position;
- lip position;
- character of the vowel end;
- length;
- tenseness.

The RP vocalic system can be presented in the following way (tabl. 1).

Table 1 – Classification of vowel sounds

Stability of articulation	Monophthons		Diphthongs
1	2	3	4
Length of articulation	Long i:, u:, a:, ɔ:, ɜ:	Short i, e, æ, ɒ, ʊ, ə, ʌ	
Degree of muscular tension	Tense i:, u:, a:, ɔ:, ɜ:	Lax i, e, æ, ɒ, ʊ, ə, ʌ	
Lip participation	Rounded (labialized) u:, ɔ:, ɒ	Unrounded (non – labialized) i:, a:, ɜ:, i, e, æ, ə, ʌ	

Continuation of table 1

1		2	3		4	
Vertical movement of a tongue		1. Horizontal movement of the tongue				
		fully front	front retracted	central (mixed)	back advanced	fully back
High (close)	Narrow variety	i:				u:
	Broad variety		ɪ		ʊ	
Mid (mid – open)	Narrow variety	e		ɜ:		
	Broad variety			ə ʌ		
	Narrow variety					ɔ:
	Broad variety		æ			ɒ ɑ:

The articulatory classification of the English consonants. Traditionally phoneticians have a lot of argument about what articulatory features of consonants should be considered essential from the classificatory point of view. It is presented such classifications as: classification according to *the the place of articulation*, and *the type of obstruction and the manner of production of noise*. It is pointed out that on the articulatory level each consonant may be identified by stating two general facts about it:

- 1) what sort of articulatory posture it is formed by;
- 2) where about in the mouth (or pharynx) it is produced.

Consonants may be defined as speech sounds in the production of which:

- 1) there is an articulatory obstruction of some kind;
- 2) muscular tension is concentrated at the place of articulation;
- 3) the air – pressure is rather strong.

English consonants can be classified according to the principles for the articulatory description as:

- active organ(s) of speech and the place of obstruction;
- type or kind of articulatory obstruction and manner of noise production.

There are the following subdivisions according to: a) voice or noise prevalence; b) number of noise producing foci and c) shape of the narrowing;

- work of the vocal folds/cords and force of exhalation;
- position of the soft palate.

The grouping of the RP consonants according to the articulatory principles exemplified above may be illustrated in the table given below (tabl. 2).

Table 2 – Classification of consonant sounds

Active organ, place of obstruction		Labial		Lingual						Phary ngal
				Forelingual			Medio – lingual	Back lingual	glottal	
Type of obstruction, manner of pronunciation of noise		bi	labial – dental	iner – dental	alviola	post – alveola	palato – alveola	palatal		velar
		2	3	4	5	6	7	8	9	
Occlu – sive	plos – ive	p, b			t, d				k, g	
	nasal son –	m			n				ŋ	

Continuation of table 1

1		2	3	4	5	6	7	8	9	10
Con – stritives	fric – ative		f, v	θ, ð	s, z		ʃ, ʒ			h
	son – nants	w			l	r		j		
Affric – ates							tʃ, dʒ			

3 THE INTERNATIONAL PHONETIC ALPHABET

The International Phonetic Alphabet (IPA) is a system where each symbol is associated with a particular English sound.

Vowel is a speech sound produced by humans when the breath flows out through the mouth without being blocked by the teeth, tongue, or lips.

Short vowels are vowel sounds that are pronounced in a short form. In RP English the short vowel sounds are those in 'pet', 'pot', 'put', 'putt', 'pat' and 'pit', and the schwa sound.

Long vowels are ones that are held slightly longer than the short sounds. These are such sounds as /a:/, /i:/, /u:/ and etc.

Diphthong is a sound in which the tongue changes position to produce the sound of two ones within one syllable.

Consonant is one of the speech sounds or letters of the alphabet that is not a vowel. Consonants are pronounced by stopping the air from flowing easily through the mouth, especially by closing the lips or touching the teeth with the tongue.

Fricative is a consonant sound that is made by forcing air through a narrow space: For instance the /s/ in "said" and the /z/ in "zoo" are fricatives.

Plosives is a consonant sound that is made by stopping air flowing out of the mouth, and then suddenly releasing it. For instance /p/ and /d/ are plosives.

Affricative is a consonant sound that consists of a plosive and then a fricative made in the same place in the mouth. The "ch" sound at the beginning and end of "church" is an affricate.

Nasal consonant is a consonant in which air escapes only through the nose: In English, /m/ and /n/ are nasal consonants (tabl. 3).

Table 3 – International Phonetic Alphabet Sounds In Everyday Speech


IPA Symbol	Word Example
1	2
Vowels Sounds	
Short Vowels	
e	Went, intend, send, letter.
æ	Cat, hand, nap, flat, have.
ʌ	Fun, love, money, one, London, come.
ʊ	Put, look, should, cook, book, look.
ɒ	Rob, top, watch, squat, sausage.
ə	Alive, again, mother.
Long Vowels	
i:	Need, beat, team.
ɜ:	Nurse, heard, third, turn.
ɔ:	Talk, law, bored, yawn, jaw.
u:	Few, boot, lose, gloomy, fruit, chew.
ɑ:	Fast, car, hard, bath.
Diphthongs Vowels	
ɪə	Near, ear, clear, tear, beer, fear
eə	Hair, there, care, stairs, pear
eɪ	Face, space, rain , case, eight
ɔɪ	Joy, employ, toy, coil, oyster.
aɪ	My, sight, pride, kind, flight
əʊ	No, don't, stones, alone, hole
aʊ	Mouth, house, brown, cow, out
Consonants Sounds	


Continuation of table 3


1	2
Fricatives	
f	Full, Friday, fish, knife.
v	Vest, village, view, cave.
θ	Thought, think, Bath.
ð	There, those, brothers, others.
z	Zoo, crazy, lazy, zigzag, nose.
ʃ	Shirt, rush, shop, cash.
ʒ	Television, delusion, casual
h	High, help, hello.
Plosives	
p	Pin, cap, purpose, pause.
b	Bag, bubble, build, robe.
t	Time, train, tow, late.
d	Door, day, drive, down, feed.
k	Cash, quick, cricket, sock.
g	Girl, green, grass, flag.
Affricates	
tʃ	Choose, cheese, church, watch.
dʒ	Joy, juggle, juice, stage.
Nasals	
m	Room, mother, mad, more.
n	Now, nobody, knew, turn.
ŋ	King, thing, song, swimming.

4 RHYTHM

English is a very rhythmical language. The two components of the system which have the greatest influence on rhythm are sentence stress and the various features of connected speech, i.e. what happens to words when we put them in an utterance. Intonation is a variation of high and low pitch. Rhythm and intonation are closely connected because we can notice variation of pitch mostly within stressed syllables. The strongest syllable in the sentence is characterised by definite intonation which can be falling or rising.

Low falling intonation is often used in affirmative sentences, commands and wh – questions to express neutral or cold attitude as well as determination, disapproval and persuasion of the speaker. The symbol used to mark low falling intonation is 

Low rising intonation can be used in affirmative sentences to express politeness and in yes/no questions to ask for information. The symbol used to mark low rising intonation is 

High falling intonation can be used in affirmative sentences, exclamations, wh – questions and imperative sentences to express different emotions. High falling intonation often makes speakers sound impressed, interested and enthusiastic, it helps demonstrate friendliness and involvement. The symbol used to mark high falling intonation is 

Word stress and syllable. If a word contains two or more syllables one syllable is always pronounced with the greatest prominence. This prominence is called primary word stress. Primary word stress is marked with the symbol ' which is placed at the beginning of the syllable / 'tʃa:ld/, / 'fi:l/.

English words can have secondary word stress. The syllables with secondary word stress are pronounced weaker than those with primary word stress but stronger than unstressed syllables. The symbol " , " is used to mark the

secondary stressed syllables which is placed before the target syllable. Secondary stress can appear when a word contains more than three syllables explanation – /,eksplə'neɪʃ(ə)n/, consolidation /kən,sɒlɪ'deɪʃ(ə)n/.

Sentence stress. In any sentence, some words carry a stress. These are the ‘strong’ or ‘lexical’ words (usually nouns, verbs, adjectives and adverbs). The remaining words are ‘grammatical’ words and are unstressed or ‘weak’ (conjunctions, pronouns, prepositions, auxiliaries, articles). ‘It’s the *worst thing* that you could *do*’.

The rhythm produced by this combination of stressed and unstressed syllables is a major characteristic of spoken English and makes English a stress – timed language. In stress – timed languages, there is a roughly equal amount of time between each stress in a sentence, compared with a syllable – timed language (such as French, Turkish and West Indian English) in which syllables are produced at a steady rate which is unaffected by stress differences. Sentence stress is an important factor in fluency, as English spoken with only strong forms has the wrong rhythm, sounds unnatural and does not help the listener to distinguish emphasis or meaning.

5 CONNECTED SPEECH

Speed is also a factor in fluency. When we speak quickly, we speak in groups of words which are continuous and may not have pauses between them. This causes changes to the ‘shape’ of words. Unstressed words always sound different when used in a sentence as opposed to being said in isolation.

The most common features of connected speech are the weak forms of grammatical and some lexical words (*and, to, of, have, was, were*) and contractions, some of which are acceptable in written English (*can't, won't, didn't, I'll, he'd, they've, should've*).

However, we often ignore other features which preserve rhythm and make the language sound natural. The most common of these are:

- Elision (losing sounds).
- Linking (adding or joining sounds between words).
- Assimilation (changing sounds).

Added to these is the use of the schwa, the most common vowel sound in English. Many unstressed vowel sounds tend to become schwa, and because it is an important feature of weak forms.

The rules of connecting sounds in speech

It can be difficult to understand the individual words because speakers connect words speaking naturally. It means that people do not say a word, stop, and then say the next word. Some two word groups are joined together to help with the rhythm. The pronunciation of the end and the beginning of the words may change too which are a part of ‘connected speech’.

There are several rules of connected speech.

1. **Final stop between consonants.** When a stop is followed by another consonant, do not release the stop. The release creates a puff of air and an extra syllable. Make sure that “*good time*” doesn’t sound like “*good a time*” and that “*help me*” doesn’t sound like “*help a me*”.

