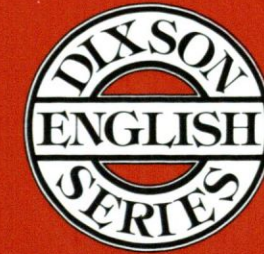


M. ELIZABETH CLAREY
& ROBERT J. DIXSON

PRONUNCIATION EXERCISES IN

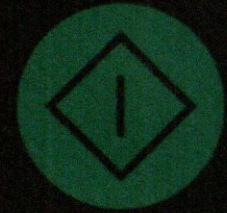
ENGLISH

A NEW REVISED EDITION



← A4 →

A5
HALF LETTER [L]



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PREFACE: The Teaching of Pronunciation*

The teaching of English pronunciation is both a simple and a complicated procedure. It is simple in that such teaching involves merely the drilling of students on the various sounds of English. Those conscientious teachers who have good pronunciation can do this. They offer themselves as models of good pronunciation, correcting as best they can any errors which the students make.

Teachers should keep in mind at all times, of course, that ear training is extremely important in the teaching of any foreign language. Drill on the proper articulation of sounds is necessary, but ear training is even more fundamental. Students must hear a sound clearly before they can reproduce it. Concepts of quality, pitch, and volume originate in the hearing area of the brain. The tonal image is heard mentally before it is actually produced by the voice. If this image is not exact, the production of the sound will not be accurate. Consequently, all pronunciation drills should be continued over as long a period of time as possible. Teachers should never jump from one exercise to another but should continue working on each individual sound until the sound is heard clearly by the students, and the proper ear and hearing habits have been established.

On the other hand, although the teaching of pronunciation through mere imitation is an easy method to follow, such teaching can be, at the same time, a much more specialized task. If teachers are to do more than simply guide their students through the various sounds, they should first understand some of the basic principles of English speech production. They should also be able to make use of these principles in their teaching. In this case, the effectiveness of their teaching does not depend so much upon the teaching methods or techniques that they employ but rather

* The material which follows is derived almost entirely from Chapter VII, The Teaching of Pronunciation, of *Practical Guide to the Teaching of English as a Foreign Language*, by Robert J. Dixon.

upon their knowledge and understanding of the general subject matter.

In this introduction, we should like to discuss briefly some of the aspects of English speech which relate particularly to the correction of a foreign accent.

Phonetics—The International Phonetic Alphabet

Phonetics has been defined as the study of speech sounds and the art of pronunciation. Teachers who attempt to teach pronunciation automatically make some use of phonetics. Teachers' knowledge of theoretical phonetics may be very limited, but, in correcting the accent of their foreign students, they unconsciously make use of whatever they know. They guide their students toward correct pronunciation through frequent drill. They make a careful distinction between one sound and another. All of this is phonetics. A distinction should be made here, of course, between *phonetics* and *phonetic symbols*. These terms are not identical, although many people tend to use them indiscriminately. While phonetics is concerned with the study of speech sounds and proper pronunciation, phonetic symbols remain simply one of the tools which the phonetician uses in analyzing language. It is quite possible to teach pronunciation without making use of phonetic symbols. It is also possible to make extensive use of such symbols without succeeding in teaching pronunciation.

The most common set of phonetic symbols now in use are those which make up the alphabet of the International Phonetic Association. Most teachers of English as a foreign language are already familiar with this International Phonetic Alphabet (IPA). Phonetic symbols of this alphabet now appear, in greater or lesser degree, in most modern textbooks. The language teachers' problem, generally, is to determine the extent to which they should make use of these IPA symbols in their own teaching.

Some teachers make extensive use of phonetic symbols and find them very useful in their teaching. In some cases, the extent to which such symbols are used depends upon the particular class situation. In a well-organized school system where students begin to study English in the lower grades and continue the study of

English for several years, there is both time and opportunity to make phonetics an integral part of the program. In shorter, more intensive courses there is often little time left for phonetic transcriptions of any kind. Many teachers, moreover, are not sufficiently trained to use the IPA system efficiently. Students in some circumstances react unfavorably to learning any type of phonetic symbols.

