

# THE ESSENTIALS OF ENGLISH PHONETICS



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У методичних рекомендаціях з курсу “Практична фонетика англійської мови” запропоновано основи фонетики для формування когнітивної бази про звукову будову англійської мови та про її компоненти, що сприятиме кращому розумінню їх ролі в усній вербальній комунікації. Матеріал містить фонетичні вправи, вірші для напрацювання автоматизованих навиків вимови та інтонації.

## The Subject-matter of phonetics

Phonetics is a science, which deals with pronunciation and the phonetic structure of the language. Phonetics is a branch of linguistics, which studies speech sounds (phonemes), word-stress and intonation.

Phonetics is also connected with lexicology. It is only due to the presence of stress, or accent, in the right place, that we can distinguish certain nouns from verbs (formed by conversion), e.g.

'abstract реферат — to ab'stract витягати

'object предмет — to ob'ject не схвалювати

'transfer перенос — to trans'fer переносити

Homographs can be differentiated only due to pronunciation, because they are identical in spelling, e.g.

bow [bəu] лук — bow [bau] уклін

lead [li:d] керівництво — lead [led] свинець

row [rəu] ряд — row [rau] шум

sewer [səuə] швея — sewer [sju:ə] стічна труба

tear [tɛə] розрив — tear [tiə] сльоза

Due to the position of word accent we can distinguish between homonymous words and word groups, e.g.

'blackbird дрізд 'black 'bird чорний птах

Phonetics is also connected with stylistics; first of all through intonation and its components: speech melody, utterance stress, rhythm, pausation and voice tamber which serve to express emotions, to distinguish between different attitudes on the part of the author and speaker. Very often the writer helps the reader to interpret his ideas through special words and remarks such as: a pause, a short pause, angrily, hopefully, gently, incredulously, etc. For example:

"Now let me ask you girls and boys, would you paper a room with representations of horses?"

After a pause, one half of the children cried in chorus, "Yes, sir!" Upon which the other half, seeing in the gentleman's face that "Yes" was wrong, cried out in chorus, "No, sir!"

— as the custom is in these examinations "Of course, no. Why wouldn't you?" A pause. (Ch. Dickens. 'Hard Times').

If the author wants to make a word or a sentence specially prominent or logically accented, he uses graphical expressive means, e.g.:

"You *must* paper it," said the gentleman, rather warmly.

"You *must* paper it," said Thomas Gradgrind, "whether you like it or not Don't tell *us* you wouldn't paper it". (ibid.)

Phonetics is also connected with stylistics through repetition of words, phrases and sounds. Repetition of this kind serves the basis of rhythm, rhyme and alliteration.

The study of phonetic phenomena from the stylistic point of view is phonostylistics. It is connected with a number of linguistic and non-linguistic disciplines, such as: paralinguistics, psychology, psycholinguistics, sociology, sociolinguistics, dialectology, literary criticism, aesthetics, information theory, etc.

Phonetics has the following branches: 1) articulatory (physiological) and perceptive (auditory), 2) acoustic, 3) functional (linguistic).

Articulatory and perceptive investigation of speech sounds is done on the basis of a good knowledge of the voice and sound producing mechanisms, their structure, work and perceptive (auditory) effects, that is — physiology and psychology. Articulatory phonetics makes use of such instruments and devices as: a hand mirror, laryngoscope, artificial palate, graphical representations of sounds, photographs and X-ray photographs, CD records and magnetic tapes. TV and computer classes are also very helpful for the investigation and study of the articulatory aspect of speech.

Acoustic properties of sounds, that is, quantity, or length, timbre, intensity, pitch, temporal factor are investigated by the acoustic and auditory branch of phonetics.

Special laboratory equipment, such as kymograph, spectrograph, oscillograph and intonograph help to obtain the necessary data about prosodic properties of speech sounds.

A kymograph records qualitative variations of sounds in the form of kymographic tracings.

A spectrograph produces sound spectrograms which help to list the frequencies of a given sound and its relative amplitudes.

An oscillograph records oscillograms of sound vibrations of any frequency. Automatically recorded oscillograms can be observed upon the screen.

An intonograph measures automatically: 1) the fundamental tone of the vocal cords, 2) the average sound pressure, 3) the duration or length of speech (pausation). The results are recorded: 1) visually upon the screen of the electron-tube, 2) on paper or film with the continuous reproduction by tape recorder, 3) in digits (while estimating the limits of the recorded area along the screen of the electron-ray tube).

The phonological or functional properties of phonemes, syllables, accent and intonation are investigated by means of special linguistic methods, which help to interpret them as socially significant elements.

The **phoneme** is the smallest unit of language existing as such a speech-sound, which is capable of distinguishing one word from another, one grammatical form of a word from another form of the same word. For example, the English words [bi:d] bead, [bid] bid, [bed] bed, [bæd] bad, [bʌd] bud are distinguished one from another by the vowel sounds [i:], [ɪ], [e], [æ], [ʌ].

Various speech realizations of the phoneme are called its allophones.

Phonetic transcription should be based on the phonological principle, that a separate sign should be used for each separate phoneme. Thus, all the English short and long vowel phonemes have different signs: [ɪ]-[i:], [ʌ]-[a:], [ɔ]- [ɔ:], [u]- [u:], [ə]- [ə:].

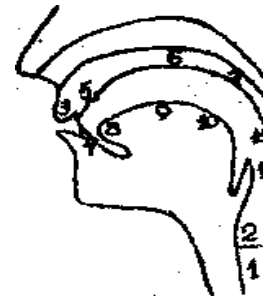
Transcription signs are enclosed in brackets. Diacritical signs used in transcription are: the sign (: ) or (•) denoting length of vowel phonemes, e.g. he [hi:], [hi•]; the sign (ˈ) placed before and above a syllable, denotes a primary stress, e.g. a boy [ə'boɪ]; the sign (ˌ) placed before and below a syllable denotes a secondary stress, e.g. inexpensive [ˌɪnɪks'pensɪv].

### **The organs of speech and their functions**

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

The organs of speech are as follows: the mouth cavity, the pharynx, the lips, the teeth, the tongue, the roof of the mouth, the larynx with the vocal cords, the nasal cavity.

The organs of speech: (1) the wind-pipe } (2) the vocal cords; (3) the lips; (4) the teeth; (5) the alveolar ridge (the teeth ridge); (6) the hard palate; (7) the soft palate with the uvula; (8) the blade with the tip; (9) the front of the tongue; (10) the back of the tongue (11) the pharynx; (12) the epiglottis.



The roof of the mouth is divided into the following parts: the alveolar ridge, the hard palate, the soft palate with the uvula.

The surface of the tongue is divided into three parts corresponding to the parts of the roof of the mouth. They are: the blade with the tip, the front and the back.

The air passes from the lungs into the wind-pipe, then through the larynx into the pharynx and into the mouth cavity. If the soft palate is lowered, the air passes through the nasal cavity. Mouth and nasal cavities function as the principal resonators.

The vocal cords are in the larynx. They can be brought together and when the air stream is forced between them, they vibrate and produce voice.

When the vocal cords are wide apart the air passes between them freely, they do not vibrate and no voice is produced. The space between the vocal cords is called glottis.

The organs of speech are divided into movable and fixed. The movable speech organs take an active part in the articulation of speech-sounds and are called the active organs of speech. The fixed speech organs with which the active organs form obstruction are called passive organs of speech. The passive speech organs serve as points of articulation.

The active organs of speech are: the vocal cords, the tongue, the lips, the soft palate with the uvula, the back wall of the pharynx, the lower jaw, the lungs.

The passive organs of speech are: the teeth, the teeth ridge, the hard palate, the walls of the resonators.

### **The classification of speech sounds**

Speech-sounds are divided into vowels and consonants. A vowel is a voiced sound produced in the mouth with no obstruction to the air stream. The air stream is weak. The tongue and the vocal cords are tense.

A consonant is a sound produced with an obstruction to the air stream, the organs of speech are tense at the place of obstruction. In the articulation of voiceless consonants the

air stream is strong, while in voiced consonants it is weak.

Vowels are sounds of pure musical tone, while consonants may be either sounds in which noise prevails over tone (noise consonants) or sound in which tone prevails over noise (sonorants).

There are 44 sounds: 20 vowels and 24 consonants (in Ukrainian – 32).

### **The classification of English vowel phonemes**

The English vowel phonemes are divided into two large groups: monophthongs and diphthongs. This division is based on the stability of articulation.

A monophthong is a pure vowel sound, in its pronunciation the organs of speech do not change their position throughout the duration of the vowel. The English monophthongs are: [i:], [ɪ], [e], [æ], [a:], [ɔ], [ɒ:], [u], [ʊ:], [ʌ], [ə:], [ə].

A diphthong is a complex sound consisting of two vowel elements pronounced so as to form a single syllable. In the pronunciation of a diphthong the organs of speech start in the position of one vowel and glide gradually in the direction of another vowel, whose full formation is generally not accomplished. The first element of an English diphthong is called the nucleus. It is strong, clear and distinct. The second element is rather weak and is called the glide. There are eight diphthongs in English: three with a glide towards [i] ([ei], [ai], [ɔi]), two with a glide towards [u] ([au], [ɔu]) and three with a glide towards [ə] ([iə], [eə], [uə]).

Besides these diphthongs, there are two vowels ([i:] and [u:]) which may have a diphthongal pronunciation: in the articulation of these vowels the organs of speech change their position but very slightly. These vowels are called diphthongoids.

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

1. According to the tongue position.
2. According to the lip position.
3. According to the length of the vowel.
4. According to the degree of tenseness.

According to the position of the bulk of the tongue, vowels are divided into five groups: (A) front, (B) front-retracted, (C) central, (D) back, (E) back-advanced.

(A) Front vowels are those, which are produced with the bulk of the tongue in the front part of the mouth while the front of the tongue is raised in the direction of the hard palate, forming a large empty space in the back part of the mouth. The English front vowels are: [i:], [e], [æ] and the nucleus of [εə].

(B) Front-retracted vowels are those, which are produced with the bulk of the tongue in the front part of the mouth, but somewhat retracted, while the front of the tongue is raised in the direction of the hard palate. There is only one front-retracted monophthong in English: it is [ɪ]. The nuclei of the diphthongs [ai] and [au] are also front-retracted.

(C) Central vowels are those in which the central part of the tongue is raised towards the juncture between the hard and soft palate. English central vowels are: [ʌ], [ə:], [ə] and the nucleus of [eu].

(D) Back vowels are those, which are produced with the bulk of the tongue in the back part of the mouth while the back of the tongue is raised in the direction of the soft palate, forming an empty space in the front part of the mouth. The English back vowels are: [[ɔ], [ɔ:], [u:] and the nucleus of the diphthong [ɔi].

(S) Back-advanced vowels are those, which are produced with the bulk of the tongue in the back part of the mouth, but somewhat advanced while the back part of the tongue is raised in the direction of the front part of the soft palate. The English back-advanced vowels are [a:], [u].

According to the height of the raised part of the tongue vowels are divided into three groups: (A) close or high vowels, (D) open or low vowels and (c) mid-open or mid vowels.

(A) Close (high) vowels are those, which are produced when one of the parts of the tongue comes close to the roof of the mouth and the air-passage is narrowed, but not so much as to form a consonant. The English close (high) vowels are [i:] [ɪ], [u], [u:].

(B) Open (low) vowels are those, which are produced when the raised part of the tongue is very low in the mouth, and the air-passage is very wide. The English open (low) vowels are [æ], [a:], [ɔ], [ʌ] and the nuclei of [ai], [au].

(C) Mid-open (mid) vowels are those which are produced when the raised part of the tongue is half-way between its high and low positions. The English mid-open (mid) vowels are [e], [ ə:], [ɔ:] and the nuclei of [εə], [ou].



Each of these three main tongue-positions (high, mid, low) has two variations: narrow and broad. This makes it convenient to subdivide each of these large groups of English vowels into the following smaller groups:

High (close) vowels into (a) high-narrow; (b) high-broad.

Mid (mid-open) vowels into (a) mid-narrow; (b) mid-broad.

Low (open) vowels into (a) low-narrow; (b) low-broad.

According to the lip position vowels may be rounded and unrounded. The English rounded vowels are [ɔ], [ɔ:], [u], [u:] and the nuclei of [ou], [ɔi]. They are produced when the lips are rounded and slightly protruded.

Unrounded vowels are produced when the lips are spread or neutral. The English unrounded vowels are [i:, i, e, æ, ɑ:, ʌ, ə:, ə] and the nuclei of all the diphthongs except those of [ou] and [ɔi].

According to their length vowels may be long and short. The following English vowels are long [i:, ɑ:, ɔ:, u:, ə:]. The following English vowels are short: [i, e, ɔ, u, ʌ, ə].

According to the degree of tenseness vowels are divided into tense and lax. All the English long vowels are tense, and short vowels are lax.

The English vowels are also classified according to the character of their end. From this point of view they may be: (a) checked and (b) unchecked (free).

Checked vowels are those, which are pronounced without any lessening of the force of utterance towards their end. They have a strong end. They can only occur in a closed syllable. The English short vowels under stress are checked. So are the long vowels and diphthongs when followed by voiceless consonants, e.g. bed [bed], pull [pul], speak [spi:k], type [taip].

Unchecked vowels are those, which are pronounced with lessening the force of utterance towards their end. Therefore, they have a weak end. The English long vowels and diphthongs when stressed both in closed and in open syllables followed by voiced consonants are unchecked. The same is true of all the unstressed vowels no matter whether long or short, e.g. free [fri:], time ['taim], window ['windou], city [siti], father ['fɑ:ðə].

