

**THE ENGLISH SOUND  
AND  
INTONATION ACTIVITIES**

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# THE ENGLISH SOUND AND INTONATION ACTIVITIES

**Учебное пособие  
по практической фонетике**

*для студентов 2-го курса специализации “Зарубежная филология”  
(английский язык)*

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Настоящее учебное пособие предназначено для студентов 2 курса РГФ (английского отделения) и имеет целью закрепить выработанные на первом курсе навыки воспроизведения звуков и звукосочетаний и способствовать интенсивной работе над английской интонацией. Занятия по практической фонетике на 2-ом курсе ставят своей целью формирование у студентов навыков правильного английского произношения и усвоения английских интонационных структур.

Пособие состоит из (1) теоретической части, включающей разделы, посвященные работе над звуками (органы речи, классификации согласных, гласных, модификации звуков в потоке речи), работе над интонационными структурами (основные интонационные модели и ядерные тоны), особенностям различных фонетических стилей английского языка; (2) практической части, направленной на закрепление и практическое усвоение теоретического материала, а также глоссария по всем разделам учебного пособия.

Задания для самостоятельной работы студентов предназначены для подготовки студентов к интонированию текста на экзамене. Задание по практической фонетике входит в структуру экзамена по ОИЯ в 3-м семестре.

Данное пособие может быть использовано как в аудитории для выполнения заданий под руководством преподавателя, так и для самостоятельной работы студентов.

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## ОГЛАВЛЕНИЕ

INTRODUCTION: WHY PRONUNCIATION IS NECESSARY .....	4
NEEDS ANALYSIS: Weeding Out My Pronunciation .....	5
PART ONE. THE SOUNDS OF SPEECH .....	7
I. THE ORGANS OF SPEECH AND THEIR WORK .....	7
II. BREATHING TO SPEAK .....	8
III. SOUNDS AND PHONEMES .....	11
IV. THE CLASSIFICATION OF CONSONANTS .....	12
V. THE CLASSIFICATION OF VOWELS .....	14
VI. MODIFICATION OF SOUNDS IN CONNECTED SPEECH .....	16
PART TWO. INTONATION .....	29
I. PITCH, LOUDNESS AND TEMPO .....	29
II. SPEECH RHYTHM .....	29
III. THE STRUCTURE OF THE INTONATION GROUP .....	36
IV. EMPHASIS .....	42
PART THREE. INTONATION PATTERNS .....	44
I. INTONATION PATTERNS AND SENTENCE TYPES .....	44
II. SEQUENCE OF TONES .....	47
III. ENUMERATION .....	47
IV. INDEPENDENT ELEMENTS OF THE SENTENCE .....	47
V. COMPOUND AND COMPLEX SENTENCES .....	48
VI. THE RELATIONSHIP BETWEEN INTONATION AND PUNCTUATION .....	49
PART FOUR. PHONOSTYLISTICS .....	50
I. PHONOSTYLISTICS .....	50
II. STYLISTIC USE OF INTONATION .....	51
III. PHONOSTYLES .....	53
PART FIVE. DIALOGUES AND TEXTS .....	55
I. THE STEP-BY-STEP PROCEDURE OF THE PHONETIC ANALYSIS .....	55
II. HOW NOW, BROWN COW. DIALOGUES .....	56
III. PHONOSTYLES. TEXTS .....	65
APPENDIX 1 .....	70
APPENDIX 2 .....	71
GLOSSARY .....	74
БИБЛИОГРАФИЧЕСКИЙ СПИСОК .....	79

## INTRODUCTION: WHY PRONUNCIATION IS NECESSARY

Language is a means of communication. It has three components:

- a) Structures (the *grammar* of the language).
- b) Words that convey meaning (*vocabulary* or *lexis*).
- c) Sound, stress, and intonation patterns, which combine to make up *pronunciation*.

Ideally, all three components of language should go hand in hand from the very beginning. If the unfamiliar sounds and pronunciation patterns are mastered early they become so natural that it seems unnatural to say them incorrectly.

There are hundreds of stories told of misunderstandings caused by mispronunciation. There may be only one, tiny difference between the word the speaker said and the word he *thought* he was saying. Sometimes there is laughter, sometimes people walk out in anger, and on at least one occasion there was very nearly an international incident.

If you are going to be able to understand and make people understand you in English, it is obvious that you must (a) recognise the English phonemes and (b) pronounce them correctly yourself.

To succeed in making English sounds and intonation perfect you will need to know exactly how to make them. If you wish to understand and be understood in English you are to make a clear distinction between consonant and especially vowel sounds with absolute accuracy. The clarity of articulation is vital, yet a learner of English must also form a new habit of syllabic formation, weakening of unstressed vowels in connection with particular speech rhythms and intonation patterns and the like.

Standard English falls into a number of functional styles having, of course, some central points of resemblance. The difference between functional styles brings about quite distinct types of pronunciation, which primarily affects the system of intonation. So the study of pronunciation also requires a stylistic approach.

The errors made by Russian learners can be **phonological** and **phonetic**. The phonological mistakes affect the meaning, cf: Are you fond of walking here? Are you fond of working here? Phonological mistakes in intonation can be most commonly traced in the substitution of one nuclear tone by another, in the wrong position of the nuclear tone etc. In the case of phonetic mistakes the meaning is not affected. For example, when an English sound is completely or partially substituted by a similar Russian sound. Phonetic mistakes in intonation can be the wrong reproduction of the English pitch changes, rhythm, etc.

Three things are necessary to be able to reproduce the natural flow of living speech: (1) to practise intelligently; (2) to understand the phonetic structure of English and its relation to meaning; (3) to listen to and hear native speakers of English and follow the model.

To avoid the danger of wrong practice when the student works alone, follow these instructions. Try not to work when you are too tired. Think analytically about the articulation of every single sound and when you find a difficult phrase, tackle the obstacles one at a time, practising sequences of sounds, combinations of words, intonation groups and phrases in turn, and work on it until it is mastered. The repetition may be as slow as you like, but firm and even. First, say the parts separately, then put them together. Increasing speed to normal should be the last stage of each exercise.

Finally, remember, that whatever you pronounce, you should be aware of the particular speech situation. We never talk in the same way to our teachers as to intimate friends; we never read in the same manner as we speak on the subject, etc.

### **NEEDS ANALYSIS: Weeding Out My Pronunciation**

Practice the phonetic reading of the suggested extract and record your reading at home.

In class you will listen to the reading of the same text made by a native speaker of English. Your task is to compare your own reading with this one and evaluate your phonetic skills using the following points:

1. Does what I say come across clearly? If not, where is it difficult to understand?
2. Do I notice any difference between the speed of the native speaker and my own? Where?
3. Do I notice any difference between the rhythm of the native speaker and my own? Where?
3. Do I notice any difference between the intonation of the native speaker and my own? Provide examples.
4. Are there any particular sounds and words that I notice are different? Which ones?
5. Are there any other differences? Where?
6. Which particular aspects of my pronunciation would I like to improve?
7. What do I want to achieve in my pronunciation? Basic intelligibility, or to sound as much like a native speaker as possible?
8. Have I already tried or am I trying to improve some aspects? Which ones? How? Am I satisfied with my progress?

#### **Suggested extracts:**

##### **Extract 1**

Most of the time we go through life relatively unaware of the fact that deep within the brain is a body clock that works... well, like clockwork! It's only really when our normal routine is interrupted that we become conscious of our physical and psychological rhythms. But we do disrupt them from time to time:

by flying from one side of the world to the other and crossing several time zones, falling asleep at the wrong time of day or staying up all night studying for an exam. These rhythms are almost identical from one person to another because they're determined by the Earth's cycle of day into night, night into day. If you are out of step with this cycle, you feel the effects: jet lag, fatigue or poor concentration and memory. If on the other hand you learn to understand your biological rhythms, if you know at what time of day you remember things more easily, when your reactions are fastest, when you are most creative, you can plan your day and always be at your best.

### **Extract 2**

Short term memory works best around midnight because your temperature is lowest and a cool mind genuinely does memorise more effectively. But luckily your memory is still working well at nine o'clock in the morning. Try learning vocabulary or reading texts and answering comprehension questions first thing in the morning or just before you go to sleep at night. But make sure the texts are not too long and don't try to learn more than ten to twelve words at a time. Short term memory only lasts ten minutes or so. After that it won't absorb information efficiently.

Problem solving is easiest mid to late morning, say around eleven o'clock. Unfortunately we are less and less able to solve problems efficiently as the day goes on because we get more and more tired. So midmorning is the right time to work on your mathematics and to make any important decisions. If you're preparing for FCE, work on your writing at this time of day. Plan and write reports, articles and stories as well.

### **Extract 3**

Long term memory, the sort we use when recalling what happened yesterday or last month, is working most efficiently at around three in the afternoon. If you have to memorise something important, this is the time to do it, whether it's a piece of music or grammar rules. This is the best time of day to study and probably the best time to do the kind of test that requires you to remember things you learnt a while ago. Your reflexes are quickest between about four and six o'clock, so if you play volleyball or basketball, you'll perform best in the late afternoon or early evening.

But what if you have trouble getting out of bed in the first place? To get your body clock running, try combining a splash of cold water on the face with a blast of bright light. The body clock inside your brain is really two tiny structures about the size of two grains of sand. These structures are connected to the eyes so daylight can penetrate the brain and set the clock running to the right time – in much the same way as you set your watch. If you have to travel to the United States or Australia, spend some time in direct sunlight each morning for the first two or three days. You'll recover from jet lag much more quickly.

## PART ONE. THE SOUNDS OF SPEECH

### I. THE ORGANS OF SPEECH AND THEIR WORK

In any language people speak using their organs of speech. The air stream released by the **lungs** goes through the **windpipe** and comes to the **larynx**, which contains the **vocal cords**. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the **glottis**. There is an opening between the vocal cords when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some **voice**. Such sounds are called **voiced**. **Voiceless** sounds are produced with the vocal cords kept apart.

There is one more state of the vocal cords which results in the glottal stop. When the vocal cords are brought close together and then opened suddenly by the air stream, there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the glottal stop. In English pronunciation the glottal stop should be avoided.

On coming out of the larynx the air stream passes through the **pharynx**.

The pharyngeal cavity extends from the top of the larynx to the **soft palate**, which directs the air stream either to the **mouth** or **nasal cavities**, which function as the principal **resonators**.

The very end of the soft palate is known as the **uvula**. The soft palate can easily move. When the soft palate is in its lowered position the air goes up into the nasal cavity and then out through the nose. This is the usual position of the soft palate when we breathe through the nose. This is also the position for the nasal sounds [m, n, ŋ]. When the soft palate is raised the uvula forms a full contact with the back wall of the pharynx and the air stream goes through the mouth cavity. This is the most typical position of the soft palate for most of the sounds of many languages.

The soft palate is the furthest part of the palate from the teeth. Most of the palate is hard. This hard and fixed part of the palate is divided into two sections: the **hard palate** and the **alveolar ridge** (the part immediately behind the upper front teeth). The alveolar ridge is very important in English as many consonants are formed with the tongue touching or close to it.

The **lower teeth** are not very important for making speech sounds while the **upper teeth** take part in the production of many of them.

The most important organ of speech is the **tongue**. Phoneticians speak about the four parts of the tongue: the part which lies opposite the soft palate is called the **back of the tongue**; the part facing the hard palate is called the **front**; the one lying under the teeth ridge is known as the **blade** and its extremity the **tip**. By the **central** part of the tongue we mean the area where the front and back meet. The edges of the tongue are known as the **rims**. The tongue may lie flat or move in the horizontal or vertical directions. It can also change its shape so that the sides are curved up forming a groove.



The **lips** can take up various positions as well. They can be brought firmly together or kept apart neutral, rounded, or protruded forward.

All the organs of speech can be divided into two groups:

1) **active** organs of speech, movable and taking an active part in the sound formation:

(a) the vocal cords which produce voice;

(b) the tongue which is the most flexible, movable organ;

(c) the lips affecting very considerably the shape of the mouth cavity;

(d) the soft palate with the uvula, directing the stream of air either to the mouth or to the nasal cavity;

(e) the back wall of the pharynx contracted for some sounds;

(f) the lower jaw which movement controls the gap between the teeth and also the disposition of the lips;

(g) the lungs providing air for sounds;

2) **passive** organs of speech: the teeth, the alveolar ridge, the hard palate and the walls of the resonators.

The organs of speech are capable of uttering vowels and consonants. **Vowels** are voiced sounds produced without any obstruction in the supra-glottal cavities and consequently have no noise component. In the articulation of **consonants** a kind of noise producing obstruction is formed in the supra-glottal cavities. Such sounds may be pronounced with or without vocal cords vibration.

### **SPEAK ON:**

1. The direction of the air stream released from the lungs.
2. Three different states of the vocal cords.
3. The position of the soft palate which influences the direction of the air stream.
4. The parts of the palate.
5. The parts of the tongue.
6. The position of the movable organs of the mouth, i.e. the shape of the lips and the tongue.
7. The active and passive organs of speech and their role in the sound formation.

## **II. BREATHING TO SPEAK**

Breathing to sustain life is primary and automatic – we are not always conscious of breathing. Only secondarily do we breathe to speak. In breathing for speech, we form intelligible vocal sounds (phonation) during the process of exhalation. (Have you ever tried to speak intelligibly while inhaling? Try and see what happens.) When we breathe to speak we control the process of exhalation.

**Exercises for Breath Control** will help you achieve effective vocal production.

## EXERCISES

### I. Stand comfortably erect. Hands on hips. Shoulders are back and straight.

1. Breathe in ... out... in ... out ... in ... out.
2. Breathe in ... and with the sound /f/ ... out.
3. Breathe in ... and with the sounds /f/, /s/, /f/, /s/, /f/, /s/ ... out.
4. Breathe in ... and with the sounds /f – s – f/ ... out.
5. Breathe in ... and with the sounds /f – s – h / ... out.

**An interesting experiment:** Hold a small, lighted candle about six to eight inches in front of your mouth. Sustain /s/ and then try /f/. Keep your exhalation regular and constant. The flame shouldn't flicker and certainly shouldn't go out.

### II.

1. Breathe in ... and with the sounds /k – p – t/ (8 times) ... out.
2. Breathe in ... and with the sounds /p – t – k/ (10 times) ... out.
3. Breathe in ... and with the sounds /t – p – k/ (12 times) ... out.

### III. Breathe in ... out (pronouncing English proverbs and sayings several times while exhaling): 1) aloud; 2) to oneself; 3) in whisper; 4) aloud. To do this breathing exercise, choose 3 or 4 English proverbs and sayings.

1. Peter Piper picked a pack of pickled peppers.  
A pack of pickled peppers Peter Piper picked.  
If Peter Piper picked a pack of pickled peppers  
Where's the pack of pickled peppers Peter Piper picked?

2. She sells sea-shells on the sea-shore,  
And the shells she sells are sea-shells, we are sure.  
For if she sells sea-shells on the sea-shore,  
Then we're sure she sells sea-shore shells.

3. Whether the weather be fine or whether the weather be not,  
Whether the weather be cold or whether the weather be hot,  
We'll weather the weather whatever the weather whether we like it or not.

**Limericks.** A limerick has five lines, the first two with three stresses, the next two with two stresses, and the last one again with three stresses. There are two unstressed syllables between each pair of stresses.

There was an old person of Fife,  
Who was greatly disgusted of life;  
They sang him a ballad,  
And fed him on salad,  
Which cured that old person of Fife.

There was an old man of the Border,  
Who lived in the utmost disorder;  
He danced with the cat,  
And made tea in his hat,  
Which vexed all the folks on the Border.

I'd rather have fingers than toes;  
I'd rather have ears than a nose;  
And as for my hair,  
I'm glad it's still there.  
I'll be awfully sad when it goes.

Miss Vera De Peyster Depew  
Disdained anything that was new.  
She said, "I do not  
Know exactly What's What,  
But I know without question Who's Who."

There was a young lady of Niger,  
Who smiled as she rode on a tiger;  
They returned from the ride,  
With the lady inside,  
And the smile on the face of the tiger.

There was a young man of Devizes,  
Whose ears were of different sizes;  
One was so small,  
It was no use at all,  
But the other won several prizes.

There was a composer named Liszt,  
Whose music no one could resist;  
When he swept the keyboard,  
Nobody could be bored,  
And now that he's gone he is missed.

There was a young lady of Lynn,  
Who was so uncommonly thin  
That when she essayed  
To drink lemonade,  
She slipped through the straw and fell in.

#### IV. Read the following in one breath. Try it.

A bit of advice: Say nothing often. There's much to be said for not saying much. It's better to remain silent and be thought a fool than to open your mouth and remove all doubt. If you don't say it, you won't have to unsay it. You never have to take a dose of your own medicine if you know when to keep your mouth shut.

*If you didn't succeed, the following exercises will help you gain control over your flow of breath.*

Take a deep breath and release it slowly, making the sound /s/. Keep it even and regular. Try it with the sound /f/.

### III. SOUNDS AND PHONEMES

Speech sounds are grouped into language units called phonemes. A **phoneme** is the smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning.

The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning.

The phoneme is realized in speech in the material form of speech sounds of different type. Various speech realizations of the phoneme are called its **allophones**. The difference between the allophones of the same phoneme is due to their position in various phonetic contexts.

For example, the consonant [d] in the isolated position as well as in such a sound sequence as [dɒt] is a forelingual voiced stop articulated with the tip of the tongue against the teeth ridge. In the position before an interdental constrictive [θ] as in "breadth" it is formed with the tip of the tongue against the upper teeth, when [d] is followed by the post-alveolar [ɹ] as in "dry" the tip of the tongue is placed behind the teeth ridge. Nevertheless all the allophones of the phoneme [d] have a few articulatory features in common. All of them are forelingual voiced stops. If any of these features is modified the meaning of the word is either changed or destroyed accordingly. In case the forelingual articulation is changed for the labial one the word "dot" is modified into "pot".

Those articulatory features which are common to all the allophones of the same phoneme and are capable of differentiating the meaning are called **distinctive**.

Allophones of the same phoneme never occur in the same phonetic context. They cannot differentiate the meaning since there is no mutual opposition possible in this case. Such speech sounds are grouped into a phoneme, and function as a language unit opposed to other language units, i.e. phonemes.