The theory underlying the use of phonetic symbols is, of course, simple and logical. The International Phonetic Alphabet provides a single symbol for each sound in the language. In English, for example, where the pronunciation of a word so often fails to accord with the spelling, we thus have a method of making the pronunciation clear. Particularly in cases where a student cannot pronounce a word or is confused by the obscuring of certain syllables, it is helpful to be able to transcribe the word into phonetic script. Also, in teaching certain vowel sounds—particularly those which are peculiar to English—it is useful to have at hand a symbol to represent these sounds. By means of phonetic symbols, one can also indicate the voicing or unvoicing of terminal consonants, the existence of strong and weak forms, etc. These are all definite advantages.

Despite these advantages, as one goes down through the ranks of practicing teachers, one finds considerable disenchantment with the entire phonetic system of transcription now in use. Many teachers have conscientiously tried to use the IPA system in their work, only to find that the results did not justify the time spent, first, in teaching the various symbols themselves and, second, in adapting these symbols to the many subtleties of everyday English speech. Moreover, attempts to simplify the IPA system have not been particularly successful. One group of authorities has sponsored one set of changes; another group has recommended something quite different. While the general tendency toward simplification is to be commended, such unrelated changes only add to the confusion already felt by many teachers regarding the use of phonetic symbols in general.

Finally, the phonetic symbols in current school use, *without special qualifying markings*, fail to indicate in any way important differences between the production of many English sounds and the

production of the corresponding sounds in other languages. English [t], for example, is not pronounced like Spanish [t]. English [p] is not pronounced like Spanish [p]. The sounds [t, d, p, b, k, g] are all aspirated in English and produced with a slightly different tongue position from that used in Spanish. English [l] and English [r] have little similarity to Spanish [l] and Spanish [r]. Yet the current phonetic symbols for [t, d, p, b, k, g, r, l] indicate no differences between the two corresponding sets of sounds. Consequently, English-speaking people will give to these symbols their own English pronunciation; Spanish-speaking people will give them a Spanish pronunciation—and both will assume that they are pronouncing the sounds correctly in the foreign language.

Classification of Speech Sounds

There are twenty-six letters in the English alphabet but upwards of some fifty different and distinct sounds. It is not our purpose or province here to describe all of these sounds or even to attempt to classify each of them. What follows below is merely a very general outline of the most important classes of English sounds. Some of the terms defined here appear frequently in later discussions. Therefore, we will describe such terms briefly at this point in order that the reader may understand more easily the material which follows. Any teacher who is interested in learning more about this general subject matter is referred to the various standard textbooks dealing with English speech.

The sounds of any language are generally divided into two main groups—vowels and consonants. All vowels are produced with voice, that is, with vibration of the vocal cords. They differ from consonants in that the outward flow of sound is largely unrestricted. In consonants, this flow is interrupted or diverted by one of the articulators—teeth, tongue, lips, soft palate.

There are anywhere from eleven to sixteen vowels in English, depending upon their classification. That is, the number depends not upon their possible production within the speech apparatus but upon their classification by different phoneticians. Some writers on phonetics recognize three vowels in the *a* group and four in the mid-vowel group. More recent writers tend toward some simplification of these and other groups. Phoneticians further classify

vowels as *front*, *middle*, and *back* vowels, depending upon the position of the tongue in the mouth during production. Thus, [i], [ɪ], and [e] are front vowels, the tongue being in high front position when they are produced; [u], [ʊ], and [o] are back vowels; [ə] and [ɜ] are middle vowels.

Consonants are classified according to the manner of articulation as follows: (1) Stops or plosives. In the production of these sounds, the breath is checked in its outward movement, then suddenly released with a slight explosion. In this group fall the sounds [p, b, t, d, k, g]. (2) Continuants. A continuant is a sound which may be "continued" or prolonged as long as the speaker has breath to sustain it. Continuants are further divided into nasals [m, n, ŋ], laterals [l], and fricatives [f, v, h, w, θ, ð, s, z, ʃ, ʒ].

A further classification of consonants concerns their production in a voiced or voiceless manner. This is an important classification for our purposes, since the voicing or unvoicing of consonants, under certain specified conditions, is important in foreign accent correction. *Voiced consonants* are produced with vibration of the vocal cords. In this group we have [b, d, g, l, ð, v, z, ʒ]. *Unvoiced consonants* are produced with breath alone. These include [p, t, k, θ, f, s, ʃ].