2. **Linking Vowel to Vowel.** If one word ends with a vowel and the next word begins with a vowel, do not pause between the words. The three sounds added are /w/, /r/ or /j/. /j/ sounds like the ‘y’ in yellow. For a smoother transition between the sounds and to ensure a complete pronunciation of both of the vowels, insert a short /w/ sound after vowels /ʊ/, /u:/, /aʊ/ and /oʊ/ and a short /j/ sound after vowels /ɪ/, /ɪ:/, /eɪ/, /ɔɪ/ and /aɪ/. “go out” – /goʊ waʊt/, “How are you?” – /haʊ wa: ju:/, “I am” – /aɪ jəm/. When an individual word contains two vowel sounds together, we also add a little /j/ or /w/ sound. We say “die it” as /daɪ jət/. It is inserted /r/ if the next word starts with a vowel sound. *I saw a movie* – /aɪ 'sɔ: rə 'mʊvi/, *law and order* – / 'lɔ: rənd 'ɔ:də/, *tuna oil* – / 'tju:nə 'rɔɪl/.

3. **Do I Say the or thee?** When the article *the* is followed by a vowel sound, it is pronounced with /ɪ/ and sounds like /ðɪ/. When it is followed by a consonant, the final sound is /ə/.

4. **Catenation (linking words).** Linking consonant to vowel: connect the final consonant in the first word to the vowel that starts the next word. This will make it sound like the second word starts with a consonant. *I want this orange* – / ðɪ s 'ɔ:rændʒ/, *this afternoon* – / ðɪ s 'a:ftə,nʌn/, *cats or dogs?* – / kæt sɔ: dɔ:g/, *I want that orange* → .../ ðə d 'ɔ:rændʒ/

5. **Elision (deleting a sound).** If the first word finishes in a consonant sound and the next word starts with a consonant sound, the first sound disappears. This often happens with a /t/ or /d/ sound. *Next door* – / 'neksdɔ:/, *dad take* – / 'dæ,tɛɪk/, *used to* – / 'ju:ztə/.

6. **Assimilation (joining sounds to make a new sound).** Sometimes when two consonant sounds are joined, it is very difficult to pronounce the new sound. A new sound is made instead. This often happens with /t/ and /j/ which make /tʃ/.

It also happens with /d/ and /j/ which make /dʒ/. *Don't you* – /'dɒntʃu:/, *meet you* – /'mi:ʃu:/, *did you* – /'dɪdʒu:/, *would you* – /'wu:dʒu:/.

7. **Geminates (twin sounds).** These are like twins — two of the same consonant sounds back – to – back. When the same letter ends a word and starts the next word, you should connect the two words in your speech. In this connection, you will say only one sound of that letter. *Social life* – /'səʊlaɪf/, *I want to* – /aɪ 'wɒntə/.

6 EXERCISES

PRONUNCIATION OF ENGLISH SOUNDS

Vowel sounds.

To say /i:/:

1. Open your mouth very little and raise the front of the tongue close to the roof of the mouth.
2. Spread your lips as in the smiling position.
3. When we say the vowel sound /i:/ the front part of the tongue is raised very close to the hard palate and the lips are spread.

To say /i/:

1. First practise the sound /i:/.
2. Open your mouth slightly more (move your lower jaw) to say the sound /i/.
3. In producing the sound /i/ the centre of tongue is raised a little lower than in /i:/.

To say /e/:

1. First practise the sound /i/.
2. Open your mouth slightly more to say the sound /e/.
3. To produce this sound raise the front of the tongue a little less than you would to make the sound /i/.

To say /æ/ :

1. First practise the sound /e/.
2. Open your mouth slightly more to say the sound /æ/.
3. During the articulation of the vowel sound /æ/ the front of the tongue is slightly raised towards the hard palate and the lips are neutrally open.

To produce the sound /ʌ/:

1. First open your mouth as in saying /æ/.
2. Then put your tongue a little back to say the target sound /ʌ/.
3. In producing the sound /ʌ/ the centre of the tongue is raised toward the middle of the hard palate and soft palate. The jaws are open and the lips are neutrally open.

To produce the sound /ɑ:/:

1. Open your mouth fully.
2. Lower the back part of your tongue to produce the long sound /ɑ:/.
3. During the articulation of the vowel sound /ɑ: / the part of the tongue which is between the centre and back is in fully open position.

To produce the sound /ʌ/:

The vowel sound /ʌ/ should be distinguished from the sound /ɑ:/. The former is a short sound, whereas, the latter is a long one.

To produce the sound /ɔ:/:

1. Move your tongue backward.
2. Then bring your lips forward in a rounded position to say this sound.
3. To produce this sound the back of the tongue is slightly raised and the lips are rounded.

To say /ɔ:/:

1. First practise the sound /ɔ/.
2. Move your tongue up and a little more backward to produce the long sound /ɔ:/.
3. To produce this sound the back of the tongue is raised half way up in the mouth. The lips are rounded.

To say /u/:

1. First practise the sound /ɔ:/.
2. Move your tongue up and a little more backward to produce the target sound /u/.
3. To produce this sound the back of the tongue is raised quite close to the roof of the mouth.

To say /u:/:

1. First practise the sound /u/.
2. Move your tongue a little more up and backward to produce the long vowel sound /u:/.

To say /ɜ:/ or /ə/:

1. Raise the centre of the tongue half way up.
2. Keep the lips slightly spread to produce this sound.
3. The vowel sound /ɜ:/ is produced by raising the centre of the tongue half way up to the roof of the mouth. The lips are neutral as in the words, 'bird' and 'first'.

To say /ə/:

1. First practise the sound /ɜ:/:
2. Now say this sound making it very short to produce the target sound /ə/.
3. This sound is produced by raising the centre of the tongue half way up in the mouth cavity.

To produce the sound /eɪ/:

1. First practise the sound /e/ and then practise the sound /i/.
2. Now say the sounds together keeping the first sound longer and the second one shorter.

To produce the sound /**ai**/:

1. First practise the sound /a:/ and then practise the sound /i/.
2. Now say the sounds together keeping the first sound longer and the second one shorter.

To produce the sound /**ɔi**/:

1. First practise the sound /ɔ/ and then practise the sound /i/.
2. Now say the sounds together keeping the first sound longer and the second one shorter.

To produce the sound /**əu**/:

1. First practise the sound /ə/ and then practise the sound /u/.
2. Now say the sounds together keeping the first sound longer and the second one shorter.

To produce the sound /**au**/:

1. First practise the sound /a:/ and then practise the sound /u/.
2. Now say the sounds together making the first sound longer and the second one shorter.

To produce the sound /**iə**/:

1. First practise the sound /i/ and then practise the sound /ə/.
2. Now say the sounds together.

To produce the sound /**eə**/:

1. First practise the sound /e/ and then practise the sound /ə/.
2. Now say the sounds together.

To produce the sound /uə/ or /ʊə/:

1. First practise the sound /u/ and then practise the sound /ə/.
2. Now say the sounds together.

Consonant sounds.

To produce the sound /p/:

1. Close both the lips tightly to shut the mouth cavity.
2. Let the air pressure build up.
3. Open the lips to let the air out suddenly.
4. There should be no vibration in the vocal cords.

To produce the sound /b/:

1. First practise the sound /p/.
2. Now add voice to it with the help of vibrations in the vocal cords.

To produce the sound /t/:

1. Press the tip of the tongue tightly against the teeth ridge.
2. Let the air pressure build up.
3. Quickly remove the tip of the tongue to let the air out suddenly.
4. There should be no vibration in the vocal cords.

To produce the sound /d/:

1. First practise the sound /t/.
2. Now add voice to it with the help of vibrations in the vocal cords.

To produce the sound /k/ :

1. Press the back of the tongue against the soft palate (back part of the roof of the mouth).
2. Let the air pressure build up.
3. Quickly remove the back of the tongue to let the air out suddenly.
4. There should be no vibration in the vocal cords.

To produce this sound /g/:

1. First practise the sound /k/.
2. Now add voice to it with the help of vibrations in the vocal cords.

This sound, like /k/, is also made by pressing the back of the tongue against the soft palate. It is accompanied by vibration of the vocal cords (throat).

The consonant /tʃ/ is produced by pressing the front part of the tongue against the front part of the roof of the mouth. The air is released slowly after the blockage is removed. This is a voiceless sound as there is no vibration in the vocal cords.

The consonant sound /dʒ/ is produced exactly the same way as /tʃ/, but it is a voiced sound so the vocal cords vibrate in producing this sound.

To produce the sound /f/:

1. Touch your upper teeth with the lower lip.
2. Blow out air between the teeth and the lower lip without using your voice.

To produce this sound /v/:

1. First practise the sound /f/.
2. Then add voice to it to produce the target sound.

To produce the sound /θ/:

1. Bring your tongue between your teeth.
2. Then blow out air without using your voice.

To produce this sound /ð/:

1. First practise the sound /θ/.
2. Then add voice to it to produce the target sound.

To produce the sound /s/:

1. Slightly touch your upper teeth with the tip of the tongue.
2. Blow out air between the teeth and the tongue without using your voice.

To produce this sound /z/:

1. First practise the sound /s/.
2. Then add voice to it to produce the target sound.

To produce the sound /ʃ/:

1. First practise the sound /s/.
2. Then move the tip of the tongue further back to produce the target sound.

To produce the sound /ʒ/:

1. First practise the sound /ʃ/.
2. Then add voice to it to produce the target sound.

To produce the sound /h/:

1. First open your mouth.
2. Then push plenty of air out from the throat quickly just like we do in the winters to warm our hands.

To produce the sound /l/:

1. Let the tip of the tongue touch the teeth ridge.
2. Let the air come out through the sides of the tongue.
3. Feel the vibrations in your throat.

To produce the sound /r/:

1. Put the tip of the tongue just behind the teeth ridge.
2. Let the air come out of the narrow passage near the teeth ridge.
3. Feel the vibrations in your throat.

To produce the sound /**m**/:

1. Close your lips tightly
2. Let the air come out through the nose. Add voice to it.

To produce the sound /**n**/:

1. Bring the tip of tongue to touch the teeth ridge.
2. Let the air come out through the nose. It is a voiced sound.

To produce the sound /**ŋ**/:

1. Raise the back part of the tongue to touch the soft palate and shut the mouth cavity.
2. Let the air come out through the nose.

To produce the sound /**w**/:

1. Put your lips in a rounded position as when you say /u/.
2. Raise the back of the tongue close to the soft palate.
3. Produce the sound by quickly gliding over to the vowel sound that follows.
4. In producing this sound the lips are rounded and the tongue assumes a position required for producing the sound that follows it in the word. See the figure given below and practise this sound.

To produce the sound /**j**/:

1. Put your lips in a position as when you say /i/.
2. Raise the back of the tongue close to the soft palate.
3. Produce the sound by quickly gliding over to the vowel sound that follows.