## Reduction

Phonetic reduction most often involves a centralization of the vowel, that is, a reduction in the amount of movement of the tongue in pronouncing the vowel, as with the characteristic change of many unstressed vowels at the ends of English words to something approaching schwa. A well-researched type of reduction is that of the neutralization of acoustic distinctions in unstressed vowels, which occurs in many languages. The most common reduced vowel is schwa.

Whereas full vowels are distinguished by height, backness, and roundness, reduced unstressed vowels are largely unconcerned with height or roundness.

In English vowels in unstressed syllables are usually reduced. Reduction is a process of weakening, shortening or disappearance of vowels in unstressed positions.

Three different types of reduction are noticed In English:

1. *Quantitative reduction*, i.e. shortening of a vowel sound in the unstressed position, affects mainly long vowels, e.g. he [hi:-hi' - hi].

2. *Qualitative reduction*, i.e. obscuration of vowels towards [ə, i, u], affects both long and short vowels, e.g. can [kæɪn - k<sup>ə</sup>n].

3. In rapid colloquial speech certain notional words stay lose some of their sounds. This phenomenon is called elision, e.g. mostly ['moustli – 'mousli], I'm up already [aim ʌp ə:lredi].

## The classification of English consonant phonemes

In fact, the English alphabet has fewer consonant letters than English has consonant sounds, so digraphs like "ch", "sh", "th", and "zh" are used to extend the alphabet, and some letters and digraphs represent more than one consonant. For example, the sound spelled "th" in "this" is a different consonant from the "th" sound in "thin". Consonants are classified according to the following principles.'

1. According to the type of obstruction and the manner of the production of noise.
2. According to the active speech organs and the place of obstruction.
3. According to the work of the vocal cords and the force of articulation.
4. According to the position of the soft palate.

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

Occlusive consonants are produced with a complete obstruction formed by the articulating organs, the air-passage in the mouth-cavity is blocked. Occlusive consonants may be noise consonants and sonorants. Occlusive noise consonants are divided into plosive consonants (or stops) and affricates (occlusive-constrictive consonants).

Occlusive voiced consonants are [b], [d], [g], occlusive voiceless consonants are: [p], [t], [k].

The particular quality of a sonorant depends on the position of the soft palate. Occlusive sonorants are also made with a complete obstruction but the soft palate is lowered and the air stream escapes through the nose, so they are nasal.

The English occlusive sonorants are: [m], [n], [ŋ].

Occlusive-constrictive consonants or affricates are noise consonant sounds produced with a complete obstruction, which is slowly released and the air escapes from the mouth with some friction. There are only two occlusive-constrictives in English: [tʃ], [dʒ].

Constrictive consonants are those in the production of which the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted.

Constrictive consonants may be: a) noise consonants (or fricatives) and b) sonorants. The English fricatives are: [f], [v], [s], [z], [θ], [ð], [ʃ], [ʒ], [h].

Constrictive sonorants may be medial and lateral. The English medial sonorants are: [w], [r], [j]. The English [l] is a lateral sonorant sound.

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

Labial consonants may be bilabial and labio-dental. Bilabial consonants are articulated by the two lips. They are: [p], [b], [m], [w]. Labio-dental consonants are articulated with the lower lip against the upper teeth. They are: [f], [v].

Lingual consonants may be forelingual, mediolingual, backlingual. Forelingual consonants are articulated by the blade of the tongue, the blade with tip or by the tip against the upper teeth or the teeth ridge. According to the position of the tip, forelingual consonants are [t], [d], [l], [n], [s], [z], [θ], [ð]. The English [r] is a cacuminal consonant.

Mediolingual consonants are articulated with the front of the tongue against the hard palate. The English [j] is a mediolingual consonant. Backlingual consonants are articulated by the back of the tongue against the soft palate: [k], [g], [ŋ].

Glottal consonants are produced in the glottis. The English [h] is a glottal.

According to the point of articulation forelingual consonants are divided into dental (interdental or postdental), alveolar, palate-alveolar and post-alveolar.

Dental (interdental) consonants are articulated against the upper teeth with the tip of the tongue. They are: [θ], [ð].

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

Palate-alveolar consonants are articulated by the tip and the blade of the tongue against the alveolar ridge, while the front of the tongue is raised in the direction of the hard palate: [ʃ], [ʒ], [tʃ], [dʒ].

Post-alveolar consonants are articulated by the tip of the tongue against the back part of the alveolar ridge: the sound *r*.

According to the point of articulation mediolingual and backlingual consonants are called *palatal* and *velar*.

Most consonants are pronounced with a single obstruction, but some consonants are pronounced with two obstructions. The second obstruction is called coarticulation. Coarticulation may be front or back. The tongue front articulation gives the sound a clear (soft) colouring: [l], [ʃ], [ʒ], [tʃ], [dʒ]. The tongueback coarticulation gives the sound a dark (hard) colouring (the dark [l], [w]).

III. *According to the work of the vocal cords* consonants are divided into *voiced* and *voiceless*. According to the force of articulation consonants are divided into *fortis* and *lenis*. English voiced consonants are lenis, and voiceless consonants are fortis: [p], [t], [k], [f], [tʃ], [s], [θ], [h], [ʃ]. The following consonants are voiced and lenis: [b], [d], [g], [v], [z], [ʒ], [dʒ] with the sonorants that are made with tone prevailing over noise because of a rather wide air passage: [m], [n], [ŋ], [w], [l], [r], [j].

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

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

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

Voiceless consonants on the left, voiced on the right

	Bilabial	Labiodental	Dental	Alveolar	Post-alveolar	Palato-alveolar	Palatal	Velar	glottal
Plosive	p b			t d				k ɡ	
fricative		f v	θ ð	s z		ʃ ʒ			h
Affricate						tʃ dʒ			
Nasal	m			n				ŋ	
Lateral				l					
Frictionless Continuant	w				r		j		

### Aspiration

**Aspiration** is the strong burst of air that accompanies either the release or, in the case of preaspiration, the closure of some obstruents. The diacritic for aspiration in the International Phonetic Alphabet is a superscript "h", IPA| [h]. Voiceless consonants are produced with the vocal cords open and voiced consonants are produced when the vocal folds are fractionally closed. Voiceless aspiration occurs when the vocal cords remain open after a consonant is released. English voiceless stop consonants are aspirated for most native speakers when they are word-initial or begin a stressed syllable, as in "pen", "ten", "Ken". They are unaspirated for almost all speakers when immediately following word-initials, as in "spun", "stun", "skunk". After s elsewhere in a word they are normally

unaspirated as well, except when the cluster is heteromorphemic and the stop belongs to an unbound morpheme; word-final voiceless stops optionally aspirate.

Aspirated consonants are not always followed by vowels or other voiced sounds.

**Palatalization** – the production of consonants with the blade, or front, of the tongue drawn up farther toward the roof of the mouth (hard palate) than in their normal pronunciation. In English, the *ny* in “canyon” approximates a palatalized sound. Palatalized consonants may be distinguished from palatal consonants, in which the front of the tongue and the hard palate form the primary articulation.

English stops are not palatalized, but before front, close or mid-open vowels they are a bit clearer than before back vowels.

Palatalization generally **refers** to two phenomena:

1. As a *process* or the *result of a process*, the effect that front vowels and the palatal approximant /j/ frequently have on consonants;
2. As a *phonetic description*, the secondary articulation of consonants by which the body of the tongue is raised toward the hard palate during the articulation of the consonant. Such consonants are phonetically palatalized, and in the International Phonetic Alphabet (IPA) they are indicated by a superscript /j/, as /tʲ/ or /tʃ/ for a palatalized /t/.

The second may be the result of the first, but they often differ. A vowel may “palatalize” a consonant (sense 1), but the result might not be a palatalized consonant in the phonetic sense (sense 2), or the phonetically palatalized (sense 2) consonant may occur irrespective of front vowels.

**The term ‘palatalization’** denotes a phonological process by which consonants acquire secondary palatal articulation or shift their primary place towards or close to the palatal region. Palatalization is a type of consonant-vowel interactions.

English, in fact, has at least three kinds of alternations that fall under the general definition of palatalization processes.

**The first process** - called *coronal palatalization* involves an alternation between alveolars /t/, /d/, /s/, /z/ and palato-alveolars /tʃ/, /dʒ/, /ʃ/, and /ʒ/ as shown is (1).

(1)

/t/ - /tʃ/

perpetuity – perpetual

/d/ - /dʒ/

residue – residual

/s/ - /ʃ/

grace – gracious

/z/ - /ʒ/

please – pleasure

**The second process** – called *velar softening* is exhibited by alternations between velar stops /k/ and /g/ and coronal fricatives or affricates /s/ and /dʒ/ respectively as shown in (2)

(2)

/k/ - /s/

medication – medicine

critic – criticize

/g/ - /dʒ/

analog – analogy

pedagogue – pedagogy

**The third process** – called *spirantization* exhibits alternations between the alveolar stop /t/ and the alveolar fricative /s/ (or /ʃ/ in conjunction with coronal palatalization). The latter segment occurs before suffixes with an unsyllabified /i/ as shown in (3).

(3)

/t/ - /s/

secret – secrecy

regent – regency

emergent – emergency

/t/ - /ʃ/

part – partial

**Palatalization with /u:/ sound**

In some words the palatal sound /j/ precedes the sound /u:/ for the combined pronunciation of /ju:/

This happens when the vowel "u" is:

- 1- Word initial
- 2- Syllable initial after alveolar consonant "l", "n", "t", "d". The combination with "t" is /tʃ/, and with /d/ is /dʒ/.
- 3- After velar consonants "c" (when "c" has the /k/ sound) and "g", and labio-dental consonants "f" and "v".
- 4- After "h" and labial consonants "m", "p", and "b"
- 5- /ju:/

Group 1: **u** (word initial) **use**, **usual**, **university**

Group 2: l/n/t/d+**u** (syllable initial) **value**, **manual**, **actual**, **gradual**

Group 3: c/g/f/v+**u** (when c sounds /k/) **cute**, **regular**, **refuse**, **revue**

Group 4: h/m/p/b+ **u** **huge**, **amuse**, **reputation**, **vocabulary**

Group 5: **ue** **fuel**, **hue**, **rescue**

Group 6: **ew** **few**, **pew**, **skew**

Group 7: **eau** **beautiful**

When "ue" or "ew" follow the digraphs "ch" and "cl" are pronounced /u:/.

Group 1: **ue** **clue**

Group 2: **ew** **chew**

The "ue" spelling is usually silent when it occurs at the end of a word and follows the letters "g", "ng", or "q" (examples include the words **fatigue**, **tongue**, and **unique**). An exception is the word **argue**, which ends in a long u sound.

Group 1: **ue** **fatigue**, **tongue**, **unique**

Exception: **argue**

### **Palatalization with /ə/ sound**

In some words the palatal sound /j/ or /w/ precedes the sound /ə/ for the combined pronunciations of:

/wəə/

/jəə/



/juə/

/ajə/

/awə/

/ojə/

This happens with vowels when:

1- A word is spelled with "oir" is pronounced /wəə/, the "o" is /w/ and the "ir" is /ə/

/wəə/

Group 1: o+**ir** noir, memoir

2- A word is spelled with "ure" are preceded by /j/ sound for the combined pronunciation of /jə/)

/jə/

Group 2: **ure** cure

3- A word spelled with "ur" are preceded by /j/ for the combined pronunciation of /juə/)

/juə/

Group 3: **ur** fury

This happens with diphthongs when:

1- The diphthong sound /aɪ/ changes to /aj/. In this group the palatal sound /aj/ precedes the sound /ə/ for the combined pronunciation of /ajə/.

/ajə/

(/aɪ/ + /ə/)

Group 1:

(a): **er** buyer

(b): **ire** hire

(c): **iar** friar

(d): **ir** choir

2- The diphthong sound /aʊ/ changes to /aw/. In this group the sound /aw/ precedes the sound /ə/ for the combined pronunciation of /awə/

/awə/

(/aʊ/ + 12. /ə/)

Group 2:

(a): **our flour**

(b): **ower power**

3- The diphthong sound /oɪ/ changes to /oj/. /oɪ/ + /ə/. In this group the sound /oj/ precedes the sound /ə/ for the combined pronunciation of /ojə/.

/ojə/

Group 3: **oyer coyer, employer**

### **Assimilation**

The modification of a consonant under the influence of the adjoining consonant in the flow of speech is known as **assimilation**. (**Assimilation** is a process of alteration of speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound).

According to the direction of assimilation, it may be: 1. progressive (pens, calls, desks, books), e.g. The pronunciation of the plural suffix –s of nouns depends on the quality of a preceding consonant: it is pronounced as [z] after voiced consonants (pens [penz], calls [kɔ:lz]) and as [s] after voiceless consonants (desks [desks], books [bu:ks]).

Within the words *sandwich*, *grandmother*, etc under the influence of [n] the consonant [d] changed into [n] and then disappeared (*sandwich* ['sænnwɪdʒ → 'sænwɪdʒ]); 2. regressive, e.g. Within the word *width* and in the word combination *in them*, the alveolar [d] and [n] become dental before the interdental [t] and [d].; 3. reciprocal (double) e.g. within the word *tree* [tri:] the sonorant [r] is partly devoiced under the influence of the voiceless [t] and the alveolar [t] becomes [post-alveolar before the post-alveolar [r].

Assimilation can affect the place of obstruction and the active organ of speech; the work of the vocal cords; the position of the lips; the position of the soft palate; the manner of the release of plosive consonants.