It should be further observed that most voiced and unvoiced consonants fall into pairs, one consonant of the pair being voiced, and the other unvoiced. Thus *b* is voiced; *p* is unvoiced—although both sounds are otherwise produced alike. Such pairs may be grouped as follows:

<i>Voiced</i>	b	d	g	v	z	ð	ʒ
<i>Unvoiced</i>	p	t	k	f	s	θ	ʃ

Stress and Rhythm—Strong and Weak Forms

Stress is the emphasis given to a particular syllable within a word or to a particular word within a group of words. In individual words, stress is generally referred to as *accent*.

In English, as is generally known, words are very strongly accented. The accented syllable receives greater force than in most languages. The unaccented syllables, in turn, receive correspond-

ingly less force. This tendency in English results in various phonetic changes. In emphasizing the accented syllable so strongly, we automatically sacrifice the vowel values in the remaining unstressed syllables. *It may be stated as a principle in English that all vowels, when occurring in unstressed syllables, are reduced from their normal values to the level of the neutral vowel [ə].* For example, in the words *attempt* [ətémpt] and *contain* [kəntén], we can see clearly how this principle operates. The vowel of the unaccented syllable in each case is reduced from its normal value to the neutral [ə]. The only vowels which seem to resist this leveling tendency on occasion are the high front vowel [i] and the high back vowel [u]. Both these vowels are also reduced in unstressed syllables, but [i] is sometimes weakened only to [ɪ], as in *become* [bɪkóm]; [u] is weakened to [ʊ], as in *July* [dʒʊlɪ].

This important principle of English speech is often difficult for foreign students to understand. In their native language, students are often taught to respect the quality of all vowels. So, in speaking English, they naturally assume that if they pronounce each syllable clearly and exactly, they will be better understood. Actually, the reverse is true. Words in English are distinguishable by rhythm as well as by sound. Consequently, students will be much better understood if they stress the accented syllable strongly and totally obscure all remaining vowels.

Although consonants do not have strong and weak forms, they also undergo changes in value, just as vowels do. They are subject to the influence of stress. They are also influenced particularly by neighboring sounds, undergoing a process known as *assimilation*. Thus one sound may be altered by the sound which follows it (progressive assimilation). Another sound may be altered by the sound which precedes it (regressive assimilation). In the word *looked*, for example, the final voiced [d] follows a voiceless [k]. After pronouncing [k], it is so much easier for us to leave the vocal cords in relaxed position rather than to draw them together sharply for the normal voicing of the [d] that we end up by unvoicing the [d]. The word, though still retaining its spelling, is thus pronounced [lʊkt].

Actually, assimilation is a very common process, occurring in all languages. It results from a simple *law of economy*, whereby the organs of speech, instead of taking a new position for each

sound, tend to draw sounds together with the purpose of saving time and energy. Assimilation becomes important in teaching English to foreign students only when the teacher fails to understand its operation and importance. Many teachers tend to follow the spelling of words and to teach overly precise forms rather than accepted assimilations. Thus some teachers will teach *picture* as [píktyʊr] rather than [píktʃə]. By analogy they then teach *nature* as [nétyʊr] instead of [nétʃə], *literature* as [lítətyʊr;] instead of [lítətʃə]. They teach *educate* as [édyuket] rather than [édzəkət]. These same teachers are likely to claim that *did you*, pronounced [dídʒu], or *don't you*, pronounced [dóntʃu] are vulgarisms to be avoided in careful speech. Yet these forms occur in their own speech and in the speech of everyone who speaks everyday, normal English. Students, therefore, should be acquainted with these and comparable assimilations. Even if they can't use them in their own speech, they should at least be able to recognize and understand them in the speech of others.

We read above that all words of more than one syllable are strongly accented in English. That is, one syllable receives considerable stress, while the remaining syllables are weakened accordingly. *This same principle of accent holds true in phrases as well as in individual words.* In all phrases in English, one word or syllable is strongly accented. The remaining words or syllables receive correspondingly less stress. The vowels in all unstressed syllables are reduced from their original values to the neutral vowel [ə]. Unstressed one-syllable words such as articles, conjunctions, and pronouns are reduced to their corresponding *weak forms*. The article *an* [æn], for example, is weakened to [ən]. The conjunction *and* [ænd] becomes [ənd], *can* [kæn] becomes [kən] or even [kn]—etc.

