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"Working with Susan and her book took my American accent to a new level and increased my confidence dramatically. It is an indispensable aid for anyone who is learning an American accent."

Charlie Cox, British actor, star of Netflix/Marvel's *Daredevil*

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“In my experience, there is no one more insightful and profoundly gifted. Students under her tutelage are radically transformed and become significantly more competitive in their fields.”

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**Dr. Pamela Phillips**

Author of *Singing for Dummies*

# Perfecting Your **English Pronunciation**

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# Perfecting Your English Pronunciation

**Second Edition**

**Susan Cameron**



New York Chicago San Francisco Athens

London Madrid Mexico City Milan

New Delhi Singapore Sydney Toronto

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*For all my students, past, present, and future,  
and  
in memory of my father, Harold T. MacDonald,  
who instilled in me a passion for the English language*

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Finally, thanks to all of my past students. You have been my inspiration and my greatest teachers.

# Introduction

Fred skipped lunch that Monday afternoon. It wasn't because he was planning to leave the office early for his much anticipated first date with Carla, or that he was saving his appetite for their 7:15 P.M. dinner reservation at the hot new French bistro in the West Village. It wasn't even because of the extra serving of bacon he'd had at breakfast.

Fred skipped lunch because his stomach was churning, his pulse was racing, and his thoughts had begun to jumble. The CEO of Fred's company had flown into the city for a managerial meeting to discuss downsizing at the corporate level, and in an afternoon peppered with presentations, Fred was scheduled to speak first.

Fred was prepared. He was excited about the innovative cost-cutting methods he had devised. His PowerPoint slides were exquisite, his handouts polished, and his presentation of both was well rehearsed. But there was a problem: Fred had to deliver his speech in English, and English wasn't Fred's native tongue. Although Fred's expertise was clear, his pronunciation was not. He worried that if his words were not completely understood, his remarkable contribution would be undervalued.

Sound familiar? If you have picked up this book, it probably does.

Every day, millions of business professionals like you report to jobs dreading the possibility of not being understood. This has nothing to do with talent, skill, or advanced knowledge of the subject; it is because you

must speak in the international language of English, and as a nonnative speaker, you have never learned precise pronunciation. This is understandable: When learning English as a second language, most students are taught primarily through reading and writing. What many ESOL classes do not emphasize, however, is that English is a *nonphonetic* language—its spelling patterns often seem to have little resemblance to its pronunciation. At best, this is puzzling; at worst, it can cost talented individuals their jobs.

Consider the words *stop*, *go*, and *other*; all three are spelled with the letter *o*, but each is pronounced with a different vowel *sound*. Thus, while you may be fluent in English—even a master of vocabulary—*speaking* English clearly and naturally may be difficult. You may also have been influenced by your own ESOL teachers' less-than-perfect pronunciation skills.

Compounding this difficulty is the fact that most languages do not have some of the sounds used in English. You may approximate these sounds, substituting a similar one from your native language, or you may pronounce a word according to the spelling patterns of your native tongue. Even among those speakers of languages that use the Latin alphabet, there is confusion: English has 24 vowel sounds, while most languages of Latin origin have far fewer. In addition, the anatomical placement of English sounds can be especially difficult for natives of Asian cultures, since many vowel and consonant sounds of English are realized much farther forward in the mouth and involve tongue positions not used in Asian languages.

Many Asian ESOL speakers have found success with the *Perfecting Your English Pronunciation* method. In September 1993, I received a telephone call from a diplomat with the Japanese consulate, asking if I might help Prime Minister Morihiro Hosokawa with his English pronunciation: He wanted to be the first Japanese prime minister ever to address the General Assembly of the United Nations in English. Of course, I agreed, and had the honor both to meet and work with the prime minister on his pronunciation and intonation. His English was excellent, and his attention to the nuances of pronunciation exceptional. His address before the General Assembly was, indeed, quite impressive.

Although few of us have to perform on such a public platform, excellent pronunciation is a valuable asset—indeed, a necessity—in any career.

I have had the honor to work with many professionals like you, who, while mastering the skills and knowledge needed to excel in their fields, do not have a clear understanding of the natural sounds and rhythms of English. For example, a brilliant Chinese corporate executive for American Express had been repeatedly overlooked for promotion because his English pronunciation was unclear, and he was often misunderstood in meetings and on conference calls. After we worked with the *Perfecting Your English Pronunciation* method, he understood exactly which sounds were difficult for him and how to correct them—and was able to conduct meetings with ease. Shortly thereafter, he received the promotion he deserved.

I am a strong advocate of diversity in the workplace, and the last thing I want to do is to make all people “sound alike.” Many clients have expressed the fear that, in working on accent modification, they will lose their sense of identity, since their speech is a reflection of who they are as individuals and as representatives of their own particular cultures. I completely understand this concern, and I would never advocate nor attempt a homogenization of a global business community. Rather, I am pursuing the opposite result: The goal of the *Perfecting Your English Pronunciation* method is not to reduce the appearance of ethnicity, but to offer individuals the option of speaking clearer Global English (or “Business English,” that is, English without the idioms of native speakers). This showcases each person’s unique identity and allows expertise to shine through.