The allophone of the phoneme which is not modified in various phonetic circumstances is the **principal allophone**. Other allophones which frequently occur in speech and differ quite obviously are the **subsidiary allophones**.

## IV. THE CLASSIFICATION OF CONSONANTS

Consonants are made with air stream that meets an obstruction in the mouth or nasal cavities. That is why in the production of consonant sounds there is a certain degree of noise. Consonants can be classified according to the degree of noise, the type of obstruction, the place of obstruction.

### 1. ACCORDING TO THE DEGREE OF NOISE

According to the degree of noise consonants are divided into **noise consonants** and **sonorants**.

In the production of noise consonants there is a noise component. According to the work of the vocal cords they may be **voiceless** and **voiced**. When the vocal cords are brought together and vibrate we hear voice. Voiced consonants are: [b, d, g, v, ð, z, ʒ, dʒ]. If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless. Voiceless consonants are: [p, t, k, f, θ, s, ʃ, tʃ, h]. Voiced consonants are not fully voiced in all word positions, in word final position, for example, they are partly devoiced.

The degree of noise may vary because of the force of articulation. Voiceless consonants are produced with more muscular energy and stronger breath effort, they are strong or **fortis**. Voiced consonants are produced with a relatively weak breath effort, they are weak or **lenis**.

Sonorants (or sonorous consonants) are made with tone prevailing over noise because of a rather wide air passage. They are: [m, n, ŋ, w, l, r, j].

### 2. ACCORDING TO THE TYPE OF OBSTRUCTION

The obstructions may be **complete** or **incomplete**. When the obstruction is complete the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities. In case of an incomplete obstruction the active organ of speech moves towards the point of articulation and the air stream goes through the narrowing between them.

According to the type of obstruction consonants may be occlusive, constrictive and occlusive-constrictive (affricates).

1. **Occlusive** consonants are sounds in the production of which the air stream meets a complete obstruction in the mouth. Occlusive noise consonants are called **stops** because the breath is completely stopped at some point of articulation and then it is released with a slight explosion, that is why, they are also called **plosives**. Occlusive consonants are: [b, d, g, p, t, k]. Occlusive nasal sonorants are: [m, n, ŋ].

The consonants [p, t, k] in initial position in a stressed syllable are accompanied by aspiration, i. e. a strong puff of breath in a voiceless interval after the explosion of [p, t, k] before a vowel. Aspiration is very strong before a long vowel or a diphthong, it is weaker before a short vowel. It is less noticeable

before an unstressed vowel or in final positions. If stops are preceded by [s] there is hardly any aspiration at all.

2. **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. Both noise consonants and sonorants may be **constrictive**. Constrictive noise consonants are called **fricatives** because the air passage is constricted and the air escapes through the narrowing with friction. The English fricatives are: [f, v, θ, ð, s, z, ʃ, ʒ, h]. Constrictive sonorants are also made with an incomplete obstruction but with a rather wide air passage; so tone prevails over noise. They are: [w, r, l, j].

3. **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].

### 3. ACCORDING TO THE PLACE OF OBSTRUCTION

According to the position of the active organ of speech against the place of articulation consonants may be labial, lingual and glottal.

1. **Labial** consonants are made by the lips. They may be bilabial and labio-dental. **Bilabial** consonants are produced when both lips are active. They are: [p, b, m, w]. **Labio-dental** consonants are articulated with the lower lip against the edge of the upper teeth. They are: [f, v].

2. **Lingual** consonants are classified into:

a) **forelingual** (or **apical-alveolar**) consonants are articulated with the tip or the blade of the tongue: [t, d, s, z, ʃ, ʒ, θ, ð, tʃ, ʒ, n, l]

b) **mediolingual** (or **palatal**) consonants are produced with the front part of the tongue raised high to the hard palate [j].

c) **backlingual** consonants are also called **velar**, because they are produced with the back part of the tongue raised towards the soft palate (*Lat. velum*). They are: [k, g, ŋ]

d) **cacuminal** consonants are produced if the tip of the tongue is at the back part of the teeth ridge, but a depression is formed in the blade of the tongue [r].

3. The **glottal** consonant [h] is articulated in the glottis.

### **QUESTIONS AND TASKS**

1. What is a consonant sound?
2. How do the consonants change on the articulatory level?
3. What are the two consonant classes according to the degree of noise?
4. What is the function of the vocal cords in the production of voiced and voiceless noise consonants?
5. How does the degree of noise vary because of the force of articulation?

6. What is a sonorant? State the difference between sonorants and noise consonants.
7. How does the position of the soft palate determine the quality of a sonorant?
8. Define every type of obstruction.
9. What are the three groups of consonants according to the type of obstruction?
10. What consonant sounds are called occlusive?
11. Why are plosives called stops?
12. What consonant sounds are called constrictive? What is the difference between occlusives and constrictives?
13. How else are constrictive noise consonants called and why?
14. How do the fricatives vary in the work of the vocal cords and in the degree of force of articulation?
15. How are the constrictive sonorants made?
16. What consonant sounds are occlusive-constrictive?

## V. THE CLASSIFICATION OF VOWELS

Vowels are normally made with the air stream that meets no closure or narrowing in the mouth, pharyngeal and nasal cavities. That is why in the production of vowel sounds there is no noise component characteristic of consonantal sounds.

For teaching purposes vowels can be classified according to the stability of articulation, the tongue position, the lip position and length.

### 1. ACCORDING TO THE STABILITY OF ARTICULATION.

All English vowels are divided into three groups: monophthongs, diphthongs and diphthongoids.

**Monophthongs** are vowels the articulation of which is almost unchanging. The quality of such vowels is relatively pure. The English monophthongs are: [ɪ, e, æ, a:, ʊ, ɔ:, ʊ, ʌ, ɜ:, ə].

In the pronunciation of **diphthongs** the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct. The glide which shows the direction of the quality change is very weak. In fact diphthongs consist of two clearly perceptible vowel elements. There are no diphthongs in Russian. The English diphthongs are: [eɪ, aɪ, ɔɪ, aʊ, ɜʊ, ɪə, eə, ʊə].

In the pronunciation of **diphthongoids** the articulation is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of diphthongs. There are two diphthongoids in English: [i:, u:].

## 2. ACCORDING TO THE TONGUE POSITION.

The changes in the position of the tongue determine largely the shape of the mouth and pharyngeal cavities. The tongue may move forward and backward, up and down, thus changing the quality of vowel sounds.

a) When the tongue moves forward and backward various parts of it may be raised in the direction of the palate.

1. When the tongue is in the front part of the mouth and the front part of it is raised to the hard palate, a **front** vowel is pronounced. This is the position for the English vowels [i:, e, æ].

2. When the tongue is in the front part of the mouth but slightly retracted, and the part of the tongue nearer to the centre than to the front is raised, a **front-retracted** vowel is pronounced. Such is the position for the English vowel [ɪ].

3. When the front of the tongue is raised towards the back part of the hard palate, the vowel is called **central**. This is the position for the English vowels [ʌ, ɜ:, ə].

4. When the tongue is in the back part of the mouth and the back of it is raised towards the soft palate, a **back** vowel is pronounced. This is the position for the English vowels [ɑ:, ɒ, ɔ:, u:].

5. When the tongue is in the back part of the mouth but is slightly advanced and the central part of it is raised towards the front part of the soft palate, a **back-advanced** vowel is pronounced. This is the position for the English vowel [ʊ].

b) Moving up and down in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth.

1. When the front or the back of the tongue is raised high towards the palate the vowel is called **close** (or **high**). This is the way the English vowels [i:, ɪ, ʊ, u:] are pronounced.

2. When the front or the back of the tongue is as low as possible in the mouth **open** (or **low**) vowels are pronounced. This is the way to pronounce the English vowels [æ, ɑ:, ɒ, ɔ:].

3. When the highest part of the tongue occupies the position intermediate between the close and the open one, **mid** vowels are pronounced. This is the position for the English vowels [e, ʌ, ɜ:, ə].

## 3. ACCORDING TO THE LIP POSITION.

The shape of the mouth cavity is also largely dependent on the position of the lips. When the lips are neutral or spread the vowels are termed **unrounded** (or **non-labialized**). Such is the position of the lips for the English vowels [i:, ɪ, e, æ, ɑ:, ʌ, ɜ:, ə].

When the lips are drawn together so that the opening between them is more or less round the vowel is called **rounded** (or **labialized**). This is the position for the English vowels [ʊ, ɔ:, ʊ, u:].



#### 4. ACCORDING TO THE LENGTH.

All English vowels (with the exception of diphthongs) are generally divided into long and short. **Long** vowels are: [i:, a:, ɔ:, u:, ɜ:]. **Short** vowels are: [ɪ, e, ɒ, ʊ, ʌ, ə]. The vowel [æ] is considered to be **semi-long**.

But for the purpose of practical speech training it is not enough to distinguish two degrees of length. English vowels are fully long when they are final, e.g. see, bar, sore, fur. They sound a bit shorter when a voiced consonant follows them in the closed syllable, e.g. seed, arm, form, bird, big, bed, song. They are considerably shorter before voiceless consonants in closed syllables, e.g. seat, lark, look, first, bit, set. All English vowels are longer when they are strongly stressed. All English vowels are longer in the nuclear syllable.

It should be noted that in similar phonetic contexts traditionally long vowels are always longer than traditionally short vowels, compare: calm – come, cord – cod.

#### **QUESTIONS AND TASKS**

1. What groups of vowels are distinguished according to the stability of articulation?
2. What groups of vowels are distinguished according to the tongue position?
3. What is the difference between front and front-retracted vowels?
4. What is the difference between back and back-advanced vowels?
5. What makes central and front vowels different?
6. What characteristic makes close vowels unlike mid and open ones?
7. How do different phonetic contexts modify vowel length in English?
8. Can the location of word stress and intonation influence vowel length?
9. How would you help your fellow-student if he says *set* instead of *sat*? Is this mistake phonetic or phonological?
10. Give examples where [æ] is the longest.
11. What articulatory features of the vowel sounds differentiate the meaning of the words *sit* – *set* – *sat*?
12. What advice regarding length would you give a fellow-student who is to pronounce the following word sequence: *bore* – *board* – *bought*?
13. If the word *port* sounds as [pɔt], is the mistake phonetic or phonological?
14. What similarity can be traced in the articulation of the vowels [ʌ] and [ʊ], [ɒ] and [ɑ:], [e] and [ɜ:], [i:] and [e], [ɜ:] and [ə]?

#### **VI. MODIFICATION OF SOUNDS IN CONNECTED SPEECH**

The complete articulation of a speech sound when said by itself in isolation consists of three stages:

1. The on-glide stage during which the articulating organs move to the position necessary for the articulation of a sound.

2. The hold stage, during which the articulating organs are kept in the position for a certain period of time.

3. The off-glide stage during which the articulating organs return to the position of rest.

However, speech sounds are seldom said by themselves, they are used in combination with other sounds in connected speech and they mostly merge one into another. Very often the three stages of articulation are not preserved – the off-glide of the preceding sound serves as the on-glide of the following sound.

In connected speech the sounds are subjected to:

1. the **combinative** changes, that is the reciprocal influence of neighbouring sounds. As a result of mutual interaction of speech sounds in connected speech there are a number of phonetic processes such as assimilation, accommodation, elision and others.

2. the **positional** changes, that is the influence on sounds by larger speech units and their elements, first of all – by the stress.

## ASSIMILATION

Assimilation is a process of alteration of consonant speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound. Assimilation may take place within a word and also at word boundaries.

Types of assimilation can be distinguished according to:

### 1. The direction of assimilation.

a) When some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged, assimilation is called **progressive**, e.g. the pronunciation of the plural suffix -s of nouns depends on the quality of the preceding consonant: it is pronounced as [z] after voiced consonants, e.g. pens [penz], and as [s] after voiceless consonants, e.g. desks [desks].

b) When the following sound influences the articulation of the preceding one assimilation is called **regressive**, e.g. within the word “width” and in the word combination “in them” the alveolar [d] and [n] become dental, before the interdental [θ] and [ð].

c) **Reciprocal** or **double** assimilation means complex mutual influence of the adjacent sounds, 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].

Sometimes both elements of the cluster change and produce another sound. This case is called coalescence. Coalescence of [t, d, s, z] with [j] often takes place at word boundaries in colloquial speech, e.g. what you [ˈwɒtjʊ], would

you ['wʊdʒuː], in case you [ɪn'keɪsjuː], didn't you ['dɪdn'tʃuː]. Foreign learners of English need not necessarily imitate these cases, but they should be aware of the peculiarities of rapid colloquial speech.

### 2. The degree of completeness.

a) Assimilation is called **complete** in the case the two adjoining sounds become alike or merge into one. It always takes place when the two sounds differ only in one articulatory feature. We find cases of complete assimilation within words, e.g. cupboard ['kʌpbəd > 'kʌbəd]; and at the word junction in fluent speech, e.g. less shy ['les 'ʃaɪ > 'leʃ 'ʃaɪ].

b) Assimilation is called **incomplete** when the likeness of the adjoining sounds is partial as the assimilated sound retains its major articulatory features. For example, the sonorants [w, l, r] are partly devoiced when preceded by the voiceless fortis [p, t, k, s, f, θ]: sweet [swi:t], place [pleɪs], try [traɪ].

### 3. The degree of stability.

a) Many assimilatory phenomena of older stages in the development of the language have become **obligatory** (or **historical**) in modern English, e.g. orchard ['ɔ:tʃəd > 'ɔ:ʃəd].

b) **Non-obligatory** cases of assimilation are wide spread in fluent or careless speech and can be traced mainly at word boundaries, e.g. ten minutes ['ten 'mɪnɪts > 'tem 'mɪnɪts], ten girls ['ten 'gɜ:lz > 'tem 'gɜ:lz]. Non-obligatory assimilations should be avoided by public speakers.

Assimilation can affect:

#### 1. The place of obstruction.

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. eighth, breadth, tenth; on the desk, Put that down! Read this!

b) The post-alveolar [ʃ] and [dʒ] are heard before the post-alveolar sonorant [r], e.g. trip, true, trunk, dream, drink, dry; at rest, would read.

c) The bilabial nasal [m] and the alveolar nasal [n] become labio-dental under the influence of immediately following labio-dental fricatives [f, v], e.g. triumph, comfort, infant; come for me, ten forks.

#### 2. The work of the vocal cords.

a) The sonorants are partially devoiced when preceded by voiceless consonants, e.g. small, sweep, twilight, sneer, spread, try, prey, throw, slow, place, climb, fly, stupid, tune, pure, few.

b) Contracted forms of the verbs "is" and "has" may retain voice or be devoiced depending on the preceding consonants, e.g. That's right ['ðæts 'raɪt]; Jack's done it ['dʒæks 'dʌn ɪt]; Bob's gone out ['bɒbz 'ɡɒn 'aʊt].

c) The assimilative voicing or devoicing of the possessive suffix -'s or -s', the suffixes -(e)s, -ed depends on the quality of the preceding consonant, e.g. reads [ri:dz]; writes [raɪts]; boxes ['bɒksɪz], played [pleɪd], worked [wɜ:kət].

### 3. The position of the lips

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. The position of the soft palate

Nasal consonants may influence the adjacent plosives. Though this type of assimilation is not typical of English, sometimes [d] changes into [n] under the influence of the preceding [n], e.g. *handsome* ['hændsəm > 'hænnəsəm > 'hænsəm].

### 5. The manner of the release of plosive consonants

English plosives do not always have the third stage consisting of a sudden oral release of air. The main variants are:

#### a) **Incomplete plosion, or loss of plosion.**

When a plosive is immediately followed by another plosive or an affricate, there is only one explosion for the two plosives. The closure of the organs of speech for the second consonant is made before the release of the first one. As a result the plosion of the first consonant is completely inaudible, e.g. *accommodation*; *attraction*; *bookcase*; *lamp post*; *what time*; *went down*; *that child*, *that joke*; *big cat*; *good chance*.

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

When a plosive is followed by the syllabic [n] or [m] it has no release of its 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. *happen*, *shipmate*, *submarine*, *subnormal*, *button*; *stop moaning*, *escape noisily*, *sub man*, *sob noisily*.

#### 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 lateral plosion, e.g. *please*, *cattle*, *black*, *candle*.

#### d) **Fricative plosion.**

When a plosive is followed by [s] or [z] the closure for the plosive is released on the on-glide stage of the constrictive sound, e.g. *stops*, *bad zone*.

## FALSE ASSIMILATION

False assimilation is the result of the wrong articulation of the sound clusters which leads to the disruption of the pronunciation norm. Typical

mistakes of Russian learners lie in devoicing voiced consonants before voiceless ones and voicing voiceless consonants before voiced ones, e.g. anecdote ['ænikdʒʊt] ['ænɪgdʒʊt], birthday ['bɜ:θdeɪ] ['bɜ:ðdeɪ], medicine ['medsɪn] ['metsɪn], this book ['ðɪs 'bʊk] ['ðɪz-'bʊk].