It is easy for students (and teachers) to understand the accenting of individual words—but rarely do they understand the comparable accenting of phrases or thought groups. Yet when we speak, we always speak in phrases, not words. It is quite natural that we should accent the main or content words in a sentence and subordinate the less important elements.

It so happens that almost any phrase in English can be compared in its accent to some individual word. Thus, the phrase *in the morning* [ɪndə'mɔrnɪŋ] is accented exactly as the word *eco-*

nomie [ikənómik]. The phrase *he's leaving* [hizlíviŋ] carries the same accent as the word *appearing* [əpíríŋ]. *I'll be there* [aɪlbiðér] compares exactly in accent to *disappear* [disəpír]. *He's been working* [hizbɪnwɔ́kiŋ] is accented in the same way as the word *introduction* [ɪntrədókʃən]. A long list of such equally accented phrases and individual words can be drawn up by the teacher and used by the students for practice purposes.

Obviously, in special circumstances, one can alter the pattern of any phrase and emphasize a different word or syllable from the one normally stressed. If someone asks us, "Is the book *on* the table or *under* the table?" we might well reply "ON the table," stressing *on* rather than the first syllable of *table*, which is usually stressed. But this is a special situation which does not concern us here. *Remember this*: In normal, everyday, colloquial speech, all phrases carry a definite accent. Moreover, this accent, which grows out of the grammar of the language, is recurrent and stable. Thus any two native speakers of English, under normal circumstances, will read the same phrase in exactly the same way. In brief, to the American ear, the accent of any phrase is as clear and recognizable as the accent of any individual word. Finally—and *this is a very important point*—if any phrase is accented incorrectly, the error is just as great and just as obvious as when a word is accented on the wrong syllable.

Many times a foreign student, trying to be precise, will say, for example, "I *am* busy," putting stress on *am* instead of on the first syllable of *busy*, where it normally goes. The resulting distortion is just as noticeable (and just as confusing) as if the student, in pronouncing the word *Indiana* [ɪndiænə], mistakenly shifted the accent to the second syllable and said instead InDIana [ɪndiænə].

What we are discussing here is really rhythm. The succession of properly accented phrases in a sentence establishes what is known as the rhythm of a language. Rhythm is a definite and tangible phase of language. Rhythm provides a kind of musical framework for language. More important still, it also helps to convey meaning. In many cases, rhythm is as important in this respect as individual words or grammar.

Teachers may well ask how they should go about teaching stress and rhythm—if they have this importance. Clearly, they should

not neglect more fundamental things to concentrate on stress and rhythm. Rhythm is a rather subtle matter. It is not easily grasped or appreciated by students, particularly on the elementary or lower intermediate levels. Yet there are a few obvious things which teachers, if they are interested, can do. First, they can show the relation between the accenting of many common phrases and individual words—as explained above. In this connection, they should be sure to emphasize the fact that we speak in phrases, not words, and that all phrases carry a definite accent, just as words do. The special exercises in this book on the proper stressing of phrases should prove helpful to teachers in this respect. Secondly, teachers can teach phrasing as part of the teaching of pronunciation. In reading practice sentences to the class, they can emphasize the stressing of accented syllables and the obscuring of vowels in all unaccented syllables. Students, in repeating such sentences after them, should follow the same rhythm patterns which they have emphasized. Again, the intonation exercises which appear in each lesson of this book should help to give the students the “feel” of most of the patterns into which English rhythm naturally falls. Thirdly, teachers can make use of the device of rhyming—particularly in teaching contracted verb forms such as *I'm*, *you're*, *we're*, *I'll*, *she'll*, *we've*, etc. Students fail to contract many of these forms sufficiently. They pronounce them as though they were composed of two syllables rather than a single syllable. Teachers can counteract this tendency by showing that *I'll* rhymes with *pile*, *he's* rhymes with *sneeze*, *I'm* rhymes with *time*, *we've* rhymes with *leave*—and so on. Fourthly, teachers can show students how English rhythm falls into certain definite patterns. These patterns grow out of the grammar of English, in accordance with the following general principles: *In speaking, we naturally stress so-called content words.* In most sentences, such words carry the burden of meaning. They include nouns, main verbs, descriptive adjectives, adverbs, demonstratives (*this*, *that*, *these*, *those*) and interrogatives (*who*, *which*, *why*, *when*, etc.).