I have coached thousands of clients from all over the world—from geographical areas and cultures as diverse as Asia (Japan, India, Korea, China, Hong Kong, Thailand, Singapore, Taiwan and Vietnam); South American (Venezuela, Argentina, Brazil, Chile, Peru, Colombia, Ecuador); Hispanic cultures, such as Puerto Rico, the Dominican Republic, and Mexico; Europe (France, Germany, Switzerland, Portugal, Spain, Italy, Greece, Netherlands, all countries in the British Isles, Russia, and other Eastern European countries, including Hungary, the Czech Republic, Poland, Romania, Albania, Estonia, Turkey, Armenia, Serbia, and Croatia); Middle Eastern countries, including Israel, Lebanon, United Arab Emirates, Egypt, Iraq, and Iran; and Africa (Nigeria, Kenya, Ghana, and South Africa) From this large cross section of students, I have identified the 14 difficult sounds and groups of sounds of English pronunciation for all



nonnative speakers. And with *Perfecting Your English Pronunciation*, I have never seen the Cameron Method of Accent Modification® fail.

Part One introduces the physical placement of sound and the musculature used in articulation. Many other languages rely heavily on the back of the tongue to articulate sounds; by contrast, most sounds in English are formed at the front of the mouth, using the tip of the tongue and the musculature of the lips for consonant placement. You may have trouble with English pronunciation because of excessive tension in the back of your tongue, as well as lack of muscle development in the tip of your tongue and lips. The good news is that this problem is easily overcome by using the exercises described in Chapter One. Think of it as your mouth going to the gym for 10 minutes every day. These exercises are also demonstrated on the accompanying videos.

Also in Part One, we introduce the system of phonetics, the International Phonetic Alphabet, and provide an overview of the 48 sounds, or phonemes, of the English language.

Part Two forms the core of this book, with one chapter devoted to each of the 14 phonemes and groups of phonemes that you may find difficult to pronounce. Each sound's precise anatomical placement is described in the text, then demonstrated on the videos. You will need a hand mirror to check for the correct physical placement of sounds; a freestanding mirror is best, since it allows free use of your hands to practice the exercises. The text contains tricks to perfect sound placement, such as putting a finger to your lips to discourage excessive tightening of a vowel.

Audio recordings are provided to train your ears in the differentiation of difficult sounds, within words, phrases, and sentences. You have the option of recording your practice sessions within the app to compare them with those on the audio recordings.

A huge asset of this book is that it can serve as a mini pronunciation dictionary: Each chapter contains word lists—in all, 8,400 of the most commonly used and mispronounced words in English, grouped by sound pattern. New for this revised edition, all of these words have been recorded and can be practiced by following the word list recordings via the app.

Part Three of *Perfecting Your English Pronunciation* has the “goodies.” It addresses the issues of stress, intonation, and operative vs. inoperative words, which collectively create the rhythm of English speech. I say

“goodies,” because this rhythm often seems to be the most elusive aspect for those struggling with English pronunciation. We focus on stress within words, as well as stress within sentences (also called intonation). Stress within words is often dictated by suffix patterns, which explains the shifting stress in the words *démonstrate*, *demónstrative*, and *demonstration*. The precise rules for syllable stress within words as determined by suffix patterns are explained. Operative and inoperative words are analyzed—those that carry the information in a sentence, as opposed to those that merely provide grammatical structure. Understanding this concept allows you to determine which words are stressed within phrases, clauses, and sentences.

In Part Four, instructions are provided on how to mark and score all your presentations for clearer pronunciation. Sample business presentations are marked for intonation and flagged for difficult sounds. Included are three case studies featuring clients of the Cameron Method®; these clients dramatically improved their pronunciation using this technique, and the case studies include “before” and “after” recordings of their presentations via the app.

Welcome to *Perfecting Your English Pronunciation*. Let’s get started!

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PART ONE

# GETTING STARTED

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# ONE

## Retraining the articulation muscles

The human body is a glorious, deeply complicated, and vastly explored phenomenon of nature. Most of us can appreciate this concept through the prism of poets and scientists alike. We speak of the “heart” to describe feelings and emotions that defy scientific explanation; we also (sometimes) listen to doctors who tell us to stop eating fast food if we want our hearts to continue pumping oxygen to all our cells. Poets speak of that which “takes our breath away”; scientists point out that smoking usually does. So we accept that both approaches to the body—mental/emotional health and systemic physical wellness—exist simultaneously and in perfect symmetry.

Why, then, do we not usually accept the fact that language—and the pronunciation of each individual language—is mostly a physical phenomenon, dictated by the dexterity of the articulating muscles that are used in forming speech? I believe this is because speech is a highly personal issue. Indeed, this viewpoint is supported by many idioms in English-speaking cultures: We talk of “having a voice,” of “speaking up for ourselves,” of “being rendered speechless” versus “shouting to the mountaintops”—all poetic descriptions of the mental and emotional state that predetermines our proclivity for expression.

But when Fred faced his Monday afternoon meeting (see page xix), the last thing on his mind was that, poetically speaking, he had a “lump in his throat” and that nervousness might leave him “tongue-tied.” All he knew—or cared about—was that his thoughts were crystal clear and that his speech was not. It was almost, he thought, as he took a sip of water, cleared his throat, and began to speak, that he couldn’t *get his mouth to*

*work fast enough to catch up to the words that were coming out of it.* Ironical, yes. But, physiologically speaking, this was exactly what was happening to Fred.