## EXERCISES

1. When the stops are immediately followed by [n] or [m], there is no sound at all between the stop and [n] or [m].

a) [t] or [d] + [n] or [m]

Mind that the tongue is not moved at all in passing from [t] or [d] to the [n] or [m].

button, threaten, not now, don't know, utmost, liftman, not mine, hurt myself, sadness, gladness, good nerves, red nails, headmaster, goldmine, bad man, rude manners

b) [p] or [b] + [n] or [m]

Mind that the lips remain in contact and the explosion is produced by the air escaping through the nose.

happen, open, I hope not, top men, help me, ribbon, subnormal, sob noisily, sub man

c) [k] or [g] + [n] or [m]

Mind that the plosive closure is not released until the lowering of the soft palate has been accomplished.

nickname, picnic, look now, dark night, sick man, take mine  
signal, ignorant, big news, big man, frogman

2. When the stops are immediately followed by the lateral [l] there is no vowel sound between the plosive and [l].

a) In [tl] and [dl] clusters the learner must remember to keep the tip of the tongue pressed firmly against the palate all the time he is saying the two sounds, kettle, fatal, at least, at last; middle, riddle, that'll do, I'd like it

b) In [pl, bl, kl, gl] clusters the alveolar contact for [l] is made at the time of the release of the plosive and the escape of air is lateral.

apple, plain, stop laughing, group leader; blow, black, rub lightly, absorb light; clean, uncle, look lonely; glow, ugly, a big leaf

3. Practise reading the words with the clusters of two plosives.

kept, slept, dropped, snapped, stop trying, keep going, ripe tomato, a deep pool  
bobbed, robbed, subtitle

football, foot path, hot toast, act two, that cat, first person

breadcrumb, woodpecker, lead pencil, bad beer

blackboard, deckchair, picked, tricked, black coffee, black dog, thick piece, look carefully

bagpipes, ragtime, big cake, dig deep

4. Read the following sets of words. Concentrate on the difference between the sonorant [w] in word initial position and [w] preceded by the voiceless [t, s, k].  
wig – twig, weep – sweep, win – queen, wit – twit, wing – swing, wheeze – quiz

5. Read the following sets of words. Make careful distinction between the sonorant [r] in word initial position and [r] preceded by the voiceless plosives [p, t, k].

roof – proof, ravel – travel, rank – crank, lest – pressed, rot – trot, raw – craw

6. Read the following sets of words avoiding false assimilation in the pronunciation of the [t, d, n, l] followed by [θ] or [ð].

white thorn, sweet thought, sit there, get them

breadth, width, hide them, bid them

ninth, in the month, on those days

although, all the time, stealth, all three

7. Read the following sets of words avoiding false assimilation affecting the work of the vocal cords.

textbook, not bad, cut the finger, blackboard, next day, wide corridor

8. Read the following sets of words avoiding false assimilation in the pronunciation of the clusters.

[θs]: depths, lengths; [sθ]: sixth, this thermometer; [ðz]: truths, wreaths; [zð]:

was that, raise them; [sð]: takes this, it's that; [zθ]: these thieves, those thoughts;

[θr]: three, thrash; [fð]: fifth, diphthong; [fθ]: if those, enough though

9. Practise reading the sentences given below at normal conversational speed until you can say them smoothly. Be particularly careful with the consonant clusters. Underline them. State the degree, the direction and the type of the assimilation in each particular case.

Put the pens and pencils in their proper places.

Busy brown bees are buzzing in the bluebells.

Travel by tram to the station and take the second turning to the right.

In the middle of the night a sudden fear that he had failed invaded his mind.

10. Practise reading the phrases below several times until you can say them smoothly. Be particularly careful with the combinations which involve the initial [θ] followed by [r].

Three brown thrushes flew in through the window.

Three million, three hundred and thirty-three thousand, three hundred and thirty-three.

## ELISION

Elision is the process of omitting (or leaving out) a consonant in consonant clusters in speech. It can be

1) **Obligatory**, or **historical**, that is established long ago.

a) The initial [w, k, g] may be dropped, e.g. write [raɪt], know [nɔʊ], gnat [næt].

b). The medial [t] or [d] are dropped in a cluster of three consonants, e.g. listen ['lɪsn], soften ['sɒfn], Wednesday ['wenzdɪ].

c). The final [b] is dropped in the cluster [mb], e.g. lamb [læm], dumb [dʌm].

2). **Non-obligatory**, or **positional**. These elided forms of recent formation are typical only of rapid colloquial speech. The elided sound is still pronounced in careful, precise speech.

a) Single sounds may be elided. The plosives [t] or [d] in the clusters in final position when followed by a word with an initial consonant are often reduced in rapid speech, e.g. last time ['lɑ:s 'taɪm], mashed potatoes ['mæʃ pə'teɪtʃʊz], next day ['neks 'deɪ], old man ['ɔ:l 'mæn], kept quiet ['kep 'kwaɪət], lagged behind ['læɡ bɪ'hænd], you mustn't do it [jʊ 'mʌsn 'du: ɪt], locked gate ['lɒk 'geɪt], strict teacher ['strɪk 'ti:tʃə]. The sound [h] may be dropped in the following monosyllables when non-initial and unstressed: have, has, had, he, him, his, her; who.

b) Whole syllables may be elided: library ['laɪbrəri > 'laɪbrɪ], particularly [pə'tɪkjʊləli > pə'tɪkjʊli].

c) Words may be elided (which is often reflected in spelling): e.g. cup of tea > cup o'tea, lots of people > lots o'people, going to > gonna, want to > wanna.

## QUESTIONS AND TASKS

1. What is assimilation?
2. What features of the articulation of a consonant may be affected by assimilation?
3. Give examples illustrating different degrees of assimilation.
4. What is the difference between progressive and regressive assimilation?
5. What kind of assimilation affects the alveolar articulation of the [t, d, n] and [l] when they are followed by [θ] or [ð]?
6. What allophone of the phoneme [l] is used within the word *health*? How does this allophone differ from the principal one?
7. Transcribe the words *white*, *thorn*, *although*, *breadth*, underline the consonants affected by assimilation and define its type.

8. What consonant in the sentence "Call the boy" is affected by regressive assimilation?
9. Read and transcribe the words *train*, *trifle*. Say what consonant is assimilated in them and what degree of assimilation it is.
10. Transcribe and pronounce the words *three*, *thread*, *thrill*, *throat*, *throw*. Say what allophones of the phoneme [r] are used in them.
11. What allophone of the phoneme [d] is used within the words *drop*, *drug*? Explain the difference between this allophone and the principal one. Say what degree of assimilation it is.
12. What articulatory features of the sonorant [l] within the word *flower* are affected by assimilation?
13. Transcribe and pronounce the words *train*, *quarter*, *twilight* and *swallow* and say what type of assimilation takes place in them.
14. Which consonant within the word *clock* is affected by assimilation? What degree of assimilation is it?
15. Can you formulate the principles which determine the pronunciation of the ending *-ed*, added to regular English verbs to form the Past Indefinite tense? Give examples illustrating all the possible cases.
16. Pronounce each of these words and write the phonetic symbol which represents the sounds you gave to the ending. Then explain why the ending is pronounced as it is: *asked*, *breaks*, *caps*, *believed*, *appears*, *animals*, *lighted*, *fixed*, *brooches*.
17. What advice regarding voicing and force of articulation would you give a fellow-student who makes the following errors in the pronunciation of: *had* as [hæt] instead of [hæd], *dog* as [dɒk] instead of [dɒg], *obstinate* as [ˈɒpstɪnɪt] instead of [ˈɒbstɪnɪt]
18. Transcribe and read the following sets of words: (1) *day*, *today*, *loved*; (2) *glue*, *degree*, *bag*. Pay special attention to the plosives [d] and [g] in initial, medial and final positions. Say what you know about voicing.
19. Analyze the words *handkerchief* and *gooseberry* from the point of view of assimilations in them and state: (1) the degree of assimilation; (2) the direction of assimilation.
20. How does the nasal sonorant [n] influence the plosive [t] in the word *kitten*?
21. Say what allophones of the English stops are used before another stop or an affricate? Give examples to illustrate the rule.
22. What examples can you give to illustrate the conditions due to which a phoneme has different subsidiary allophones?
23. Why is it important to know and be able to pronounce the subsidiary allophones of the phonemes?



## REDUCTION

Reduction is a process of weakening, shortening or disappearance of vowel sounds in unstressed positions. Reduction is closely connected with rhythm and sentence stress. Stressed words are pronounced with great energy of breath. Regular loss of sentence stress of certain words is connected with partial or complete loss of their lexical significance. These words play the part of form-words in a sentence. Two 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, ɪ, ʊ], affects both long and short vowels, e.g. can [kæn – kən].

Vowels in unstressed form-words in most cases undergo both quantitative and qualitative reduction, e.g. to [tu: – tu' – tʊ].

Non-reduced unstressed sounds are often retained in:

- a) compound words, e.g. blackboard, oilfield
- b) borrowings from the French and other languages, e.g. bourgeoisie.

The strong forms of auxiliary and modal verbs, personal and possessive pronouns and form-words are by far more rarely used. They are used in their strong forms when they are said in isolation, when they become the communicative centres of utterances. The following cases should be also remembered as the traditional use of strong forms in the English language.

1) Prepositions have their strong forms though they might remain unstressed:

a) at the very end of an intonation group or phrase, e.g. What are you looking at?

b) at the end of an intonation group or phrase when they are followed by the unstressed pronoun, e.g. I'm not talking to you.

2) Auxiliary and modal verbs have their strong forms:

a) at the end of an intonation group or a phrase whether stressed or not, e.g. Who has done it? – Mary has. Are you free? – I am.

b) at the beginning of general and alternative questions in careful colloquial style, while in rapid colloquial style they are unstressed and reduced.

c) in contracted negative forms, e.g. I don't know the man.

3) the following form-words should be remembered as having no weak forms whatsoever: *what, where, when, how, which, on, in, with, then*.

4) the verb *to have* used as a content verb in the meaning of "to possess" has no weak forms (whether stressed or not) though often unstressed.

5) the demonstrative pronoun *that* is never reduced while the conjunction *that* is, e.g. I know that. but: I know that he is here.

6) the absolute forms of possessive pronouns are never reduced.

## QUESTIONS AND TASKS

1. Are the personal and possessive pronouns generally stressed in connected speech?
2. Are the auxiliary and modal verbs generally stressed in connected speech?
3. Try to remember in what positions the auxiliary and modal verbs are generally stressed in a sentence.
4. In what positions are prepositions generally stressed in a sentence?
5. When do prepositions have their strong forms?
6. Which form-words have no weak forms?
7. Give examples of the word *that* as a demonstrative pronoun and as a conjunction.

## EXERCISES

1. Transcribe the following words, paying particular attention to the location of the stresses and to the vowels in the unstressed syllables. Underline them.

hopeless, epoch, paragraph, effective, artillery, generally, compare, staircase, solicitor, Roumanian, parallel

2. Transcribe the following sentences, concentrating on reduced form words.

Did you enjoy your day in Briton yesterday?

Is that man at the door of your room her father?

3. Each word combination is written as one word and in actual speech it would be pronounced as one word. Read the phrases several times making the contrast between stressed and unstressed syllables very strong.

tobesorry, ofthebook, isabook, isthesun, tobehappy, oftheday, isaday, isthedoor, thisisright, intheroom, heisaworker, thisiswrong, inthebus, heisadoctor, ontheroad, thatyouknow, hehasleft, ontheway, thatyougo, hehasstayed, wehavestoppedit, wehavedoneit

4. Read each of the following word groups as a blended unit, just as you did the phrases of the preceding exercise. Pay particular attention to the location of the stresses and to the vowels in the unstressed syllables.

A lot of it, I've heard of it, I think it is, I think she could, The meeting starts at five. I couldn't do it alone.

## ACCOMMODATION

Accommodation is a process of influence of a vowel sound on a consonant sound (or vice versa) as a result of which the sound changes some of its characteristics.

Accommodation can be traced in the smooth pronunciation of the vowel sequences. All vowel sequences are pronounced with a smooth glide between

them both within words and between words. No glottal stop is recommended, e.g. ruin, react, beyond; go out.

An English speaker glides smoothly from the final vowel sound of the preceding word to the initial vowel sound of the following word with no break, no gap before the vowel. The articles take the forms [ðiː] and [ən] before words beginning with a vowel, e.g. an apple [ən 'æpl], the end [ði 'end].

The letter "r" spelled at the end of words is pronounced before the next word beginning with a vowel to link the words (the linking "r"), e.g. nearer and nearer ['niəərə ənd 'niəərə].

Accommodation can also be traced in the combination of [e] and [l] at the end of the word. The allophone of the vowel [e] pronounced in the words like [tel], [smel] is wider than the one pronounced in [get] and [ten].

Long vowels become slightly nasal before nasal sonorants as the soft palate is lowered for the articulation of the sonorant while the vowel is still being pronounced., e.g. ['mɔ:nɪŋ], [ɑ:nt].

Wider allophones of the phonemes [ə], [ɪ], [ɪə] are pronounced in open syllables at the end of the word, e.g. [nɪəʔ], ['θɪətəʔ].

Another kind of accommodation is known as palatalization, that is softening of consonants before front vowels. In Russian palatalization is a regular way of sense discrimination. English consonants are not palatalized, but before front, close or mid-open vowels they are a bit clearer than before back vowels.

To avoid palatalization Russian students of English must remember that the front part of the tongue should be raised only when the articulation of the consonant is accomplished.

The vowel [ə] requires special mention. In speech it is easily affected by the neighbouring sounds and acquires different shades – those of the English [ʌ], [ɜ:], [ɪ]:

- a) final positions – [ʌ]-shade, e.g. butter ['bʌtəʔ];
- b) before or after [k], [g] – [ɪ]-shade, e.g. canal [kə'næl];
- c) in all other positions – [ɜ:]-shade, e.g. above [ə'ʌv].

## EXERCISES

1. Transcribe and practise the pronunciation of the different shades of the neutral vowel [ə].

butter, mutter, gutter, covered, diggers, levers, canal, cartoon, confirm, above, aside, alike;

a club, a glove, a plum, a guard, a bargain, a margin, a bird, a curb, a term.

2. Link words together smoothly. Think of the words joined together like this: **Put it away. Or imagine that the last letter of a word is the first letter of the next word: a big apple – a bi gapple; read a book – rea da book.**

Link [p, b, t, d, k, g] to a following vowel in the following pieces of advice:

My neck aches. – Wrap it in a scarf. Drink a cup of tea. Take an aspirin. Don't think about it. Rub it.

I've got a big emerald ring. – Put it on. Keep it safe. Lock it up. Take it to the bank. Put it in a big envelope, and hide it under the bed.

I've got a week off. What shall I do? – Make a dress. Knit a jumper. Read a book. Paint a picture. Sit and relax.

What would Anne like for Christmas? – A big umbrella. A bag and some gloves. A book on music. A red and white scarf.

3. Link [f, v, ʃ, tʃ, dʒ, s, z, θ] to a following vowel in this conversation.

A: What do you want to do when you leave school?

B: I want to move into a flat with some friends.

A: It's less expensive to live at home.

B: I'm going to give a party.

A: Don't damage anything!

B: I'd like to buy myself a sports car.

A: Don't crash into anything!

B: I want to catch a plane to South America.

A: Arrange a cheap flight!

B: What do you want to do when you leave school?

A: I want to get a job in a large organisation, and save all my money.

4. Link [r] to a following vowel in this conversation in a hospital waiting room.

A: We've been waiting for an hour and a half.

B: Say your aunt is very ill. A doctor ought to see her at once.

A: There isn't a doctor available. They're all busy.

B: Ask the receptionist to hurry up.

A: I've asked her over and over again. The more I ask, the longer I wait.

5. Link vowels [i:, ɪ, aɪ, eɪ, ɔɪ] to a following vowel. Think of a little [i] sound (as in 'yes' [ies]) linking two words. Mark the links in the last group.

Very<sup>j</sup> interesting > The story<sup>j</sup> is very<sup>j</sup> interesting. > The<sup>j</sup> end of the story<sup>j</sup> is very<sup>j</sup> interesting.

A lovely<sup>j</sup> ice cream > Enjoy<sup>j</sup> a lovely<sup>j</sup> ice cream. > I<sup>j</sup> always enjoy<sup>j</sup> a lovely<sup>j</sup> ice cream.

A day or two > Stay at home for a day or two > I ought to stay at home for a day or two.

6. Link vowels [u:, əʊ, aʊ] to a following vowel. Think of a little [w] sound linking two words. Mark the links in the last four sentences.

I couldn't do<sup>w</sup> anything about it.

Let's go<sup>w</sup> into the next room.

Do you know <sup>w</sup> everyone here?

I've moved to a new <sup>w</sup> office – next to <sup>w</sup> Oxford Circus station.

I knew <sup>w</sup> I would be late.

Are you <sup>w</sup> in the same place?

You <sup>w</sup> always say that.

It was so <sup>w</sup> exciting.

I don't know <sup>w</sup> all the students, but I know <sup>w</sup> all the teachers.

How old is he?

There was snow and ice everywhere.

We travelled through Africa.

I don't know anything about him.

Discuss which of the sentences above might have come from the same conversations.

7. Practise the conversation, linking the words smoothly

- A: Anne's just phoned. She and Diana are both on their way. Is dinner nearly ready? Can I help with anything?
- B: Yes. Can you get out two eggs from the fridge?
- A: Which eggs? The large ones or the small ones?
- B: The large eggs. Small eggs are no good.
- A: OK. Anything else?
- B: Yes. Squeeze another orange, and put the fresh orange juice in a jug, please.
- A: Right. What next?
- B: There's a pie in the oven. Take it out, and slide it under the grill. Then finish laying the table for me. Each person needs a knife and fork, and a cup and saucer. And then, could you scrub all these potatoes?
- A: Come on, Anne and Diana!

## PART TWO. INTONATION

### I. PITCH, LOUDNESS AND TEMPO

The information conveyed by a sentence is expressed not only by words and grammar structures, but also by intonation. Intonation also serves to distinguish communicative types of sentences. One and the same word sequence may express different meaning when pronounced with a different intonation pattern.

Intonation implies **variations of pitch, loudness and tempo**. **Variations of pitch** are produced by the moves of the voice up and down. There are three pitch levels high, medium, low. Pitch range is the interval between two pitch levels. The pitch range of a whole intonation pattern is the interval between the highest-pitched and the lowest-pitched syllables. Pitch ranges may be normal, wide and narrow. Loudness is a relative prominence of voice. The degrees of loudness are normal, loud and soft.

**Tempo** is determined by the rate of speech and the length of pauses. The basic rates of speech are normal, fast and slow. A pause is a stopping in the flow of speech which is accompanied by the prolongation of the preceding sound. According to the length, four types of pauses are singled out: a very short pause, a one-unit (short) pause, a two-unit (long) pause and a three-unit (very long) pause. A hesitation caused by emotions, thinking over what to say next or forgetfulness may lead to a stop in phonation and is called a *hesitation pause*. There are silent hesitation pauses or filled ones which contain temporizers (hesitation fillers) such as 'You see', 'You know', 'I mean', 'so to speak', um, ah, eh, erm, er, etc.

The work and shape of the resonators influence **voice qualities, or timbre**, which are included into components of intonation by some scholars. The voice qualities are as follows: resonance, over-resonance, breathiness, pectoral voice, nasality, harshness, huskiness, whisper. Speaking voice may also depend on voice qualifications such as phonetic smile, labialization, laughter, giggle, tremulousness, sob and cry.