In turn, we subordinate all function words, words which serve simply to define or show mood, direction, etc. The following are considered function words in English and, accordingly, are normally unstressed: definite and indefinite articles (*a*, *an*, *the*), per-

sonal pronouns (*I, you, he, my, your, his, etc.*), auxiliary verbs (*am, are, is, will, have, may, can, etc.*), relative pronouns (*who, which, that, whom*), and conjunctions (*and, but, although, if, etc.*).

Intonation

Intonation is the term used to describe the pitch or melody pattern of any group of words. The group of words involved is sometimes known as the intonation group. Pitch, in case the term is not familiar to the reader, is the position of a note on the musical scale. Pitch is determined by the frequency of vibration at which air waves strike the ear drum.

When there is an increase of stress on any one syllable, there is an accompanying rise in pitch on the same syllable. However, one should be careful to distinguish clearly between stress and pitch. Stress is associated with rhythm. Variations in stress give rise to rhythm in language. Stress patterns and the resultant rhythm, as we have seen, grow out of the grammar of a language. Thus rhythm is stable and fairly predictable.

Changes in pitch, on the other hand, result in varying intonation patterns. Pitch is often a personal or individual matter—especially on advanced levels. Pitch and the resultant intonation thus show a great variation in form. In addition, they frequently carry various emotional overtones.

The following two principles govern all basic intonation patterns in English. Actually, these two principles are really all foreign students need to know about intonation and all they need to be taught:

1. The first principle requires that all completed statements, including commands, end with a downward glide of the voice on the last accented syllable. This type of intonation is known as rising-falling intonation. It is used for all statements and commands. The fall of the voice at the end of a sentence indicates to the listener that the speaker has terminated and no answer or further comment is necessarily expected.

2. The second principle is that all statements indicating incompleteness, doubt, or hesitation end with an upward glide of the voice on the last accented syllable. In this category are included all questions which may be answered yes or no. This type of into-

nation is known as rising intonation. Questions beginning with interrogative words such as *when*, *where*, *why*, since these words in themselves indicate that the statement is a question, generally follow the first principle.

In this book, the following system of intonation is used: There are three tones involved—normal, high, and low. A line drawn directly at the base of a word shows that the word is pronounced with a normal tone; a line just above the word indicates a high tone; a line well below the level of a word indicates a low tone.

a) The following are examples of type one intonation—that is, rising-falling intonation. Note that the high note generally coincides with the last stressed syllable of the sentence.

The boy is lazy.

What time will you call me?

Note that in some of the sentences where rising-falling intonation occurs, the last sentence stress may fall on a word of only one syllable. In such cases, there is no room for the low note to follow. An inflection of the voice then occurs, indicated by an angled line.

She didn't say a word.

Come back soon.

b) The following is an example of type two intonation—namely, rising intonation.

Will you return later?

Does he plan to take it with him?

Aspiration

Aspiration is the term given to the slight puff of air, like a [h], which follows the production of [p], [t], and [k] in English. This aspiration is strongest when [p], [t], and [k] are in initial position in a stressed syllable and followed by a vowel, as in the words *pen* [pɛn] and *suspend* [səspɛnd]. It is weak when the sounds are in final position after a consonant which is often unreleased, as in *sent* [sɛnt]. It is weakest when the sounds occur in medial position;

here the puff of air is so slight as to be hardly perceptible—as in *happy* [hápi].

This aspiration is not a fundamental part of these sounds—which are all voiceless plosives. As may be seen from what has just been said, the aspiration varies in intensity with the position of the sound. When [p], [t], and [k] are followed by a consonant in the same breath group, the puff does not occur at all—for example, *pride* [praɪd]. Yet the aspiration remains a very important characteristic of each of these sounds, especially if the sound is in initial position. For one thing, the aspiration serves to distinguish the sounds from their voiced cognates [b], [d], and [g]. The sound [p], for example, is more than merely the unvoiced counterpart (cognate) of [b]. It is unvoiced [b], with a distinctive aspiration added. This aspiration is clearly noticeable to the American ear and helps substantially in identifying the sound.