## The articulators of speech

---

Obviously, Fred was upset. He knew he had made so much progress in speaking English—and that doing articulation muscle training felt like he would be “starting from scratch.” So, in our session together, I used an analogy. “Suppose you were a marathon runner. You could run 26 miles in less than three hours. And you could sprint a mile in three and a half minutes flat. Your physical condition would be remarkable, and your domination in your field irrefutable, yes?” Fred nodded, and I continued, “Now, because your lower body muscles are in such great shape, I can therefore expect you to walk over to a set of barbells and chest press 300 pounds. Right?”

Fred understood the analogy, even though he was not a marathon runner and had never bench pressed in his life. Different physical disciplines determine different muscle structure. Theoretically, you may be able to squat press exceptionally well, but not excel at chest pressing. So it is with speech: Different languages use the articulation muscles differently. For example, the back of your tongue may be exponentially stronger than the tip of your tongue, based on how your native language utilizes the muscle.

We need to examine the physiology of speech in an objective way. The articulation muscles can be divided into the following categories: the jaw muscle group, the soft palate, the back of the tongue, the tip of the tongue, and the lips. Together, these produce physical speech. Therefore, to learn to pronounce Global English correctly, we have to study—and exercise—all of the articulators that facilitate clear diction.

## Video exercises

---

The exercises on the accompanying app will retrain your articulation muscles in order to master clear Global English speech. Specifically, they

focus on the jaw, the soft palate, the back of the tongue, the tip of the tongue, and the lips.

To retrain these muscles and to practice anatomical placement, you must work with a mirror; a freestanding mirror that frees your hands is best. You have to become accustomed to looking inside your mouth at your own articulation muscles, or else you will hinder your progress. For Fred, an inferior performance at an important meeting is far more uncomfortable than 10 minutes in front of a mirror. Some of the placement exercises may require you to feel inside your mouth with your little finger, since retraining the tongue muscle is often realized more readily through tactile placement than through ear training alone. To practice these exercises, first wash your hands, then position yourself in front of the mirror.

These exercises will help you strengthen the articulators in your mouth. Details of individual sound placement follow in later chapters.

The first major muscle that contributes to speech is the jaw muscle group. You may be familiar with the archetype of the “angry young man” that abounds in film—the guy with a clenched, locked jaw, mumbling speech, and finely chiseled bone structure. As enviable as the bone structure might be, the locked jaw is problematic; clear Global English speech requires space in the mouth, and a relaxed jaw makes articulation easier.

## Exercises for the jaw



*Watch **Video Articulation Exercises 1** before attempting the following exercises.* It is important that you perform the retraining exercises correctly. After watching, read the instructions for the jaw exercises, then begin practicing.

1. Release your jaw. Feel it drop open as you part your lips and breathe through your mouth. Feel your tongue resting on the floor of your mouth, with the tip of your tongue resting against your lower teeth, and the back of your tongue down, away from the roof of your mouth.\*

---

\*This is the base position for the tongue in clear Global English. Practicing this tongue position reduces tongue tension.



Feel how much easier it is to take deep breaths with your jaw relaxed and your tongue resting on the floor of your mouth than it is with your tongue “stuck” to the roof of your mouth and your jaw clenched.

Go back and forth between these two placements—jaw relaxed and breathing through your mouth, then jaw clenched and breathing through your nose. Feel the difference in overall tension between the two.

2. Place your fingers on your jaw muscle. Grit your teeth together and chew. Find the center of your jaw muscle, the point of greatest tension. Now relax your jaw and press the knuckles of your index fingers against the tension point, as hard as you can tolerate. This may feel uncomfortable, since you are breaking up residual tension in the jaw muscle. Hold this position for 15 seconds.
3. Release your hands and feel your jaw drop farther. Take hold of your jaw with both hands and gently pull it downward—but not as far as it can go, pulling the bones out of their joints. You should develop a relaxation in your jaw muscle that allows for a full opening, without joint displacement.
4. Continue moving your jaw up and down, adding sound. Make sure that you are moving your jaw with your hands, not letting your jaw move by itself (that is, not letting your hands “go along for the ride”).
5. Press your knuckles against your jaw muscle once again. Practice until you can hold this position for 60 seconds.
6. Shake your jaw out, again adding sound.

These exercises will release your clenched jaw and begin to remedy mumbled speech.

## Exercises for the soft palate

VIDEO



2

Watch *Video Articulation Exercises 2* before attempting the following exercises. It is important that you perform the retraining exercises correctly. After watching, read the instructions for the soft palate exercises, then begin practicing.

1. Take out your mirror and look inside your mouth. Notice your tongue lying flat on the floor of the mouth, the tip of the tongue resting against your bottom teeth. Imagine that there is superglue on the tip of your tongue. Glue, or anchor, the tip of your tongue to your lower teeth. Try to yawn, and watch the back of your throat as the soft palate is engaged. You should see—and feel—a raise and stretching at the back of the throat.
2. Now, form a k sound, then inhale. Look inside your mouth in the mirror. For a full palatal stretch, your soft palate should rise and the back of your tongue should drop down.
3. Practice inhaling and exhaling on a k sound, watching for sharp articulation of the soft palate.
4. With your index finger, hold the front and middle of your tongue in the anchored position (remember the superglue image). Voice a ng-a, ng-a, ng-a sound. Again, watch for agility in the soft palate. (Any tendency to say ng-ga is evidence of tightness in the palate or the back of the tongue.) Repeat this at an increasingly more rapid speed.
5. Practice ng-a on different riffs of rhythm and pitch.