### II. SPEECH RHYTHM

We cannot fully describe English intonation without reference to speech rhythm. Intonation components (pitch, loudness, tempo) and speech rhythm work interdependently. The importance of studying English rhythm systematically and thoroughly is obvious. Many English authors of books on teaching English recommend teaching rhythm before teaching intonation.

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

Speech rhythm is inseparable from the syllabic structure of the language. There are two main kinds of speech rhythm. In the one kind, known as a **syllable-timed rhythm**, the syllables recur at equal intervals of time. In the other kind, known as a **stress-timed rhythm**, stressed syllables follow each other at regular intervals of time. English, Russian, Arabic illustrate this other mode: they are stress-timed languages.

From the point of view of rhythm, a sense-group in English is divided into rhythmic units, like bars in music. There are as many rhythmic units in a sense-group as there are stressed syllables. A minimal rhythmic unit consists of nothing but a stressed syllable. Most rhythmic units consist of a stressed syllable and one or more unstressed ones. In ordinary speech the number of unstressed syllables between each consecutive pair of stresses varies considerably.

In a stress-timed language, of which English is a good example, the rhythm is based on a larger unit than syllable. Though the amount of time given to each syllable varies considerably, the total time of uttering each rhythmic unit is practically unchanged. The stressed syllables of a rhythmic unit form peaks of prominence. They tend to be pronounced at regular intervals no matter how many unstressed syllables are located between every two stressed ones. The regularity is provided by strong "beats".

Speech rhythm has the immediate influence on vowel reduction and elision. Form words such as prepositions, conjunctions as well as auxiliary and modal verbs, personal and possessive pronouns are usually unstressed and pronounced in their weak forms with reduced or even elided vowels to secure equal intervals between the stressed syllables.

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

1. The stressed syllables in a sense-group follow each other at regular intervals of time; only in very long rhythmic units, containing many unstressed syllables, this regularity is not strictly observed.

2. Most non-initial rhythmic units begin with a stressed syllable; unstressed syllables occurring inside a sense-group have a tendency to cling to the preceding stressed syllable, forming its enclitics; only initial unstressed syllables always cling to the following stressed syllable, forming its proclitics.

3. The greater the number of unstressed syllables intervening between stressed ones, the more rapidly they are pronounced.

## **EXERCISES**

1. **Da – da (da – stressed syllable; de – unstressed syllable).**

Read the exercise. Tap the rhythm:

look out / what for? / where to? / come here / read this / write soon / look out / inside / on top / no more / where from? / speak up / sit down / downstairs / say "yes" / try hard / wash up / break down / ask John / go slow / which one? / hold tight / in time / no use / please do / all right / run fast / work hard / who's that? / not quite / quite right / that's true / just then / half way / why not? / stop Lucy /

watch out / not me / please come / don't ask / not Charles / tell Pete / take yours  
/ please stay / stand up / go home /

## 2. Da - de - da

just in time / look at Ann / don't take mine / ring me up / try again / can't be done  
/ not enough / look inside / show me yours / do it now / not so fast / lend a hand  
/ cut the bread / make some tea / run away / go to sleep / have a drink / drive the  
car / break it up / what is that? / mop the floor / what's it for? / practise hard / sing  
a song / write it down / draw a line / that's a lie / take it home / have a go / having  
lunch / who're you? / where's he from? / hurry up / move along / light the fire /  
fast asleep / cold as ice / change your shoes / where's your hat? / time for bed /  
here's some tea / sweep the floor / lemonade / half an hour / long ago / just behind  
/ quite unknown / just in front / ill in bed / not at all / ring up Tim /

## 3. De - da - de

I think so / I thought so / I'd like to / to please them / a handful / a pity / of  
course not / I'd love to / he couldn't / as well as / for ever / they may be / to try it  
/ at breakfast / the paper / she had to / it's early / she's ready / with pleasure /  
I'm sorry / just listen / but why not? / I've read it / a lot of / without me / in  
daytime / a nuisance / the answer / forget it / I'd rather / it's broken / I've never /  
we cannot / he lost it / why go there / I told you / he bought them /

## 4. De - da - de - de

I think it is / I'd like you to / to practise it / a bucketful / it's possible / we  
oughtn't to / he wanted it / he wants us to / they knew it was / a little one / a lot  
of it / they've finished it / he thinks he can / I thought it was / I've heard of it / it  
used to be / get rid of it / we asked them to / he lent me one / he's used to it /  
let's give her some / be nice to her / a friend of mine / it's beautiful / she came  
with us / because of it / we spoke to them / I studied it / there isn't one / I've  
paid for it / I'm always here / correct it please / because of him /

## 5. Da - de - de - da

send him away / reading aloud / terribly slow / give him a book / what is the time? /  
sing us a song / running away / top of the class / hardly enough / are you awake? /  
throw it away / send me a card / give me a ring / playing a game / meet me tonight /  
where have they gone / where have you been? / what have you done / what is it for?  
/ show me the way / gone for a walk / come for a swim / killed in the war / give  
him some food / nearly as good / beautiful girl / handsome young man / cutting the  
grass / chopping some wood / leave it alone / not before tea / ready for lunch / when  
you have time / not before then / wait till I come / falling asleep / what can you see?  
/ just for a while / what did you do / get into bed / leave it behind / do it again /  
write it in ink / quarter past nine / quarter to ten / see you tonight / out of the way /  
carefully read / switch off the light / not after lunch / when did he leave /



6. De - da - de - de - de

I've never been there / he's eaten them all / a beautiful one / I think it will be / to satisfy them / I thought it had been / interrogate them / she wanted us to / in spite of it all / a long time ago / an exercise book / I've written to them / we know what it is / I asked if I could / the middle of it / a quarter of them / I gave it to her / it's necessary / a party-member / we had to do it / the railway station / before he was gone / I don't think she is / wherever they go / whatever she does /

7. De - da - de - da

we saw him go / I think he is / she thought she could / I thought it was / she tied it up / a piece of chalk / he had to go / it's hard to say / it's very good / but hurry up / she took it off / he put it on / I tried it on / another try / they mustn't know / he locked the door / she turned it on / it's much too big / to introduce / a waste of time / they've gone away / it's all for you / he wants to learn / I'd love to help / a glass of wine / across the road / it's not for sale / we let them come / she made me stay / I want to ask / I'd rather not go /

8. De - da - de - de - da

I wanted to know / I think that he might / I'll finish it now / a spoonful of salt / she asked me to go / I thought he had gone / we wanted to see / a walk in the park / a plateful of soup / he told me he would / the best in the class / I'll see to it now / it's warmer indoors / she left it outside / it used to be mine / a hole in your sock / he borrowed a pound / he can't pay it back / she's gone to the shops / I've finished my lunch / an excellent meal / in spite of the rain / the house is for sale / it isn't allowed / you promised to write / she wasn't gone long / he'd on his way back / it's started to rain / he drank it all up / the engine won't start / I'm sorry I came / I'm glad you have come /

9. Da - de - de - de - da

finishing today / doing it alone / carry it away / put it on the desk / dirty underneath / clean it with a brush / tell me all you know / follow my advice / mind how you behave / try to do it now / half of them have left / get in touch at once / send them out to play / just in time to see / up above the clouds / sitting all alone / waiting for the train / hoping that he'll come / ask him what he wants / have another cake / have a cigarette / what about a drink / bring along your friend / come and have a meal / how is uncle George? / why has no one come? / hang it up to dry / let me take your hat / put it on the shelf / don't be such a fool / promising to come / sitting on the bench / going all alone /

10. De - da - de - de - de - da

I think it will be fine / I wanted you to know / to finish with it now / a bucketful of ice / there isn't any need / you ought to go to bed / the hospital was bombed / he waited half an hour / you only have to try / I never have a cold / it doesn't

make much sense / the middle of the road / impossible to say / I didn't know the way / the bottom of the glass / I'll show it to her then / we promise to be good / I'll try to be in time / it's difficult to learn / he doesn't go to school / I've heard of it before / he's eaten all the cream / you're wanted on the phone / I'll see him in a week / I haven't any ink / she isn't on the phone / the children are in bed / he promised to bring Tom / I thought you saw it too /

11. De - da - de - da - de

I think he wants to / I want to meet him / I like it better / another spoonful / I think he ought to / they want another / he's playing football / you mustn't leave her / he left on Monday / she has to practise / I'm not offended / perhaps they didn't / without your hat on / I couldn't help it / he never noticed / you need a haircut / it doesn't matter / I'll have to leave you / we'll have a party / it's time for supper / a great occasion / he hasn't got one / I don't believe you / we leave tomorrow / an awful nuisance / she wrote a letter / another sandwich / suppose he saw me / a clap of thunder / a piece of chocolate / a slice of lemon /

12. De - da - de - de - da - de - de

I think that he wants us to / she wanted to write to him / they've practised it perfectly / I'll borrow another one / you'll get it on Saturday / they've all gone on holiday / it's very unfortunate / it's not the right attitude / I asked for it specially / a letter from Germany / I don't want to frighten her / it's not what I asked you for / it wants a new battery / they've bought a new wireless set / she's sewing the buttons on / some carrots and cabbages / let's open the other one / repeat it again for me / the soup isn't hot enough / he started to talk to me /

13. De - da - de - de - de - da - de - de - de

I wanted you to write about it / it's not the one I borrowed from you / it's interesting to read about it / she doesn't want to talk about him / remember what your teacher tells you / you won't forget to thank him for it / I took it to a watch-repairer / the doctor didn't see the patient / she bought some new pajamas for him / this isn't quite the moment for it / perhaps you didn't realize it / I'd like it with some soda-water / you'll need a rather bigger saucepan / I think he did it beautifully / to satisfy the school inspector / a teaspoonful of salad dressing /

14. Da - de - de - de - de - da

show him up to the room / throw it into the fire / finish it if you can / walking along the road / ready to go away / standing behind the door / why did you run away / tell him not to be late / sew it on my coat / hiding behind the tree / ask them where they have been / show me what you have done / sing me another song / what's the name of the book / multiply it by three / suffering from a cold / multiply it by six / fill it up to the top /

15. De - da - de - da - de - da

I know he never lies / I think she wants to leave / it's not the one I want / it isn't quite the same / I couldn't see the house / I can't believe it's true / I'll see them both at once / the train is very late / the roads are very dark / he hasn't got a chance / I didn't know the way / I'm sorry I forgot / excuse my being late / there isn't time to change / I'd like a piece of bread / a letter in the post / it's time to light the fire / I hope you understand / the fire is nearly out / on Friday afternoon / she has to stay in bed / they played a game of bridge / I'm sure my husband knows / the concert starts at eight / she goes to work on foot / he travels home by train /

16. De - da - de - de - da - de - de - da

a spoonful of apricot jam / I think that he wants us to go / he practises once in a while / it isn't the same as before / I wanted to meet her again / I didn't expect to be asked / and tell her to leave it alone / we shan't be in time for the play / perhaps he can ring her tonight / I've written the letter in French / she's sure to forget what to do / they've gone for a walk in the park / she'll never remember a thing / I've taken my coat to be cleaned / the office is open at nine / this shop doesn't sell what I want / I'm looking for paper and string / this envelope hasn't a stamp / we don't want to trouble you now /

17. De - da - de - de - de - da - de - de - de - da

we'll fetch you in a car in half an hour / I think it was an excellent affair / a basketful of apples from the shop / I wonder if he'll ask me in advance / we finished it the day before you came / we haven't got an envelope to match / the others must wait here a little while / the office-boy will show you where to go / the factory is working day and night / there isn't really quite enough for two / I didn't want to put him off again / I don't suppose you'll understand my point / the bus is more convenient than the tram / we'll switch it on as soon as we've had tea / I'd like a lump of sugar in my tea / I shouldn't be surprised if they forgot / approximately ten of you can come /

18. De - da - de - da - de - da - de

I didn't want to listen / I think he wants to go there / he doesn't speak much English / she studies every evening / we ought to give an answer / he always does his homework / he's never very punctual / she married Kitty's cousin / I want a pound of sugar / I'd like to have another / she's cleaned the kitchen windows / my husband wants his supper / they had to go on business / I've got to do some washing / I'll show you where to put it / you ought to buy a piano / you mustn't waste a moment / you're looking great this morning / in case you're late for dinner / with no one there to serve her / a dance tomorrow evening / it's time we went to dinner / with peas and baked potatoes / he didn't mean to follow / we've got to do some shopping /

19. De - da - de - de - da - de - de - da - de - de

I wanted to finish my library book / I think that he wants us to take him there / she promised to carry it carefully / I told him to wait in the corridor / the other boys wouldn't agree with him / now what I have done with my handkerchief / remember to get me another one / it's cheaper to go to the cinema / a terrible cold in the head again / I wonder if Daddy has heard of it / We've hundreds of places to take you to / the ambulance took him to hospital / whenever you can you must visit us / apply for a post as a lecturer / you ought to have sent them a Christmas card / he looked for a stick to defend himself / I promised to give him another one /

20. Da - de - de - de - de - de - da

Why have they left you alone / nearly as far as the park / buy her a pretty new dress / nearly as far as the bridge / go to another hotel / honey and strawberry jam / where have you hidden the key / when is he going away / giving him a cigarette / what have you done with the dish / wearing a funny old hat / working as hard as they can / coming back home in a bus / walking as fast as they could / take it away to be cleaned / trying as hard as he can / take it away to be fixed / that can be seen at a glance / bring it as soon as you can /

21. De - da - de - da - de - da - de - da

you'll have to say it all again / they said they had to leave at once / I think he wants to go there too / you'll have to do it all again / he did his best to be in time / the snow has fallen thick and fast / I can't forget the things she said / you'll have to write it all again / I saw her standing all alone / she did her best to save the child / I know you didn't mean to hurt / I can't forgive the things he said / you'll have to read it all again / I saw him sitting all alone / that's not the way to fold a coat / he used to play it very well / I told you not to go away / she left the room without a word / I have to go to work at eight / I always like a cup of tea / a plate of soup is what I need / it's time the children went to bed / they used to go to bed at ten / a glass of juice is what I need /

22. De - da - de - de - da - de - de - da - de - de - da (- de - de - da)

I'd like to sit down with a pipe and a book / he says that he wants us to take it away / the book you've just lent me is better than many I've read / you know that we ought to discuss it today / an apple a day keeps the doctor away / I'd like to sit down with a good cigarette and a book / a woman has fallen and broken her leg / we haven't got time to arrange for it now / I never say 'No' to a hot cup of tea / I see she's forgotten to leave her address / then turn to the right at the end of the street / the paper and ink have been put on your desk / I shouldn't have thought he could get here in time / it's not what I wanted to ask you about / he tied up the parcel and took it away / you couldn't have come at a more inconvenient time / the gramophone record has broken in two / the tram-stop is just a bit farther along / it won't be the first time I've gone without lunch / excuse my disturbing you when you're so tired /

### III. THE STRUCTURE OF THE INTONATION GROUP

Each sentence consists of one or more **intonation groups**. An intonation group is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning. An intonation group may consist of the **pre-head**, the **head**, the **nuclear tone** and the **tail**.

The pre-head includes unstressed and half-stressed syllables preceding the head. The head consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable, where the changes of pitch take place, is called the nuclear tone. The unstressed and half-stressed syllables that follow the nuclear tone are called the tail. The nuclear tone and the tail form the terminal tone. It is the most important part of the intonation group.

#### THE NUCLEAR TONES

The last stressed syllable of the intonation pattern on which the pitch movement changes is called the nuclear tone. There are eight nuclear tones in Modern English:

1) **The Low (Medium) Fall.** The voice falls from the low (medium) pitch level to the bottom of the pitch. This intonation pattern is used:

1. In statements, sounding final, categorical, calm, reserved.

Who's running the music club this year? Peter's going to run it.

2. In special questions, sounding calm, serious, flat, reserved or unsympathetic.

He says he is coming.

Why is he coming?

3. In imperatives, sounding calm, unemotional, serious.

What shall I do with this rubbish?

Burn it.

4. In exclamations, sounding calm, unsurprised, reserved.

I am cold!

Nonsense!

2) **The High Fall.** The High Fall starts very high and usually reaches the lowest pitch. The syllables of the tail are pronounced on the low level. The High Fall provides a greater degree of prominence for the word, making it more emphatic. The degree of prominence depends on the height of the fall. This intonation pattern is used:

1. In statements, conveying personal concern or involvement, sounding lively, interested, airy; very common in conversation.

Where's my copy?

Peter took it for you.

2. In questions:

a) In special questions, sounding lively, insistent and business-like.

b) In general questions, conveying mildly surprised acceptance of the listener's premises, sometimes sceptical.

Let's paint one of the walls pink.

Which of them do you think?

I like it here.

Do you? (I thought you'd hate it.)

3. In imperatives, sounding warm, often with a note of critical surprise, suggesting a course of action.

The paper's too big for the envelope.      Fold it then, you helpless man.

4. In exclamations, sounding very emotional, mildly surprised.

It's eight o'clock.      Heavens! (I'm late.)

**3) The Rise-Fall.** The voice usually rises from a medium to a high pitch level and then quickly falls to a low pitch: This intonation pattern is used:

1. In statements, sounding impressed, awed, self-satisfied, sometimes challenging.

Is he as tall as his father?      Taller even.

2. In questions:

a) In special questions, sounding challenging, antagonistic, disclaiming responsibility.

b) In general questions, conveying an impressed, challenging, antagonistic tone.

You must do it.      Why me?

He knows all about it.      Oh, does he?

3. In imperatives, shrugging off responsibility, refusing to be embroiled, sometimes hostile.

May I take this chair?      Yes, do.

4. In exclamations, sounding greatly impressed, sometimes with a hint of accusation.

Did you finish that job?      Heavens, yes, ages ago.

**4) The Low Rise.** The voice rises from a very low to a medium pitch level or a little higher. This intonation pattern is used:

1. In statements, encouraging further conversation, soothing, reassuring; with a hint of self-confidence and self-reliance.

I wonder if they sell socks.      You could inquire.

2. In questions:

a) In special questions, sounding wondering, puzzled.

b) In general questions, conveying somewhat sceptical attitude.

I went with Mr. Spang.      With who?

I thought she was pretty.      Did you?