1. Modification of the place of obstruction and the active organ of speech.

Assimilation may take place within a word and also at word boundaries. The following three important cases should be noticed:

a) The alveolar allophones of [t, d, n, l, s, z] are replaced by the dental variants when immediately followed by the interdental [θ] or [ð].

e.g. within a word: *breadth, tenth*;

at word boundaries: *Put that down! Read this! on the desk.*

b) The post-alveolar [t] and [d] are heard before the post-alveolar sonorant [r].

e.g. within a word: *trip, true, trunk, dream, drink, dry.*

At word-boundaries: *at rest, would read*

## 2. Changing in the work of vocal cords (voicing or devoicing).

a) The sonorants [m, n, l, w, r, j] are partially devoiced when preceded by voiceless consonants [s, p, t, k, f, θ, ʃ].

e.g. within words:

[m̥] - small

[n̥] - sneer

[j̥] - stupid, tune, pure, few

[w̥] - sweep, square

[r̥] - spread, try, cream

[l̥] - slow, place climb

At word boundaries the sonorants [l, r, w] are slightly voiced if with the adjacent words they form a phrasal word or a rhythmic group

e.g. *at last, at rest*;

b) Contractive forms of the verbs “is” and “has” may retain voice or be devoiced depending on the preceding consonants.

e.g. *That’s right [ðæt̥s raɪt̥]; Bob’s gone out [bɒbz̥ gɒn aʊt̥];*

c) The assimilative voicing or devoicing of the possessive suffix –’s or –s’, the plural suffix –(e)s of nouns and of the third person singular present indefinite of verbs depends on the quality of the preceding consonant. These suffixes are pronounced as:

[z] after all voiced consonants except [z] and [ʒ] and after all vowel sounds

e.g. *girls* [gə:lz], *rooms* [ru(:)mz]

[s] after all voiceless consonants except [ʃ] and [s],

e.g. *books* [bu:ks], *writes* [raɪts]

[ɪz] after [s, z] or [ʃ, dʒ]

e.g. *dishes* [dɪʃɪz], *George's* [dʒɔ: dʒɪz]

d) The assimilative voicing or devoicing of the suffix *-ed* of regular verbs also depends on the quality of the preceding consonant. The ending *-ed* is pronounced as:

[d] after all voiced consonants except [d] and after all vowel sounds

e.g. *lived* [lɪvd], *played* [pleɪd]

[t] after all voiceless consonants except [t]

e.g. *worked* [wɜ:kət]

[ɪd] after [d] and [t]

e.g. *intended* [ɪn'tendɪd], *extended* [ɪk'stendɪd]

In English regressive voicing or devoicing is found only in few cases of historical assimilation within a compound word when the semantic independence of the first component is lost, e.g. *fivepence* ['falfens], *gooseberry* ['guzb(ə)ri]

Regressive voicing or devoicing may also take place in closely connected pairs of words

e.g. I have to [aɪ həvtu], I used to [aɪ ju:sttu], does she [dʌz ʃi].

### 3. Changes in the lip position.

Consonants followed by the sonorant [w] change their lip position. They become lip-rounded in anticipation of [w].

e.g. *twinkle*, *quite*, *swan*, *language*

### 4. Changes in the position of the soft palate.

Nasal consonants may influence the adjacent plosives. This type of assimilation is not typical of English. Sometimes [d] changes into [n] under the influence of the preceding [n].

e.g. *handsome* ['hændsʌm → 'hænnʌm → 'hænsɪm]

Nasalisation affects mainly the alveolar consonants, especially adjacent to the negative *n't*, and is characteristic of very rapid speech.

e.g. She wouldn't do it [ʃi wunnt du it]

### 5. Changes in the manner of the release of plosive consonants.

English plosives don't always have a sudden oral release of air. The main variants are:

#### **a) Loss of plosion**

A plosive loses its plosion, if it is followed by another plosive or affricate,

e.g. within a word: **accommodation**, **attraction**, **bookcase**

at word boundaries: what time, went down, that child, that joke

#### **b) Nasal plosion**

When a plosive is followed by a the syllabic [n] or [m], it has no release of his own, the so-called nasal plosion is produced. In such sequences the closure for the plosive is made normally, but the release is produced not by a removal of the oral closure, which is retained, but by the lowering of the soft palate, which allows the compressed air to escape through the nasal cavity to form the nasal consonant.

e.g. within a word: happen ['hæpn], shipmate ['ʃɪpmɛɪt]

at word boundaries: sob noisily, stop moaning

#### **c) Lateral plosion**

In the sequences of a plosive immediately followed by [l] the closure produced for the plosive is not released till after [l]. Before [l] the release is made by a sudden lowering of the sides of the tongue, and the air escapes along the sides of the tongue with the lateral plosion.

e.g. *please, cattle, black, candle.*

## **English sounds**

1. [i:] can be defined as: 1) unrounded; 2) front a) fully front, high; b) narrow variation of the high position of the tongue; 3) tense (free); 4) long; 5) diphthongoid.

he, feet, bean, read, people, tea, chief, deal, niece, key;

I see we need peas.

My tea is sweet enough.

A friend in need is a friend indeed.

Learn to creep before you leap

1 scream, You scream, We all scream for ice-cream.

One, two, three,                    one, two, three,  
Let me see,                        Oh, I see,  
Who likes coffee                You all like coffee  
And who likes tea.                And I like tea.

2.[i] can be defined as: 1) unrounded; 2) front a) front retracted; b) broad variation of the high position of the tongue; 3) lax; 4) short; 6) monophthong;  
bit, tin, him, stick, thing, wrist, minute, business, build, lift;

Give it him quickly.

Please, listen a minute to Kitty.

As fit as a fiddle.

Fish begins to stink at the head.

Miss, miss, little Miss, miss.

When she misses, she misses like this.

Kittens are furry,

Kittens are purry,

They lap at milk in a shallow dish.

They lick their whiskers and dream of fish.

3.[e] can be defined as: 1) unrounded; 2) front; a) fully front, mid-open; b) narrow variation of the medium position of the tongue; 3) lax; 4) short; 6) monophthong.

bed, pet, heavy, said, many, weather, member, pleasure, friend;

Many hens lay plenty eggs.

Let *him* go to bed.

Better to do well than to say well.

Better late than never.

East or west, home is best.

Our bow's bended,

Our book's ended.

If you do not like a bit

You *may* mend it.

4. [æ] can be defined as: 1) unrounded; 2) front a) fully front, low; b) broad variation of the low position of the tongue; 3) lax; 4) short; 5) monophthong.

happy, mad, pal, traffic, imagine, hand, drank, Daddy, act, glad;

Bad lads are smacked by Dad.

The fact is Mother packed sandwiches herself. Habit cures habit. A hungry man is an angry man.

Little Poll Parrot

sat in bis garret.

Swan swam over the sea,

Swim, swan, swim.

Swan swam back again,

Well swum, swan!

5.[ɑ:] can be defined as unrounded, back a) back advanced, open, b) broad variation of the low position of the tongue, tense, long monophthong;

par, hard, cart, half, grass, laugh, father, last, answer, ask;

The car's parked in the garden.

She started to have classes last autumn.

Hard bargain.

He laughs best who laughs last.

6. [ɔ] can be defined as: 1) slightly rounded; 2) back; a) fully back, open; b) broad variation of the low position of the tongue; 3) lax; 4) short; B) monophthong.

lot, wrong, bottom, job, honest, cottage, what, knowledge, song.

Tom got what he wanted.

I was shocked when he offered to sell his watch.

Honesty is the best policy.

A little pot is soon hot.

Hoppity (A.Milne)

Christopher Robin goes

Hoppity, hoppity,

Hoppity, hoppity, hop.

Whenever I tell him

Politely to stop it, he

Says he can't possibly stop.

If he stopped hopping, he couldn't go anywhere,

Poor little Christopher couldn't go anywhere...

That's why he always goes

Hoppity, hoppity,

Hoppity, hoppity, hop.

7.[ɔ:] can be defined as: 1) rounded; 2) back a) fully back, open; b) narrow variation of the open position of the tongue; 3) tense; 4) long; 6) monophthong;

torn, shore, bought, draw, thought, water, before, talk, law;

Naughty daughters tore up his lawn.

The water near Norway is not warm.

New lords, new laws.

What is sauce for the goose is sauce for the gander.

Knife falls,



Gentleman calls.

Fork falls, Lady calls.

8.[u] can be defined as: 1) slightly rounded; 2) back; a) back-advanced; b) broad variation of the high position of the tongue; 3) lax; 4) short; 5) monophthong;

took, put, soot, book, woman, could, would, shoot, Woodland, cook;

He shook the soot onto the book.

Lusy is a good cook.

A good beginning makes a good ending. Too many cooks spoil the broth.

9.[u:] can be defined as: 1) rounded; 2) back a) fully back; b) narrow variation of the high position of the tongue; 3) tense; 4) long; 5) diphthongoid.

who, new, boot, zoo, goose, true, school, beautiful, move;

You knew it was suitable.

The youth is truly fond of new music.

Don't halloo till you are out of the wood.

The proof of the pudding is in its eating.

Drop a spoon Company soon.

A swarm of bees in June

Is worth a silver spoon.

10.[ʌ] can be defined as: 1) unrounded; 2) back a) back-advanced, mid; b) narrow variation of the low position of the tongue; 3) lax; 4) short; 6) monophthong;

lunch, fun, pub, touch, ton, come, mother, money, country, does;

Money governs love.

Mother is coming to see us this summer.

Well begun is half done.

So many countries, so many customs.

As snug as a bug in a rug.

Winter 's thunder

Is summer's wonder.

For every evil under the sun

There is a remedy or there is none.

If there is one, try to find it.

If then; be none, never mind it.

Never trouble trouble

Till trouble troubles you.

It only doubles trouble,

And troubles others too.

11.[ə:] can be defined as: 1) unrounded; 2) mixed, narrow variation of the mid-open position of the tongue; 3) tense; 4) long; 5) monophthong;

Murmur, hurt, further, work, world, perfect, myrtle, journey;

Turn the earth for worms. I have heard Burlow's word.

First come, first speak.

The early bird catches the worm.

Bert, Bert, tore his shirt,

Biding on a lump of dirt.

12.[ə] can be defined as: 1) unrounded; 2) mixed, broad variation of the mid-open position of the tongue; 3) tense; 4) short; 5) monophthong;

today, yesterday, about, upon, forget, surprise, perhaps, obey;

Give the caterpillar to my sister.

It's rather difficult on account of the currents round the beacon.

The more we get together, together, together,

The more we get together, the happier we are.

For your friend is my friend,

And my friend is your friend.

The more we get together, the merrier we are.

13.[ei] is called a closing diphthong with the front, mid-open, unrounded nucleus.

day, plain, mainly, say, they, great, vein, take, name, jail;

Away, away, to shade and hay.

No pains, no gains.

Haste makes waste.

An apple a day keeps the doctor away.

Rain, rain, go away,

Come again another day.

Little children want to play.

14.[ou] is a closing diphthong with the central, mid-open (narrow variation) rounded nucleus;

go, open, odious, know, load, joke, old, road, cocoa, oak;

Roland, take a photo of the motor.

He only spoke low and slowly.

Man proposes, God disposes.

All roads lead to Rome.

Moses supposes, his toes are roses,

But Moses supposes erroneously;

For nobody's toes are poses of roses

As Moses supposes his toeses to be.

15.[ai] is a closing diphthong with the front, open (broad variation of the open, or low, position of the tons), unrounded nucleus;

high, mighty, pine, height, my, buy, eye, guide, mine, tie

my life is fine.

My wife tried twice to buy the right kind of pie.

Beauty lies in lover's eyes.

Like father, like son.

United we stand, divided we fall.

Red sky in the morning is sailor's warning;

Red sky at night is sailor's delight.

I6.[au] is a closing diphthong with the front-retracted, open low unrounded nucleus;  
plough, outer, owl, town, cow, loud, mouth, doubt, shout, bow;

The foul hound growls.

Our brown cow is now right down by the round tower.

Out of sight, out of mind.

A sound mind in a sound body.

How sweet to be a Cloud

Floating in the Blue!

Every little Cloud

Always sings aloud.

How sweet to be a Cloud

Floating in the Blue!"

It makes him very proud

To be a little cloud.

(Prom "Winnie-the-Pooh" by A.Milne)

I7.[ɔɪ] is a closing diphthong with the back, low ( broad variation) rounded nucleus;  
coil, oyster, embroil, point, boy, voice, join, toy, avoid, oil;

Boys avoid toil.

The boy boiled the toy in oil and spoiled it.

Joy and sorrow are as near as today and tomorrow.

No joy without alloy.

18. [ɪə] is a centering diphthong with the front-retracted, close (broad variation) unrounded nucleus;

hear, earphone, Leah, real, near, theatre, clear, idea, hero;

The idea is really fearful.

In Siberia it was a period of severe experience for the hero.

The theatre and the museum are near here.

Fear has a quick ear.

18.[ɛə] is a centring diphthong with the front, mid-open (broad variation of the medium position of the tongue) unrounded nucleus;

hair, Mary, care, chair, their, tear, mayor, square;

A pair of mares were there.

Be careful and repair the scarce chair.

An old fox is not easily snared.

One cannot be too careful.

It's a very fun thought that if Bears were Bees,

They'd built their nests at the bottom of trees.

And that being so (if the Bees were Bears),

We shouldn't have to climb up, all these stairs.

Mayfair

Will you go along with me to Shepherd Market?

It's there they hold the merriest Fair in May.

Will you go along with me to Shepherd Market

In a pair of red-heeled slippers very gay?

I'll pick a bunch of cowslips for your bodice

And I'll tie a yellow ribbon in your hair

If you'll go along with me to Shepherd Market  
And dance me round the Maypole at Mayfair.