## Exercises for the back of the tongue



*Watch Video Articulation Exercises 3 before attempting the following exercises.* It is important that you perform the retraining exercises correctly. After watching, read the instructions for the back of the tongue exercises, then begin practicing.

We mentioned earlier how strong the back of your tongue probably is. But all that strength requires a lot of stretching to keep the muscle loose and flexible.

1. Place the tip of your tongue behind your lower teeth. Bulge the back of your tongue forward, stretching it as far as comfort permits. Check in the mirror, making sure that your jaw does not move too.
2. Repeat this motion, adding sound. Notice how much your jaw may tend to move now. With one hand, hold your jaw still while you repeat the exercise.

3. Increase the speed of the exercise, as you maintain the stretch in your tongue.



## Exercises for the tip of the tongue

*Watch Video Articulation Exercises 4 before attempting the following exercises.* It is important that you perform the retraining exercises correctly. After watching, read the instructions for the tip of the tongue exercises, then begin practicing.

Here come the figurative “chest presses” I mentioned to Fred earlier: strengthening the weaker tongue tip.

1. To focus the tip of your tongue for precision with alveolar consonants (see pages 15–16), point the tip of your tongue toward your little finger. Watching in the mirror, make sure that you do not tighten your jaw or lips.
2. Place your little finger underneath the tip of your tongue and push it up, while resisting with your tongue. Do not use the strength of the back of your tongue to compensate for weakness in the front; this is essentially an isometric exercise for the tip of your tongue. Hold for at least 10 seconds.
3. Relax. Then repeat, pointing your tongue and then pushing up for another 10 seconds.
4. Now let’s bring in the artillery. Take a toothpick, and place it against the back of your upper front teeth. Slide it gently upward against your upper teeth, until it touches the gum. Just behind where your gum meets your upper teeth, you’ll feel a small bony bump—this is the alveolar ridge. (If the toothpick is pointed, be careful not to jab the gum.) The alveolar consonants (t, d, n, and l) are produced by touching the alveolar ridge with the tip of your tongue. The only sound in English that is made with the tongue touching the toothpick is the *th* sound. Practice making a t sound against the alveolar ridge, making sure that your tongue does not touch the toothpick.
5. Pause the video. With the toothpick still in place, make a t sound in time with the ticking of the second hand of a clock, for one minute. Be sure that the t sounds are crisp and made against the alveolar ridge.



## Exercises for the lips

Watch **Video Articulation Exercises 5** before attempting the following exercises. It is important that you perform the retraining exercises correctly. After watching, read the instructions for the lip exercises, then begin practicing.

1. Pop your lips forward, using the musculature at the center of both the upper and lower lips. Pause the video. Make a popping p sound in time with the ticking of the second hand of a clock, for one minute.
2. Flutter out your lips by relaxing and blowing air lightly through them. Be careful to leave your jaw relaxed, and make sure your tongue is in the base position, at the bottom of your mouth with the tip behind your lower teeth. Hold your hand six inches from your mouth. Aim your breath so that you feel it touching the palm of your hand.
3. Now, “throw a dart” in slow motion, fluttering out your lips. Make sure that you do this all in one breath.
4. Repeat this exercise.



## Stop plosive consonants

Watch **Video Articulation Exercises 6** before attempting the following exercises. It is important that you perform the retraining exercises correctly. After watching, read the instructions for the articulation exercises, then begin practicing.

These exercises promote strength and focus in the tip of the tongue. The last two—k and g—also promote flexibility and dexterity of the soft palate and relaxation in the back of the tongue.

1. Practice individual stop plosive consonants as follows.
  - a. puh-puh-puh, puh-puh-puh, puh-puh-puh, PAH
  - b. buh-buh-buh, buh-buh-buh, bub-buh-buh, BAH
  - c. tuh-tuh-tuh, tuh-tuh-tuh, tuh-tuh-tuh, TAH
  - d. duh-duh-duh, duh-duh-duh, duh-duh-duh, DAH
  - e. kuh-kuh-kuh, kuh-kuh-kuh, kuh-kuh-kuh, KAH
  - f. guh-guh-guh, guh-guh-guh, guh-guh-guh, GAH

## 10 GETTING STARTED

### 2. Altogether:

puh puh PAH, buh buh BAH, tuh tuh TAH,  
duh duh DAH, kuh kuh KAH, guh guh GAH

Try it again, but this time, all in one breath. Make sure that your jaw remains perfectly still throughout the exercise.

### 3. For the grand finale, do the exercise forward and backward:

puh puh PAH, buh buh BAH, tuh tuh TAH, duh duh DAH,  
kuh kuh KAH, guh guh GAH, guh guh GAH, kuh kuh KAH,  
duh duh DAH, tuh tuh TAH, buh buh BAH, puh puh PAH

Congratulations! Your mouth has just completed a full workout at the speech gym.

## TWO

# The International Phonetic Alphabet

As we saw in the Introduction, the words *stop*, *go*, and *other* are all spelled with the letter *o*, but they have three different vowel *sounds*. Over the centuries, English has adopted so many words from other languages that its spelling patterns are confusing at best, and at worst they seem arbitrary.