8 TRANSCRIPTION

Reading letter Ee

Ee	
/i:/	/e/
Be	bed
Eve	Ed
Pete	pet

Exercise 1. Do the transcription of the words

Me, meet, meat, set, team, mend, Em, bell, eel, peel, tell, Nell, belt, eel, melt, dell, peel, deal, let, led, lend. Lent, Len, blend, lee, leave, feel, fee, feed, feet, beef, leaf, spend, sent, see, seat, set, TV set, test, best, spell, sleep, steel, step, Steve, tea, seven, even, lesson.

Reading letter Ss

Ss	
/s/	/z/
Gets	toes
Sell	feeds
Mass	fans

Exercise 1. Do the transcription of the words:

bee – bees, set – sets, pen – pens, pet – pets, bell – bells, step – steps, bed – beds, test – tests.

Exercise 2. Which of the following words include these sounds?

/i:/ keep – night – lit – late – – fry

/i/ feet – sit – night – keen – sigh

Exercise 3. Do the transcription of the words:

pen, set, bell, bee, step, test, bed, tent, team, lesson, ten pens, ten pets, seven steps, seven tents, ten teams, ten sets, 10 p, seven TV sets, seven beds, ten lessons, seven teams, ten seats, seven steel pens, even ten sets, even seven tests.

Reading letters Ii and Yy

Ii/Yy	
/aɪ/	/ɪ/
Time	it
Nine	film
Type	Syd

Exercise 1. Do the transcription of the words:

bite, bit, by, my, Syd, sit, Di, mile, mill, lime, Nile, limp, ditty, dine, sin, tint, tiny, bin, smile, style, belly, Betty, Nelly, seedy, Bennett.

Exercise 2. Do the transcription of the word pairs:

[i: – i] been – bin, deed – did, seen – sin, feel – fill, Pete – pit, steel – still, eat – it [i – e] bin – Ben, bill – bell, sill – sell, fill – fell, tin – ten.

Exercise 3. Do the transcription of the sentences:

1. “Let’s buy five little tins.” “Fine, let’s.”
2. “Let’s visit Ben’s people.” “Yes, let’s.”
3. Eve, let’s listen. Let’s listen, Ben.
4. “Listen, Bill! Let’s settle it.” “Yes, Mrs Flynn. Let’s settle it in time.”
5. “Let me settle it.” “Fine.”
6. Let me settle my bill, Ms Dene.
7. Please send me 15 sets.
8. Type 17 lists, Nell.
9. Please lend me 19 empty files.

Exercise 4. Do the transcription of the sentences.

- So old! So little! So simple! So fine! So easy!
- simple old tests, empty old tins, Syd's old films, my old notes, my old lists
- old boats, best soap, Ted's fine toast
- "Please open my tins, Ben." "Fine." "Let's open set fifteen." "Oh, yes, let's." Let me open it.
- Let's send it by post. Please send me my old notes by post. Let me post it.
- See note fifteen in lesson 10.
- Let me find note seventeen.
- "Let's see my old notes." "Oh, yes, let's."
- "Fifty teams?" "No, fifteen." "Oh, I see."
- "Seat seventeen?" "Oh, no, seventy."
- "Ms Fennell?" "No, Ms Bennett."

Reading letter Oo

Oo	
/əʊ/	/ɔ/
No	on
Note	stop
Old	Tom

Exercise 1. Do the transcription of the words:

tone, top, sole, lots, vote, spot, nod, stone, dope, dot, pot, fold, told, boss.

Exercise 1. Which of the following words include these sounds?

/ɔ/ room – dog – card – word – soil;

/ɔ:/ father – glass – law – hot – world.

Exercise 3. Do the transcription of the words and sentences:

1. on my bill, on my list, on my tent, in my tent;
2. model fifteen – fifteen models, model seventy – seventeen old models;
3. Let me see model fifty – nine;
4. five empty bottles, fifty little bottles, fifteen old bottles.

Exercise 4. Do the transcription of the dialogues:

1. Let's buy 15 bottles, a 50 bottles?
2. No, not 50, – only 15.
3. Oh, I see.

1. Miss Ellis! Yes?
2. Please file list 19.
3. List 90?

- 1) Don't mend model 15. Don't even open it.
- 2) Don't file my list, Miss Ellis.
- 3) Don't buy old sets.

1. Let's not spend it.
2. Let's not film it.
3. Let's not open it.

Exercise 5. Do the transcription of the sentences.

1. "Let me send it by post." "No, don't."
2. "Let me test model 79." "No, please don't."
3. Please see his boss. Please phone his people.
4. "Let's find his old notes." "Yes, let's."
5. Please phone him in fifteen minutes.

6. Let him phone me in ten minutes. Let him send me his photos.
7. "Let him see his hotel bill." "Yes, let him settle it in time."
8. "Please help me, Bob. Hold my files." "Oh, yes."
9. "Hello!" "Oh, hello!" "Hi, Bill!" "Hi, Nell!"
10. "Hello! Miss Dobbs, please." "Miss Dobbs? Please hold on."

Exercise 6. Do the transcription of the words

Noisy boys, little boys, noisy little boys, Mrs Lloyd's little boy,
Mrs Lloyd's little boy's toys, his noisy hobby.

Reading letter Uu

Uu	
/ju:/	/ʌ/
Tune	cut
Sue	under
Cute	sun

Exercise 1. Which of the following words include these sounds?

/u/ cut – work – love – food – book

/u:/ food – luck – lost – bum – first

Reading sh

sh – /ʃ/

Exercise 1. Do the transcription of the words:

Little old shops, fine Finnish shops, toy shops, fish shops, pet shops, old Ben's fish
shop, shops in hotel lobbies.

Exercise 2. Do the transcription of the sentences:

Let me finish my list. Let him finish his tea. Let him finish his tests. Let me finish my toast! Let him finish his lessons in fifteen minutes.

Reading letter Aa

Aa	
/eɪ/	/æ/
Name	bad
Same	flat
Gate	rat

Exercise 1. Do the transcription of the words:

Same, shade, sale, sail, ail, ale, hale, hail, paint, pay, stale, fail, stay, shame, mane, haze, tape, type, time, male, mile, meal, shy, find, bate, bet, bit, beat, seem, hill, hale, hail, stay, style, state, Amy, Abe, Fay, 'Sadie, 'David, 'Davies, 'Avis.

Exercise 2. Do the transcription of the dialogues:

1. Hello! My name's David. His name's Dennis.

"Please tell me his name." "Ben Davies."

Please say his name.

Say yes. Don't say no.

2. "She's ten minutes late." "No, she isn't. It's only nine."

"Is he late?" "Yes, he is. He's five minutes late."

"Isn't his plane late?" "No, it's on time."

Please be in time, Bob. Don't be late.

3. "Is Mrs Bailey still on holiday?" "Yes, she's on holiday till May." "Isn't Dave on holiday yet?" "No, he isn't. His holiday's in May." "Oh, I see."

4. Let's play tennis. Let's play table tennis.

5. It isn't late yet. Stay till eleven. Don't leave yet.

Please don't leave his mail on my table. Leave it on his table.

Sound /ə/

Exercise 1. Which of the following words include these sounds?

/e/ gate – feel – bell – grass – fade

/ə/ book – street – name – father – sun

/ɛ:/ feed – bad – food – fate – bird

Exercise 2. Do the transcription of the words:

1. Pilots and seamen, planes and ships, hotels and hospitals, meat and potatoes, ham and salad, in Italy and Spain, in Spain and Italy, in Finland and Italy.

2. “I’m in Italy, Alan’s in Spain, and Pamela’s in Finland.” “Not bad!”

3. Please stay till five and phone him at his hostel. Please phone me at home at seven.

4. “Hello, I’m Alan Davies, Miss Benson’s assistant.” “Hello, Alan. I’m Sheila Stanley.”

5. “Is Adam still in hospital?” “No, he’s at home.” “Fine.”

6. “Let me have my telephone bill and pay it.”

7. “Yes, madam.”

8. “Is his plane at 9 a.m.?” “No, it’s at 9 p.m.”

9. “Is his lesson at 5?” “No, not at 5, at 7.”

Exercise 3. Do the transcription:

1. Her name, her family, her sister, her holiday.

2. Please see Mr Bennett’s assistant. Her name’s Pamela Stanley. Let her phone Mr Bennett and settle it.

3. Let me have her file, please. It isn’t on her table.

4. Anne’s still at home. Please phone her.

5. “Alan! Meet my sister Bess.” “Hi, Bess! “Hi, Alan!”

6. “Anne’s plane’s at 7 p.m. on Saturday.”

7. “I’m not busy on Saturday. Let "nee meet her.” “Fine!”

Exercise 4. Do the transcription of the sentences:

1. I'm often busy till seven.
2. Ben's often busy in his lab till nine.
3. "Anne's often late." "Oh, is she?" "Yes, she is. She's so lazy and idle!"
4. I'm often at home at five. Please phone me.
5. It's often hot in Italy in September.
6. Mr Benson isn't often late.
7. Pamela isn't often idle.
8. She isn't often ill.
9. I'm not often so busy.
10. It isn't often hot in Finland.
11. "Ben's shop isn't often empty." "No, it isn't, and he's happy."
12. "Is he often busy on Saturdays?" "No, not often."
13. "Is she often at home at seven?" "No, not often."

Exercise 5. Do the transcription of the words:

1. A plan, a simple plan, an easy plan, a holiday plan; a shop, an old shop, a little old shop; a film, an old film, a fine old film, an old Italian film; a photo, an old photo, an old family photo.
2. On a fine day in September; in a fine little hotel; in a little pet shop.
3. My name's Alan. I'm a pilot. My sister Nelly's a typist.* Tom Lloyd's a lab assistant. Mr Bennett's a businessman.
4. My plan's simple. It's a simple plan. His team's fine. It's a fine team.
5. Is it an old hotel? Is it old? Is it an empty file? Is it empty?
6. He isn't an old man. He isn't old. It isn't an easy test. It isn't easy.
7. Have an apple, Billy! Let me have an empty file, Ms Dene. Let me have a pad and a pen.

Sound /ʌ/

Exercise 1. Which of the following words include these sounds?

/a:/ water – night – cat – stars – paper

/ʌ/ fat – bet – look – food – cut

/æ/ late – cat – laugh – best – tea

Exercise 2. Do the transcription of the sentences.

1. My son's sometimes at his lessons till seven.
2. "Is Alan at home?" "No, not yet. Please phone him at five. He's sometimes at home at five."
3. "Sometimes I'm busy at my lab till nine." "Oh, so late?" "But I'm not often so busy, only on Mondays."
4. "Let's meet and play tennis some time." "Lovely!"
5. "Let's visit Anne some time." "Fine, let's."
6. Don't leave his money on my table, please. Leave it on his table.
7. "Is Mr Benson in?" "No, he's still in London. Please phone on Monday."
8. Don't send us model 70. Please send us models 75 and 77.
9. Let him leave us his old notes.
10. It's Sunday, but he's still busy at his lab.
11. Please phone me not on Saturday, but on Sunday. Sometimes I'm not at home on Saturdays.
12. It's such a silly film, but it's so funny!
13. Little Bobby's so noisy, but he's such a lovely baby!
14. Amy's so silly, but she's lovely.