20. [uə] is a centring diphthong with a back-advanced, close (broad variation of the high position of the tongue), slightly rounded, short nucleus;  
lure, fever, tour, doer, poor, steward, cruel, pure, during;  
I'm sure the contour was poor.  
Fewer and fewer are lured by moor.  
He is sure they will make their tour to Europe during February.

#### A LADY FROM CLEWER

There once was a lady from Clewer,  
Whose virtue grew fewer and fewer,  
She would speak out of turn,  
And when you look stern,  
Would simper and just act demure.

#### WIND ON THE HILL (A. Wilne)

No one can tell *rue*,  
Nobody knows,  
Where the wind came from,  
Where the wind goes.  
It's flying from somewhere  
As fast as it can,  
I couldn't keep up with It,  
Not if I ran.  
But if I stopped holding  
The string of my kite,  
It would blow with the wind  
For a day and a night.

And then when I found it,  
Wherever it blew,  
I should know that the wind  
Had been going there too.  
So then I could tell them.  
Where the wind goes...  
But where the wind comes from Nobody knows!

21. [p] is a bilabial plosive voiceless consonant phoneme.  
pip, topple, popery, pupil, pepper, people, happy, lip, pipe;

There are plenty of paupers picking up paper.  
Please, pass me your pen and pencil.  
A penny saved is a penny gained.  
Present company excepted.

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.

22. [b] is a bilabial plosive voiced consonant phoneme.  
bubble, above, rob, bee, bad, bird, barber, between, better;  
The babbling brook bubbled and boiled.  
He was able to beat Bill at billiards and baseball but Bill took it badly.  
Bare words buy no barley.  
A bad beginning makes a bad ending.  
As busy as a bee.  
Betty Better bought some butter  
And she said "This butter's bitter.

If I put it in my batter  
It will make my batter bitter.  
But a bit of bitter butter  
That would make my batter bitter".  
So she bought a bit of butter Better than her bitter butter.

23. [t] is a forelingual alveolar, apical plosive voiceless consonant phoneme;  
total, tatters, attack, tart, town, tell, time, heart, light;

It tends to matter today.  
This bitter potato is not fit to eat.  
East or west, home is best.  
Don't trouble trouble, untill trouble troubles you.

Thomas a Tattamus took two tees  
To tie two tups to two tall trees  
To frighten the terrible Thomas Tattamus  
Tell me how many T's are in that.

24. [d] is a forelingual alveolar apical plosive voiced consonant phoneme;  
dud, added, dined, duty, double, down, deed, date, board, beard;  
Did dad's braces dangle?  
Why didn't you do what I told you to do?  
Drop by drop, the sea is drained.  
A good dot deserves a good bone.

Independence (A.Milne)

I never did, I never did, I never did like  
"Now take care, dear!"  
I never did, I never did, I never did want



"Hold-my-hand";

I never did, I never did, I never did think much of

"Not up there, dear!"

It's no good saying it. They don't understand.

25. [k] is a backlingual occlusive plosive voiceless consonant phoneme;  
cork, cracker, accord, keep, black, coat, chemist, quick, kiss, music, character;

Jack can pick acres of cotton and corn.

A cat can look even at a king.

Cut your coat according to your cloth.

Curiosity killed the cat.

Can He?

A canner, exceedingly canny,

One morning remarked to his granny,

"A canner can can

Anything that he can,

But a canner can't can a can, can he?

26. [g] is a backlingual occlusive plosive voiced consonant phoneme;  
gag, bigger, bargain, giggle, ago, gift, god, great, ghost, girl;

Get going, Gordon, and grab the swag.

Golf is a game for Grannies,

A good beginning makes a good ending.

All is not gold that glitters.

27. [m] is a bilabial occlusive nasal sonant.

much, money, mouse, comb, memory, moment, murmur, manager, mountain, autumn

Many women swim better than men.

Mary has milk every morning in summer.

Many men, many minds.

Men meet, but mountains never greet.

Autumn Leaves (by Eve Merriam)

Down,

    down,

        down

Red,

    yellow,

        brown

Autumn leaves tumble down,

Autumn leaves tumble down,

Flaking and shaking,

Tumbledown leaves.

28. [n] is a forelingual alveolar apical occlusive nasal sonant.

new, knee, next, noun, noon, nasal, nominal, main, fine, nine.

My niece and nephew left for the North on Monday.

Nine's numerous neighbours are nice persons.

What's done, cannot be undone.

No news is good news.

Round and Round we go

Round and round we go.

One, two, one, two,

Round and round we go.

Up, down, up, down,

Round and round we go.

29. [ŋ] is a backlingual velar occlusive nasal sonant.

linger, bang, banging, long, tongue, king, drink, English, longer, singer.

The hanging bangles were swinging.

Playing ping-bong makes me hungry.

An hour in the morning is worth two in the evening.

No living man all things can.

Many wonderful things to hear, to see

Belong to you, belong to me:

The sun, the trees, the grass, the sky,

The yellow moon that's passing by,

The blowing winds, the birds that sing,

Bright autumn woods, gay flowers of spring,

The cold long winter with snow so white,

The running rivers, the stars of night.

30. [w] is a bilabial constrictive sonant.

what, swerve, pow-wow, west, once, sweet, why, square, queen, choir.

Wind and weather worry walkers.

Where there is a will, there is a way.

Time works wonders.

No sweet without some sweat.

When the weather is wet

We must not fret.

When the weather is cold

We must not scold.

When the weather is warm

We must not storm.

But be thankful together  
Whatever the weather.

31. [f] is a labio-dental fricative voiceless consonant phoneme.

fife, forfar, tariff, life, first, four, friend, enough, laugh, phoneme, physics.

I find five fine folk festivals have a funny effect.

No flying from fate.

Fortune favours the fool.

From the frying-pan into the fire.

Five fit fishers shipped six thick fish dishes.

That fish has a fat fin, this fish is a fish that has a thinner fin than that fish.

Flies fly fast, but dragonflies fly faster.

Four furious friends fought for the phone.

Five frantic frogs fled from fifty fierce fishes.

Fancy that Fan is full of fads and fancies.

The Sniffle (by Ogden Nash)

In spite of her sniffle

Isabel's chiffle.

Some girls with a sniffle

Would be weepy and liffle.

They would look awful

Like a rained-on waffle,

But Isabel's chiffle

In spite of her sniffle.

Some girls with snuffle

Their tempers are uffle,

But when Isabel's snivelly

She is perfectly luffly.

32. [v] is a labio-dental fricative voiced consonant phoneme.

vixen, vow, evolve, twelve, love, vast, verse, have, never, leave, beaver.

Ivy covers every valley,

Victor's villa has been vacant all his vacation.

We have very fine views from Vera's house.

Fortune favours the brave.

Every medal has its reverse.

The Tide in the River (by Eleanor Farjeon)

The tide in the river, the tide in the river,

The tide in the river runs deep,

I saw a shiver pass over the river

As the tide turned in its sleep.

33. [θ] is a forelingual interdental apical fricative voiceless consonant phoneme,

thought, either, froth, think, mouth, thumb, worth, bouth, thorn.

Think it through thoroughly for a month.

Bertha is both healthy and wealthy.

Wealth is nothing without health.

The third Thursday of this month is the sixteenth.

He throws one thug to earth with a thud that shakes his teeth.

Both the other thieves run off with a filthy oath.

Thea thanks Arthur for thrashing the three thugs.

The thatcher of Thatchwood Went to Thatchet a-thatching.

Did the thatcher of Thatchwood Go to Thatchet a-thatching?

If a thatcher of Thatchwood Went to thatcher a thatching,

Where's the thatching the Thatcher of Thatchwood has thatched?

Through three cheese trees three free fleas flew.

While these fleas flew, freezy breeze blew.

Freezy breeze made these three trees freeze.

Freezy trees made these trees' cheese freeze.

That's what made these three free fleas sneeze.

Theo thrust a thumb through two or three thick straw thatches.

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

A thousand faiths with the common dream.

A thousand tongues with the common thing.

A thousand thoughts with the single plan.

Peace on Earth and good will to man.

Theophilus Thadeus Thistledown, the successful thistle-sifter, while sifting a sieve-full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thadeus Thistledown, the successful thistle-sifter, thrust three thousand thistles through the thick of his thumb, see that thou, while sifting a sieve-full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb.

I thought a thought. But the thought I thought wasn't the thought I thought I thought. If the thought I thought I thought had been the thought I thought, I wouldn't have thought so much.

34. [ð] is a forelingual interdental apical fricative voiced consonant phoneme.  
the, breathe, although, neither, those, weather, further, bathe

The seething sea ceaseth; thus the seething sea suffices us.

Mother, father, sister, brother,  
Hand in hand with one another.

I asked whether this lathe was better than the other,  
That's neither here nor there.  
Birds of feather flock together.

The more we get together, together, together,  
The more we get together, the happier we are.

The bathers have left their clothes on the other bank of the river.  
“This” is used for one thing near,  
“That” means one thing over there,  
“These” and “those” mean two or more,  
“Those” are far and “these” are near.  
Smooth breathing is rather soothing.

35. [r] is a forelingual, post-alveolar constrictive sonorant.  
round, arrow, rarer, merry, write, rhyme, straw, very, rector.

Ron ran round the rugged rocks.  
Richard's wretched ratchet wrench.  
Roberta ran rings around the Roman ruins.  
The rate collector correctly collected the late rates at a great rate.  
The great Greek grape growers grow great Greek grapes.

Fresh French fried fly fritters

My rabbit's an Arabian rabbit. They're very rare. When he's angry he races round and round his rabbit run. And if he's in a real rage he rushes on to the roof and roars.

Strawberries, raspberries and red-currants with real cream are really very refreshing.

The rain is raining all around,

It falls on roofs and trees.

All roads lead to Rome.

Little friends may prove great friends.

Robert Rowbey rolled a round roll round,

A round roll Robert Rowbey rolled round,

Where rolled the round roll

Robert Rowley rolled round?

Ruby Rugby's brother

Bought and brought

Her back some rubber

Baby-buggy bumpers.

36. [j] is a medio-lingual, palatal, constrictive sonant.

young, pure, duty, yard, onion, usual, Europe, beautiful, new.

You're the youngest yet.

You moved from New York last year, didn't you?

You can't eat your cake and use it.

No news is good news.

37. [s] is a forelingual, apical, alveolar, fricative voiceless consonant phoneme.



sausage, ascent, pass, sound, soon, silence, since, six, saw.

Some sub-soils are so moist.

A pessimist seldom: listens to sound advice.

East or West home is best.

Best defence is offence.

Sickness in the body brings sadness to the mind.

The end justifies the means.

One swallow doesn't make a summer.

It's a silly goose that comes to a fox's sermon.

Rats desert a sinking ship.

If wishes were horses, then beggars would ride.

Boys will be boys.

Swan swam over the sea,

Swim, swan, swim!

Swan swam back again,

Well swum, swan!

She sells seashells on the seashore.

The shells she sells are seashells, I'm sure.

A sailor went to sea

to see what he could see.

And all that he could see

was sea, sea, sea.

38. [z] is a forelingual, apical, alveolar, fricative voiced consonant phoneme.

zombi, haze, Aziz, puzzle, husband, houses, dissolve, noise, rose.

This is the sixth zebra snoozing thoroughly.  
Susie is kept busy visiting zebras at the zoo.

Wise farmers chose *maize*.

The boys have frozen their noses and toes.  
Everybody's business is nobody's business.  
As busy as a bee.

Moses supposes his toeses are roses,  
But Moses supposes erroneously;  
For nobody's toeses are poses of roses  
As Moses supposes his toeses to be.

39. [ʃ] is a forelingual, palato-alveolar, apical, constrictive voiceless consonant phoneme,  
shop, dashing, plush, shirt, sugar, sure, Asia, pension, ocean.

She wished to shut the shop.  
The phisician is anxious about his patient.  
Wishes don't wash dishes.

She sells sea-shells on the sea-shore;  
And the shells that she sella are see-shells, I'M sure.

The shoemaker's shop is shut today,  
Oh, what shall I do with my shoes?  
The shoemaker's shop is shut, I say  
And there are big holes in my shoes.  
The holes in my shoes may stop my play,  
Oh, what shall I do with my shoes?

There was a fisherman named Fisher  
who fished for some fish in a fissure.  
Till a fish with a grin, pulled the fisherman in.  
Now they're fishing the fissure for Fisher.

40. [ʒ] is a forelingual, palate-alveolar, apical, constrictive voiced consonant phoneme.  
fusion, vision, casual, ruge, transition, decision, treasure, leisure, illusion, regime.

It occasioned pleasure beyond measure.  
The confusion of [ʒ] and [ʃ] is usual.  
Eat at pleasure, drink with measure.  
Measure for measure.

At the Sands (by Alfred H.Mills)

Digging for treasure?  
Digging for treasure  
Nay, not a bit of it,  
Digging for pleasure?  
Aye, there's the wit of it:  
Digging for treasure  
We dig all day.  
With never a measure  
    For labour pay.  
Digging for pleasure  
We surely earn  
A spadeful of treasure  
At every turn.

What is pleasure?  
Children? Treasure?  
Work or leasure?

All to measure.

Buy a television

And be sure on this occasion

You'll get your pleasure without measure.

41. [l] is a forelingual, apical, alveolar constrictive sonorant.

last, bottle, call, level, lingual, logical, local, little, luck, lie.

He laughs last laughs longest.

Lilies of the valley are lovely flowers.

Look before you leap.

All that glitters isn't gold.

He lives long who lives well.