In the late 19th century, a group of British and French linguists invented the International Phonetic Alphabet (IPA), a system that uniquely identifies all of the sounds, or phonemes, used in human languages. Each sound is represented by a single symbol, and conversely, each symbol represents a single sound. The linguists advocated that English spelling be reformed, using a phonetic alphabet to represent the exact pronunciation of words. Unfortunately for us, they lost the battle. Fortunately, they devised a phonetic system by which we can precisely identify pronunciation.

The English language uses 48 sounds: 24 consonants and 24 vowels (including 12 pure vowels, 10 diphthongs, and two triphthongs). A **consonant** is a sound in which the voice, or breath stream, is interrupted or impeded during production. Consonants can be either voiced or voiceless; if the vocal folds vibrate during production, the consonant is voiced, and if they do not vibrate, the consonant is voiceless. All consonants are formed by using two of seven articulators (the lips, the tip of the tongue, the middle of the tongue, the back of the tongue, the alveolar ridge, the hard palate, and the soft palate) either touching or in proximity to each other.

A **vowel**, by contrast, is an uninterrupted voiced sound. For all vowel sounds (with the exception of the vowels, diphthongs, and triphthongs of *r*), the tongue rests on the floor of the mouth, with its tip resting against the lower teeth, and the arch in the tongue determines the phoneme produced.

By now, you have watched the Video Articulation Exercises and mastered the daily warm-up. Let's move now to the specific articulator placement for consonant and vowel sounds.

## Introduction to the consonant sounds

Consonants can be divided into six major categories: stop plosives, nasals, the lateral, fricatives, glides, and affricates. Each of these is named for the way in which the breath stream, or voice, is impeded or interrupted while producing the sound.

Let's review the physiology of the articulators (see the Video Articulation Exercises and the illustration on page 20). Just behind the upper teeth, where the gums begin, you'll feel a small bony bump. This is called the **alveolar ridge**. Proceeding toward the back, there is the bony roof of the mouth, also known as the **hard palate**. Behind this is a soft fleshy area called the **soft palate**. We explored this in the initial retraining articulation exercises; it is the area of the mouth engaged when yawning and can be most fully sensed when forming a *k*, *g*, or *ng* sound. The **tongue** can be divided into three distinct areas: the back, the middle, and the tip. Other consonant articulators include the **lips** and, less frequently, the **upper teeth**.

As mentioned above, consonants can be either voiceless or voiced. Place your hand on your larynx, or voice box, and say the following sounds: *p*, then *b*. Say only the consonant sound—do not add a vowel, as in *puh*. Notice that your vocal folds are not engaged—there is no vibration—for the *p* sound, but they are engaged for the *b*. These partner sounds are called **cognate pairs**: Both consonants are produced with the same articulators in the same position, but one of the consonants is voiceless and the other voiced.

Don't worry: While all this information seems very technical, most consonant sounds are intuitively pronounced correctly by English for

Speakers of Other Languages (ESOL) students. Those that may be mispronounced are covered in detail in Part Two (The difficult sounds of English).

## The consonants

Most consonants may occur in initial, medial, and final positions in words. **Initial position** is at the beginning of a word, **medial position** is in the middle of a word, and **final position** is at the end of a word. All of these positions are demonstrated in the word examples below; exceptions are noted for certain consonants.

We are now entering the world of phonetics. From now on, we will use the IPA symbol for each sound, rather than the alphabet spelling. IPA symbols are set in sans serif type (for example, b, d, g or *b, d, g*), while spelled words are set in serif type (for example, base, dance, go or *base, dance, go*).

### Stop plosives

The breath stream is “stopped,” then “exploded” to produce a **stop plosive**. English has six stop plosives.

VOICED PLOISVE	EXAMPLE WORDS	VOICELESS PLOISVE	EXAMPLE WORDS
b	<u>b</u> ase, sub <u>u</u> rb <u>u</u> an, cab <u>u</u>	p	<u>p</u> ay, re <u>p</u> eat, stop <u>p</u>
d	<u>d</u> ance, re <u>d</u> eem, need <u>u</u>	t	<u>t</u> ime, in <u>t</u> ense, past <u>t</u>
g	<u>g</u> o, regret, flag <u>u</u>	k	<u>k</u> ee <u>p</u> , de <u>k</u> rease, desk <u>u</u>

### Nasals

The sound is released through the nose to produce a **nasal**. English has only three sounds that are nasal. All three are voiced.

VOICED NASAL	EXAMPLE WORDS
m	<u>m</u> en, re <u>m</u> em <u>m</u> ber, phonem <u>m</u>
n	<u>n</u> ews, re <u>n</u> ew, plan <u>n</u>
ŋ (ng)	kingdom, than <u>ŋ</u>

Note that ŋ is never used in initial position.



## Lateral

The **lateral** is produced laterally, over the sides of the tongue. The tip of the tongue remains in contact with the alveolar ridge, and the sound is always voiced. English has only one lateral.

VOICED LATERAL	EXAMPLE WORDS
l	<u>l</u> ast, bi <u>ll</u> ing, fi <u>ll</u>

## Fricatives

A **fricative** is named for the friction created by forcing the breath stream or voice between two articulators. English has nine fricatives.