3. In imperatives, encouraging further conversation, soothing, calmly patronising, appealing to the listener to change his mind.

But how do you do it?      Watch.

4. In exclamations, conveying calm, casual acknowledgement, sounding friendly.

Your change, sir.      Thank you.

**5) The High (Medium) Rise.** The voice rises from a medium or high pitch level and moves up to the top of the voice. This intonation pattern is used:

1. In special questions, calling for a repetition of information already given.  
Which would you recommend?                      Which would I recommend?
2. In general questions, echoing the listener's question, sometimes shading into disapproval or puzzlement.  
I've got to go to Leeds.                                      You've got to go?

**6) The Fall-Rise.** The voice first falls from a medium or high to a rather low pitch level then rises to a moderately medium pitch. The Fall-Rise can be pronounced within one syllable or spread over two or more syllables. If the Fall-Rise occurs within one syllable and the vowel is followed by a sonorant, the voice usually falls during the vowel and goes up during the sonorant. In case the vowel is followed by a noise consonant the Fall-Rise takes place within the vowel.

If the Fall-Rise is spread over two or more syllables, the fall is completed within the stressed syllable; all the following unstressed or partially stressed syllables are said very low. The rise in this case occurs from the lowest pitch level. This intonation pattern is used:

1. In statements, sounding contradicting, correcting, grudgingly admitting, reproachful, hurt, reserved.

His name is John.    Harry.

2. In special and general questions, conveying an interested, surprised attitude.

He came home last February.                                      Did you mean last March?

3. In imperatives, sounding warning, sometimes with a hint of reproach or concern.

I don't think I can do it.    Try.

4. In exclamations, sounding correcting, scornful.

He'll probably give him the money.                                      Not likely!

**7) The Rise-Fall-Rise.** The voice rises from a very low pitch level, moves up to the medium (or high) one, falls deep down, then rises again. Patterns of this kind have only occasional emphatic usage. They have the same attitudes as the Fall Rise, the emphasis is intensified here.

**8) The Mid-Level** maintains a level pitch between high and low; the voice neither rises nor falls. If the Mid-Level patterns are used in non-final intonation groups they express non-finality, imply continuation without any special attitude. They are also very common in poetry, to express non-finality, to keep the verses go smoothly on. In final intonation groups they are very rare; sometimes possible with statements and exclamations giving an impression of calling out to someone as if at a distance.

## **TASKS: TONE GROUPS**

Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the responses. Divide the page of your note-book into four columns. the first column is for the number of the conversation, put the stimuli in the second column, the responses in the third column and the tune in the fourth column. Intone the responses. Mind the tunes mentioned below for each of the tone groups.

### **Tone Group 1. Low Fall**

Tune 1: Low Fall

Tune 2: Low Fall + (Tail)

Tune 3: Low Pre-Nucleus + Low Fall + (Tail)

Tune 4: (Low Pre-Nucleus) + Low Level Head + Low Fall + (Tail)

### **Tone Group 2. Low Fall**

Tune 1: Stepping Head/High Level Head + Low Fall + (Tail)

Tune 2: Low Pre-Head + Stepping Head/High Level Head + Low Fall + (Tail)

Tune 3: High Pre-Head + Low Fall + (Tail)

### **Tone Group 3. High Fall**

Tune 1: High Fall + (Tail)

Tune 2: Low Pre-Nucleus + High Fall + (Tail)

Tune 3: (Low Pre-Head) + Low Level Head + High Fall + (Tail)

### **Tone Group 4. High Fall**

Tune 1: (Low Pre-Head) + Stepping Head/High Level Head + High Fall + (Tail)

Tune 2: (Low Pre-Nucleus) + Two High Falls + (Tail)

Tune 3: (High Pre-Nucleus) + High Fall + Tail

### **Tone Group 5. Rise-Fall**

Tune 1: Rise-Fall + Tail

Tune 2: Rise-Fall

Tune 3: Low Pre-Nucleus + Rise-Fall + Tail

Tune 4: (Low Pre-Head) + Stepping Head/High Level Head + Rise-Fall + (Tail)

### **Tone Group 6. Low Rise**

Tune 1: Low Rise + (Tail)

Tune 2: Low Pre-Nucleus + Low Rise + (Tail)

Tune 3: (Low Pre-Head) + Low Level Head + Low Rise + (Tail)

### **Tone Group 7. Low Rise**

Tune 1: (Low Pre-Head) + Stepping Head + Low Rise + (Tail)

Tune 2: High Pre-Nucleus + Low Rise + (Tail)



### **Tone Group 8. High Rise**

Tune 1: High Rise + (Tail)

Tune 2: Low Pre-Nucleus + High Rise + (Tail)

Tune 3: (Low Pre-Head) + Stepping/High Level Head + High Rise + (Tail)

### **Tone Group 9. Fall-Rise (or High Fall + Rise in Emphatic Usage)**

Tune 1: (Low Pre-Nucleus/Low Pre-Head) + (Low Head) + Fall-Rise + (Tail)

Tune 2: Low Pre-Head + Stepping Head/High Level Head + Fall-Rise

Tune 3: (Low Pre-Head) + Sliding Head + High Fall + Rise + (Tail)

## **THE TAIL**

Post nuclear unstressed or partially stressed syllables are called the tail.

- 1) After a Fall the tail remains low or is said even lower.
- 2) After a Rise the stressed syllable itself does not rise in pitch, but each of the following unstressed syllables is a step higher than the previous one. If the tail contains many syllables the rise may be continued very high.
- 3) With the Fall-Rise the rise occurs on unstressed or partially stressed syllables.
- 4) After the Mid-Level the tail is pronounced on the same level.

## **THE HEAD**

The head consists of the syllables beginning with the first stressed syllable up to (but not including) the nuclear tone. According to the pitch movement heads can be descending, ascending and level.

1. Descending Heads. In descending heads the voice usually moves down from a medium or high pitch level to the low one. The first stressed syllable of the head is the highest; the following stressed syllables carry the pitch lower.

a) When the syllables move down by steps, the head is called stepping. In the Stepping Head unstressed or partially stressed syllables are pronounced on the same level as the preceding step.

b) The head is called falling when the stressed syllables move down by steps but unstressed syllables also fall down, continuing the descending direction.

c) The head is called scandent when unstressed or partially stressed syllables move up and are pronounced higher than the stressed syllables.

d) If the voice moves down by slides within stressed syllables, the head is called sliding. Unstressed or partially stressed syllables between the slides usually continue the fall. If these slides are of a rather wide range and reach the bottom of the pitch we have an intonation pattern with several high falls within it.

e) Within long intonation-groups descending heads (usually stepping or falling) may be broken by the so-called 'accidental (special) rise'. This happens when one of the syllables is pronounced on a higher pitch level than the

preceding one. The broken descending head is very common when one particular word in a phrase should be singled out.

All in all, the descending heads are: the Stepping Head, the Falling Head, the Scandent Head, the Sliding Head. The descending heads occur before any nuclear tone except the Mid-Level tone.

2. Ascending Heads. Ascending heads are the opposite of descending ones: their first stressed syllable is low in the pitch, but each following stressed syllable is higher than the preceding one.

a) If the voice moves up by steps and the unstressed or partially stressed syllables continue the rise, the head is called rising.

b) If the voice moves up by slides the head is called climbing; unstressed or partially stressed syllables glide up too.

All in all, the ascending heads are: the Rising Head, the Climbing Head.

The ascending heads are usually associated with the High (Medium) Fall or the High (Medium) Rise.

3. Level Heads. In level heads all the syllables are pronounced on more or less the same note of a pitch level.

a) If they are on a high level, the head is called the High Level Head. This head usually occurs before the high-falling, high-rising and rising-falling nuclear tones. The most frequently used type of the High Level Head is the head with one strongly stressed syllable and unstressed or partially stressed syllables pronounced on the same level.

b) If the pre-nuclear stressed or partially stressed syllables are pronounced on the medium pitch level, the head is called medium level. This head can occur before any nuclear tone, but it is very common before the Mid-Level nuclear tone.

c) Pre-nuclear stressed syllables pronounced on the low pitch level constitute the Low Level Head. The Low Level Head generally occurs before the Low Rise and the Low Fall.

All in all, the level heads are: the High Level Head, the Medium Level Head, the Low Level Head.

## THE PRE-HEAD / PRE-NUCLEUS

Unstressed or partially stressed syllables which precede the head are called the pre-head. There are two types of pre-head: low and high.

a) If unstressed or partially stressed syllables are pronounced lower than the first stressed syllable of the head, the pre-head is called low. The Low Pre-Head may occur before any head.

b) If unstressed or partially stressed syllables are pronounced higher or on the same level as the first stressed syllable of the head, the pre-head is called high. The High Pre-Head usually occurs before descending and high or medium level heads.

If there is no head in the intonation group the unstressed or partially stressed syllables preceding the nuclear tone are called pre-nucleus. There are two types of pre-nucleus which coincide with pre-head types: low and high.

### QUESTIONS AND TASKS

1. What pitch levels are generally distinguished?
2. What is a pitch range? What pitch ranges are called normal, wide, narrow?
3. What is the nuclear tone? What types of nuclear tones do you know? Define each of the eight nuclei.
4. What section of the intonation group is called the 'head'? How are the heads grouped in English?
5. Why is it necessary to differentiate the four types of descending heads?
6. What is the main difference between the falling, stepping and scandent heads?
7. What kind of head is called sliding? What is its emphatic variant?
8. What is meant by 'the broken descending head'?
9. Think of the examples with the broken descending heads. What tone mark is used for this head type?
10. What types of heads are called ascending?
11. What is the difference between the Rising Head and the Climbing Head?
12. What heads are called level?
13. Describe each type of level heads.
14. What is a pre-head? What types of pre-head are generally distinguished? What tone-and-stress marks are used for the pre-heads in the text? What is the difference between a pre-head and a pre-nucleus?

### IV. EMPHASIS

The pitch-and-stress sections of intonation can be roughly divided into non-emphatic and emphatic.

Pitch-and-Stress Sections		Non-Emphatic	Emphatic
<i>Pre-Heads</i>		Low Pre-Head / Low Pre-Nucleus	High Pre-Head / High Pre-Nucleus
<i>Heads</i>	<i>Descending</i>	Falling Head	Stepping Head, Sliding Head, Scandent Head, Broken Descending Head
	<i>Ascending</i>	Rising Head	Climbing Head
	<i>Level</i>	Medium Level Head	Low Level Head, High Level Head
<i>Nuclear and Terminal Tones</i>		Low (Medium) Fall, Low Rise, Mid-Level	High Fall, High Rise, Rise-Fall, Fall-Rise, Rise-Fall-Rise

Various pitch-and-stress patterns are used to make intonation groups more emotional and more emphatic.

The use of the *High Pre-Head* makes the utterance more exclamatory, more emphatic. If the low falling nuclear tone is changed for the *High Fall*, the intonation group sounds much more emphatic.

Another way of adding emphasis is by modifying the shape of the head. For instance, the Falling Head can be modified for emphasis by pronouncing the unstressed syllables on the same level as the stressed ones. The same utterance pronounced with the *Stepping Head* sounds more weighty and ponderous.

Both Falling and Stepping Heads broken by an *accidental rise* sound more lively, express personal concern of the speaker by intensifying some particular word in the phrase. The *Sliding Head* is another emphatic variant of the Falling Head, because it always expresses the speaker's personal involvement or concern. Even greater emphasis can be added by having a High Fall on each stressed syllable in the head.

The emphatic variant of the Rising Head is called *Climbing* because there is a series of rises in it on each stressed syllable.

The *Low Level Head* gives a very detached, cool, unsatisfied and disapproving shade of meaning to the utterance normally pronounced with the Medium Level Head. The same utterance pronounced on a *high level note* will sound very angry and even indignant.

The emphasis is often achieved not only by modifying one section of the pitch-and-stress pattern, but also by combining the modifications in pre-heads/pre-nuclei, heads and nuclear tones.

## QUESTIONS AND TASKS

1. What intonation means can make intonation groups and sentences sound more emphatic?
2. How can the High Pre-Head/High Pre-Nucleus intensify the meaning of the intonation group?
3. What is the emphatic variant of the Falling Head?
4. Describe the way emphasis is achieved by descending heads being broken by an accidental rise.
5. Why could the Sliding Head be called emphatic?
6. How could the attitude of the Sliding Head be still more intensified?
7. What is the emphatic variant of the Rising Head?

## PART THREE. INTONATION PATTERNS

### I. INTONATION PATTERNS AND SENTENCE TYPES

Intonation patterns are different in each of the main sentence types: statements, questions, imperatives and exclamations. No sentence type always requires the use of one and only one intonation pattern, and the meaning of an utterance depends on the particular context in a certain intonation style.

Still one can speak about 'common intonation' for a particular type of sentence.

#### 1. STATEMENTS

1. Statements are most widely used with the Low (Medium) Fall preceded by the Falling Head or the High/Medium Level Head. In all these cases they are final, complete and definite, e.g.: I wanted to go there immediately.

In emphatic speech the High Fall is used to make the statements sound categorical, concerned and weighty.

2. Soothing or encouraging statements are pronounced either with the Low Rise or the Mid-Level, e.g. It's all right.

Statements are also used with the low rising tone when they are intended as questions, e.g. You like it?

3. If the statement is a grumble it is pronounced with Low Level Head + Low Fall, e.g.: I didn't expect to see you here.

4. If the statement is a correction of what someone else has said or a contradiction or a warning, it is used with the Fall-Rise.

#### 2. QUESTIONS, SPECIAL QUESTIONS

1. Special questions are most commonly used with the Low Fall preceded by the Falling Head or the High/Medium Level Head. In these cases they sound serious, searching and business-like, e.g.: Why did you decide to do that?

2. To show much interest in the other person or in the subject and sound friendly and sympathetic we use the Low Rise, e.g.: Where do you live now?

3. The Low Rise is also used for repeated or echoing special questions in unemphatic usage, e.g.: I went with Jack. – Who did you go with?

#### GENERAL QUESTIONS

1. General questions are used with the Low Rise to sound genuinely interested, e.g.: Does he ever come to London?

2. When general questions are said with the Low Fall, they are put forward as a serious suggestion or a subject for urgent discussion, e.g.: Shall we postpone it? Haven't you noticed the mistake?

3. In short questions used as responses like 'Did you?', 'Has she?' the Low Fall is used, e.g.: He hasn't been invited. – Hasn't he?

## DISJUNCTIVE QUESTIONS

Disjunctive questions consist of two intonation groups. The choice of tones in disjunctive questions depends on the speaker's certainty of the facts expressed in the first sense-group.

1. The most common pattern for a disjunctive question is the Low Fall in the first intonation group (a statement) followed by the Low Rise in the tag question, e.g.: It is quite simple, isn't it?

The Low Fall in the second intonation group shows that the speaker demands agreement from the listener, e.g.: He is a clever man, isn't he?

In conversational English these tags have lost their questioning function and are often used formally. In these cases they are pronounced with a very short pause and require no answer: e.g.: Lovely day, isn't it?

2. In some cases the first intonation group can be pronounced with the Low Rise or the Fall-Rise, which make it sound protesting. In this case the Low Fall in the second intonation group appeals for confirmation or support, e.g.: They will come, won't they?

## ALTERNATIVE QUESTIONS

An alternative question is usually represented by two intonation groups. The most usual way of pronouncing alternative questions is to use the Low Rise in the first intonation group and the Low Fall in the second one, e.g.: Have you got a son or a daughter?

Alternative questions should not be mixed up with general questions which are pronounced with a rising tone at the end, e.g.: Have you got a son or a daughter? (Have you got any children?)

## 3. IMPERATIVES

### A. Commands

1. Commands with the Low Fall are very powerful, intense, serious and strong. The speaker appears to take it for granted that he will be obeyed, e.g.: Try the other key.

2. Commands with the High Fall suggest a course of action rather than give an order; the speaker does not worry whether he will be obeyed or not, e.g.: Put some more milk in it.

3. Short commands pronounced with the Low Fall alone sound unemotional, calm, controlled, often cold, e.g.: Take it. Stop it.

#### B. Requests

1. Requests with the Low Rise sound soothing, encouraging, perhaps calmly patronising, e.g.: Don't move. Come and stay with us again soon.

2. Requests with the Fall-Rise sound pleading, e.g.: Try not to. Don't forget to remind me.

### 4. EXCLAMATIONS

1. Exclamations are very common with the High Fall, e.g.: Magnificent!

2. For exclamations which refer to something not very exciting or unexpected the Low Fall is used, e.g.: That's nice. Wonderful.

To sound very emphatic and emotional exclamations are used with the High Pre-Head, e.g.: What nonsense! Oh, there you are!

### 5. SOME CONVERSATIONAL FORMULAS

1. For leave takings and some greetings the Low Rise is used (usually with no Head or High Level Head), e.g.: Hello. Good night.

2. For casual 'Thank you' and 'Sorry' the Low Rise is used.

3. When 'Thank you' expresses real gratitude and 'Sorry' sincere apology the High Fall is used.

4. The phrase 'Excuse me' arresting someone's attention is used with the Fall-Rise, e.g.: Excuse me, where is the nearest tube station?

### QUESTIONS AND TASKS

1. Enumerate the main sentence types in English.

2. What patterns do the English use with statements to make them complete, definite or final?

3. If you want to sound soothing, encouraging or questioning what patterns would you use in statements? Give your own examples.

4. How does the use of the Fall-Rise change the common meaning of a statement? Illustrate it by your own examples.

5. What patterns would you choose to sound friendly or sympathetically interested?

6. By what patterns is the business-like interest expressed?

7. What can you say about the intonation of echoing or repeated special questions? Give your own examples.
8. What are the most common intonation patterns for general questions?
9. If you want to put a general question as a subject for urgent discussion or a serious suggestion what patterns would you prefer for the purpose?
10. How is the intonation different in commands and requests?
11. How are the emphatic exclamations pronounced?
12. Suppose you are not very much excited. How would you exclaim in response to something not unexpected to you?

## II. SEQUENCE OF TONES

In sentences containing more than one intonation group almost any combination of terminal tones is possible. The choice of the terminal tones for non-final intonation groups depends on their completeness and significance.

The Low Fall is used in non-final intonation groups if they are definite, firm, complete and weighty.