"I'll Try" and "I Can't" (by B.L.Stevenson)

The little boy who says "I'll try",

Will climb to the hill-top;

The little boy who says "I can't",

Will at the bottom stop.

42. [tʃ] is a forelingual, apical, palato-alveolar, affricate voiceless consonant phoneme.

catch, chat, watcher, child, kitchen, nature, question, picture.

watch chain; Dutch cheese; catch Charles; catch a chill; such chips.

dispatches; matches and dispatches; catches, matches and dispatches; hatches, catches, matches and dispatches.

Life is a rich adventure and largely a question of chance.

You don't choose your future as you choose a chocolate or a piece of cheese.

Catch as catch can.

Choose an author as you choose your friend.

Children are poor men's riches.  
Don't count your chicken before they're hatched.  
You scratch my back, I'll scratch yours.  
Charity begins at home.  
Misfortunes tell us what fortune is.  
That's where the shoe pinches.  
Charles is not much of a catch.  
Here are two pictures which are a match.  
Nothing much to choose between them.  
Charles is a cheerful chicken farmer.  
Charles is scratching his itching chin.  
A poacher is watching Charles' chickens choosing which to snatch.  
He chuckles at the chance of a choice chicken to chew for his lunch.  
But the chuckle reaches Charles who chases the poacher and catches him.

The archer chanced to touch the thatch.  
Why did he chose such a cheap watch-chain?  
Alike as chalk and cheese.  
Such carpenters, such chips.  
Who chatters to you, will chatter of you.

43. [dʒ] is a forelingual, apical, palato-alveolar, affricate, voiced consonant phoneme.  
jeep jail John just George edge Jerry larger injured dangerous agency travel agency jokes  
bridge village damaged manager passenger January dangerously.

junior; Jones junior; John Jones junior; John Jones junior is a gentleman; John Jones  
junior is a joyful gentleman; John Jones junior is a joyful gentleman who likes jokes;  
John Jones junior is a joyful gentleman who likes jokes and jam.

language; the German language; learning the German language; Jim learning the German  
language; Jack and Jim learning the German language; Just imagine Jack and Jim

learning the German language.

Jeremy Jones has a large jug, a juicy orange, a jelly, a gingerbread.

Just you wait, Jacob, just you wait.

Hello, Janice. This is John Johnson. Is Jenny in?

I've just got a message from Gerald and Jack. They are in Leisure and Pleasure General Stores.

Julia Jamestone will marry judge Jeffreys in June or July.

Can you imagine an imaginary menagerie manager imagining managing an imaginary menagerie?

John is a Jolly lodger,

Joe arranged your Journey to Japan.

Jack is no Judge of Jill's beauty.

A good Jack makes a good Jill.

Jack, be nimble, Jack, be quick,

Jack, jump over the candle stick.

Jumping this way, jumping that,

Jumping gently like a cat,

Jumping sideways, jumping tall,

Jumping high like a bouncing ball.

44. [h] is a pharyngeal, constrictive, fricative voiceless consonant phoneme.

Honey, high, horse, huge, hair, humour, holiday, happy, heart.

a hammer; a heavy hammer; herself with a heavy hammer; hit herself with a heavy hammer; Hilda hit herself with a heavy hammer.

the horn; the horn of the hunter; the horn of the hunter was heard; the horn of the hunter

was heard on the hill.

Humble, hairy Herbert has his hand on his heart.

Henry's horse has hurt his hoof in a hole while hunting.

Henry helps him to hobble home.

It's not the hopping over hedges that hurts the horses' hooves; it's the hammer, hammer, hammer on the hard high road.

He is head over heels in love.

Our hands have met but not our hearts, our hands will never meet again.

A helicopter has hit Allen's house.

Andrew spent all his holiday in hospital.

Ellen's husband is ill in hospital.

Handsome is as handsome does.

He that has ears to hear let him hear.

Heaven helps him who helps himself.

He that has an ill name is half hanged.

Come hell or high water.

Cold hands, warm heart.

Habit cures habit.

He can't help hating her habit of hissing.

Healthful habits make healthy bodies.

Every man has his hobby-horse.

Handsome is as handsome does.

Humpty-Dumpty sat on a wall,

Humpty-Dumpty had a great fall;

All the king's horses and all the king's men

Couldn't put Humpty together again.

## HELLO-GOOD-BYE (Lennon & McCartney)

You say yes, I say no,

You say stop and I say go, go, go.

Oh, no.

You say good-bye and I say hello,

Hello, hello.

I don't know why you say good-bye.

I say hello, hello, hello.

I don't know why you say good-bye.

I say hello.

You say high, you say low,

You say why and I say I don't know, oh, no.

You say good-bye, and I say hello, hello, hello.

I don't know why you say good-bye. I say hello.

## THE ENGLISH LANGUAGE (Harry Hemsley)

Some words have different meanings

And yet they're spelt the same.

A cricket is an Insect,

To play it - it's a game.

On every hand, in every land,

It's thoroughly agreed,

The English language to explain

Is very hard indeed.

### **What makes a letter silent?**

The letters in words that are not pronounced but make a huge difference to the meaning, are called the silent letters. It is important to know these silent letters as 60% of the words in English contain these letters. It may be an auxiliary letter that works with



another letter to form a new sound, such as 'ch' and 'th'; or it may be a dummy letter that is silent.

So where did silent letters come from? According to author Ned Halley, they're remnants of the Classical period. “As the influence of the Classical world was revived in the 15th century, scholars of English desired to remind their readers that most of the words in the language originated in Latin and Greek. To show off their knowledge that *doubt*, then spelled 'dout' because it came into medieval English via French *doute*, derived originally from Latin *dubitare* they added the *b* — and it stuck. In its way, it was a nationalistic gesture, reasserting the Classical origins of English over Dutch, French, German and Norse influences of the intervening millennium since Roman influence waned in Britain from the fifth century and Anglo-Saxon languages began to infiltrate” (Halley Ned. *Dictionary of Modern English Grammar*. Wordsworth, 2005).

Ursula Dubosarsky also comments on the evolution of silent letters: “Another important thing to know is that quite a few of today's silent letters have not always been so quiet. The word *knight*, for example, used to be pronounced in English with the *k* and the *gh* sounded out (*ke-nee-g-hht*), as were many of the silent e's and l's. And the silent *w* in words like *wreck* or *write* was originally there to show a funny sort of Old English *r* sound that was different from the the ordinary *r*. But over time the way people spoke English changed, even though the spelling didn't” (Dubosarsky Ursula. *The Word Snoop*. Penguin Random House, 2008).

Silent H	Silent T	Silent K	Silent B
wh <u>at</u>	wit <u>ch</u>	<u>k</u> nife	lamb <u>b</u>
wh <u>en</u>	fast <u>e</u> n	<u>k</u> nee	thumb <u>b</u>
wh <u>y</u>	cast <u>le</u>	<u>k</u> not	num <u>b</u>
wh <u>ic</u> h	wat <u>ch</u>	<u>k</u> nitting	crum <u>b</u>
wh <u>et</u> her	but <u>ch</u> er	<u>k</u> now	climb <u>ing</u>
gh <u>o</u> st	scrat <u>ch</u>	<u>k</u> nob	bomb <u>b</u>
h <u>o</u> nest	list <u>e</u> n	<u>k</u> nock	comb <u>b</u>
h <u>o</u> ur	mat <u>ch</u>	<u>k</u> nickers	doub <u>t</u>
wh <u>il</u> e	Christ <u>mas</u>	<u>k</u> nuckle	plum <u>b</u> er
wh <u>it</u> e	mortg <u>a</u> ge	<u>k</u> night	lim <u>b</u>
wh <u>er</u> e	soft <u>e</u> n	<u>k</u> nack	deb <u>t</u>
rh <u>y</u> thm	oft <u>e</u> n	<u>k</u> new	tomb <u>b</u>

### Rules for silent letters

#### 1. silent letter **b**

letter **b** is silent after **m** at the end of a word: climb, dumb, tomb, limb, bomb, thumb;

2. letter **b** is also generally silent before **t** at the end of a root word: subtle, doubt, debt

#### 2. silent letter **c**

letter **c** is silent in the **sc** word combination and **c** is useless in front of **k** or **q**: muscle, scissors, ascent, miscellaneous;

- acquaintance, acknowledge, acquiesce, acquit

#### 3. silent letter **d**

letter **d** is not pronounced in the **dg** combination: grudge, hedge, pledge, dodge;

it is also not pronounced in the following words: sandwich, handkerchief, handsome, Wednesday

#### 4. silent letter **e**

letter **e** is silent when it is at the end of the words: site, hide, grave, drive, bite

#### 5. silent letter **g**

letter **g** is not pronounced when it comes before **n**: design, align, champagne, foreign, sign;

but there are some exceptions to it: cognitive, signature, magnet, igneous

#### 6. silent letters **gh**

letters **gh** are silent after a vowel: through, drought, daughter, light, weight, right;

whereas exceptions are when the words are compound words, i.e., they are combined words: doghouse, foghorn, bighead;

sometimes **gh** is also pronounced like **f**: dough, rough, cough

### 7. silent letter **h**

letter **h** is silent when it comes after **w**: what, why, when, where;

**h** is also silent when it comes after **c**, **g** and **r**: choir, chorus, rhythm, echo;

sometimes **h** is not pronounced at the beginning of many words: hour, honest, heir.

### Training drills:

*Which consonant(s) is/are mute in the following words?*

half – comb – why – light – autumn

hour – empty – receipt – walk – castle

know – whisky – right – chalk – island

eight – block – write – yacht – handkerchief

foreign – white – lamb – answer – cupboard

high – who – raspberry – ticket – ghost

where – knife – talk – clown – chicken

what – quick – could – sign – daughter

when – night – nephew – check – listen

psychology – packet – lawyer – Wednesday – eighteen

scientist – pneumonia – knee – psychiatrist

abscess – acquit/ acquittal – aghast – aplomb – apostle

arraign/ arraignment – ascend/ ascent – awhile – bourgeois

bristle/ bristly – bustle/ bustling – cachet – catacomb

chez – crochet – debris – debtor – deign

depot – diaphragm – disciple – epistle – erstwhile

exhaust – faux – feign – fluorescent – ghastly/ ghastliness

ghoul/ ghoulish – glisten/ glistening – gnarl/ gnarly – gnash

gnome/ gnomonic – gnu – gristle/ grisly – indict/ indictment

islet – isthmus – jamb – jeopardy – jostle

knackered – knave – knickknack – knuckle – laissez faire  
 limb – mnemonic – moisten – narwhal – nestle  
 numb/ numbness – parliamentary – pestle – phlegm – playwright  
 plumb – pneumatic – pneumonic – psalm – pseud  
 psyche – psycho/ psychotic – rapport – hapsodic/ rhapsody/ rhapsodise  
 rheumatoid arthritis – rhinestone – rhinoplasty – rhododendron – rhombic/ rhomboid  
 rhubarb – ricochet – rustle/ rustler – scenario – sciatic/ sciatica  
 scimitar – scintilla/ scintillating – scion – shipwright – solemnity  
 soubriquet – subtle/ subtleness – succumb – thistle – tourniquet  
 trestle – valet – vehement – viscount – whack  
 wham/ whammy – wheedle/ wheedling – wheelie - wheeze/ wheeziness  
 whelk – wherein – whet/ whetstone – whey – whiff/ whiffy  
 whim – whimper – whimsy/ whimsical – whine/ whiny  
 whinge – whirl – whirr – whiskers – whist  
 whittle – whiz – whoop/ whoopee – whoops – whoosh  
 whopper/ whopping – whore – womb – wraith – wrangle/ wrangler  
 wrath/ wrathful – wreak – wreck/ wreckage – wren – wrest  
 wretch/ wretched – wriggle/ wriggly – wring/ wringer – writ  
 writhe – wronged/ wrongful – wrought – wrung – wry

### **Stress (Accent)**

**Word stress** (word accent) is the singling out of one or more syllables in a word which is accompanied by the change of the force of utterance, pitch of the voice, qualitative and quantitative characteristics of the sound, which is usually a vowel.

Stressed and unstressed syllables differ in quantity (length) and quality. They are longer when stressed and carry vowels of full formation. When unstressed, they undergo reduction and become shorter.

In different languages one of the factors constituting the word stress is usually more significant than the others.

1. **Dynamic** or force stress – if special prominence in a stressed syllable or syllables is achieved by the greater force of articulation, which results in greater loudness on the auditory level and greater intensity on the acoustic level. English, German, French, Russian and all European languages have this stress.

2. **Musical or tonic.** If special prominence in a stressed syllable is mainly achieved through the change of pitch or musical tone. It is observed in the oriental languages. The meaning of the words in these languages depends on the pitch levels of these syllables. In Scandinavian languages the stress is both dynamic and musical

3. **Quantitative.** If special prominence in the stressed syllables is achieved through the changes in the quantity of the vowels which are longer in the stressed syllables than in unstressed ones. Ukrainian and Russian WS is considered to be mainly quantitative. In English the quantitative component of word stress is not very important because of the non-reduced vowels in the unstressed syllables, which sometimes occur in English words.

4. **Qualitative** type of stress is achieved through the changes on the quality of the vowel under stress. It is distinguished because in many languages the quality of vowels in stressed syllables differs greatly of the quality of vowels in unstressed syllables.

**English word stress** is of a complex nature

- dynamic
- quantitative
- qualitative

**Ukrainian word-stress** is considered to be primarily quantitative and secondary qualitative and dynamic.

The opinions of the phoneticians differ as to how many degrees of stress are linguistically relevant in word. They are linguistically relevant because they help to differentiate the meanings of English words.