VOICED FRICATIVE	EXAMPLE WORDS	VOICELESS FRICATIVE	EXAMPLE WORDS
v	<u>v</u> ictory, in <u>v</u> ite, sa <u>v</u> e	f	<u>f</u> ree, aff <u>ir</u> m, off
ð (th)	<u>th</u> is, o <u>th</u> er, soo <u>th</u> e	θ (th)	<u>th</u> ink, meth <u>o</u> d, math
z	<u>z</u> oo, res <u>u</u> me, plea <u>s</u> e	s	<u>s</u> ee, rece <u>i</u> ve, miss
ʒ (zh)	<u>g</u> en <u>re</u> , plea <u>s</u> ure, be <u>g</u> e	ʃ (sh)	<u>s</u> hout, wor <u>sh</u> ip, wi <u>s</u> h
		h	<u>h</u> otel, be <u>h</u> ind

Note that h is never used in final position.

## Glides

The articulators move from one position to another to produce a **glide**. Glides are voiced and are always followed by a vowel sound. English has three glides.

VOICED GLIDE	EXAMPLE WORDS
w	<u>w</u> ish, re <u>w</u> ind
j (y or liquid u)	<u>y</u> esterday, be <u>y</u> ond, mu <u>s</u> ic
r (consonant r)	<u>r</u> ight, be <u>r</u> eft

Note that none of these three consonant sounds, w, j, and r, is ever used in final position.

# Affricates

An **affricate** is a combination of a stop plosive and a fricative, blended seamlessly into a single phoneme. English has two affricates.

VOICED AFFRICATE	EXAMPLE WORDS	VOICELESS AFFRICATE	EXAMPLE WORDS
ɟʒ (j or g)	<u>j</u> azz, ad <u>j</u> ust, a <u>g</u> e	tʃ (ch)	<u>ch</u> eer, <u>ach</u> ieve, tou <u>ch</u>

# Consonant overview

VOICED CONSONANT	VOICELESS CONSONANT	PLACEMENT AND DESCRIPTION
<b>Stop plosives</b>		
b	p	Bilabial (using both lips). The lips come together, then pop apart.
d	t	Alveolar (using the gum ridge behind the upper teeth). The tip of the tongue pops off the alveolar ridge.
g	k	Velar (using the soft palate). The back of the tongue touches the soft palate, then they pop apart.
<b>Nasals</b>		
m		Bilabial. The lips come together, the soft palate is lowered, and the sound is released through the nose.
n		Alveolar. The tip of the tongue touches the alveolar ridge, the soft palate is lowered, and the sound is released through the nose.
ŋ		Velar. The back of the tongue touches the soft palate, which is lowered, and the sound is released through the nose.

*Continued*

## Consonant overview (*continued*)

VOICED CONSONANT	VOICELESS CONSONANT	PLACEMENT AND DESCRIPTION
<b>Lateral</b>		
l		Alveolar. The tip of the tongue contacts the alveolar ridge.
<b>Fricatives</b>		
v	f	Labiodental (using the lower lip and the upper teeth). The lower lip contacts the bottom of the upper teeth.
ð	θ	Dental (using the tip of the tongue and the upper teeth). The tip of the tongue contacts the bottom of the upper teeth.
z	s	Alveolar. The tip of the tongue is in proximity to the alveolar ridge.
ʒ	ʃ	Alveolar. The front of the tongue is in proximity to the alveolar ridge, and the lips are slightly rounded.
h		Glottal (using the space between the vocal folds). The sound is released through relaxed vocal folds.
<b>Glides</b>		
w		Bilabial. The lips come together and are rounded.
j		Lingual-palatal (using the middle of the tongue and the hard palate). The tip of the tongue is behind the lower teeth, and the middle of the tongue is arched toward the hard palate.
r		Alveolar. The tongue is raised toward the alveolar ridge.
<b>Affricates</b>		
ɖ	ʈ	Alveolar. The tip of the tongue contacts the alveolar ridge, then is pulled back.

## Introduction to the vowel sounds

Vowels are uninterrupted, or unimpeded, voiced sounds. Except for the vowels, diphthongs, and triphthongs of *r*, all vowels are made with the tip of the tongue resting against the lower teeth. It is the arch in the front, middle, or back of the tongue that determines the phoneme. *This is important, since most ESOL students have tension in the back of the tongue that causes the tongue muscle to retract (pull back) during vowel articulation.*

Vowels can be divided into three categories: pure vowels, diphthongs, and triphthongs. In the production of a **pure vowel**, the arch in the tongue is fixed throughout the duration of the sound. A **diphthong** is a blend of two pure vowels sounded together as one. A **triphthong** is three vowels sounds blended together as one.

The pure vowel sounds can be categorized as front, middle, and back, named for the arch in the tongue. For a **front vowel**, the front of the tongue is arched; for a **middle vowel**, the middle of the tongue is arched; and for a **back vowel**, the back of the tongue is arched (with the exception of the vowel *ɑ*, for which the back of the tongue is flat).

The differences between some of these sounds may seem minimal at first, but we will use a tactile approach, so that you can feel each vowel's placement while you simultaneously train your ear. Don't worry if some vowels seem difficult to make at this point. This chapter is intended to be an introduction to the physical placement of vowels according to the arch in the tongue; Part Two explores each of the problematic vowel phonemes in detail, and all the vowel positions are demonstrated in the videos in the accompanying app.