The same aspiration of these sounds does not occur in German, in the Slavic languages, or in any of the Romance languages. Consequently, most foreign students studying English pay little attention to it. Generally the students do not hear the aspiration clearly. Even in cases where they hear it, they are unable to reproduce it. Yet no error is more noticeable in the speech of foreign students. It is an error which clings to the speech of even the most advanced students.

To the person not trained in speech, the difference between an aspirated [t] and an unaspirated [t] may not seem a very significant one. Yet the failure to aspirate comes through very clearly in English speech, causing a heavy, blunt effect which is definitely non-English. Compare the pronunciation of *ten* (the numeral) in English and *ten* (the imperative form of *tener*) in Spanish. There sometimes results a definite confusion of words if the necessary aspiration is lacking. In rapid speech, unaspirated [p] sounds like voiced [b]; unaspirated [t] sounds like [d]; unaspirated [k] like [g]. Foreign students say *ten* without aspirating the [t], and native listeners think they are saying *den*. Foreign students say *pie*, and it sounds to native listeners like *by*.

This error, in general, is fairly easy to correct once teachers understand the principle involved and the facts are made clear to the students. Teachers should first show the students how strong the aspiration of [p], [t], and [k] is in their own speech. They

should pass among the students repeating such words as *pen*, *ten*, *come*. They can exaggerate the aspiration on [p], [t], and [k] slightly—though this is not really necessary since the aspiration on these sounds, even in normal speech, is considerable. They can let students feel with the backs of their hands the strong puff of air which is emitted each time they (the teachers) pronounce [p], [t], and [k]. Students are generally amazed at the really strong aspiration given to these sounds. Or teachers can hold a small piece of paper lightly in front of their mouths as they speak. The paper will flutter each time they say [p], [t], or [k]. A match flame, held before the mouth, shows the same effect.

After this, it is just a matter of practice on the students' part to learn this important principle of aspiration. Students should repeat aloud simple words beginning with [p]—*pen*, *pay*, *pour*, *put*, *pear*. Later they should practice with simple words beginning with [t] and [k]. At first, students can hold pieces of paper before their mouths to show the amount of aspiration taking place. However, this soon becomes unnecessary because the sharp difference between the aspirated and unaspirated forms of these sounds is presently clear to all. From this point on, it is just a matter of correction each time a student fails to aspirate [p], [t], or [k] sufficiently.

Voicing and Unvoicing of Final Consonants

Another serious error of the foreign student learning English is the failure, in required circumstances, to voice final consonants. We have already learned the difference between voiced and unvoiced consonants. (See page 11.) The particular voiced consonants which concern us here are [b, d, g, v, z, ð, ʒ]. Their unvoiced counterparts are [p, t, k, f, s, θ, ʃ].

In rapid speech, it is sometimes difficult to tell whether a consonant is voiced or unvoiced. This simple test may be used. Stop the ears while sounding alternately any such pairs as *fife* and *five*, prolonging the final sounds of *f* and *v*. In holding the sound *f* by itself, one will hear only a fricative rustling of the breath as it passes the teeth and lips. In sounding *v*, this same friction is heard with the addition of voice, the vibration of the vocal cords.

In English, all voiced consonants occurring at the end of a word

are generally held and voiced. In German and the Slavic and Romance languages, the opposite situation prevails. All voiced consonants, when occurring in terminal position, are automatically unvoiced. For example, in Russian the name *Chekhov*, although terminating in *v*, a voiced consonant, is pronounced [tʃékɔf]. In accordance with the rules of Russian, the final [v] is automatically unvoiced and changed into its unvoiced counterpart [f]. In English this same word would normally be pronounced [tʃékɔv]. The final [v] would be held and voiced. Compare the English pronunciation of *love* [ləv], *move* [muv], and of [əv].