Reading letter Cc

Cc	
/s/	/k/
City	case
Censor	come

Exercise 1. Do the transcription:

1. My flat key, some keys, some of my keys; my old skates, fine Finnish skis; a bad mistake, some mistakes; my steak, some steak, a steak; a milk bottle, a bottle of milk
2. Don't take my key by mistake.
3. "Shall I take tape 5 home?" "Yes, take it and keep it."
4. "Please take his name and phone number." "O.K."
5. Let me take my pad and a pen.
6. Don't be late. Take a bus.
7. Ben's money's still on my table. Let him take it.
8. It's late. Let me take Amy home.
9. Let's stop and take some photos, okay?
10. "Shall I keep his old notes?" "No, don't."
11. "Shall I make some tea?" "Yes, lovely!"
12. Please make a list of models, Nelly, and don't make a mistake!
13. Let's make a simple test.
14. "Let me make some steak and salad and let's have a meal." "O.K."

Exercise 2. Do the transcription:

1. A nice man, a nice face, some nice places, a nice clean city, a nice bicycle; a piece of cake, a piece of apple pie, a piece of cold beef, a piece of soap; a convenient office, a closed office, an office in London.
2. Have a nice time! Have a nice day! Have a nice holiday!

3. Let's meet at my place. Can I phone him at his place? You can phone me at my place on Sunday.

4. Cent, can, icy, Micky, Nick, pace, space, speck, cost, plastic, slacks, site, tact, pact, fancy, scale, deck, candy, slick, cane, shock, hock.

Exercise 3. Do the transcription:

- A clean copy, a bad copy, a 'photo copy, in five copies.
- A convenient day, a convenient time, a convenient hotel, a convenient bus; a cold day, a cold snack, cold tea, cold meat; a black coat, a black cat, black coffee.

- "Please come and see me at eleven on Monday." "Fine."
- "Let him come and see me at my lab at ten fifteen." "Okay."
- "Ben's shop's closed. It's often closed at seven." "No, it isn't closed yet. It's still open."

- "Shall I close it?" "No, leave it open."
- "Shall I leave it open?" "No, please close it." "O.K."
- Bill's in Scotland till October. Please leave his mail on his shelf.

Reading ar

ar – /ɑ:/

Exercise 1. Do the transcription of the words:

start, park, army, bar, barman, partner, half a minute, half a day, half a cake, half an apple, half a bottle of milk, half a cup of coffee.

Exercise 2. Do the transcription:

1. "Is it half past ten yet?" "No, it's only half past nine."
2. "It's seventeen minutes past seven, isn't it?" "No, it's only ten past seven."

3. "Come at half past nine. It's a convenient time, isn't it?" "Yes, it's okay."
4. It's an old car, but it isn't bad.
5. Mr Benson's my business partner. He's on holiday till October.

Exercise 3. Do the transcription of the sentences:

1. Alan can speak Spanish, and Mike can speak Italian.
2. I can come back at half past five and stay till half past seven.
3. You can phone Mr Benson, my business partner. He's in till half past five. He can settle it.
4. "He can come and see me at half past ten. Please tell him." "Okay."
5. You may have a smoke.
6. You may keep my notes till Monday.
7. She can only send us five copies.
8. See Adam Clark. He's a doctor, and he can help you.
9. "I'm so sleepy!" "I can make you a cup of coffee." "Fine!"
10. It's late. I can take you home in my car.
11. You can take an eleven bus. It's convenient.

Reading ch

Ch – /tʃ/

Exercise 1. Do the transcription of the words:

Chess, cheese, chill, cinch, finch, catch, matches, patches, hitches, peaches, chain, chin, chick, patch, pitch, latch, cheek, check, chock, chat.

Exercise 2. Do the transcription:

- A cheap coat, a cheap place, a cheap hotel, a cheap shop, a cheap fish and chip shop.
- A tennis match, some hockey matches.
- Alice can teach you Spanish. She's a Spanish teacher.

- “Can you play chess?” “No, I can't. "Med can.”
- “Let’s have lunch in a cafe.” “Fine.”
- “Let’s meet at lunch time.” “Okay! See you at lunch.”
- “Can I see Miss Ellis, please?” “Miss Ellis? She’s at lunch.”
- Isn't it a cold day! Don't catch cold!

Diphthongs

Exercise 1. Which of the following words include these diphthongs?

/ei/ feed – bed – food – fight – say

/ai/ said – read – high – food – says

/ɔɪ/ should – boy – though – blood – so

/əʊ/ through – there – here – so – hot

/aʊ/ now – hair – face ~~ tour – lower

/iə/ there – seed – hair – late – here

/eə/ there – say – get – first – shoulder

/oə/ tower – tour – two – tooth – hand

Exercise 2. Put the following words into the correct box according to the underlined sound. Use a dictionary to check your answers.

steam flood turn asleep sleep flew should saw
 cough heart bread flat busy poor shirt path
 stamp system teacher does shoe said wood hot

/i/	/i:/	/e/	/æ/	/a:/	/ɛ:/
/ɔ/	/ɔ:/	/u/	/u:/	/ʌ/	/ə/

Exercise 3. Group the following words according to the underlined sounds

each blue tray flight worry house straw turn silly
 found learn caught ill quite just free eight June
 bee ugly soup sixty shirt ought tale bicycle mous
 e

/u/	/ei/	/ai/	/ʌ/	/i/	/i:/	/ɛ:/	/ɔ:/	/a:/

Reading Gg

Gg	
/g/	/dʒ/
Game	Page
Go	Village

Exercise 1. Do the transcription:

1. Big, give, Gladys, give, gift, get, gave, gas, gap, begin, Gladys, Glen, pig, bag, fog, log, egg.
2. "Shall I begin?" "Yes, please."
3. "I can begin again." "Okay."
4. "It's ten. Let's begin." "Oh, please don't begin yet."
5. It's time. Let's go.
6. It's late. Let's go back. Let's go back home.
7. It isn't late. Don't go yet.
8. I'm still busy. I can only go home at half past five.
9. Don't go by plane, Nick. You can go by ship. It's so pleasant!

10. I can't go on holiday yet. I can only go on holiday in September.
11. Shall I go on? Please go on. Let's go on.
12. "A nice shop, isn't it? Let's go in." "Fine, let's."
13. Doctor Loyd's still busy. Please don't go in yet.
14. Please come in. I'm not busy.
15. Can you give me a pencil, please?
16. May I give you a cup of coffee?
17. I can't finish my test in fifteen minutes. Please give me time.
18. Let's have tea at my place. I can go and buy a cake.
19. He can go and get his pay. Please tell him.
20. You can get home by bus.

Exercise 2. Do the transcription:

1. I've got a son. He's seven.
2. "David's got a big family. He's got five sons." "Oh?"
3. You've got a bad cold. Stay at home.
4. Mr Bennett's got an assistant. Her name's Pamela Stanley.
5. "I've got a bad headache." "Oh, I can stay and help you."
6. I've got a holiday in May. Ben's got a holiday in September.
7. Nelly's got some nice pets at home. She's got a lovely cat, a big dog and some little fish.
8. Bill's got some mail on his shelf. Let him go and take it.
9. Please tell him.
10. I've got a nice Chinese chess set at home.
11. Dave's got some of my files in his office.
12. I've got a convenient bag. You can take it.
13. "I've got a big map of London in my office. Shall I fetch it?" "Yes, please."

14. Ted's team's got eleven men in it. Bob's team's only got nine. He's only got nine men in his team.

15. His office has got a big map of Italy in it.

Exercise 3. Do the transcription:

1. "Shall I take a message?" "Yes, please."

2. "Can you leave a message at my office?"

3. She's got a job in a college. She's a teacher.

4. I've got a job in a big London shop. It isn't an easy job.

5. "Jack hasn't got a job yet." "Yes, he has. He's got a nice job at an office in London."

6. Is he still at college? Is Adam at college yet?

7. "It's time. Let's go." "Just a moment. Let me finish my job." "Okay, but you've only got ten minutes."

Exercise 4. Do the transcription of the dialogues:

1. Five seven five, five nine seven five!

2. Hello! Miss Jones, please!

3. Miss Jones isn't in. Shall I take a message?

4. Yes, please.

5. Just a moment. Let me get my pad and a pencil... Yes?

6. It's Jane. Please come and see me in my office at eleven o'clock on Monday. Don't be late. Jane.

7. Let me say it again. "Please come and see me in my office at eleven o'clock on Monday. Don't be late. Jane" Okay?

8. Fine! Bye!

9. Bye!

Exercise 5. Do the transcription of the text:

Jackson's an old man. He's seventy. John's a farmer He's got a cottage in a nice little village.

It's a fine summer day. John's niece is on holiday at his place. Her name's Jane. She's only nineteen and she's still at college. She can sometimes spend her summer holiday at John's place, and John's pleased. Jane's slim and she's got a nice face: she's got big eyes and a lovely little nose.

John's got a son, Jane's cousin. His name's Jim. Jim's got a job at a big hospital in London. He's a doctor. Jim can't go on holiday yet, he's busy at his hospital till September, but he can often come and see his Dad on Saturdays and Sundays.

Exercise 6. Do the transcription:

1. Exact time, an exact date, exact facts.
2. "Can you come at exactly six?" "Just a moment, let me see... Yes, I can."
3. "Let's meet again next Monday at exactly six." "Okay."
4. An expensive hotel, an expensive car, an expensive, elegant coat.
5. It's an excellent hotel, but it's so expensive! I can't stay at such an expensive place!
6. "It's late. Let's take a taxi home." "Don't take a taxi. I can give you a lift." "Fine!"
7. "Shall I get you a taxi?" "No, please don't. I can take a bus."
8. Ben's got an exam next Monday.
9. "Can I see Mr Johnson, please?" "Mr Johnson isn't in yet. He's at an exam."
10. "Shall I send him a telex?" "No, not a telex, a fax, please."
11. Let me explain. Shall I explain? I can explain it next time. Can you explain it again, please?

Exercise 7. Do the transcription:

1. Flight eighteen — eighteen flights; exhibit eighteen — eighteen exhibits; flight eighty, eighty days and nights.
2. A lovely night, a cold night, a night shop, some late night shops.
3. “His flight’s fifty minutes late. Let’s go and have a snack.” “Okay.”
4. “I can go by a late flight.” “Oh, can you? Take flight 865. It’s at exactly eight p. m.”