We are now going to start transcribing entire words using the IPA. Notice how logical the pronunciation seems when viewed through the prism of phonetics. *Note:* When a word contains two or more syllables, one syllable will be stressed more than the others. This syllable is said to carry primary stress and is preceded by the symbol '.

## The vowels

English has 12 pure vowels, as shown in the pure vowel overview chart on page 18.

Once you have learned the pure vowels, combining two or three vowels to form a diphthong or triphthong should be easy ('izi). English has 10 diphthongs and two triphthongs, as shown in the charts on page 19.

## Pure vowel overview

IPA	SPELLING PATTERNS	EXAMPLE WORDS
<b>Front vowels</b>		
i	e, ea, ee, ei, ey, ie, y	be, heat, see, receive, key, chief, happy bi, hit, si, rɪ'siv, ki, tʃif, 'hæpi
ɪ	i, y ( <i>except in final position</i> )	it, hit, miss, since, myth ɪt, hɪt, mɪs, sɪns, mɪθ
e	e, ea	jet, mess, dread, head dʒet, mes, dred, hed
æ	a	ask, man, thanks, jazz æsk, mæn, θæŋks, dʒæz
<b>Middle vowels</b>		
ɜː	ear, er, ir, or, ur	rehearsal, person, stir, worst, purpose rɪ'hɜːsəl, 'pɜːsən, stɜː, wɜːst, 'pɜːpəs
ə	er, or ( <i>unstressed syllables</i> )	singer, mother, actor, comfort 'sɪŋə, 'mʌðə, 'æktə, 'kʌmfə-t
ə	schwa ( <i>vowel reduction; see pages 235–237</i> )	the, affront, introduction, dependent ðə, ə'frʌnt, ɪntrə'dʌkʃən, dɪ'pendənt
ʌ	o, u	other, love, cup, judge, must 'ʌðə, lʌv, kʌp, dʒʌdʒ, mʌst
<b>Back vowels</b>		
u	ew, o, oe, oo, u, ue	stew, who, shoe, food, flu, blue stu, hu, fu, fud, flu, blu
ʊ	o, oo, ou, u	woman, good, book, should, push 'wʊmən, gʊd, bʊk, ʃʊd, pʊʃ
ɔ	a(l), au, aw, oad, ough	all, August, law, broad, thought ɔl, 'ɔgəst, lɔ, brɔd, θɔt
ɑ	a, o ( <i>see Chapter Sixteen</i> )	father, doctor, stop, body 'fɑðə, 'daktə, stɒp, 'bɒdi

# Diphthong overview

IPA	SPELLING PATTERNS	EXAMPLE WORDS
eɪ	a, ai, ay, ei, ey	date, grain, day, freight, weigh, they deɪt, greɪn, deɪ, freɪt, weɪ, ðeɪ
aɪ	i, y	time, might, fright, I, sigh, fly taɪm, maɪt, fraɪt, aɪ, saɪ, flaɪ
ɔɪ	oi, oy	boil, oil, joy, boy, annoy boɪl, ɔɪl, dʒɔɪ, bɔɪ, əˈnɔɪ
oʊ	o, oa, ow	go, home, phone, ago, load, know goʊ, hoʊm, foʊn, əˈgoʊ, loʊd, noʊ
aʊ	ou, ow	about, out, how, now, downtown əˈbaʊt, aʊt, haʊ, naʊ, ˈdaʊntaʊn

## Diphthongs of r

ɪə	ear, eer, ere	clear, fear, steer, cheer, mere kliə, fiə, stiə, tʃiə, miə
eə	air, are	hair, fair, stairs, dare, aware heə, feə, steəz, deə, əˈweə
ʊə	oor, our, ure	poor, tour, yours, cure, sure puə, tuə, juəz, kjʊə, suə
ɔə	oor, or, ore, our	door, floor, or, more, four, pour dɔə, flɔə, ɔə, mɔə, fɔə, pɔə
ɑə	ar	dark, star, far, car, park, stark daək, staə, faə, kaə, paək, staək