The Low Rise or the Mid Level are frequently used with non-final groups, when the speaker leads up to something more and a continuation of some sort is implied.

## III. ENUMERATION

Enumeration in simple sentences is represented by a number of homogeneous parts. Each of them is pronounced as a separate intonation group. The Low Rise and the Mid Level are used for continuative purposes to show that there is more to be said, e.g.: I bought some socks, shirts and ties.

If the enumeration is not completed the final intonation group is pronounced with the Low Rise or with the Mid Level.

In case the speaker wishes the enumeration to be regarded as separate items the Low Fall is used, e.g.: She has a lot of dresses, shoes and hats.

## IV. INDEPENDENT ELEMENTS OF THE SENTENCE

There are sentence elements which are connected with the sentence rather semantically than grammatically, i.e. interjections, direct address and parentheses.

**Direct address** can stand in sentence initial, medial and final positions. In sentence *initial* position it commonly forms an intonation group pronounced with the Low Fall in formal, serious speech and with the Fall-Rise in a friendly



conversation or to attract the listener's attention. In sentence *medial* and *final* positions direct address frequently sounds as an unstressed or partially-stressed tail of the preceding intonation group. Sometimes intonation groups with direct address in the middle or at the end are pronounced with the Fall-Rise.

**Parentheses**, consisting of a word, word combination or a clause, show the speaker's attitude towards the idea expressed in the sentence, connect the sentence with another one or summarize what is said in the sentence, e.g.: Personally, I never touch the stuff. He is a nice chap, I think.

At the beginning of a sentence parentheses form a separate intonation group pronounced with the Low Rise or Mid-Level.

The Low Fall and the Fall-Rise attach more importance to the parentheses. Parentheses of no semantic importance for the sentence do not form an intonation group or even remain unstressed, e.g.: Well, I don't know.

In the middle or at the end of the sentence parenthetical words and phrases are generally pronounced as the unstressed or partially-stressed tail of the preceding intonation group.

Apart from special use of tones, parentheses are also noted for loudness and tempo variations which depend upon the semantic prominence of parentheses in a sentence. If parentheses contain unimportant information they are pronounced softer and more quickly. In case parentheses are semantically significant they are characterised by long pauses, increased loudness and slower tempo.

**The author's words** preceding direct speech should be treated as a separate intonation group. They are pronounced with almost any terminal tone. If the author's words follow direct speech they continue as an unstressed or partially-stressed tail of the preceding intonation group, e.g.: I said, 'Could you give me a lift?' 'I'd like some tea, please,' he said.

In case the author's words form a long sequence they make a separate intonation group pronounced with the same terminal tone as the preceding one but on a lower pitch. The same refers to the author's words consisting of two or more intonation groups. The second and the third are always stressed and pronounced each on a lower pitch level, e.g.: 'It's rather expensive,' she remarked looking in the shop window.

## V. COMPOUND AND COMPLEX SENTENCES

The sequence of tones in compound and complex sentences depends on the degree of the semantic unity of the clauses. If the non-final intonation group (a clause) is semantically independent and does not imply continuation, the Low Fall is used. In case the idea of the non-final clause is not completed and continuation is implied, the Low Rise or Fall-Rise are recommended.

If the subordinate clause in post-position and the principal clause present a single semantic whole they do not form separate intonation groups. Subordinate clauses preceding the principal clause form separate intonation groups.

Long subordinate clauses may fall into a number of intonation groups. In this case the principal clause does not necessarily form a separate intonation group. The borderline between the intonation groups often passes within the subordinate clauses.

The terminal tone of the final clause is determined by the communicative type of the sentence and the attitudes conveyed by the speaker.

## VI. THE RELATIONSHIP BETWEEN INTONATION AND PUNCTUATION

English punctuation, in contrast with Russian, reflects the semantic and stylistic content of the sentence rather than its grammatical structure. It means that basically a particular punctuation mark stands for particular intonation.

Thus, the full stop (.) usually corresponds to the Low Fall and a two-unit pause. The comma (,) stands for a one-unit pause and the Low Rise or the Low (Medium) Fall. The semi-colon (;) is noted for the Low (Medium) Fall and a pause shorter than that of a full stop, but longer than that of a comma. The colon (:) is often represented by the High Fall and a pause similar in length to that of a semi-colon. The dash (–) signals a long pause.

### QUESTIONS AND TASKS

1. What determines the choice of the final terminal tone?
2. What is the difference between the intonation of a completed enumeration and a non-completed one?
3. How do we pronounce the enumeration regarded as separate items?
4. How does a position in a sentence influence the intonation of direct address?
5. What loudness and tempo variations of parentheses are determined by their semantic significance?
6. What is the difference in intonation of short and fairly long author's words at the end of the sentence?
7. What does the intonation of compound sentences depend on?
8. What are the basic rules of intoning complex sentences?
9. How is English punctuation reflected in oral speech?
10. The following extract taken from the book by J. Harris "Chocolat" is presented in two versions. Text A is punctuated by the author (see Appendix 1); Text B has no punctuation marks. Work in pairs. Student A will read Text A observing the intonation of each punctuation mark. Student B will listen to the partner and punctuate Text B. Compare the texts after completing the task.

## Text B

Anouk and Pantoufle stamped and sang and the faint images seemed to grow brighter a red stool beside the vinyl counter a string of bells against the front door. Of course I know it's only a game. Glamours to comfort a frightened child. There'll have to be work done hard work before any of this becomes real. And yet for the moment it is enough to know that the house welcomes us as we welcome it. Rock salt and bread by the doorstep to placate any resident gods. Sandalwood on our pillow to sweeten our dreams.

## PART FOUR. PHONOSTYLISTICS

### I. PHONOSTYLISTICS

Parts I and II deal mainly with sounds, syllables, words and sentences. Though a sentence is a basic unit of communication, it is common knowledge that human beings tend to say more than one sentence when making contact with other people, i.e. they pronounce oral texts. Moreover one communicates in a different way with someone they know very closely, for instance, relations, friends, colleagues, someone who is on a higher scale in the social hierarchy or someone they do not know well. Thus we come across extra-linguistic factors that may determine linguistic ones. *Phonostylistics* bridges the gap between linguistic and extra-linguistic factors in analysing stylistic differentiation of oral texts. In other words, it studies phonetic phenomena and process from the stylistic point of view. Phonostylistics is concerned with how a person talks about something rather than what he talks about and it deals with the following issues:

- the phonetic norm and variation/deviation;
- phonetic synonyms, e.g.: c'mon – come on; lemme – let me;
- euphonology (pleasantness or smoothness of sounds, alliteration, assonance, rhyme, etc);
- sound symbolism (certain sounds due to their specific features awake certain ideas);
- stylistic devices carried by phonetic means (irony, repetition, climax, inversion);
- genres of speech in the context of oral literature;
- phonetic functional styles (intonational styles=phonostyles).

As far as our course of Practical Phonetics is concerned, we are mainly interested in phonetic functional styles. As it has already been mentioned, people speak differently on various occasions, e.g. when chatting with friends or talking to officials, delivering a lecture or speaking over the radio. The choice of a speech style is related to social setting or circumstances and is characterized by not only a special use of vocabulary and grammatical structures, but by oral peculiarities as well. The following factors may also condition the choice of a

particular phonostyle: age, sex, personal traits, status, occupation, purpose, social identity ('class dialect') and the emotional state of the speaker.

## QUESTIONS AND TASKS

1. What is the basic unit of communication?
2. What is the difference between linguistic and extra-linguistic factors? Provide examples of both.
3. What does Phonostylistics study?
4. What is the essential characteristic of Phonostylistics?
5. What are the main issues Phonostylistics deals with? Give examples of your own.
6. Why does a person speak differently on various occasions?
7. What determines the choice of a phonostyle?

## II. STYLISTIC USE OF INTONATION

The study of intonation shows that in many cases it is impossible to separate it from lexical and grammatical meanings expressed by words and constructions in a language and from the non-verbal context. However, there is no one-for-one correlation between intonation and linguistic and extra-linguistic factors, e.g.: 1. You /know | I think he is \right|| (let me tell you what I think); 2. You \know I think he is right|| (you are aware that I think...).

One of the main objectives of Phonostylistics is the study of intonational functional styles. An intonational style is a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. The situational context and the speaker's purpose determine the choice of an intonational style.

Intonational styles are distinguished according to the type of information present in communication: (a) intellectual information; (b) emotional information; (c) volitional information:

1. informational (formal) style;
2. scientific (academic) style;
3. declamatory style;
4. publicistic style;
5. familiar (conversational) style.

Consequently, there are three types of intonation patterns used in oral communication, though intellectual intonation patterns are included into all phonostyles. Informational (formal) style is characterized by the use of intellectual intonation patterns mostly. Scientific (academic) style combines intellectual and volitional intonation patterns. In declamatory style intellectual, volitional and emotional intonation patterns are used in equal share. Publicistic style is noted for extensive use of volitional intonation patterns. Though emotional intonational patterns predominate in familiar (conversational) style, intellectual and volitional patterns play a great part.

When talking about intonational styles one cannot but mention the aspect of the degree of carefulness with which the words are pronounced, i.e. the modification of sounds in connected speech. Informational, scientific, declamatory and publicistic styles are noted for a tendency to avoid vowel reduction, loss of consonants and non-obligatory assimilations, while familiar style is characterized by weak forms of the words used, elisions and a wide range of assimilations.

Speech typology also helps to differentiate phonostyles and includes the following aspects:

1. varieties of language (spoken (oral texts) and written (oral representation of written texts) varieties);
2. forms of communication (monologue and dialogue);
3. degree of speech preparedness (prepared, spontaneous and quasi-spontaneous speech);
4. the number of participants involved (public and non-public speaking);
5. the character of the participants' relationship (formal and informal types of speech).

The following table represents the correlation between intonational styles and speech typology:

Speech typology / Intonational styles	Varieties of language		Forms of communication		Degree of speech preparedness		The number of participants		The character of participants' relationship	
	Spoken	Written	Monologue	Dialogue	Prepared	Spontaneous	Public	Non-public	Formal	Informal
Informational (formal) style	-	+	+	+	+	+	+	+	+	-
Scientific (academic) style	+	+	+	+	+	+	+	+	+	+
Declamatory style	+	+	+	+	+	+	+	-	+	-
Publicistic style	+	+	+	+	+	+	+	+	+	-
Familiar (conversational) style	+	-	+	+	-	+	-	+	-	+

## QUESTIONS AND TASKS

1. What is the interrelation between intonation and verbal and non-verbal contexts?
2. Give a definition of an intonational style.
3. What factors influence the choice of a certain style?
4. What are the three types of information which determine intonation patterns?
5. Speak on speech typology.

### III. PHONOSTYLES

#### 1. INFORMATIONAL (FORMAL) STYLE

Informational style is used mainly by radio or television or in various official situations. The speaker's aim is to communicate intellectual information without giving it any emotional or volitional evaluation that is why it is considered to be stylistically neutral and the speaker in most cases sounds *dispassionate*.

The basic *intonation pattern* is (Low Pre-Head + Falling Head + Low Fall/Low Rise (+ Tail)). Less frequently the Stepping Head may be used instead of the Falling Head as well as the Fall-Rise instead of the Low Fall. In this case the falling part of the tune indicates the main idea while the rising one marks some addition to the main idea. The *tempo* is normal or slow, the intonation groups tend to be short, the pauses are predictable and vary from short (|) to long (||), the rhythm is regular.

#### 2. SCIENTIFIC (ACADEMIC) STYLE

Academic style is used by university lecturers, school teachers or by scientists and scholars in formal and informal discussions. The speaker's aim is to inform the audience and to direct the listeners' attention to the message carried. Although the style tends to be *objective* and *precise*, it is not altogether devoid of any emotions.

In case of delivering a lecture, the basic *intonation pattern* is (Low Pre-Head + Stepping Head (High Level Head) + Low Fall / High Fall / Low Rise / Fall-Rise / Mid-Level (+ Tail)). As far as the nuclear tones are concerned, the High Fall and the Fall-Rise are most widely used as means of both logical emphasis and emphasis for contrast. Diminished or increased *loudness* contrasting with the normal loudness helps to highlight a particular word or phrase. The *tempo* depends on the degree of importance attached to different parts of speech flow. Less important parts are pronounced more quickly while more important parts are said slower. Pauses are often word-searching (hesitation) which helps to switch from formality to informality. Moreover, silent pauses are used for calling the listeners' attention. The rhythm is contrastive.

When reading aloud scientific prose, the basic *intonation pattern* is (Low Pre-Head + Stepping Head / Broken Stepping Head + Low Fall / High Fall (+ Tail)). The Stepping Head may be replaced by the so-called heterogeneous head, i.e. a combination of two or several heads. Less frequently the Fall-Rise and the Rise-Fall are used; the Low Rise and the Mid Level are rarely found. The *tempo* is normal or accelerated, but it is never too fast. At slower tempo the rhythm is regular while at faster tempo it is less regular. Pauses are short and predictable, hesitation pauses are avoided.

### 3. DECLAMATORY STYLE

Declamatory style is used in stage speech, classroom recitation, verse-speaking or in reading aloud fiction. The speaker's aim is to appeal to the listeners' minds, will and feelings and to give the listeners aesthetic pleasure. The two main varieties of oral presentations of literary texts are reading aloud a piece of descriptive prose (the author's speech) and the author's reproduction of the speech of the characters.

When **reading aloud descriptive prose**, the basic *intonation pattern* is (Low Pre-Head + Stepping Head / Broken Stepping Head / Heterogeneous Head + Low Fall / High Fall (+ Tail)). The Low Fall, the High Fall or the Fall-Rise are found in non-final intonation groups. The *tempo* is relatively slow, there are no variations in rhythm. Pauses are different in length, but long pauses are more common.

In case of reading aloud **the author's reproduction of the speech of the characters** in drama, novel or story the intonation is close to that of an actual conversation. The basic *intonation pattern* is (Low Pre-Head / High Pre-Head + Descending / Ascending / Level Head + Fall-Rise (+ Tail)). It should be noted that any nuclear tone can be used, but the Fall-Rise has a greater frequency. The *tempo* is normal or reduced, the rhythm is even and regular. Pauses are predictable, hesitation pauses occur only for stylistic purposes.

### 4. PUBLICISTIC STYLE

Publicistic style is used in public speaking which deals with political and social problems (parliamentary debates, speeches at congresses, meetings and election campaigns, sermons). The speaker's aim is to influence the listener, to convince him that the speaker is right and to make the listener accept the speaker's point of view.

The basic *intonation pattern* is (Low Pre-Head + Stepping Head / Falling Head / Broken Stepping/Falling Head + Low Fall / Low Rise / Mid Level / Fall-Rise (+ Tail)). The High Fall and the High Rise are less common in final position. The *tempo* is slow or accelerated, variations in rhythm are few. Pauses are numerous and different in length, hesitation pauses are avoided, though silent hesitation pauses occur (rhetorical silence). The speaker often uses voice quality as a means to persuade the listeners.

### 5. FAMILIAR (CONVERSATIONAL) STYLE

Familiar style is typical of everyday life English and is found in speech of educated people who belong to a family or have another kind of relationship

(friends, acquaintances). The speaker's aim is to get an emotional feedback from the listener, nevertheless he also appeals to the listener's mind and will.

As far as the intonation pattern is concerned, we may say that any kind of intonation patterns existing in English is found here as the speakers, due to being familiar to each other, express all types of emotions and attitudes.

In **relatively unexcited conversations** the basic *intonation pattern* is (Low Pre-Head + Stepping Head / Falling Head + Low Fall / Low Rise (+ Tail)). The **more emotional conversion** becomes, the more high falling tones occur as well as a widened pitch patterns. It should be noted that compound tunes and heterogeneous heads are also often used. The *tempo* is fast, the rhythm is not stable. Intonation groups tend to be short. Pauses are mainly brief and quite numerous. There is an extended use of hesitation phenomena (hesitation pauses; lengthening of sounds, syllables or words; repetitions; re-starting a construction or a sentence; fillers-in; clicks, trills; false start to words followed by self-correction).

## QUESTIONS AND TASKS

1. What are the main features of informational style?
2. What are the essential characteristics of scientific style?
3. Compare the intonation of reading aloud a piece of prose or poetry and a piece of drama.
4. What are the peculiarities of publicistic style?
5. What makes familiar style so different from other styles?

## PART FIVE. DIALOGUES AND TEXTS

### I. THE STEP-BY-STEP PROCEDURE OF THE PHONETIC ANALYSIS

At the exam your task is to listen to the recording and to intone the text offered to you. The guidelines provided below might help you.

Phoneticicians have developed a step-by-step procedure that allows to perform a phonetic analysis of a sentence. In order to analyse a sentence do the following:

1) Define the communicative type of the sentence and thus its typical intonation pattern.

2) Split the sentence into sense-groups. Mark pauses between sense-groups with one vertical line or a wavy line and put two vertical lines to mark the end of the sentence.

3) Define the body of each sense-group and put a tone mark before the stressed syllable of the word which serves as the body.

4) See if there is an emphasized word in the sentence and if so mark it with a special rise.

5) Put down stress marks before all stressed syllables.



- 6) Transcribe the sentence.
- 7) Mark different phonetic phenomena, such as:
  - a) the linking of two vowels or a consonant and a following vowel;
  - b) all kinds of assimilation;
  - c) different kinds of false assimilation;
  - d) syllable-forming sonorants.
- 8) Intone the sentence, i.e. draw a tonogram.
- 9) Read the sentence, beating rhythm. To avoid mistakes, one may start reading from the end of the sentence, and add the preceding words or sense-groups one by one.

Use this procedure working with the dialogues and texts provided below.

## II. HOW NOW, BROWN COW. DIALOGUES

### DIALOGUE 1. A PRESENT FOR PENELOPE

- PETER:** Pass the pepper, will you, please, Percy, old chap?
- PERCY:** Pepper? You're not proposing to put pepper on your porridge?
- PETER:** Shut up, Percy! Why do you always presume that I'm stupid?
- PERCY:** Well, stop snapping and explain the purpose of the pepper pot.
- PETER:** It's perfectly simple. I want to compare our pepper pot with the pepper pot I've bought as a present for Penelope Popplewell.
- PERCY:** A practical – but pretty expensive – present!
- PETER:** Well, she's a super person. I thought perhaps, if you happened to be passing the Post Office... Could you possibly pop the parcel in the post?
- PERCY:** Am I expected to pay the postage on this pepper pot for Penelope Popplewell?
- PETER:** Percy, you're impossible! I may be poor but I have my pride! Here's a pound for the postage.