1. Tom’s got some tests in May.
2. John’s got some telexes in his mail.
3. “Have you got any assistants?” “Yes, I have.”
4. “Has Ben got any files on his table?” “No, he hasn’t got any.”
5. “Hasn’t he got any telephones in his office?” “Yes, he has.”
6. I haven’t got any lessons next Monday. Let’s meet and have a game of chess.
7. “Ann hasn’t got any pets, has she?” “Yes, she has. She’s got a dog, a cat and some fish.”
8. I’ve got no money on me.” “Oh, I can lend you some.”

Exercise 8. Do the transcription of the text:

My name’s Alex Dale. I’m an economist at an office in London. It’s nine o’clock, and I’m in my office. My table’s got a lamp, a fax machine and a telephone on it. I’ve got some files, bills, faxes and telexes on my table. My job isn’t easy. I haven’t got any assistants!

Exercise 9. Do the transcription:

1. An old school, a medical school, a business school, a school teacher, a schoolbag, a schoolbus.
2. “Is Billy often so late at school?” “No, not often, only sometimes on Mondays.”

3. Too hot, too cold, too late, too soon, too cheap, too expensive, too often.
4. A nice coat, but it isn't my size. It's too big.
5. Bob's Spanish is excellent and his Italian's excellent, too.
6. I'm still busy, and my assistant's busy too.
7. "Let me go and get a clean copy. Shall I get you a copy too?" "Yes, please."
8. "John's back at his office." "So soon?" "Yes, you can phone him."
9. "Hello! Am I too soon?" "Oh, no! Please come in!"

Exercise 10. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /ei/ in pay, /i:/ in people and /æ/ in cancel.

Singing in the same key

U2's lead rock singer and songwriter, Bono, and pop soloist singer and songwriter, Mariah Carey, have more than their musical talent in common. When they became active in social issues, they were both making a statement about the kind of human beings they were. When Bono attended the World Economic Forum in New York City in February 2002, he was trying to get the world's richest nations to cancel the \$90 billion debt of the world's poorest nations. When Mariah Carey became involved in an American charity, she was giving children hope for the future and a way out of poverty. It's not always easy to get the powerful to pay attention to these issues. However, people take more notice when famous artists become involved and work to narrow the gap between the privileged and underprivileged in our world.

Exercise 11. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /ʌ/ in country, /eɪ/ in friend's, /aɪ/ in life and /ɔ/ in from.

My most terrifying experience

My most terrifying experience happened late one night last year. While my boyfriend and I were driving home from a friend's house, the car suddenly stopped on a small country road.

As Mark got out to have a look at the motor, the car was suddenly covered with a bright light which hurt our eyes. I was terrified and screamed at Mark to get back in the car. As soon as he had got back in the car, the light faded. Then Mark looked up and I saw his mouth open.

When I turned to see what he was looking at, I was totally stunned. It was amazing. A few metres above us, a huge humming disc was slowly spinning round. We were too shocked to speak – we just sat gazing up at it in silence.

We got out of the car, and as we did, a beam of blue light hit us. The light was so warm that I could actually feel it through my heavy winter coat. Suddenly the disc started to move away ~ I've never seen anything move so fast in my life! By the time we were able to speak, it had become a tiny light in the distance; then it vanished.

We've only told a few close friends and members of a UFO group about what happened to us that night – until now. Almost all of the friends we told thought that we had made it up or imagined it. But I know we saw a UFO, and it wasn't our imagination!

Exercise 12. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /ɪ/ in mirror, /əʊ/ in most and /u:/ in to.

Free to be me

How do you feel when you look in the mirror? Are you completely satisfied

with the image you see? If you're like the majority of people, your answer to that question is probably "no". Most of us would like to change something about our appearance to look and feel more attractive. In fact, beauty has always concerned people. There has never been a society that was not concerned with defining or trying to achieve it.

Obviously, we can't all conform to society's constantly changing standards of beauty. But this doesn't mean we can't be attractive in our own, very special way. Haven't you ever noticed that a person who *feels* beautiful actually *becomes* beautiful to others? A positive self – image can do more for our appearance than all the make – up or muscles in the world.

Exercise 13. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /ɔ:/ in forge, /ɛ:/in expert and /ə/in successful.

Catch me if you can

Frank Abagnale Jr. is one of many people who has helped the FBI catch criminals. So what makes Frank's story so special? Well, by the time Frank Abagnale Jr. was 21 years old, he had conned people all over the world. He had managed to forge \$2.5 million worth of cheques and tricked people into cashing them. Police in 26 countries wanted to catch him. His criminal activities are the basis of the film *Catch Me If You Can*, starring Leonardo DiCaprio, who portrays Frank.

Frank ran away from home at the age of 16. In order to get money, he printed cheques and tried to cash them, but people always asked if he had proper identification. One day, he saw some pilots and he realised that if he wore a uniform, people would take his cheques without question. He went to the uniform company that the airlines used and claimed that he was a pilot who had lost his uniform. He was successful in getting a uniform and was able to cash phoney

cheques with his new identity. Later, he also was successful in posing as a doctor and a lawyer. In addition, he taught a university class for a term, using a phoney degree. He did all this despite the fact that he never finished secondary school.

So why did people believe all Frank's lies? According to Frank, he was successful because he was very impulsive and didn't worry about the consequences of his actions. For Frank; it was a daring game to see how much he could get away with.

The police caught Frank when he was 21, but he only spent five years in prison. The US government agreed to release him if he would help them write fraud – prevention programs. Today, Frank is an expert on counterfeiting and forgery prevention – and has paid back all the people who he had conned. Frank's story ended happily. However, when asked about his advice to others considering a life of crime, he warned them to obey the law.

Exercise 14. Find at least one word in the text containing – each of these phonetic sounds: /a:/ – /u/ – /au/ – /ɔɪ/ – /iə/ – /eə/ and /uə/.

Stomp

Imagine going to hear a musical performance and seeing the performers come on stage holding brooms, dustbins, road signs, lead pipes and newspapers. If you didn't know better, you might think that it was all a strange joke, but it isn't... it's Stomp! From its beginning, Stomp has transformed noises from ordinary objects into amazing music. Their show has been extremely successful. Ten million people in 36 countries have already seen one of their tours.

Stomp was created in England by Steve McNicholas and Luke Cresswell. They had first performed together in a street band in the early 1980s. At that time, they often did a finale using dustbin lids, to the amazement of their audience. The two young performers later quit the street band to write their own songs and in 1986, they made an original beer commercial using dustbin lids. The commercial

was very successful and McNicholas and Cresswell realised that they could make music with many other objects. In the summer of 1991, the first Stomp performance took place in Edinburgh ... and Stomp has continued entertaining audiences ever since.

There are now six Stomp casts in different locations around the world, however the shows are remarkably uniform. What makes Stomp unique is that the performers are not all highly trained musicians. It's not easy, though, to become part of a Stomp cast. Thousands of people come to each audition, but only a few lucky ones with an excellent sense of rhythm are picked.

There is no political or social message in Stomp; the goal is simply to entertain the audience. Audiences around the world react differently, but almost everyone loves the show. So go and see Stomp if you have got the chance. You may never look at your dustbin in the same way again!

Exercise 15. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /ai/ in crime, /ʌ/ in study and /i:/ in these.

Today's Criminals

Why do young people commit crimes?

An amazing twenty – five per cent of young people in the UK have been victims of crime in the last year. Who has committed those crimes? Believe it or not, other teens! According to a UK study, one quarter of all young people between the ages of 11 and 16 have committed a crime in the last year!

Who are these young criminals? All kinds of teens commit crimes, but teens are much more likely to commit crimes if they are not in school. The typical young offender is a 14 – to 16 – year – old male school drop – out, and the typical crime is theft, vandalism or assault. But boys are not the only criminals. For the last few years, the number of girls committing crimes – and going to prison – has

risen – and, since this study began, the ages of these criminals has fallen. Girls are more likely to commit a crime at the age of 14 than at any other age!

Why do these young people commit crimes? Most teens say it is because of boredom, peer pressure and alcohol use.

Exercise 16. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /æ/ in scan, /e/ in games, /ɔ/ in computer and /i/ in city.

Virtual Reality

Virtual Reality (VR) is a reconstruction of an environment using computer technology. It is so realistic that users imagine that they are actually *inside* the environment. VR was first developed in the 1960s to help train pilots. Besides its use in games and entertainment, it is used today to train surgeons to perform operations, to prepare astronauts for space travel and to help engineers to design safer cars. It also has a less well – known use – recreating the past.

In the 1st century AD, a fresco of a Roman city was painted on a wall in the Domus Aurea, the palace of the Roman Emperor Nero. It was discovered in 1998. A digital image (scan) of the fresco was made, making it easier for historians to study the fresco. The historians then used modern technology to share their discovery. Using the scan of the fresco, the city was “rebuilt” by VR artists. This provided VR users with a unique opportunity to explore the ancient world. Once the city was brought to life, they could study its buildings and streets, move around the city, view it from every angle and zoom in to examine details. Future plans include adding realistic sounds of the time and virtual people who users can question about life in the past.

Exercise 17. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as /ɛ:/ in girls, /au/ in round, /əu/ in approach and /e/ in rest.

Getting to know you

A recent survey in Spain has come up with some very interesting results. It shows that the majority of boys (60%) prefer girls to ask them out, rather than the other way round. The survey also highlights several regional differences. In Andalusia, for example, most boys still prefer to make the first move. In Catalonia, however, there is a growing preference for young people to date each other by SMS. These results indicate that in this country, like the rest of the world, traditional methods of dating are changing.

This use of SMS in the dating process, especially among teenagers, is becoming a worldwide trend. The truth is that for people who find it difficult to talk to others, SMS is an ideal way of striking up a conversation. As one girl said, “We would never have started going out last year if my boyfriend hadn’t sent me SMS messages. He feels so uncomfortable talking to strangers that he would never have found the courage to approach me at school.”

Another modern trend which is catching on in Britain and America is ‘speed – dating’. It works like this – people meet in a hall which has got lots of numbered tables in it. A bell rings and they sit at a table with another person and start chatting. After five minutes, the bell rings again, and each person moves on to a different table for another five – minute session. After they have met twenty prospective partners, they write down the names of the people they would be willing to meet again and give them to the organisers. If two people write down each other’s names, the organisers will give them each other’s telephone number. No information will be handed over unless both people express interest in each other.

Dating used to be so simple. If a boy were attracted to a girl, he would ask her out on a date.