Foreign students, in bringing to English the habits of speech acquired in their native languages, naturally tend to unvoice all final voiced consonants. The effect in English, however, is unfortunate. Students, instead of saying *his* [hɪz], say [hɪs]. Instead of saying *have* [hæv], they say [hæf]. For *bag* [bæg], they say [bæk]—and so on. The list of such possible distortions, where foreign students turn final [d] into [t], final [g] into [k], final [v] into [f], and so forth, is almost endless. In some cases, actual confusion of words results. If students, in pronouncing *bad*, unvoice the final [d] and change it to [t], they come out with *bat*. In such a case, they have changed not only the form of the word but also its meaning. There are many pairs of English words distinguishable only by the voicing or unvoicing of the final consonant. Consider—to name just a few—*bed, bet; need, neat; feed, feet; buzz, bus; grows, gross; rise, rice; raise, race; pays, pace; leave, leaf; bag, back*.

As may be readily seen, it is very important to hold and voice all such final voiced consonants in English. This voicing sometimes varies in intensity, but this fact need not concern foreign students. The principles involved should first be explained to the students so that they understand what they are doing. Then they should be drilled carefully on matching pairs of words such as those which appear above. They should also be given practice with phrases and short sentences containing final voiced consonants. It is sometimes helpful if it is explained to students that all vowels preceding final voiced consonants are somewhat lengthened in duration. That is, all vowels are held slightly longer before final voiced consonants than before final unvoiced consonants. The [æ] in *bad*, for example, is of longer duration than the [æ] in *bat*. The [ɛ] in *bed* is held longer than the [ɛ] of *bet*, etc.

INTERNATIONAL PHONETIC ALPHABET*

Consonants

[p]—pie, hope, happy

[b]—bell, bite, globe

[f]—fine, office

[v]—vest, of, have

[k]—keep, can, book

[g]—go, get, egg

[l]—let, little, lay

[m]—man, must, dime

[n]—no, down, ton

[ŋ]—sing, ringing

[w]—water, we, one

[θ]—thin, three, path

[ð]—they, then, other

[s]—see, sat, city

[z]—zoo, does, is

[ʃ]—shoe, ship, action

[ʒ]—usual, garage

[tʃ]—chance, watch

[dʒ]—June, edge

[r]—red, rich, write

[y]—you, yes, million

[h]—he, hat, who

[t]—ten, to, meet

[d]—do, did

Vowels and Diphthongs

[ɪ]—it, did, build

[i]—me, see, people

[ɛ]—end, let, any

[æ]—cat, bat, laugh

[ɑ]—army, father, hot

[ɔ]—all, caught, long

[ʊ]—book, full, took

[u]—too, move, fruit

[ə]—cup, soda, infant

[ɜ]—her, work, bird

[e]—say, they, mail

[o]—old, coal, sew

[aɪ]—dry, eye, buy

[ɔɪ]—toy, boy, soil

[aʊ]—cow, our, house

* In accordance with common practice and for reasons of simplification, these minor changes in symbols have been introduced. [ə] and [ɜ] are used in this book for both stressed and unstressed syllables. [y] is used instead of IPA [j]. [ɑ] is used instead of IPA [a].

NOTES ON THE MARKINGS

1. An arrow pointing up or down at the end of a sentence indicates a slight rise or fall in intonation.

Did you hear that? ↗

They've been friends for years. ↘

2. A stress mark over a word or syllable indicates that it should be spoken with more strength or force, obscuring some of the surrounding syllables.

It was a bad móvie.

3. The example sound is underlined both in the table of contents and in the box at the beginning of each lesson.

t as in ten, center, might

4. In the Table of Contents, in the boxes at the beginning of each lesson, in the second and third lists of homonyms, and in the list of words with silent letters, silent letters are marked with a dot underneath them.

t as in ten, center, might

1**p**as in pie, happy, hope.

I. PRONUNCIATION

To make this sound, close your lips, then voicelessly blow them open with a puff of air according to the guidelines in the Preface.

pear
pick
pet
palm
part
poor

people
September
apple
purple
complete
apartment

top
hip
pep
nap
cap
soup

II. COMPARISON

Practice these contrasting sounds.

bear pear
rib rip
cab cap
be pea

big pig
bath path
bay pay
bet pet

III. REPETITION

1. The paper was printed and published without profit.
2. We had to learn both the past and present tense of all the verbs.
3. Paula carefully put the apples and peaches in the basket.
4. Our plan was opposed by almost everyone present.
5. Drops of water kept dripping from the roof.
6. The umpire, now in a bad mood, argued loudly with the player.