### DIALOGUE 2. BRANDY IN THE BABY'S BOTTLE!

*Telephone rings. Brr... brr brr.*

- BOB:** Bob Batterby.
- BABS:** Oh Bob, this is Babs. I'm baby-sitting for Betty and my brother Bill. I'm sorry to bother you but...
- BOB:** What's the trouble? No problem's too big when Bob's on the job!
- BABS:** Oh stop being stupid, Bob. It's baby. I put her on the balcony on a blanket with a biscuit to bite on and I think a bit of biscuit... She can't breathe.

**BOB:** Bang her on the back, between the shoulder blades.  
**BABS:** I've banged her till she's black and blue.  
**BOB:** Try putting a bit of brandy in her bottle.  
**BABS:** Brandy in the baby's bottle! Oh Bob!  
**BOB:** Sorry, Babs. Sounds bad. I'd better bicycle over. Be with you before you can say 'bread and butter'.  
**BABS:** Bless you Bob. Bye-bye. Be quick!

### DIALOGUE 3. WAITING FOR TEMPLETONS

**TESSA:** What time did you tell Templetons to get here, Martin?  
**MARTIN:** Any time between 10 and 12.  
**TESSA:** But it's after two! They're terribly late!  
**MARTIN:** Why didn't you contact United Transport as I told you?  
**TESSA:** Peter Thompson said that Templetons were better.  
**MARTIN:** Tessa! Peter Thompson's a director of Templetons. Oh! blast it! I've torn my trousers on the radiator!  
**TESSA:** Oh Martin! Do take care! Hadn't we better telephone?  
**MARTIN:** I've tried. The telephone's not connected yet.  
**TESSA:** And the water's still cut off. We can't just wait here all afternoon in an empty flat with no water and no telephone.  
**MARTIN:** How uninviting an empty flat is.  
**TESSA:** And it seems tiny too, now, doesn't it?  
**MARTIN:** I'm tempted to take a taxi straight into the town and stay the night in a hotel!  
**TESSA:** How extravagant! But what a delightful thought!

### DIALOGUE 4. ALL DRESSED UP FOR A DATE WITH DAVID

**DONALD:** And what's my darling daughter doing all dressed up?  
**DEIRDRE:** I've got a date with David, Daddy. We're going to a dance at Dudley Head, with Dan and Ada Dodd.  
**DONALD:** David? Not that dreary lad who came to dinner on Friday and trod on the dog? Deirdre, he's dreadful!  
**DEIRDRE:** Oh Daddy! He's *divine*! I adore him!  
**DONALD:** I found him dreadfully dull, I'm afraid. You know, that dress doesn't do anything for you, my dear. Dark red! Darling, it's so deadening, so dreadfully drab!  
**DEIRDRE:** Oh Daddy! Why is everything I do dreadful these days? (*The front door bell rings.*) Oh, there's David! I must dash.  
**DONALD:** Is he driving? Don't let him drink. And don't forget you said you'd be in bed by midnight.  
**DEIRDRE:** Oh Daddy!

## DIALOGUE 5. CASH IN THE ICE-CREAM CARTON

- COLIN:** O.K., Mike. At six o'clock you take a taxi to the bank. Max will come out with the cash in a cream-coloured case...
- MIKE:** I'm to collect the cash?
- COLIN:** Of course. Don't ask questions. Just concentrate.
- MIKE:** Colin, if they catch me I'll confess.
- COLIN:** Keep quiet, can't you? At a quarter to six Coco will be parked at the corner of the Market Square.
- MIKE:** I'll scream. I'm a coward. The kids at school... called me...
- COLIN:** Pack the cash in the ice-cream carton in the back of the car and make your way as quick as you can back to the café.
- MIKE:** Colin, I'm scared.
- COLIN:** Oh crikey, Mike! You do make me sick!

## DIALOGUE 6. EGGS FROM THE GREEK GROCER

- GLADYS:** Gran, I'm hungry. Can we go home?
- GRANNY:** Grumbling again, Gladys! A great big girl like you. Now take my grey bag and go and get some eggs from the grocer, there's a good girl.
- GLADYS:** But Gran...
- GRANNY:** I'm going to send a telegram to your grandfather. Oh, give me my glasses before you go. In the green and gold grosgrain case.
- GLADYS:** But Granny...
- GRANNY:** Don't giggle, girl, I'm beginning to get angry. Go and get the eggs.
- GLADYS:** But Gran, it's no good my going to the grocer. He's gone away. He goes back to Greece every August. He's Greek.
- GRANNY:** Gone to Greece? How disgraceful!

## DIALOGUE 7: PHOTOGRAPHY OR POLITICS?

- DIANA:** What have you decided to do after college, Jeremy?
- JEREMY:** I'm going to take up photography. Mr McKenzie's recommended the course at the institute. He believes I could make a career as a photographer.
- DIANA:** You'll have to develop your own photographs. That requires technical skill. Jeremy, you're not a technician! And photographic materials are very expensive.
- JEREMY:** Well Diana, Mr McKenzie thinks there's a possibility I might win the *Observer* competition. I sent in four entries. All the competitors are amateurs like myself.

- DIANA:** I detest competitions. I never agree with the decision of the judges! I'm going to be a politician. I shall become the most distinguished woman on the political scene!
- JEREMY:** I thought you hated competing! Don't tell me politics isn't competitive!

### DIALOGUE 8. A FINE, FLASHY FOX FUR

- FELICITY:** That's a fine, flashy fox fur you've flung on the sofa, Daphne.
- DAPHNE:** Yes, I found it on Friday afternoon in Iffley Forest.
- FELICITY:** But, Daphne! That's Fiona's fox fur – her fiftieth birthday gift from Freddie. You are awful! Fiona will be furious.
- DAPHNE:** Well, if Fiona left her fur in the forest...
- FELICITY:** Fiona leave her fabulous fox fur in the forest? Stuff and nonsense! You're a thief! Take it off!
- DAPHNE:** Felicity! What a fuss over a faded bit of fluff! Anyway, fancy Fiona in a fur. She's *far* too fat!

### DIALOGUE 9. A VISIT TO VLADIVOSTOK

- OLIVER:** Victor, have you ever visited Vladivostok?
- VICTOR:** Never. In fact, I haven't travelled further than Liverpool.
- OLIVER:** I've had an invitation from the University of Vladivostok to give a survey of my own creative verse.
- VICTOR:** How marvellous!
- OLIVER:** Will my navy overcoat be heavy enough, I wonder? It's long-sleeved and reversible. And I've got a pair of velvet Levis – rather a vivid violet! Do you think they'll approve?
- VICTOR:** I should think the professors will view violet Levis with violent disapproval. When do you leave?
- OLIVER:** On the 7<sup>th</sup> of November.
- VICTOR:** I don't advise you to travel on the 7<sup>th</sup>. It's the anniversary of the Valentine Invasion. And for heaven's sake, Oliver, don't overdo the caviar. Or the vodka.
- OLIVER:** Victor, I do believe you're envious!

### DIALOGUE 10. ROWENA, ARE YOU AWAKE?

- EDWARD:** Rowena! Are you awake?
- ROWENA:** What? Edward, what's wrong? What time is it?

**EDWARD:** Oh, about two o'clock.

**ROWENA:** In the *morning*? Oh, go away! What are you doing?

**EDWARD:** Come to the window, Rowena. Look – the whole world's white, there's a wicked wind blowing through Orwell Wood, whispering in the willows, whipping the water into waves, while over in the West...

**ROWENA:** Oh, waxing poetical! You *are* off your head! I always knew it! Why are you wearing your Wellingtons?

**EDWARD:** I want to go out and wander in the woods. Come with me, Rowena! I can't wait to go walking in that wild and wonderful weather.

**ROWENA:** I wish you wouldn't wake me up at two in the morning to go on a wild-goose chase!

**EDWARD:** Oh, woman, woman! Stop *whining*! What a wet blanket you are!

## DIALOGUE 11. TWENTY FOREIGN VISITORS

**EVELYN:** What are you giving your foreign visitors on Wednesday evening, Winnie? How many – twelve, is it?

**WINNIE:** Twenty. Twelve of William's Swedish representatives, eight of them with wives.

**EVELYN:** And what will you feed them on?

**WINNIE:** Well, we'll start with watercress soup, then fish in white wine sauce flavoured with fennel and chives, followed by stuffed veal served with cauliflower and... oh, a very wide variety of vegetables.

**EVELYN:** Mmm. My mouth's watering!

**WINNIE:** For sweet we'll have fresh fruit soufflé covered with walnuts. And lots of whipped cream, of course, and vanilla wafers. And we'll finish with devilled soft roes.

**EVELYN:** And finally coffee? What a feast! I wish I was going to be with you!

## DIALOGUE 12. COMFORT, CULTURE OR ADVENTURE?

**CHRISTOPHER:** Going anywhere different for your vacation, Theresa?

**THERESA:** Ah, that's a million dollar question, Christopher. Perhaps you can provide us with the decision. Edward demands his creature comforts – proper heating, constant hot water, comfortable beds, colour television...

**CHRISTOPHER:** What about you, Theresa? Or aren't you too particular?

**THERESA:** Normally, yes. And usually we combine the open air and exercise with a bit of culture. Last year, for instance, we covered the Cheltenham Festival. The year before, it was Edinburgh. Edward adores Scotland.

**CHRISTOPHER:** You fortunate characters! Are you complaining?

**THERESA:** No, but I long to go further afield – something more dangerous – and where the temperature's hotter!

**CHRISTOPHER:** I wonder if this would interest you. It arrived today. 'A Specialised Tour of Southern America for Photographers. Canoeing up the Amazon. Alligators. And other hazardous adventures.'

**THERESA:** Christopher, how marvellous! It sounds wonderful.

**CHRISTOPHER:** No creature comforts for Edward!

**THERESA:** Separate holidays are an excellent idea – occasionally! Edward can go to Scotland alone.

### DIALOGUE 13. ELISE'S HAIR IS GREEN!

**CHRIS:** I like your hat, Elise.

**ELISE:** That isn't my hat, it's my hair.

**CHRIS:** Your hair? You can't have hair like that. Elise, it's brilliant green!

**ELISE:** Old women can dye their hair blue. There are plenty who paint their nails red.

**CHRIS:** That's not the same at all. They only stress what nature meant. Green is... green is... I cannot find the words.

**ELISE:** Unnatural – is that what you mean? An appendix operation is, too. And as for transplanting a heart...! And I love all my emerald hair!

**CHRIS:** What does Peter think?

**ELISE:** Oh Christopher! Didn't you know? Why, his hair is purple and red!

### DIALOGUE 14. A SWEET SIAMESE STUDENT

**SAM:** That Siamese student seems a nice sort of person.

**STAN:** Yes, serious, sensible – a bit insecure, perhaps. Eldest of six – the rest still at school.

**SAM:** I see her sister sometimes. I saw her yesterday.

**STAN:** Soft skin, silky voice, sleepy eyes, sort of slow, sexy smile.

**SAM:** Sounds like Siew Sang.

**STAN:** Yes. That's it – Siew Sang. She's so sweet.

- SAM:** Waxing ecstatic, Stan? I must say, I strongly disapprove of senior staff taking fancies to innocent students. You're supposed to be embracing serious linguistic research, not soft-skinned students! Most unsuitable. And silly, when you're just starting to make a success of this place...
- STAN:** For goodness' sake, Sam. Who says I'm smitten? The kid's sweet but still only 26. I shall be 60 in September!

#### DIALOGUE 15. THE ZOOLOGY EXAM'S ON THURSDAY

- EZRA:** How's things these days, Lizzie?
- LIZZIE:** I'm exhausted. Revising for the zoology exam!
- EZRA:** You've got bags under your eyes, Lizzie. Take it easy!
- LIZZIE:** It's all very well for you to advise, Ezra, but I'm going crazy. One of those miserable Zeno boys, two houses down, plays his transistor as if he was as far away as Mars!
- EZRA:** Boys will be boys. These days everyone plays transistors.
- LIZZIE:** But he refuses to close the windows!
- EZRA:** Then close your ears to the noise, Lizzie. One learns to ignore these things, as if they didn't exist.
- LIZZIE:** Please, Ezra. The exam's on Thursday.
- EZRA:** And today's Tuesday! That only leaves two days! You'd better get busy, Lizzie!

#### DIALOGUE 16. ARE YOU SURE YOU SAID *SHEEP*?

- SHEILA:** 'Tricia, come and I'll show you my sheep.
- PATRICIA:** Your *sheep*? Sheila, *what* sheep?
- SHEILA:** *My* sheep.
- PATRICIA:** Are you sure you said *sheep*?
- SHEILA:** Shh, don't shout. Of course I'm sure I said sheep. She's here in the shed. Isn't she sweet? She was washed up on the shore at Shale Marsh.
- PATRICIA:** What a shame! Is it unconscious?
- SHEILA:** She's a *she*. I shall call her Sheba. I should think she's suffering from shock.
- PATRICIA:** Do you think she was pushed off that Persian ship? Oh Sheila, she's shivering.
- SHEILA:** My precious! She shall have a soft cushion and my cashmere shawl!
- PATRICIA:** She's rather special, isn't she? Sheila, I wish – oh, I do wish we could *share* her!

## DIALOGUE 17. THE GREAT DECISION

**JACQUES:** I have made a great decision, Jean. I have bought a television.

**JEAN:** You? Jacques, on how many occasions have you told me that television was an intrusion into the privacy of the house, that it destroyed the pleasures of conversation, that people no longer know how to make use of their leisure...

**JACQUES:** I know, I know. And it's unusual for me to suffer a revision of thought, but on this occasion...

**JEAN:** Where is this treasure?

**JACQUES:** Hidden in the garage. Please make no allusion to it. I shall tell the family casually, as if there were nothing unusual in my buying a television.

**JEAN:** After years of derision – I hope you will not be disillusioned by your television.

## DIALOGUE 18. LIFE IS A QUESTION OF CHOICE – OR CHANCE?

**CHARLES:** If you could recapture your childhood, Richard, would you change much?

**RICHARD:** Life is a sort of arch. Arrival to departure. You can't switch direction, Charles. Each century brings changes, but actually, Nature doesn't change.

**CHARLES:** But you can reach different decisions. With television, you can choose which channel to watch, switch to another picture. You could catch a different train. Given the chance, Richard, would *you* change trains?

**RICHARD:** 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.

**CHARLES:** But, Richard, you *do* choose. You forge your own fortune – a butcher? a 'cellist? a teacher? a merchant? Each choice suggests a further choice – *which* tree, *which* branch, *which* twig?

**RICHARD:** Let's adjourn to the kitchen for chicken and chips. No choice for lunch, you see, Charles!

**CHARLES:** But *you* actually *chose* chicken and chips! Chops would have been much cheaper!



## DIALOGUE 19. GEORGE'S JAW

- DR. JONES:** Ah, George, jolly good. Just exchange your jacket and jeans for the pyjamas, while I jot down your injuries in my register. Age, religion that's the usual procedure.
- GEORGE:** Well, Doctor Jones, I was just driving over the bridge on the edge of the village...
- DR. JONES:** Half a jiffy. Let's adjourn to the surgery. I've got a large sandwich and a jar of orange juice in the fridge. Join me?
- GEORGE:** Jeepers! My indigestion... and my jaw! I shan't manage...
- DR. JONES:** A generous measure of gin – just the job!
- GEORGE:** It's my jaw, Doctor. I was on the bridge at the edge of the village. I was just adjusting the engine when this soldier jumped out of the hedge...
- DR. JONES:** Imagine! He damaged your jaw, did he? I suggest an injection into the joint. Just a jiffy. I'll change the syringe.
- GEORGE:** Oh jeppers! Gently, Dr Jones!

## DIALOGUE 20. MY BIRTHDAY'S ON THURSDAY

- RUTH:** It's my birthday on Thursday. My sixth birthday.
- ARTHUR:** My seventh birthday's on the 13<sup>th</sup> of next month, so I'm – let me think – 333 days older than you, Ruth.
- RUTH:** Do you always put your thumb in your mouth when you're doing arithmetic, Arthur?
- ARTHUR:** My tooth's loose, Ruth. See? I like maths. I came fourth out of 33. My father's a mathematician.
- RUTH:** My father's an author. He writes for the theatre. We're very wealthy. When I'm 30 I'll have a thousand pounds.
- ARTHUR:** I'm going to be an Olympic athlete. I may be thin but Mr Smith says I've got the strength of three. Watch me. I'll throw this thing the length of the path.
- RUTH:** Oh Arthur! You've thrown earth all over us both. I'm filthy! Now they'll make me have a bath!

### III. PHONOSTYLES. TEXTS

#### NORTH SEA OIL

As the summer draws to a close, the oil companies remain optimistic about the prospects of oil flowing ashore from new rigs in their North Sea fields before their target dates next autumn. Assuming no unexpected snags arise, they will accomplish their aim. They have settled disputes and strikes among the men and overcome various technical and political problems; but recently the elements have caused the worst hold ups. Abnormally high seas and howling gales have prevented engineers from lifting essential heavy equipment into position on the production platforms erected off the Scottish coast. If this spell of exceptional weather continues throughout the autumn, it will be necessary to stop work until next spring, for the oilmen know from experience that major operations are impossible in the winter months owing to the stormy seas. They are confident, however, that they will achieve their object provided the weather breaks for just one day during the next few weeks.

The British Government is also eager for the timely completion of these operations. Britain's economic position will deteriorate, many think, unless revenue from the oil rescues her from her continuing balance of payments problems.

#### FLATS IN THE CLOUDS

Blocks of "high-rise" flats have been erected in large numbers in London and in many other big cities. Just after the Second World War these immense twenty-to-thirty storey buildings, hundreds of feet in height, were thought to be the ideal solution to the dual problem of acute housing shortage and lack of space in urban areas. At first, the ultramodern apartments were much sought after by city-dwellers, and hundreds of the vast blocks had been built before anyone began to doubt that they were suitable places for people, children especially, to live in. A well-known British, architect, who personally designed many of these buildings, now believes that they may well have inflicted a great deal of suffering on those people who have been housed in them, and evidence has been amassed by sociologists which suggests that severe loneliness and deep depression are brought about by life within these great towers. Some psychologists even maintain that an unduly large proportion of their inhabitants suffer from mental disorders and develop criminal tendencies.