1. The British linguists (Johns and Kindong) and Russian (Vassiliev) consider that there are 3 degrees of word stress in English

- primary or strong
- secondary or partial

- weak unstressed syllables

2. American linguists (Glisson, Hill) distinguish 4 degrees of word stress:

- primary

- secondary

- tertiary

- weak

Secondary stress occurs before the primary stress while tertiary stress occurs after the primary stress. The difference between secondary and tertiary stress is very subtle and subjective. The criteria is very vague. In General American a tertiary stress effects suffixes of nouns: -ary, -ory, -ony and suffixes of verbs : -ate, -ize, -y which are considered unstressed in Received Pronunciation.

Tertiary word stress can be taken for a variant of the secondary word stress because there are no words in English the meaning of which depends on whether they have secondary or tertiary stress. That is why the stress patterns of English words can be defined as 3 degrees of stress: primary, secondary, weak.

The British conception of 3 degrees is accepted as a teaching law. In Ukrainian and Russian word stressed system there are only 2 degrees – primary and weak.

Stress can be **fixed and free**. In languages with the fixed stress the place of stress is limited to a particular syllable in a multi syllable word. In Finnish, Czech and Slovak the stress always falls on the first syllable. In Italian, Welsh it is on the one but last syllable. In French and Turkish the stress falls on the last syllable.

In languages with a free stress its place is not confined to a specific position in a word.

In English, Russian, Ukrainian word stress is free. That is it may fall on any syllable in a word, it's also shifting and it performs the semantic function of differentiating lexical units , parts of speech and grammatical forms:

### **Accented types of words**

1. Monosyllabic, disyllabic and trisyllabic words are stressed on the first syllable, e. g. phoneme, palate, prefix, pronoun, family, enemy, imitate, colony.

In three-syllable words the stressed vowel is mostly read according to the second type of the syllable, e. g. family.

In words with inseparable prefixes the stress falls on the syllable next to the prefix: be'gin, pre'pare.

Most four-syllable words have the stress laid on the third syllable from the end, e. g. Po'litical, ex'periment, hi'storical, ge'ology.

Compound nouns are stressed on the first component, the second though unstressed has a vowel of full formation, e. g. 'blackboard.

Exceptions: 'arm- chair, 'ice- cream, 'tape-re'corder.

2. Polysyllabic words have the primary stress on the third syllable from the end and the secondary stress on the second pretonic syllable, e. g. Uni'versity, assimi'lation, possi'bility.

3. The following groups of words have two primary stresses:

- numerals (from 13 to 19): 'four'teen;
- compound adjectives: 'well-'known, 'good-'looking;
- composite verbs: 'get 'up, 'sit 'down, 'put 'on;
- words with separable prefixes:

1. implying negation: **un-**, **in-**, **il-**, **ir-**, **non-**, **dis-**, e. g. unknown, inaccurate, irregular, non-aggressive, disbelief, illiterate;

2. prefixes implying assistance: **sub-**, **vice-**, e.g. subtitle, vice-minister;

3. prefixes with different meanings: **mis-** - meaning 'wrong' (misunderstand); **over-** - meaning 'too much' (overtired); **pre-** - meaning 'before' (pre-revolutionary); **inter-** - meaning 'among', 'between' (international); **anti-** - meaning 'against' (antiwar).

**Note.** Words listed under group 3 undergo variations in stress. In utterances they lose one stress or the other. When they are used attributively, the second stress is lost; when used predicatively, the first stress is lost:

*Attributively Predicatively*

'Fourteen years. He's four teen.||

A 'hard-working boy.|| The boy is hard- working.||

A well-planned house.|| The house is well- planned.||

A well-bred man.|| The man is well- bred.||

Word stress in a language performs three functions:

I. Word stress constitutes. a word, it organizes the syllables of a word Into a language unit having a definite accentual structure, that is a pattern of relationship among the syllables; a wok4 does not exist without the word stress. Thus the word stress forms the constitutive function. Sound continuum become phrase when it is divided into units organized by word stress into words.

II. Word stress enables a person to identify a succession 'of syllables as a definite accentual pattern of a word. This function of word stress is known as identificatory (or recognitive). Correct accentuation helps the listener to make the process of communication easier, whereas the distorted accentual pattern of words, misplaced word stresses prevent normal understanding.

III. Word stress alone is capable of differentiating the meaning of words or their forms, thus performing its distinctive function. The accentual patterns of words or the degrees of word stress and their positions form oppositions, e.g. *'import* — im'port, *'billow* — below.

Word stress in a language performs the following functions:

1. The CONSTITUTIVE function: it organizes the syllables of a word into language unit having a defmite accentual structure, i.e. a pattern of relationship among th syllables. The word does not exist as a lexica' unit without word stress.

2. The IDENTIFICATORY function: correct lexical stress enables the listener to decode the information in verbal conimuriication adequately, while misplaced word stresses prevent understanding.

3. The DISTINCTIVE/CONTRASTIVE function: word stress alone is capable of differentiating the meanings of words or their forms. It should be mentioned though that most words in most languages that use word stress linguistically do not possess minimal pairs based on stress. But still there are about 135 pairs of words of identical orthography in English which could occur either as nouns (with stress on the penultimate syllable) or as verbs (with stress on the final syllable), with a very small number of cases the location



of lexical stress alone being the differentiating factor: import (noun) — import (verb), ‘insult (noun) — in’sult (verb).

### Sentence stress

In a sentence or an intonation group some of the words are greater importance than the others. This largely depends on the situation or context. Words which provide most of the information are brought out in speech by means of sentence-stress. Thus sentence stress is a special prominence given to one or more words according to their relative importance in a sentence.

ANN is READIng a NEW \BOOK.

WHAT BOOK is she \READIng?

Does she LIKE the /BOOK?

The main function of sentence-stress is to single out the communicative centre of the sentence which introduces new information. The prominence is realized by variations of pitch, force, length and quality. The syllables of the words marked by sentence-stress are

pronounced with possible changes in pitch, greater force, greater length of vowels and their full quality, that is the stressed words are pronounced more distinctly. The most prominent part of a sentence is the last stressed word which takes the nuclear tone.

WHAT BOOK is she \READIng?

Does she LIKE the /BOOK?

Stress in some words or word combinations may be shifted or weakened in a certain way to keep the rhythm of speech. For example: New YORK – NEW York CITY; in the afterNOON – AFternoon SLEEP. The last stressed word in the sentence receives the strongest stress with the help of a fall or a rise.

The adjoining unstressed words are called *proclitics* when they precede the stressed words and *enclitics* when they follow the stressed words.

The distribution of stresses in a sentence depends on the mantic value of words and is closely connected with the lexical and grammatical structure of the sentence.

There are differentiated three types of sentence-stress:

1. normal (or syntactical) sentence-stress,
2. logical sentence-stress,
3. emphatic sentence-stress.

1. Normal stress affects content words which convey the necessary information to the listener, eg: We have plenty of time.

Normal sentence-stress is used to arrange words into sentences or intonation groups phonetically.

2. The position of the last sentence-stress determines the place of the nucleus of the communicative centre. By shifting the position of the last stress we can change the place of the nucleus of the communicative centre, eg: Nelly 'spoke to him yesterday.

Logically different messages are expressed in the given sentences. Each shifting of the stress modifies the meaning of the sentence.

3. Most human utterances express not only the speaker's thoughts, but also his feelings and attitudes to reality and to the contents of the sentence. Both normal and logical stresses can be unemphatic or emphatic. Emphatic stress increases the effort of expression. It may strengthen the stressed word making it still more prominent. Emphatic stress manifests itself mainly on the High Fall or the Rise-Fall of the nuclear syllable. Emphatic stress is a powerful expressive means. It is the highest degree of logical and emotional prominence of words in a phrase.

Tina gave the book to \ANN.

I said that \MAX gave the book to Ann.

\HE gave her the book.

### **Syllable division**

A syllable is the minimal unit of sounding speech. A syllable can be analysed from the acoustic and auditory, articulator and functional points of view. It can be viewed in connection with its graphic representation.

- 1) Acoustically and auditorily a syllable is characterised by the force of utterance, or

accent, pitch of the voice, sonority and length.

2) Articulatory characteristics of a syllable are connected with sound juncture and with the theories of syllable formation and syllable division.

3) Functional characteristics are connected with the constitutive, recognitive and distinctive properties of a syllable,

4) Syllables in writing are called syllabographs and are connected with the morphemic structure of words.

A syllable can be a single word» chair [ˈtʃeə], a part of a word: English [ˈɪŋ-ɡlɪʃ], or part of the grammatical form of a word: later [ˈleɪ-tə).

A syllable can be formed by a vowel: err [ə:], by a vowel and a consonant: eat [i:t], by a consonant and a sonorant; written [ˈri-tən] – such structure characterizes only the English syllabic system.

The English sonorants can form syllables with consonants preceding them. Syllable-forming sonorants are terminal [m, n, ŋ, l], e.g. people [ˈpi:pl], taken [ˈteɪkn], able [ˈeɪ-bl], channel [ˈtʃæ-nl], garden [ˈgɑ:dn], eagle [ˈi: -ql], fortune [ˈfɔ: -tʃn.], angel [ˈeɪŋ- dʒl], often (ˈɔ-fn), even [ˈi:-vn], listen [ˈli-sn], season [ˈsi:-zn], equal [ˈi: kwl], nation [ˈnei- ʃn}, camel [ˈkæ-ml].

There are different points of view on syllabic formation which are the following:

1) The most ancient theory states that there are as many syllables in a word as there are vowels. This theory is insufficient since it doesn't take into consideration consonants which also can form syllables.

The expiratory theory states that there are as many syllables in a word as there are expiration pauses. It is inconsistent because it is quite possible to pronounce several syllables in one articulatory effort or expiration.

3) The sonority theory states that there are as many syllables in a word as there are peaks of prominence according to the scale of sonority. According to this scale the most sonorous are back vowels (low, mid, high), then go semi-vowels and sonorants, then -voiced and voiceless consonant. Scale of Sonority:

1) Low vowels [a:, ɔ:, ɒ, æ]

- 2) mid vowels [e, ə:, ə, ʌ]
- 3) high vowels [i:, i, u:, u]
- 4) semi-vowels [w, j]
- 5) sonorants [l, r, m, n]
- 6) voiced constrictive consonants [v, z, ʒ]
- 7) voiced plosive consonants [b, d, g]
- 8) voiceless constrictive consonants and affricates [ʃ, tʃ, f, s, h) »)
- 9) voiceless plosive consonants [p, t, k].

It helps us to establish the number of syllables in a word, but it fails to explain the mechanism of syllable division.

### Graphic characteristics of syllables

The auditory image of a syllable can be shown in transcription: unknown ['ʌn-'noun], liner ['lai-nə], maker ['mei-kə]. Parts of orthographic and phonetic syllables do not always coincide.

Word	Orthographic syllables	Phonetic syllables
table	ta-ble	['tei-bl]
laden	la-den	f'lei-dn]
programme	pro-gramme	[prou-græm]
poet	po-et	['pəu-it]

It is very important to observe correct syllable division when it is necessary to divide a word in writing. Division of words into syllables in writing (syllabographs) is based on morphological principles. The morphological principle of word division in orthography demands that the part of a word, which is separated, should be either a prefix, or a suffix, or a root! un-divided, utter-ance, pun-ish, be-fore, smil-ing, limit-ed, etc.

However, if there are two or three consonants before –ing, these consonants may be separated in writing, e.g. gras-ping, puz-zling. The suffix –ed can be separated in writing only if it is preceded by **t**, **d**, e.g. divid-ed, translat-ed.

Polygraphs are not separated in writing, e.g. dial, ancient, patience, thoroughly.

Two or more consonants before a suffix that begins with a vowel may be separated in writing, e.g, trick-ling, big-ger.

As it was mentioned before, a syllable is a purely phonetic notion. Syllable division can be done only at the articulation of a word. A syllable can contain one or some sounds. Every vowel is syllable-forming, and sonorants, following a consonant, can form a syllable.

A vowel in the stressed syllable of a two syllable word is pronounced just like a vowel in one syllable word. But it is necessary to find out the fraphic boundary between the stressed and unstressed syllables. It should be kept in mind, that

1) if a stressed vowel is followed by a consonant (save **r**), this consonant belongs to the next unstressed syllable, e.g. 'student ['stju:dent]. The syllable is open, that's why u is pronounced according to the first type of syllable.

Mind: in English there are many two syllable words, where a stressed vowel is pronounced as a short sound, i.e. according to the second type of syllable, e.g. city ['siti], pity ['piti], copy ['kɒpi], very ['veri], study ['stʌdi].

2) If a stressed vowel is separated from the next vowel by two or more consonants (save **r** and sonorants), the first consonant belongs to the stressed syllable, and the stressed vowel is pronounced according to the second type of syllable, e.g. 'din-ner ['di-nə].

#### Four types of syllables

Accented or stressed, syllables contain stressed vowels. The utterance of stressed vowels depends upon the letters following them, i.e. upon the type of syllable. Accented syllables are generally divided into four types.

In the *first type* of syllable (open syllable) vowels are read as they are named in the alphabet. In the *second type* of syllable (closed) a vowel is followed by a consonant. In such syllables vowels are short. The formulae *vowel + r* goes for the *third type* of syllable. Vowels in these syllables are mostly long. The *fourth type* of syllable (*vowel + re*) produces diphthongs or long vowels.