Shy boys had to overcome their embarrassment and ask girls out. People who were very busy had to make the time to look for a partner. However, things have changed, and it appears that the dating process is being adapted to suit the faster pace of modern life.

Exercise 18. Find at least three words in the text containing vowels or groups of vowels which are pronounced in the same way as in laughs, /a:/ in common and /u:/ in prove.

Keep Smiling!

Laughter plays an important part in most people's lives – in fact, an average person laughs at least seventeen times a day. However, contrary to what most people believe, we don't only laugh when something funny happens; we also laugh as a sign of relief or of fear. One philosopher, John Morreal, has a theory that the first ever case of human laughter could have been when ancient men expressed their relief by laughing after they had survived a dangerous situation.

Laughter has many uses. Sometimes people use laughter to reduce tension when others get angry, thus avoiding unpleasant or even violent and dangerous reactions. Moreover, in addition to reducing tension, laughter is a means of forming relationships with other people. When they laugh at a common subject, people find it easier to bond with each other. Furthermore, some doctors are convinced that laughter is, as the proverb says, the best medicine. They believe that laughing releases a certain chemical in our bodies which helps relieve pain and makes us feel more relaxed. It is now becoming quite common for hospitals to invite clowns to perform in order to cheer patients up and hopefully contribute to the healing process.

Finally, laughter is also associated with power and success. Research shows that people who are in a position of power, for example tribal chiefs or bosses in

companies, tend to laugh more than people who have got less authority than them. There are even indications that in certain cultures, the ability to make people laugh not only widens a person's circle of friends, but can also actively contribute to that person's professional advancement.

People have recognised the power of laughter for many years. There is an old saying: "Laugh, and the whole world laughs with you; cry, and you cry alone". Modern research would seem to prove that at least the first part of this statement is indeed true.

Exercise 19. Find at least one word in the text containing each of these phonetic sounds /ɔi/, /u/, /ɔ:/, /i ə/, /ə/ and /u ə/.

The Chameleon

It is a well known fact that the colour of a chameleon can change. In many spy stories the character being chased is called "a chameleon" because his or her appearance changes all the time. The spy is successful because no one is able to recognise him or her. Sometimes the term "chameleon" is used in another way. It is used negatively about someone who always changes his or her opinion, depending on whom the person is talking to at a particular time.

In nature, however, a chameleon is neither negative nor secretive. It is a member of the "reptile family, and known for its ability to change colour. The colour change takes place because of environmental factors, such as light and temperature, and emotional factors – fear, victory in the battle against another animal, or defeat. Contrary to popular belief, it does not occur as a means of hiding from danger.

There are about 87 species of chameleons, over half of which live in Madagascar, a poor island in the Indian Ocean off the coast of Africa. The other species are found on continents throughout the world. Most chameleons range in length from 17 to 25 centimetres, but some have been known to grow as long as 60 centimetres. This reptile has independently movable eyes and a long tongue.

This enables it to catch insects, which are its main diet. However, some large chameleons also eat birds. One final point of interest is the fact that the male chameleon lizard – sometimes got up to three horns, resembling those of a dragon. However, despite its frightening appearance, there is no need to fear the chameleon – it will only attack in self – defence.

Task 1. Define the sounds

Vowels

[]

A black fat cat sat on a mat and ate a fat rat.

The neck of Jack's cat is fat.

That's the man who sat on my hat in the tram.

Once there lived a Ladd who was always very sad,

For he hadn't any mother and he hadn't any dad.

If you Sandy have two candies

Give one candy to Andy, Sandy.

If you Andy have two candies give one candy to Sandy, Andy.

That's bad grammar.

Pat cannot catch that. Fancy that.

[]

Let him go to bed.

Let them fetch ten pencils.

Get ten eggs ready for breakfast.

Every day in every way.

The weather is getting better and better.

East or West but home is best.

Better late than never, but better never late.

Health is above wealth.

Necessity is the mother of invention.

[]

Please, believe me. Please, leave me in peace.

Extremes meet.

Seeing is believing.

A friend in need, is a friend indeed.

He speaks Chinese and Japanese with equal ease.

My tea is sweet enough.

Between the devil and the deep sea.

I see a bee in a tree.

I see Pete in the tree.

I like tea and meat.

[]

Please, listen to a minute to Kitty.

Sit still for six minutes.

It's a pity that little Kitty lives in a big city.

Six little kittens lost their mittens.

It's a pity, they were so pretty.

It's the limit.

William is quick – witted.

Little Bill, sit still,

Will you sit still, little Bill?

If you sit still, little Bill,

Jimmy Nill will bring you to the big hill.

[]

The turner came first to his work.

First come, first served.

Many words hurt more than swords.

The work shows the workman.

A little girl with a pretty curl.

One good turn deserves another.

I've overheard the word.

Erna is a proverb and byword.

[]

The hall is on the fourth floor.

New lords, new laws.

George was born in August.

I saw more than forty horses.

Her naughty daughter Maud is at fault.

Pride goes before a fall.

To pour water into a sieve.

Of all the saws I ever saw a saw,

I never saw a saw as that saw saws.

[]

Rod often got into hot water.

Lots and lots of clocks and watches have gone wrong.

Molly's got a spot on her frock.

A watched pot never boils.

Honesty is the best policy. I am fond of our pond, of the superfine gloss on its moss.

Drop the block and lock the box.

Tom and his dog went to the pond.

[]

The ruler is on the stool.

Too good to be true.

Ruth cant say a boo to a goose.

Prue knew who is who.

[]

He took the book to school.

Put some sugar in the pudding.

The cook took a good look at the cookery book.

A good beginning makes a good ending.

Its good he could go on foot.

[]

Cast the last nasty card.

Far from my eyes, far from my heart.

It's enough to make a cat laugh.

My father is in the garden.

Cant you ask father or aunt Margaret?

He laughs best who laughs last.

Half heart is no heart.

[]

Tough luck.

You must not touch the luggage.

As snug as a bug in the rug.

Such a fine day, you are lucky.

[]

Peter is afraid of the doctor.

Diphthongs

[]

Lets play the game again.

Save your points.

Take a place in the train to Wales.

Money spent on brain is never spent in vain.

[]

Mike likes to ride a bike.

Out of sight, out of mind.

Mind your eyes.

I had a white night.

I had the time of my life.

It was high time to dine.

[]

The spoiled boy destroyed the toys.

The boy enjoys his toys.

Give a nice toy to the little boy.

The noise is annoying.

Joy is at boiling point.

[]

Oh, no, don't go home alone,

Nobody knows how lonely the road is.

He only spoke very slowly.

Soames never boasts of what he knows,

But Rose never knows of what she boasts.

As you sow you shall mow.

Little strokes fell great oaks.

The North wind does blow

And we shall have snow.

[]

Don't shout while pronouncing sound.

The clown came down to our town.

Mr. Brown came downtown.

What have you found out about it?

Out of sight, out of mind.

It's bound to found out.

I'm doubtful about the hour.

[]

Dear and dear.

Come here my dear.

He lived near London for years.

The theatre and the museum are near here.

[]

Mary shared the pears with Clare.

Mary takes care of her hair.

I dare swear.

Where are their parents?

[]

I'm sure it's pure fuel.

The steward is sure to come.

Poor, tour, jury.

9 TONGUE TWISTERS

Sounds [s], [ʃ]

1. Six sick sea – serpents swam the seven seas.
2. Sally sells sea shells.
3. Susie works in a shoeshine shop.

Where she shines she sits, and where she sits she shines.

4. Six sleek swans swam swiftly southwards.
5. Singing Sandy sang songs on sinking sand.
6. She slits the sheet she sits on
She sells sea shells on the seashore
We surely shall see the sun shine soon

Sound[r]

1. Who ran across a rough road?

Ray Rag ran across a rough road. Across a rough road Ray Rag ran.

But where is the rough road Ray Rag ran across?

2. Truly rural, truly rural, truly rural.

Sound [b]

A big black bug bit the big black bear, but the big black bear bit the big black bug back!

Sounds /ð/ and /θ/

1. Three free throws.
2. I thought, I thought of thinking of thanking you.
3. He threw three balls.
4. Tom threw Tim three thumbtacks.
5. He threw three free throws.
6. This is the sixth zebra snoozing thoroughly.

7. Nothing is worth thousands of deaths.
8. The seething sea ceaseth, thus the seething sea sufficeth us.
9. Thirty three thousand people think that this Thursday is their thirtieth birthday.
10. These brothers bathe with those brothers,
11. Those brothers bathe with these brothers.
12. If these brothers didn't bathe with those brothers,
13. Would those brothers bathe with these brothers?
14. I thought a thought. But the thought I thought wasn't the thought I thought I thought.
15. Thirty thousand thirsty thieves thundered through the thicket.
16. This is the house that Jack built.
17. This is the malt that lay in the house that Jack built.
18. This is the rat that ate the malt.
19. That lay in the house that Jack built.
20. This is the cat that killed the rat that ate the malt.
21. That lay in the house that Jack built.
22. This is the dog that worried the cat.
23. That killed the rat that ate the malt.
24. That lay in the house that Jack built.

Sound /w/

Whether the weather be fine.
Or whether the weather be not.
Whether the weather be cold.
Or whether the weather be hot.
We'll weather the weather.
Whatever the weather.
Whether we like it or not.

Sounds /w/, /u/

1. William always wears a very warm white vest in winter.

2. How much wood would a woodchuck chuck,

If a woodchuck could chuck wood

He would chuck, he would, as much as he could,

Maybe chuck as much wood

As a woodchuck would.

That's if a woodchuck could chuck wood

3. If two witches would watch two watches, which witch would watch
which watch?

4. Why do you cry, Willy?

Why do you cry?

Why, Willy?

Why, Willy?

Why, Willy?

Why?

Sounds /p/, /f/

1. Here is your cup of coffee, professor

I want a proper cup of coffee,

Made in a proper copper coffee pot

We have tin coffee pot and iron coffee pot

Believe it or not,

Tin coffee pot and iron coffee pot

Are no use for me

But we don't have copper coffee pot,

Then I'll have a cup of tea.

2. Peter Piper picked a peck of pickled peppers.

A peck of pickled peppers Peter Piper picked.

If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

3. Four furious friends fought for the phone.
4. Fat frogs flying past fast.
5. Five fat friars frying flat fish.
6. There was a young fisher named Fisher who fished for a fish in a fissure.

Sounds /æ/ and /e/

1. Betty Botter bought some butter,
But she said the butter's bitter.
If I put it in my batter, it will make my batter bitter
But a bit of better butter will make my batter better
So 'twas (it was) better Betty Botter bought a bit of better butter.