As a result of the recent queries, plans for new high-rise blocks are being scrapped. They are going to be replaced by so-called "low-rise" blocks, at most, six storeys high.

## A LECTURE ON THE HISTORY OF THE ENGLISH LANGUAGE

Well, of course Chaucer was writing in the 14<sup>th</sup> century, and the English he used was very different from our modern English in terms of pronunciation. I suppose it was basically more phonetic. I mean, you pronounced all the words as they were written. So, for example, “knight” was pronounced /knixt/ – sounding the letters “k” and “gh”, which of course are silent in modern English. The word “time” is another example of this rule. You see that would have been /ti:me/ in Chaucer’s day – with the final “e” sounded. It was all more logical really – “was” was /was/, “worthy” was /wu:rði/, and “began” was spelt with “i” rather than “e”.

Sometimes, of course, the grammar was a bit different, as well as the pronunciation – to /ri:dən/, for example, instead of “to ride”. And of course, there are clear differences in the way some words were stressed. “Chivalry” in modern English was /ʧi:vəl'ri:j/ with the stress towards the end of the word – in Chaucer’s day. The same with /o'nu:r/ or “honour” as we’d say it nowadays.

All in all, although Chaucer’s English looks reasonably familiar on the printed page, it must have sounded very different from modern English when read aloud.

### TONIGHT AT NOON, by Adrian Henry

Tonight at noon

Supermarkets will advertise 3d EXTRA on everything.

Tonight at noon

Children from happy families will be sent to live in a home.

Elephants will tell each other human jokes.

America will declare peace on Russia.

World War I generals will sell poppies in the streets on November 11<sup>th</sup>.

The first daffodils of autumn will appear

When the leaves fall upwards to the trees.

Tonight at noon

Pigeons will hunt cats through city backyards.

Hitler will tell us to fight on the beaches and on the landing fields.

A tunnel full of water will be built under Liverpool,

Pigs will be sighted flying in formation over Woolton

And Nelson will not only get his eye back but his arm as well.

White Americans will demonstrate for equal rights in front of the Black House

And the Monster has just created Dr. Frankenstein.

Girls in bikinis are moonbathing.

Folksongs are being sung by real folk.  
Art galleries are closed to people over 21.  
Poets get their poems in the Top 20.  
Politicians are elected to insane asylums.  
There're jobs for everyone and nobody wants them.  
In black alleys everywhere teenage lovers are kissing  
In broad daylight.

In forgotten graveyards everywhere the dead will quietly bury  
the living.  
And  
You will tell me you love me  
Tonight at noon.

### HERE IS SOME PRONUNCIATION

Here is some pronunciation.  
Ration never rhymes with nation,  
Say prefer, but preferable,  
Comfortable and vegetable.  
*B* must not be heard in doubt.  
Debt and dumb both leave it out.  
In the words psychology,  
Psychic and psychiatry,  
You must never sound the *p*.  
Psychiatrist you call the man  
Who cures the complex, if he can.  
In architect, *ch* is *k*,  
In arch it is the other way.

Please remember to say iron  
So that it'll rhyme with lion.  
Advertisers advertise,  
Advertisements will put you wise.  
Time when work is done is leisure,  
Fill it up with useful pleasure.  
Accidental, accident,  
Sound the *g* in ignorant.  
Relative, but a relation,  
Then say creature, but creation.  
Say the *a* in gas quite short,  
Bought, remember, rhymes with thwart.  
Drought must always rhyme with bout,

In daughter leave the *gh* out,  
Wear a boot upon your foot,  
Root can never rhyme with soot.  
In muscle *sc* is *s*,  
In muscular, it's *sk*, yes!  
Choir must always rhyme with wire,  
That again will rhyme with liar.  
Then, remember, it's address,  
With an accent like possess.  
*G* in sign must silent be,  
In signature pronounce the *g*.

Please remember, say towards  
Just as if it rhymed with boards.  
Weight's like wait, but not like height,  
Which should always rhyme with might.  
Sew is just the same as so,  
Tie a ribbon in a bow,  
When you meet the Queen you bow,  
Which again must rhyme with how.  
In perfect English make a start.  
Learn this little rhyme by heart.

### **An extract from CHOCOLAT, by Joanne Harris**

This is an art I can enjoy. There is a kind of sorcery in all cooking: in the choosing of ingredients, the process of mixing, grating, melting, infusing and flavouring, the recipes taken from ancient books, the traditional utensils – the pestle and mortar with which my mother made her incense turned to a more homely purpose, her spices and aromatics giving up their subtleties to a baser, more sensual magic.

### **THE BIRDS, by Daphne du Maurier**

The smaller birds were at the window now. He recognized the light tapping of their beaks, and the soft brush of their wings. The hawks ignored the windows. They concentrated their attack upon the door. Nat listened to the tearing sound of splintering wood, and wondered how many million years of memory were stored in those little brains, behind the stabbing beaks, the piercing eyes, now giving them this instinct to destroy mankind with all the deft precision of machines.

**An extract from PYGMALION, by George Bernard Shaw**

Liza: How do you do, Mrs Higgins? Mr Higgins told me I might come.

Mrs Higgins: Quite right: I'm very glad indeed to see you.

Pickering: How do you do, Miss Doolittle?

Liza: Colonel Pickering, is it not?

Mrs Eynsford-Hill: I feel sure we have met before, Miss Doolittle. I remember your eyes.

Liza: How do you do?

Mrs Eynsford-Hill: My daughter Clara.

Liza: How do you do?

Clara: How do you do?

Freddy: I've certainly had the pleasure.

Mrs Eynsford-Hill: My son Freddy.

Liza: How do you do?

Mrs Higgins: Will it rain, do you think?

Liza: The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change on the barometrical situation.

Freddy: Ha! ha! how awfully funny!

Liza: What is wrong with it, young man? I bet I got it right.

Freddy: Killing!

**THE PRIZE**

I live in fear of boredom; that is I live in fear of boring others. Formal speeches can so easily bore, particularly if they are long. Mine will be very short, and I hope simple.

In my novels I have always tried to use simple language to describe some of the reality I have seen. For many years I was a journalist and I happened to see at first hand many of the terrible events that have dominated our century. And in the novels I tried to convey something of the experience simple people had of those events.

I keep saying – simple. There is of course nothing simple about being an innocent civilian terrified out of your wits as bombers fly above you, trying to kill you and destroy your home. There is nothing simple about being a soldier equally terrified that he will be killed in a battle. It is not simple to go years without work or proper food. It is not simple – to starve. But I have still tried to use simple words because I know how much easier it is to lie with more complicated ones.

As George Orwell pointed out, “If I say something like: “My government has determined on the undertaking of a low risk operation in order to pacify several areas of disorder in a remote part of an underdeveloped and hostile country” it sounds much better than saying “We are going to kill off some villagers and other peasants; they probably can’t defend themselves anyway, this will teach them not to cause us any trouble.”

Using simple language is not the same as making things more simple than they really are. Reality is never simple! But it is better to try to describe it fully and simply, perhaps that way we can get at the truth.

But we should never be satisfied that we know the truth. Another writer, a German, his name was Lessing, pointed out that it was not the possession of the truth that made us truly human: we might become arrogant, proud and lazy if we thought we really knew the truth. What makes us human then is not the truth, but a sincere and honest search for it and the knowledge that we can never really know the complete and whole truth about anything. Only fanatics think they can do that. All I have tried to do in my books is to get at the truth, behind some of the things I have seen, and to describe it as fully and simply as I can. And always I have known that truth itself is a terribly complex and many-sided thing.

And now I wish only to express my deep gratitude to the great honour you have shown me in the form of this prize. Those are simple but I assure you deeply felt words. Thank you.

## APPENDIX 1

### An extract from **CHOCOLAT**, by Joanne Harris

#### Text A

Anouk and Pantoufle stamped and sang and the faint images seemed to grow brighter – a red stool beside the vinyl counter, a string of bells against the front door. Of course, I know it’s only a game. Glamours to comfort a frightened child. There’ll have to be work done, hard work, before any of this becomes real. And yet for the moment it is enough to know that the house welcomes us; as we welcome it. Rock salt and bread by the doorstep to placate any resident gods. Sandalwood on our pillow, to sweeten our dreams.

## APPENDIX 2

### ADDITIONAL TEXTS

#### 1. CAN I HELP YOU MADAM?

A woman in blue jeans stood at the window of an expensive shop. Though she hesitated for a moment, she finally went in and asked to see a dress that was in the window. The assistant who served her did not like the way she was dressed. Glancing at her scornfully, she told her that the dress was sold. The woman walked out of the shop angrily and decided to punish the assistant next day. She returned to the shop the following morning dressed in a fur coat, with a handbag in one hand and a long umbrella in the other. After seeking out the rude assistant she asked for the same dress. Not realizing who she was, the assistant was eager to serve her this time. With great difficulty, she climbed into the shop window to get the dress. As soon as she saw it, the woman said she didn't like it. She enjoyed herself making the assistant bring almost everything in the window before finally buying the dress she had first asked for.

#### 2. DANGEROUS DESCENT

In future, astronauts will be required to descend from a spaceship while it is still in space and to return to it. The ability to do this will be necessary in future flights to distant planets. Scientists are now trying to discover if this is possible. The spaceship *Astra*, which left the earth a short time ago, will be travelling three hundred miles into space. At a certain point, the *Astra* will stop for a short time and an astronaut will attempt to leave the stationary spaceship and then return to it. We shall not know whether the experiment has been successful until we have received a radio message. The first message is expected to arrive at 7 o'clock this evening. By that time, the *Astra* will have been flying through space for seventeen hours and will have circled the earth a great many times. When the first radio messages have been received, the results of the trip will be announced immediately.

#### 3. PERSISTENT

I crossed the street to avoid meeting him, but he saw me and came running towards me. It was no use pretending that I had not seen him. I never enjoy meeting Bert Dykes. He never has anything to do. No matter how busy you are, he always insists on coming with you. I had to think of a way of preventing him from following me around all morning.

"Hullo, Bert," I said, "Fancy meeting you here!"

"Hullo, Elizabeth," Bert answered, "I was just wondering how to spend the morning – until I saw you. You are not busy doing anything, are you?"



"No, not at all," I answered, "I'm going to..."

"Would you mind my coming with you?" he asked, before I had finished speaking.

"Not at all," I lied, "but I'm going to the dentist."

"Then I'll come with you," he answered, "There's always plenty to read in the waiting room!"

#### **4. PERCY BUTTONS**

I have just moved to a house in Bridge Street. Yesterday a beggar knocked at my door. He asked me for a meal and a glass of beer. In return for this, the beggar stood on his head and sang songs. I gave him a meal. He ate the food and drank the beer. Then he put a piece of cheese in his pocket and went away. Later a neighbour told me about him. Everybody knows him. His name is Percy Buttons. He calls at every house in the street once a month and always asks for a meal and a glass of beer.

#### **5. ONE GOOD TURN DESERVES ANOTHER**

I was having dinner at a restaurant when Harry Steele came in. Harry worked in a lawyer's office years ago, but he is now working at a bank. He gets a good salary, but he always borrows money from his friends and never pays it back. Harry saw me, and came and sat at the same table. He has never borrowed money from me. While he was eating, I asked him to lend me two pounds. To my surprise he gave me the money immediately. "I have never borrowed any money from you," Harry said, "so now you can pay for my dinner!"

#### **6. DID YOU WANT TO TELL ME SOMETHING?**

Dentists always ask questions when it is impossible for you to answer. My dentist had just pulled out one of my teeth and had told me to rest for a while. I tried to say something, but my mouth was full of cotton wool. He knew I collected birds' eggs and asked me whether my collection was growing. He then asked me how my brother was, and whether I liked my new job in London. In answer to these questions I either nodded or made strange noises. Meanwhile my tongue was busy searching out the hole where the tooth had been. I suddenly felt very worried but could not say anything. When the dentist at last removed the cotton wool from my mouth, I was able to tell him that he had pulled out the wrong tooth.

## 7. A CLEAR CONSCIENCE

The whole village soon learnt that a large sum of money had been lost. Sam Benton, the local butcher, had lost his wallet while taking his savings to the post office. Sam was sure that the wallet must have been found by one of the villagers. But it was not returned to him. Three months passed. And then one morning Sam found his wallet outside his front door. It had been wrapped up in newspaper and it contained half the money he had lost together with a note which said "A thief, yes, but only fifty percent a thief." Two months later some more money was sent to Sam with another note. "Only twenty-five percent a thief now." In time all Sam's money was paid back in this way. The last note said "I am a hundred percent honest now."

## 8. ALWAYS YOUNG

My aunt Jennifer is an actress. She must be at least thirty-five years old. In spite of this she often appears on the stage as a young girl. Jennifer will have to take part in a new play soon. This time she will be a girl of seventeen. In the play she must appear in a bright red dress and long black stockings. Last year in another play she had to wear short socks and a bright orange-coloured dress. If anyone ever asks her how old she is, she always answers,

"My dear! It must be terrible to be grown up."

## 9. A POLITE REQUEST

If you park your car in a wrong place, a traffic policeman will soon find it. You will be very lucky if he lets you go without a ticket. However, this does not always happen. Traffic police are sometimes very polite. During a holiday in Sweden I found this note on my car. "Sir, we welcome you to our city. This is a no parking area. You will enjoy your stay here if you pay attention to our street signs. This note is only a reminder." If you receive a request like this, you cannot fail to obey it.

## GLOSSARY

Allophone	a speech realization of the phoneme
Accommodation	a process of influence of a vowel sound on a consonant sound (or vice versa) as a result of which the sound changes some of its characteristics
Assimilation	a process of alteration of consonant speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound
Back vowel	a vowel sound produced when the tongue is in the back part of the mouth and the back of it is raised towards the soft palate
Back-advanced vowel	a vowel sound produced when the tongue is in the back part of the mouth but is slightly advanced and the central part of it is raised towards the front part of the soft palate
Central vowel	a vowel sound produced when the front part of the tongue is raised towards the back part of the hard palate
Close (high) vowel	a vowel sound produced when the front or the back of the tongue is raised high towards the palate
Combinative change	a reciprocal influence of neighbouring sounds
Complete obstruction	an obstruction produced when the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities
Consonant	a sound produced with obstruction in the supra-glottal cavities, with or without vocal cords vibration
Constrictive consonant	a consonant sound produced when the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted

Diphthong	a vowel sound produced when the organs of speech glide from one vowel position to another within one syllable
Diphthongoid	a vowel sound the articulation of which is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of diphthongs
Elision	a process of omitting (or leaving out) a consonant in consonant clusters in speech
Fortis (strong) consonant	a consonant sound produced with more muscular energy and stronger breath effort
Front vowel	a vowel sound produced when the tongue is in the front part of the mouth and the front part of it is raised to the hard palate
Front-retracted vowel	a vowel sound produced when the tongue is in the front part of the mouth but slightly retracted, and the part of the tongue nearer to the centre than to the front is raised
Glottal consonant	a consonant sound articulated in the glottis
Glottal stop	a sort of coughing noise, a kind of the 'click' of the vocal cords when they are brought close together and then opened suddenly by the air stream
Head	a stressed syllable or syllables beginning with the first stressed syllable up to the last stressed syllable
Incomplete obstruction	an obstruction produced when the active organ of speech moves towards the point of articulation and the air stream goes through the narrowing between them
Intonation (Prosody)	variations of pitch, force of utterance (loudness) and tempo which serve to convey the information expressed by a sentence and to distinguish communicative types of sentences

Intonation group	a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning
Intonational style	a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication
Labial consonant	a consonant sound produced by the lips
Lenis (weak) consonant	a consonant sound produced with a relatively weak breath effort
Lingual consonant	a consonant sound produced by the tongue
Loudness	a relative prominence of voice
Mid vowel	a vowel sound produced when the highest part of the tongue occupies the position intermediate between the close and the open one
Monophthong	a vowel sound the articulation of which is almost unchanging
Noise consonant	a consonant sound produced with a noise component
Nuclear tone	the last stressed syllable where the changes of pitch take place
Occlusive consonant	a consonant sound in the production of which the air stream meets a complete obstruction in the mouth
Occlusive-constrictive (affricate) consonant	a consonant sound produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction
Open (low) vowel	a vowel sound produced when the front or the back of the tongue is as low as possible in the mouth

Pause	a stopping in the flow of speech which is accompanied by the prolongation of the preceding sound
Phoneme	a smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning
Phonetic mistake	the wrong reproduction of pitch changes, rhythm, etc. that does not affect the meaning
Phonological mistake	a mistake that affects the meaning
Phonostylistics	a study of phonetic phenomena and process from the stylistic point of view
Positional change	an influence on sounds by larger speech units and their elements, first of all – by the stress
Pre-head	an unstressed and half-stressed syllable or syllables preceding the head
Pre-nucleus	an unstressed and half-stressed syllable or syllables preceding the nuclear tone
Pronunciation	sound, stress and intonation patterns
Reduction	a process of weakening, shortening or disappearance of vowel sounds in unstressed positions
Rhythm	a regular recurrence of some phenomenon in time
Rounded (labialized) vowel	a vowel sound produced when the lips are drawn together so that the opening between them is more or less round
Sonorant (sonant) consonant	a consonant sound produced with tone prevailing over noise because of a rather wide air passage

Tail	an unstressed and half-stressed syllable or syllables that follow the nuclear tone
Tempo	a rate of speech and length of pauses
Terminal tone	a nuclear tone and a tail combined
Unrounded (non-labialized) vowel	a vowel sound produced when the lips are neutral or spread
Variations of pitch	variations produced by the moves of the voice up and down
Voice quality (timbre)	a component of intonation influenced by the work and shape of the resonators
Voiced consonant	a consonant sound produced when the vocal cords are brought together and vibrate
Voiceless consonant	a consonant sound produced when the vocal cords are apart and do not vibrate
Vowel	a voiced sound produced without any obstruction in the supra-glottal cavities and consequently no noise component

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