I (V)	II (V + C)	III ( V + r )	IV (V + r + V)
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a	[ei] - plate	[æ] - cat	[a:] - scarf	[εə] - care
e	[i:] - meter	[e] - Internet	[ɜ:] - term (stressed syllable) [ə] - Peter (unstressed syllable)	[iə] - mere
i	[ai] - time	[i] - pin	[ə:] - firm	[aiə] - fire
o	[ɜv] - home	[ɔ] - pot	[ɔ:] - corn (stressed syllable) [ə] - doctor (unstressed syllable)	[ɔ:] - core
u	[ju:] - cute [u:] - rude	[ʌ] - cut	[ə:] - murky	[juə] - pure
y	[ai] - sky	[i] - myth	[ə:] - Myrtle	[aiə] - tyre

### Rules of reading

<b>A+ir</b> → [ εə ]	Air, hair, chair, pair, fair
<b>Ay, ai</b> → [ ei ]	Play, pay, say, day, today, aim, rain, paint, main, nail
<b>A+n, a+f, a+s, a+th, a+l</b> → [ a : ]	Plant, branch, after, craft, grass, class, fast, task, path, rather, father, half,
<b>A+ll, a+l<del>k</del></b> → [ ɔ : ]	All, ball, tall, call, small, chalk, talk, walk
<b>W+ar</b> → [ ɔ : ]	War, warm, award, warn
<b>Wh+a</b> → [ wɔ ]	Was, what, want, wash, watch
<b>Aw</b> → [ ɔ : ]	Law, saw, draw, strawberry
<b>A+nge</b> → [ ei ]	Change, strange, exchange
<b>Augh</b> → [ ɔ : ]	Author, autumn, daughter, caught
<b>Oo+n, oo+l</b> → [ u : ]	Moon, soon, tool, spoon, cool, fool
<b>Oo+k</b> → [ u ]	Look, book, took, cook
<b>Ou</b> → [ au ]	House, round, out, about, <b>виключення</b> : should, could
<b>Ough+t</b> → [ ɔ : ]	Bought, thought, fought, brought
<b>Oa</b> → [ ou ]	Coat, boat, soap, road, toast
<b>Ow</b> → [ au ] <b>в середині слова</b>	Town, brown, down, power, powder

<b>Ow</b> → [ ou ] в кінці слова	Window, slow, row, snow, grow, <b>виключення</b> → [au] в словах : now, how
<b>Oy, oi</b> → [ oi ]	Boy, toy, noise, voice, soil, choice,
<b>O+ld</b> → [ ou ]	Old, cold, sold, hold, told
<b>Our</b> → [ ə : ]	Four, court, course, fourth
<b>Our, ower</b> → [ auə ]	Our, hour, shower, flower, tower
<b>O+m,n, v, th</b> → [ Λ ]	Some, come, among, money, won, wonderful, glove, love, mother, son, other, , <b>виключення</b> → [u] в словах : prove, move, movement
<b>Ous</b> → [ ə ]	Famous, various, dangerous
<b>Or</b> → [ ə ] в суфіксі	Doctor, actor
<b>Ue</b> → [ ju : ]	Due, sue, hue
<b>R+ue, l+ue</b> → [ u : ]	True, blue
<b>Ure</b> у відкритому складі після s → [ u ə ]	Sure , surely, <b>виключення</b> → [ u ], в слові sugar
<b>U</b> в закритому складі після букв <b>f, p, b</b> → [ u ]	Full, push, bush, bull
<b>U</b> у відкритому складі після <b>r, j</b> → [ u : ]	Rule, June, jubilee, rumour
<b>Ee, ea</b> → [ i : ]	See, meet, tree, green, street, feel, sea, meat, tea, team, peace
<b>Ea+d, th, lth</b> → [ e ]	Head, dead, bread, death, health, <b>виключення</b> → [i:], в словах : read, lead ,
<b>Ea+r+ приголосна</b> → [ ə : ]	Earn, earth, learn
<b>Ear, eer</b> → [ iə ]	Hear, near, ear, clear, dear, fear

### English Pronunciation Quiz

1. *What is an accent?*

- A. A carryover of speech sounds from your native language to your second language.
- B. A speech or language disorder.
- C. A personality trait/characteristic

2. *Where should the tongue be when making the American /th/ sound?*

- A. behind the teeth
- B. between the upper teeth and the bottom lip

C. between the teeth

D. Lying at the bottom of the mouth

3. *What part of the mouth should the tongue tip touch when producing the American /r/?*

A. The tongue tip should tap the back of the teeth.

B. The tongue tip should not touch any part of the mouth

C. The tongue tip should touch the middle of the roof of the mouth

D. The tongue tip should be between the teeth.

4. *What is intonation?*

A. The pattern of pitch and stress in a verbal sentence.

B. The volume you speak at, as in: loud, quiet or normal.

C. How well you can hear tones.

D. What tone you use when speaking to others.

5. *How important is listening to learning a new accent?*

A. Somewhat important

B. Not very important

C. Very important

D. Doesn't have anything to do with learning an accent.

6. *In these words how do you make the final sound: eyes, his, lies, begs?*

A. With an s like it is spelt!

B. The final sound is a z.

C. You leave off the final sound.

7. *Say the following sentence with the word in red emphasized, and then choose the implied meaning from the intonation.*

**Ginny** didn't tell Chas about the car accident.

A. Ginny was not the one that told, but maybe someone else told Chas.

B. Ginny lied about the car accident.

C. That there was no car accident.

D. Ginny told some one else (not Chas) about the accident.

8. *What is linking?*

A. Two words produced together to sound like one.



- B. Two different thoughts linked together.
- C. Two consonants are together.
- D. The way words are put together in a sentence.

9. *What is word stress?*

- A. The stress we feel when trying to think of a word.
- B. The syllable stressed in multi-syllabic words.
- C. The stressing of certain words in a sentence.
- D. The change of pitch in a sentence.

10. *Phonemes that have alternative phonetic realizations are called\_\_\_\_\_.*

- A. Allophones
- B. Minimal pairs
- C. Onset
- D. Rhyme

11. *Which of the following words has a lax vowel?*

- A. Script
- B. Food
- C. Horse
- D. Ski

12. *What is the characteristic of diphthongs?*

- A. There are 3 vowel sounds.
- B. There are 2 vowel sounds.
- C. There are at least 2 vowel sounds and a consonant.
- D. It is a combination between one consonant and a vowel.

13. *The place of articulation for /f/ is\_\_\_\_\_. This kind of sound is made with the lower lip and the upper teeth.*

- A. Labiodental
- B. Alveolar
- C. Interdental
- D. Bilabial

## A Tricky Pronunciation Test

The Chaos, a notorious poem by the Dutch writer Gerard Nolst Trenite, collects 800 of the most difficult and confusing English pronunciation irregularities in one place. Have a go yourself.

If you want a sneaky look at how to pronounce it correctly have a look at this video:

<https://www.youtube.com/watch?v=F6JzYkj5Pns>

Dearest *creature* in *creation*  
Studying English *pronunciation*,  
I will teach you in my *verse*  
Sounds like *corpse*, *corps*, *horse* and *worse*.  
I will keep you, *Susy*, *busy*,  
Make your *head* with *heat* grow dizzy;  
*Tear* in eye, your dress you'll *tear*;  
*Queer*, fair *seer*, *hear* my *prayer*.  
*Pray*, console your loving *poet*,  
Make my coat look *new*, dear, *sew it!*  
Just compare *heart*, *hear* and *heard*,  
*Dies* and *diet*, *lord* and *word*.  
*Sword* and *sward*, *retain* and *Britain*  
(Mind the latter how it's *written*).  
*Made* has not the sound of *bade*,  
*Say*–*said*, *pay*–*paid*, *laid* but *plaid*.  
Now I surely will not *plague* you  
With such words as *vague* and *ague*,  
But be careful how you *speak*,  
*Say*: *gush*, *bush*, *steak*, *streak*, *break*, *bleak*,  
*Previous*, *precious*, *fuchsia*, *via*  
*Recipe*, *pipe*, *studding-sail*, *choir*;  
*Woven*, *oven*, *how* and *low*,

*Script, receipt, shoe, poem, toe.*

Say, expecting fraud and *trickery*:

*Daughter, laughter and Terpsichore,*

*Branch, ranch, measles, topsails, aisles,*

*Missiles, similes, reviles.*

*Wholly, holly, signal, signing,*

*Same, examining, but mining,*

*Scholar, vicar, and cigar,*

*Solar, mica, war and far.*

From “desire”: *desirable* – *admirable* from “admire”,

*Lumber, plumber, bier, but brier,*

*Topsham, brougham, renown, but known,*

*Knowledge, done, lone, gone, none, tone,*

*One, anemone, Balmoral,*

*Kitchen, lichen, laundry, laurel.*

*Gertrude, German, wind and wind,*

*Beau, kind, kindred, queue, mankind,*

*Tortoise, turquoise, chamois-leather,*

*Reading, Reading, heathen, heather.*

This phonetic labyrinth

Gives *moss, gross, brook, brooch, ninth, plinth.*

Have you ever yet *endeavoured*

To pronounce *revered* and *severed*,

*Demon, lemon, ghoul, foul, soul,*

*Peter, petrol* and *patrol*?

*Billet* does not end like *ballet*;

*Bouquet, wallet, mallet, chalet.*

*Blood* and *flood* are not like *food*,

Nor is *mould* like *should* and *would*.

*Banquet* is not nearly *parquet*,

Which exactly rhymes with *khaki*.  
*Discount, viscount, load and broad,*  
*Toward, to forward, to reward,*  
*Ricocheted and crocheting, croquet?*  
Right! Your pronunciation's OK.  
*Rounded, wounded, grieve and sieve,*  
*Friend and fiend, alive and live.*  
Is your r correct in *higher*?  
Keats asserts it rhymes *Thalia*.  
*Hugh, but hug, and hood, but hoot,*  
*Buoyant, minute, but minute.*  
Say *abscission* with *precision*,  
Now: *position* and *transition*;  
Would it tally with my *rhyme*  
If I mentioned *paradigm*?  
*Twopence, threepence, tease are easy,*  
But *cease, crease, grease and greasy?*  
*Cornice, nice, valise, revise,*  
*Rabies, but lullabies.*  
Of such puzzling words as *nauseous*,  
Rhyming well with *cautious, tortious*,  
You'll *envelop* lists, I hope,  
In a linen *envelope*.  
Would you like some more? You'll *have it!*  
*Affidavit, David, davit.*  
To *abjure, to perjure. Sheik*  
Does not sound like *Czech* but *ache*.  
*Liberty, library, heave and heaven,*  
*Rachel, loch, moustache, eleven.*  
We say *hallowed*, but *allowed*,

*People, leopard, towed but vowed.*  
 Mark the difference, moreover,  
 Between *mover, plover, Dover.*  
*Leeches, breeches, wise, precise,*  
*Chalice, but police and lice,*  
*Camel, constable, unstable,*  
*Principle, disciple, label.*  
*Petal, penal, and canal,*  
*Wait, surmise, plait, promise, pal,*  
*Suit, suite, ruin. Circuit, conduit*  
 Rhyme with “shirk it” and “beyond it”,  
 But it is not hard to tell  
 Why it’s *pall, mall, but Pall Mall.*  
*Muscle, muscular, gaol, iron,*  
*Timber, climber, bullion, lion,*  
*Worm and storm, chaise, chaos, chair,*  
*Senator, spectator, mayor,*  
*Ivy, privy, famous; clamour*  
 Has the a of *drachm* and *hammer.*  
*Pussy, hussy and possess,*  
*Desert, but desert, address.*  
*Golf, wolf, countenance, lieutenants*  
 Hoist in *lieu* of flags left *pennants.*  
*Courier, courtier, tomb, bomb, comb,*  
*Cow, but Cowper, some and home.*  
 “*Solder, soldier!* Blood is *thicker*“,  
 Quoth he, “than *liqueur* or *liquor*“,  
 Making, it is sad but *true,*  
 In bravado, much *ado.*  
*Stranger* does not rhyme with *anger,*

Neither does *devour* with *clangour*.  
*Pilot, pivot, gaunt, but aunt,*  
*Font, front, wont, want, grand and grant.*  
*Arsenic, specific, scenic,*  
*Relic, rhetoric, hygienic.*  
*Gooseberry, goose, and close, but close,*  
*Paradise, rise, rose, and dose.*  
*Say inveigh, neigh, but inveigle,*  
 Make the latter rhyme with *eagle*.  
*Mind! Meandering but mean,*  
*Valentine and magazine.*  
 And I bet you, dear, a *penny*,  
 You say *mani*-(fold) like *many*,  
 Which is wrong. Say *rapier, pier,*  
*Tier* (one who ties), but *tier*.  
*Arch, archangel; pray, does erring*  
 Rhyme with *herring* or with *stirring*?  
*Prison, bison, treasure trove,*  
*Treason, hover, cover, cove,*  
*Perseverance, severance. Ribald*  
 Rhymes (but *piebald* doesn't) with *nibbled*.  
*Phaeton, paeon, gnat, ghat, gnaw,*  
*Lien, psychic, shone, bone, pshaw.*  
 Don't be *down, my own, but rough it,*  
 And distinguish *buffet, buffet;*  
*Brood, stood, roof, rook, school, wool, boon,*  
 Worcester, Boleyn, to *impugn*.  
 Say in sounds correct and *sterling*  
*Hearse, hear, hearken, year and yearling.*  
*Evil, devil, mezzotint,*

Mind the z! (A gentle hint.)  
Now you need not pay attention  
To such sounds as I don't mention,  
Sounds like *pores, pause, pours* and *paws*,  
Rhyming with the pronoun *yours*;  
Nor are proper names *included*,  
Though I often heard, as *you did*,  
Funny rhymes to *unicorn*,  
Yes, you know them, *Vaughan* and *Strachan*.  
No, my maiden, coy and *comely*,  
I don't want to speak of *Cholmondeley*.  
No. Yet *Froude* compared with *proud*  
Is no better than *McLeod*.  
But mind *trivial* and *vial*,  
*Tripod, menial, denial*,  
*Troll* and *trolley, realm* and *ream*,  
*Schedule, mischief, schism*, and *scheme*.  
*Argil, gill, Argyll, gill. Surely*  
May be made to rhyme with *Raleigh*,  
But you're not supposed to say  
*Piquet* rhymes with *sobriquet*.  
Had this *invalid invalid*  
Worthless documents? How *pallid*,  
How *uncouth* he, *couchant*, looked,  
When for *Portsmouth* I had booked!  
*Zeus, Thebes, Thales, Aphrodite*,  
*Paramour, enamoured, flighty*,  
*Episodes, antipodes*,  
*Acquiesce*, and *obsequies*.  
Please don't monkey with the *geyser*,

Don't peel 'taters with my *razor*,

Rather say in accents pure:

*Nature, stature and mature.*

*Pious, impious, limb, climb, glumly,*

*Worsted, worsted, crumbly, dumbly,*

*Conquer, conquest, vase, phase, fan,*

*Wan, sedan and artisan.*

The **th** will surely *trouble* you

More than **r**, **ch** or **w**.