Sound /i:/

1. Each teacher needs to be free to teach as he wishes.
2. These trees need heat to keep them green.
3. It isn't easy to please Lizy.

Sound /j/

1. Jean jellies ginger jam in June,
Jess jellies ginger jam in July.
If Jean didn't jelly ginger jam in June,
Could Jess jelly ginger jam in July?

2. Judy Jones jigs with Jim James
Jozy James jives with Job Jones.
If Judy Jones didn't jig with Jim James,
Could Jozy James jive with Job Jones?

3. You know New York. You need New York. You know you need unique
New York.

Sound /u:/

1. A school's menu usually includes seafood soup, noodles and stewed fruit. A university's menu usually includes goose, cucumbers, mushrooms and fruit juice.

2. A cute beauty saloon usually uses perfume, shampoo and toothpaste produced in the US.

3. Judy's room has a beautiful view of a pool, Lucy's room has a beautiful view of ruins.

4. A new cook took fruit and put it in his soup.

Sound /ʊ/

1. A good – looking woman cooks cookies with sugar and gooseberry from a good cookbook.

2. Good fullers are good at fulling wool, good cooks are good at cooking cookies, good bookmen are good at footnoting books. Could good booksellers be good at booking books?

3. A cook's bookshelf is full of cookbooks, A bookman's bookcase is full of good books.

4. A new cook took fruit and put it in his soup.

Sound /ʊə /

1. I'll surely speak fluently after a tour to Europe.

2. The jury got furious and mured the poor puritan.

3. The moors have always lured Sir Curie, but during his tour to the moors poor Sir Curie was cruelly removed from his bureau for truancy.

Sound /ei/

1. Make failure fail before failure makes fail you.

Sound /eə/

1. A real prairie is everywhere in this area

Sound /ʒ/, /ʃ/

1. Illusion of extinction, confusion of persuasion.

Sounds /aɪ/ and /u:/

1. Two tried and true tridents
2. Leave five fine vase.

Sound /əʊ/

Don't follow a fellow if you know he'll bellow.

Sounds /æ/, /eə/ and /e/

Will I always be so merry when I marry Mary Mac?

Sound /ə/

Study it better.

Work on it harder.

What is the matter?

Try to be smarter.

REFERENCES

1. Фонетика англійської мови / М. П. Дворжецька, Т. В. Макухіна. Л. М. Великова, Е. О. Снегір'ова. – Вінниця : «Нова книга», 2005. – 206с.
2. Жлуктенко Ю. О. Лингвистические аспекты двуязычия / Ю. О. Жлуктенко. – Київ : Вища школа, 1974.
3. Кукліна А. О. Оволодіння основними інтонаційними моделями англійського мовлення у мовному вузі // Методика викладання іноземних мов / А. О. Кукліна. – Київ : Радян. школа, 1983. – Вип. 12. – С. 62–66.
4. Методика навчання іноземних мов у середніх навчальних закладах : підручник. – Київ : Ленвіт, 2001. – 320 с.
5. Мосьпан Н. В. Communicative Phonetics of English : навч. посібник / Н. В. Мосьпан.
6. Павлова С. В. Обучение иноязычному произношению на коммуникативной основе // Иностр. яз. в шк. / С. В. Павлова. – 1990. – № 1. – С. 29–32.
7. Паращук В. Ю. Теоретична фонетика англійської мови / В. Ю. Паращук. – Вінниця : Нова книга, 2005.
8. Тучина Н. В. A Way to Success. Practical English Phonetics for University Students. Year 1 / Н. В. Тучина, В. В. Перлова. – Харків : Фоліо, 2015.
9. Brown H. D. Teaching by Principles : an Interactive Approach to Language Pedagogy / H. D. Brown. – Prentice Hall Regents, USA, 1994. – 467 p.
10. Cambridge Advanced Learner's Dictionary. Cambridge University Press. <http://dictionary.cambridge.org/define.asp?key=87147&dict=CALD>.
11. Celce – Murcia M, Goodwin J. Teaching pronunciation // Teaching English as a Second or Foreign Language. – II edition, 1991.

12. Kelly G. How to Teach Pronunciation. – Pearson Education Limited. Harlow. England, 2000. – 154 p.

13. Kingdon R. The Groundwork of English Intonation. Laver J. Principles of Phonetics. – Cambridge University Press. 1995.

14. O'Connor J.D. Phonetics. Penguin Books. – London. England. 1991.

15. Parashchuk V. Yu. Pronunciation in EFL Pre – Service Teacher Training Curricula // Вісник КЛУ. Серія Філологія. – Київ, 1999. Т. 2. – № 1.

GLOSSARY

Accent – a pronunciation variety used by a specific group of people.

Allophone – different phonetic realizations of a phoneme.

Allophonic variation – variations in how a phoneme is pronounced which do not create a meaning difference in words

Alveolar – sound is created by your tongue touching your gums. From Latin *alveolus* which means “hollow” (your tooth socket, the gums, where your teeth reside). The alveolar ridge are the gums behind your teeth.

Alveolar ridge – the small bony ridge behind the upper front teeth.

Approximants – obstruct the air flow so little that they could almost be classed as vowels if they were in a different context (e.g. /w/ or /l/).

Articulatory organs – (or **articulators**): are the different parts of the vocal tract that can change the shape of the air flow.

Articulatory settings or ‘**voice quality**’ – refers to the characteristic or long – term positioning of articulators by individual or groups of speakers of a particular language.

Aspirated – phonemes involve an auditory plosion (‘puff of air’) where the air can be heard passing through the glottis after the release phase.

Assimilation – a process where one sound is influenced by the characteristics of an adjacent sound.

Back vowels – vowels where the back part of the tongue is raised (like ‘two’ and ‘tar’).

Bilabial – the two – lip sound. Related word: **bicycle** (two cycles); *labia* is Latin for lip. What kinds of sounds do you make with your two lips?

Breathy voice – voice quality where whisper is combined with voicing.

Cardinal vowels – a set of phonetic vowels used as reference points which do not relate to any specific language.

Central vowels – vowels where the central part of the tongue is raised (like ‘fur’ and ‘sun’) **centring diphthongs:** glide towards *hi*.

Citation form – the way we say a word on its own.

Close vowel – where the tongue is raised as close as possible to the roof of the mouth. For example, ‘tea’.

Closed syllable – a syllable which is closed by a final consonant such as ‘seen’ /si:n/, which has three phonemes (cvc).

Closing diphthongs – glide towards closer/ higher vowels, either *III* or /u/.

Coda – the final consonant of a syllable (which is optional).

Comfortable intelligibility – as a pronunciation goal is where speaker and listener can communicate effectively without undue stress or effort.

Complementary distribution – when one allophone or variation of a phoneme operates in a separate context from another.

Comprehensibility – the understanding and interpretation of words and messages.

Conflation – pronunciation of two distinct phonemes as one (e.g. *Is/* and */0/*).

Consonant – is a phonological term referring to the way such sounds function in the language. For instance, consonants are typically found at the beginning and ends of syllables while vowels are typically found in the middle.

Consonant cluster – a sequence of consonants at the beginning or end of a syllable.

Consonant deletion – omission or elision of a sound (e.g. ‘p(e)rhaps’) or replacement by a glottal stop (e.g. ‘but’ – /bʌʔ/).

Continuant – a sound which involves the continuous expulsion of air, as opposed to a stop sound where the air is blocked by one or more articulator.

Contoid – is a phonetic term to describe those sounds which produce a significant obstruction to the flow of air through the vocal tract.

Contractions – when elisions occur between weak forms, producing a contracted form, for example ‘he + will’ = ‘he’ll’.

Creaky voice – is created by a succession of glottal stops.

Dental – sound is created through the teeth. Related word **dentist**. What kind of sounds do you make with your teeth?

Diacritic – mark added to phonetic symbols to provide additional information, for example ['] indicates nasalization.

Dialect – refers to a variety of a language used by a group of people and distinguished by its grammar and lexis.

Diphthong – a vowel requiring two articulations, a nucleus and a glide.

Egressive – sounds created by expelling the air from the lungs out through the mouth or nose.

Elision or ellipsis – the deletion of certain sounds in connected speech (e.g. ‘last night’ – /la:s 'nait/).

Epenthesis – vowel insertion between two consonants to ease articulation (typically in clusters) (e.g. ‘sport’ – /səpo:t/).

Final position – the position of a sound at the end of a syllable or word.

Focus – one content word within an utterance will typically receive greater stress than the others.

Fortis – a fortis sound involves greater effort, that is, muscular tension, to produce and is usually voiceless.

Free variation – when one allophone can be substituted for another in various contexts without changing the meaning.

Frequency – the speed of vibration of the vocal folds.

Fricative – from the same word that gives us “friction” from Latin *fricativus* or *frico* (“I am rubbing”). If you “rub” a sound it means that the sound passes through closed lips, closed teeth over lip, closed tongue almost blocking the gum ridge. The tight stream of air that escapes produces a “rubbing” or

“fricative” sound. All **sibilants** are fricative sounds, but not all fricatives are sibilants. Figure that one out!

Front vowels – vowels where the front part of the tongue is raised (like ‘tea’ and ‘tan’).

Foil vs reduced vowels – vowels in strong syllables are full and vowels in weak syllables are reduced.

Functional load – this refers to the amount of work two phonemes do to distinguish word meaning, that is, the importance of phoneme distinctions in minimal pairs.

Function or grammatical words – such as pronouns, auxiliary verbs, conjunctions, articles and prepositions which are frequently unstressed.

Glottal – sounds made where the vocal folds are the articulators (e.g. /h/).

Glottal stop – if the vocal folds are tightly closed (i.e. the glottis is tightly shut) a stop sound can be produced when pent up air behind the closure is suddenly released.

Glottis – comes from the Greek word meaning “tongue”. It’s that very important muscle by the vocal chords that block food from getting into our lungs when we eat. It is also an important speech organ. What sounds can you make with that part of your throat?

Hyoid – the “tongue bone” a u – shaped bone that supports our tongue. Comes from the Greek word “shaped like an *upsilon*” – *upsilon* is the Greek letter “u” or “u – shaped”! Related words: **asteroid** = shaped *like a star*, **ovoid** = shaped *like an egg*. In science fiction we come across **humanoids** = shaped *like a human*, but not necessarily human!

Ingressive – sounds created while breathing in or inhaling.

Initial position – the position of a sound at the beginning of a syllable or word.

Intelligibility – how much a listener actually understands.

Intervocalic – a sound that comes between vowel sounds, as for the *It/* in butter.

Intonation – the pitch pattern of speech.