Say then these phonetic *gems*:

*Thomas, thyme, Theresa, Thames.*

*Thompson, Chatham, Waltham, Streatham,*

There are more but I *forget 'em*—

Wait! I've got it: *Anthony,*

Lighten your anxiety.

The archaic word *albeit*

Does not rhyme with *eight*-you *see it*;

*With* and *forthwith*, one has voice,

One has not, you make your choice.

*Shoes, goes, does* \*. Now first say: *finger*;

Then say: *singer, ginger, linger.*

*Real, zeal, mauve, gauze and gauge,*

*Marriage, foliage, mirage, age,*

*Hero, heron, query, very,*

*Parry, tarry fury, bury,*

*Dost, lost, post, and doth, cloth, loth,*

*Job, Job, blossom, bosom, oath.*

*Faugh, oppugnant, keen oppugners,*

*Bowing, bowing, banjo-tuners*

*Holm* you know, but *noes, canoes,*



*Puisne, truism, use, to use?*  
 Though the difference seems *little*,  
 We say *actual*, but *victual*,  
*Seat, sweat, chaste, caste, Leigh, eight, height,*  
*Put, nut, granite, and unite.*  
*Reefer* does not rhyme with *deaffer*,  
*Feoffer* does, and *zephyr, heifer.*  
*Dull, bull, Geoffrey, George, ate, late,*  
*Hint, pint, senate, but sedate.*  
*Gaelic, Arabic, pacific,*  
*Science, conscience, scientific;*  
*Tour, but our, dour, succour, four,*  
*Gas, alas, and Arkansas.*  
*Say manoeuvre, yacht and vomit,*  
 Next *omit*, which differs from it  
*Bona fide, alibi*  
*Gyrate, dowry and awry.*  
*Sea, idea, guinea, area,*  
*Psalm, Maria, but malaria.*  
*Youth, south, southern, cleanse and clean,*  
*Doctrine, turpentine, marine.*  
 Compare *alien* with *Italian*,  
*Dandelion* with *battalion*,  
*Rally* with *ally*; *yea, ye,*  
*Eye, I, ay, aye, whey, key, quay!*  
 Say *aver*, but *ever, fever,*  
*Neither, leisure, skein, receiver.*  
 Never guess-it is not *safe*,  
 We say *calves, valves, half*, but *Ralf.*  
*Starry, granary, canary,*

*Crevice, but device, and eyrie,*  
*Face, but preface, then grimace,*  
*Phlegm, phlegmatic, ass, glass, bass.*  
*Bass, large, target, gin, give, verging,*  
*Ought, oust, joust, and scour, but scouring;*  
*Ear, but earn; and ere and tear*  
 Do not rhyme with *here* but *heir*.  
 Mind the o of *off* and *often*  
 Which may be pronounced as *orphan*,  
 With the sound of *saw* and *sauce*;  
 Also *soft, lost, cloth* and *cross*.  
*Pudding, puddle, putting. Putting?*  
 Yes: at golf it rhymes with *shutting*.  
*Respite, spite, consent, resent.*  
*Liable, but Parliament.*  
*Seven* is right, but so is *even*,  
*Hyphen, roughen, nephew, Stephen,*  
*Monkey, donkey, clerk* and *jerk*,  
*Asp, grasp, wasp, demesne, cork, work.*  
 A of *valour, vapid vapour*,  
 S of *news* (compare *newspaper*),  
 G of *gibbet, gibbon, gist*,  
 I of *antichrist* and *grist*,  
 Differ like *diverse* and *divers*,  
*Rivers, strivers, shivers, fivers.*  
*Once, but nonce, toll, doll, but roll,*  
*Polish, Polish, poll* and *poll*.  
 Pronunciation-think of *Psyche*!-  
 Is a *paling, stout* and *spiky*.  
 Won't it make you lose your *wits*

Writing *groats* and saying “grits”?

It’s a dark *abyss* or *tunnel*

Strewn with stones like *rowlock*, *gunwale*,

*Islington*, and *Isle of Wight*,

*Housewife*, *verdict* and *indict*.

Don’t you think so, reader, *rather*,

Saying *lather*, *bather*, *father*?

Finally, which rhymes with *enough*,

*Though*, *through*, *bough*, *cough*, *hough*, *sough*, *tough*??

*Hiccough* has the sound of *sup*...

My advice is: GIVE IT UP!

### Glossary of Phonetic terms

**Allophones** – variants or members of one and the same phoneme, which never occur in identical positions, but are said to be in complementary distribution, they are actual speech sounds.

**Aspects of a phoneme:** a phoneme is a dialectical unity of three aspects: 1) material, real and objective; 2) abstract and generalized; 3) functional.

**Assimilation** – the result of coarticulation, when one sound is made similar to its neighbour; in English it mainly affects the place of articulation. It can be progressive, regressive or reciprocal. Most commonly the sounds which undergo assimilation are immediately adjacent in the stream of speech.

**Attitudinal function:** this function is performed by intonation, when the speaker expresses his attitude to what he is saying, by intonation alone.

**Communicative centre** – a word or a group of words which conveys the most important point of communication in the sense-group or sentence.

**Constitutive function of speech sounds** – the function to constitute the material forms of morphemes, words and sentences.

**Diphthongization** – slight shifting of the position of the organs of speech within the articulation of one and the same vowel. Diphthongization changes the quality of the

sound during its articulation.

**Distinctive function of speech sounds:** it is manifested most conspicuously in minimal pairs when the opposition of speech sounds is the only phonetic means of distinguishing one member of that pair from the other.

**Elision** – the loss of a vowel or a consonant in initial or terminal position.

**Enclitic** – an unstressed word or syllable, which refers to the preceding stressed word or syllable. Together with the stressed word enclitics form one phonetic unit.

**Fortis**– strong.

**Functional** – phonological, connected with the distinctive function.

**Functional phonetics** – the branch of phonetics which studies the purely linguistic aspect of speech sounds.

**Functions of a phoneme:** in speech a phoneme performs three functions: distinctive, constitutive and identificatory (recognitive); they are inseparable.

**General American (GA)** – the most widespread type of educated American speech.

**Glottal stop** – a sound which reminds a slight cough and articulated by the vocal cords, before a vowel sound is heard in cases of emphatic speech.

**Intonation** – a component of the phonetic structure which is viewed in the narrow meaning as pitch variations, or speech melody. It manifests itself in the delimitative function within a sentence and at its end.

**Intonation group** – an actualized sense-group.

**Juncture** – the place where two sounds or words are joined together.

**Lenis** – pronounced with weak articulation.

**Linguistic functions:** in phonetics they are connected with phonemic, significant properties of sound, syllable, stress and intonation.

**Melody** – changes in the voice pitch in the process of speech.

**Modifications in context** – sound changes in context. Positional and combinatory modifications of allophones of certain phonemes in connected speech.

**Monotone** – a tone lacking the necessary variations in the voice pitch; a way of speaking in which the voice neither rises nor falls, but continues on the same note.

**Open syllable** – the type of syllable which ends in a vowel – CV-type.

**Orthoepy** – the correct pronunciation of the words of a language. The interpretation of the rules of reading cannot be done without a good command of phonetics.

**Pause** – a short period of time when sound stops before starting again. Pauses are non-obligatory between sense-groups and obligatory between sentences.

**Peaks of prominence** – the points of maximal acoustic activity of tone.

**Peculiarity** – a feature which characterizes some phonetic phenomenon.

**Periodicity** – the quality or fact of recurring at constant intervals.

**Phoneme** – the shortest functional unit of a language. Each phoneme exists in speech in the form of mutually non-distinctive speech sounds, its allophones. Each speech sound is an allophone of some phoneme.

**Phonemic component:** this component of the phonetic structure manifests itself in the system of separate phonemes and their allophones.

**Phonetic system** – a systemic combination of five components of the language, i. e. the system of segmental phonemes, the phonemic component, the syllabic component, the accentual component (relating to accent – stress and pitch combined), intonation.

**Phonetics** – the science that studies the sound matter of the language, its semantic functions and the lines of development.

**Phonological mistakes** – mistakes connected with the alteration of the meaning of words, which prevent communication.

**Phonological opposition** – a pair of words in which any one phoneme is usually opposed to any other phoneme in at least one lexical or grammatical minimal or subminimal pair, e. g. [t – d],

[k – g] in ten – den, coat – goat.

**Phonology** – the science that deals with phonemes and their sequences. It is functional phonetics since it investigates the functional side of phonemes, accent, syllable, and intonation.

**Pitch** – the degree of highness or lowness varying with the number of the vibrations of the vocal cords and determining the tone of the voice, an acoustic basis of speech melody.

**Principal allophone** – that variant of a phoneme which is considered to be free from the influence of the neighbouring sounds.

**Proclitic** – a monosyllabic word or particle with no accent of his own, which is pronounced with the following pre-tonic (having secondary stress) or accented syllable as one phonetic unit.

**Prominence** – singling out acoustically, which produces the effect of greater loudness.

**Prosodic features of the sentence:** speech melody (pitch), accent, tempo, rhythm and pausation, timbre (tamber); they constitute intonation in a broad sense.

**Prosody** – non-segmental phenomena regarded as the modifications of fundamental frequency (the frequency of the vibrations of the vocal cords over their whole length), intensity and duration at the level of their acoustic properties. The notion of prosody is broader than the notion of intonation, whereas prosody of the utterance and intonation are equivalent notions. Prosody and intonation are characterized by such distinct qualities as stress and pitch prominence at the level of perception.

**Received pronunciation (RP)** – the type of pronunciation which is the most widely understood one in England and in English-speaking countries. It is the teaching norm in England and in most countries where English is taught as a foreign language, including Russia.

**Rhythm:** “rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features” (Webster’s New World Dictionary). Rhythm in speech is the periodic recurrence of stressed syllables. Rhythm exists both in prose and in verse. It can be regarded as one of the forms in which a language exists.

**Rhythmic tendency** – the tendency to alternate stressed and unstressed syllables.

**Scale** – the arrangement of stressed and unstressed syllables of a syntactic whole.

**Segment:** in phonetics it is the shortest part of speech continuum – a sound or a phoneme.

**Segmental phoneme** – the shortest part of speech continuum that is capable of differentiating words.

**Semantic function:** in phonetics the term is used in connection with the distinctive function (semantic role) of phonetic means.

**Sense-group** – a word or a group of words that conveys some idea.

**Sentence accent** – a constituent part of the phonetic structure of the spoken sentence

utterance and one of the components of intonation in the broad sense of the term.

**Speech melody** – the variations in the pitch of the voice in connected speech.

**Stress or accent** – a greater degree of prominence which is caused mainly by pronouncing the stressed syllable (a) on a different pitch level or with a change of pitch direction in it; (b) with greater force of exhalation and greater muscular tension. The greater force of articulation is accompanied by an increase in the length of the sound in the stressed syllable, especially vowels. Vowels in the stressed syllables are not reduced.

**Subsidiary allophones** – variants of phonemes that appear under the influence of neighbouring speech sounds (variants of some other phonemes) with which they are in complementary distribution. They are subdivided into combinatory and positional ones.

**Syllable** – shortest segment of speech continuum. Syllables are material carriers of words. They constitute words and their forms, phrases and sentences. According to J. Kenyon the syllable is one or more speech sounds, forming a single uninterrupted unit of utterance, which may be a word, or a commonly recognized and separable subdivision of a word. It is a unity of segmental and suprasegmental qualities.

**Syllable division** – division of the word into “arcs of articulatory effort” (N. I. Zhinkin’s theory). A strong-end consonant begins the arc of loudness and a weak-end consonant terminates it.

**Syllable pattern** – the type of syllable most common for language. English is characterized by (C)VC syllable pattern and Russian by CV pattern.

**Timbre** – the quality of a musical sound, depending on what overtones (the tones above the fundamental tone in a harmonic series) are present, including their respective amplitudes. Also timbre, tambre.

**Tempo of speech** – the rate of utterance.

**Unaccented** – unstressed.

**Undertone** – a low tone of the voice.

**Utterance** – vocal expression of some idea.

**Variations (“in stylistic variations”)** – variations in the pronunciation of speech sounds, words and sentences peculiar to different styles of speech.

**Volume** – force or loudness of oral speech.

**Word stress or word accent:** every disyllabic and polysyllabic word pronounced in isolation has word stress. It is the singling out of one or more of its syllables by giving them a greater degree of prominence as compared to the other syllable or syllables in the same word.



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