Intrusive Y – when it is possible to hear linking /r/ when there is no ‘r’ in the spelling of the word. For example, ‘law and order’ – ‘lawrand order’.

IPA – stands for the International Phonetic Association.

Key – the overall pitch height of a thought group, in relation to surrounding thought groups.

Labial – a sound articulated with the lips.

Labiodental – place of articulation involving the upper lip and the lower teeth, such as /f/.

Labio – dental – can you guess this one? What kind of labio – dental sounds can you produce?

Larynx (also known as the voice – box) - an organ at the top of the windpipe, containing the vocal cords which produce voice.

Lateral – describes a manner of articulation of consonants where contact between articulators restricts central air flow so that the air escapes around the sides or laterally, as in /l/.

Lax – vowels require less muscular tension than tense vowels (e.g. ‘bit’).

Lenis – a sound pronounced with less muscular tension than a fortis sound and usually voiced.

Lexical or content – words are typically accented and include main verbs, adverbs, nouns, adjectives and demonstratives.

Linking or liaison – in connected speech, words often blend together: this process is called linking.

Markedness – relates to the degree of difference or distinctiveness of linguistic contrasts in a language in relation to universal preferences.

Medial position – a consonant is in medial position (or intervocalic position) when it comes between vowel sounds, as the *It/* in butter.

Minimal pair – contrasts is where sounds occurring in identical environments produce a difference in meaning, for example, curl vs girl.

Monophthongs – or pure vowels: where the tongue remains in a relatively stable position

throughout the articulation.

Nasal cavity – the upper part of the vocal tract inside the nose.

Nasal – sound goes through the nose. What kinds of sounds do you make through the nose?

Non – rhotic – accents are one where the /r/ phoneme is not pronounced after a vowel (e.g. car, horse) while in rhotic accents (e.g. General American, Canadian, Scottish, Irish) the post vocalic /r/ is pronounced.

Nucleus – the most prominent syllable in the thought group (also known as the nuclear or tonic syllable or focus).

Onset – the initial consonant of a syllable.

Open syllable – a syllable which ends in a vowel, for example ‘see’ /si:/ which has a two phoneme (cv) syllable structure.

Open vowel – when the tongue is lowered and the jaw is as open as possible, for example ‘tap’.

Oral cavity – the upper part of the vocal tract inside the mouth.

Overlapping stop – where the first plosive is unexploded as the second begins before plosion can occur in the first (e.g. bagpipe).

Palatal – sounds where the front of tongue is raised to the hard palate.

Palate – the upper roof of your mouth, *palatum* which means the same thing in Latin. The origin of the word comes from ancient Etruscan; I suppose the Etruscans were big eaters! If a person has “a refined palate” it means that he or she has good taste. What kinds of sounds can you make with the upper roof of your mouth?

Palato – alveolar : describes sounds produced just behind the alveolar ridge.

Paragoge – vowel insertion after a final consonant.

Peak – the middle part of a syllable (normally a vowel).

Pharyngeal – sounds with the root of the tongue raised to the pharynx.

Pharyngeal cavity – the lower part of the vocal tract, where the throat or pharynx is.

Pharynx – this is the airway in the throat behind the mouth which connects with the nasal cavity and the nose.

Phoneme – an abstract unit representing the smallest distinctive speech sound that distinguishes one word from another, for example ‘thin’ and ‘tin’.

Phonetics – the scientific description of speech sounds across languages, unrelated to a specific language.

Phonological fluency – ‘sustained oral production in a natural context’ (Pennington 1992).

Phonology – the study of these sounds patterns within a particular language, such as Chinese or English, or in a variety of language, such as Cantonese Chinese or Indian English.

Phonotactics – study of sequences of phonemes, every language has phonotactic rules, that is, restrictions on which phonemes can go together at the beginning, middle or end of syllables and native speakers know these rules subconsciously.

Pitch – the perceived level of the voice, based on frequency.

Pitch range – refers to the upper and lower limits of a speaker’s vocal pitch.

Plosives – sounds which make a complete stoppage of the air stream, for example, /p//t/.

Post – alveolar – sounds where the tip of tongue falls just behind the gum ridge and before the hard palate, also termed palato – alveolar, for example, /ʃ/ in ‘sheep’.

Proclaiming tones – in Brazil (1977) description these are falling tones which carry unshared or new information.

Progressive assimilation – the initial consonant (ci) of the second word is affected by the final consonant of the preceding word (cf).

Prominence – has four key acoustic signals, that is, pitch frequency, duration, amplitude and quality.

Prosodic – describes features of speech above the level of phonemes or segments, such as stress and intonation.

Prosody – refers to the broader study of stress, rhythm and prominence.

Referring tones – in Brazil (1977) description, these are typically rising tones which signal given or shared information.

Regressive assimilation – where the final consonant (consonant final' abbreviated to cf') of the first word assumes the phonetic characteristics of the following word's first consonant (i.e. 'consonant initial' or 'ci').

Retroflex – sounds with the tip of the tongue curled back on to the hard palate.

Rhotic accents – accents where /r/ is pronounced after a vowel that is, post – vocalic /r/.

Rhyme – the combination of peak and coda in a syllable.

RP – Received Pronunciation – a term used to define a variety of southern English which is commonly used as the standard pronunciation model, despite the fact that few people speak it in its full form.

Schwa – is the most frequently occurring vowel in English. It only occurs in unstressed syllables.

Segmental phonology – is concerned with describing individual phonemes or sound segments.

Sibilant – a sound that comes from “hissing”. The Latin word for “hissing” like a snake. Can you make a hissing noise? What sound do you hear?

Sonorants – a term covering nasals, approximants and vowels. The sonority of a sound is its inherent loudness or strength.

Sonority – the loudness of a speech sound compared to other sounds.

Speech organs or **speech mechanism** – the organs in the various parts of the speech mechanism which modify the air expelled from the lungs on its way through the throat, mouth and nose.

Standard English – this generally refers to the use of standard syntax or lexis, however, it does not necessarily imply standard pronunciation, so for instance Standard English could be spoken with a non – standard, regional accent, rather than RP.

Stress – refers to the relative prominence of a syllable within a word (i.e. word stress), or a word within in a thought group (i.e. nuclear stress).

Stress – timed – a type of speech rhythm with stressed syllables occurring at regular intervals, regardless of the number of unstressed syllables between them.

Strong form – many function words (i.e. auxiliaries, determiners, pronouns, prepositions and conjunctions) can often be pronounced in two different ways; the strong form has full vowels while the weak form has reduced vowel (e.g. ‘for’ is /fo:/ in strong form and /fə/ in weak form).

Strong syllables – either have a long vowel or a diphthong or end in two consonants.

Substitution – the replacement of one phoneme by another (e.g. *Ill* by /ɪ/ by some Japanese learners).

Supralaryngeal – above the larynx.

Suprasegmental phonology – the study of these broader aspects of the sound system such as syllables, words and connected speech.

Syllabic consonant – when a vowel occurring between one consonant and a final sonorant consonant is elided (e.g. sudden SAdn). /l, n, m, r/, r/ all occur as syllabic consonants.

Syllable – a phonological unit between a word and a phoneme which normally contains at least a single vowel as the nucleus.

Syllable timed – a type of speech rhythm giving the impression of roughly equal length to each syllable regardless of stress.

Tense vowels – require more muscular tension to produce (e.g. ‘beat’) than **lax** vowels.

Thought group or **tone unit**: this is a melodic unit made up of a specific pitch contour segmenting the stretch of discourse into message blocks, often marked by pauses at its boundary.

Tone languages – in some languages, changing the pitch level (e.g. high, mid, low) or contour (falling or rising) on a particular word can change the lexical meaning (e.g. in Chinese).

Tone – the pitch pattern that begins on this nuclear syllable and continues through the rest of the thought group.

Tonic syllable – the syllable within a tone unit that carries the most prominence.

Trachea – otherwise known as the windpipe.

Triphthong – a vowel composed of three sounds, a rapid glide from one sound to another and then to a third.

Unvoiced/voiceless sound – describes sounds where the vocal cords do not vibrate.

Uvula – the word for “grape” in Latin is “uva”. The uvula is the “little grape”. What part of the inside of your mouth looks like a “little grape”. The uvula or “little grape” plays a little part in producing speech. Its main job is to keep food from getting into our nose when we are eating! What kinds of sounds can you make with your little grape?

Uvular – sounds articulated with the back of the tongue is against the uvula.

Velar – a velar sound is produced at the velum, or the soft palate.

Velum – a thin membrane that resembles a “veil” or a “sail”. It is also called the “soft palate”. The adjective is **velar**. If I asked you to produce a **velar fricative**, what would it sound like? Hint: if you study Spanish, the J in José is a velar fricative. It hardly exists in English, unless we say **Bach** the way the Germans would pronounce it.

Vocal cords – (or folds, or bands or voice box) – pair of muscular flaps in the larynx.

Vocalization – a general term to explain the production of vocal sounds.

Vocal tract – the part of the speech mechanism above the larynx.

Vocoid – phonetic term describing sounds that do not obstruct the air flow – typically vowels.

Voiced sound – a sound produced with vibration of the vocal cords.

Voiceless sound – when the vocal folds are held wide apart, as in relaxed breathing, air passes through freely.

Vowel elision – when a vowel is elided or disappears.

Vowel insertion – involves adding an additional vowel to ease a difficult articulation.

Weak syllable – a syllable which is unstressed and typically contains a short vowel or schwa.

Whisper – a voice quality setting where the folds are brought close together but without vibration.

Word stress – or ‘accent’ refers to the syllable or syllables of a word which stand out from the remainder by being more prominent.

Word – class pairs – can operate as nouns or verbs. They can be distinguished by stress placement, for example, 'record (noun), re'cord (verb).

Навчальне видання

КРОХМАЛЬ Алла Миколаївна,
РИЖЕНКО Марина Володимирівна

ПРАКТИЧНИЙ КУРС

З ФОНЕТИКИ АНГЛІЙСЬКОЇ МОВИ

НАВЧАЛЬНИЙ ПОСІБНИК

Відповідальний за випуск *О. Л. Ільєнко*

За авторською редакцією

Комп'ютерне верстання *М. В. Риженко*

Дизайн обкладинки *Л. А. Лузуренко*

Підп. до друку 30.09.2021. Формат 60 × 84/16.
Електронне видання. Ум. друк. арк. 4,6.

Видавець і виготовлювач:

Харківський національний університет
міського господарства імені О. М. Бекетова,
вул. Маршала Бажанова, 17, Харків, 61002.

Електронна адреса: office@kname.edu.ua

Свідоцтво суб'єкта видавничої справи:

ДК № 5328 від 11.04.2017.