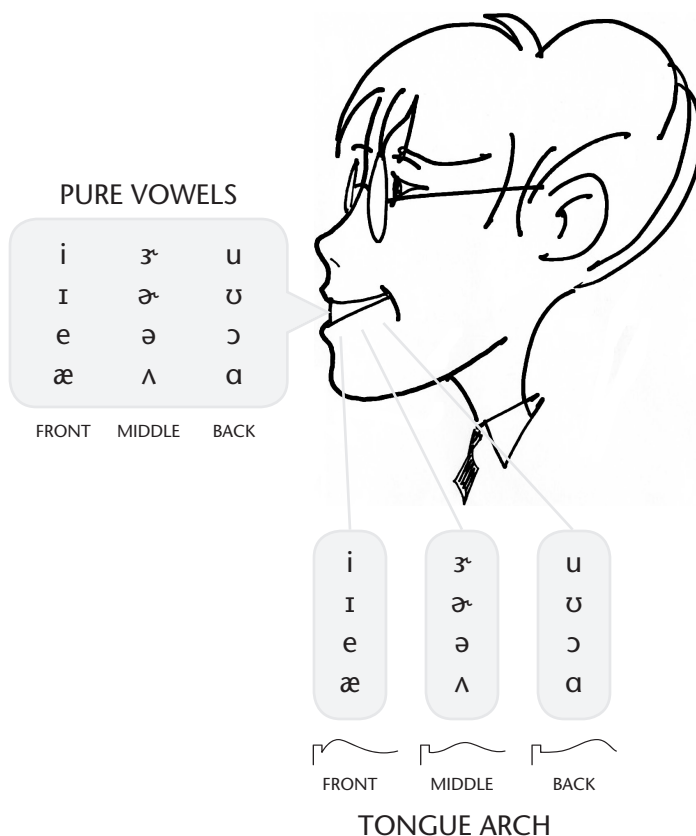
# Triphthong overview

IPA	SPELLING PATTERNS	EXAMPLE WORDS
aɪə	ire, yer	fire, retire, tired, buyer, flyer faɪə, rɪˈtaɪə, taɪə-d, baɪə, flaɪə
aʊə	our, ower	our, hour, scour, power, tower aʊə, aʊə, skaʊə, paʊə, taʊə

Now that you have mastered the articulation retraining exercises and understand how the International Phonetic Alphabet is used to indicate the sounds of English, we can turn to the 14 difficult sounds and groups of sounds of English placement. But first, let's take a look at where the vowel sounds are physically produced in the mouth. We'll use a drawing of Fred's head to map vowel placement.

### Fred's head says . . .

This chart of the 12 pure vowels of English shows the arch in the tongue for front, middle, and back vowels. For all vowels except ɜ and ə, the tip of the tongue is resting against the lower teeth.





PART TWO

# THE DIFFICULT SOUNDS OF ENGLISH



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## THREE

# The consonant *th* (θ/ð)

Fred was being considered for a new position in his marketing firm: a job that would require frequent oral presentations in English. Fred's boss began to call on him in meetings, and Fred knew that his performance was under scrutiny. Public speaking in English ignited Fred's fears. His mouth would become dry, and he felt his breath grow short and shallow. Fred decided to confide in a colleague. After an especially difficult meeting, he pulled Margaret aside, and told her, in confidence, "I have trouble breeding." Margaret was confused . . .

## The *th* sound defined

The *th* sound can be either voiceless (as in the word *thin*) or voiced (as in *then*). The placement is the same, but in the voiceless sound, the vocal folds do not vibrate, and in the voiced sound, they do. These sounds are represented by the phonetic symbols θ (voiceless *th*, as in *thin*) and ð (voiced *th*, as in *then*). Nonnative speakers of English often mispronounce *th* in the following ways: Voiceless *th* (θ) is usually replaced by the consonant t (as in *tin*), and voiced *th* (ð) is usually replaced by d (as in *den*). This is an understandable mistake, since t and d are found in nearly all languages, and the *th* sounds occur almost exclusively in English.

The sounds θ/ð are made very close to t/d, but with a definite difference in tongue placement. For both the t and d consonants, the tip of the

tongue touches the alveolar ridge, then flicks off it. When producing a t, the vocal folds do not vibrate; when forming a d, they do. (You may want to refer to the tip of the tongue exercises in Chapter One. Be sure that you are forming t and d off the alveolar ridge, not against the back of your teeth.) θ/ð, on the other hand, are formed with the tip of your tongue touching the bottom of your upper teeth.

## Step 1: Feeling the placement of θ/ð



Turn now to **Video Track 7**, where a step-by-step demonstration of the difference between t/d and θ/ð is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Begin by saying the t sound, since you already pronounce this sound correctly. Say the word *tin* several times. Looking in the mirror, begin to become aware of your tongue's placement. Notice that the tip of your tongue touches the alveolar ridge, then flicks quickly off it. Now, lightly place the tip of your tongue against the bottom of your upper teeth. It is not necessary to use the whole front of your tongue. This is the placement for voiceless *th*, θ, as in *thin*. Go back and forth between these two placements: t . . . θ . . . t . . . θ.

Put your fingers against your larynx and say d. Notice that your vocal folds are vibrating, and that the tip of your tongue touches the alveolar ridge, then flicks quickly off it. Now, place the tip of your tongue against the bottom of your upper teeth and allow your vocal folds to vibrate. This is voiced *th*, ð, as in *then*. Alternate between these two placements: d . . . ð . . . d . . . ð.

Return now to **Video Track 7**. Practice the difference in placement between the consonants t/d and θ/ð.

## Step 2: Hearing the placement of θ/ð

Using your mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two pairs of words: *tin*,

*thin, tin, thin* and *den, then, den, then*. (Of course, the tip of your tongue will touch the alveolar ridge for the final consonant n.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the consonant sound changes as well, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

t/d	θ/ð
<u>t</u> eam	<u>t</u> heme
<u>t</u> ank	<u>t</u> hank
<u>t</u> ick	<u>t</u> hick
<u>t</u> ie	<u>t</u> h <sup>igh</sup>
<u>t</u> orn	<u>t</u> h <sup>orn</sup>
<u>t</u> rash	<u>t</u> hrash
<u>t</u> read	<u>t</u> hr <sup>ead</sup>
<u>t</u> ree	<u>t</u> hr <sup>ee</sup>
<u>t</u> rust	<u>t</u> hr <sup>ust</sup>
<u>t</u> ug	<u>t</u> h <sup>ug</sup>
<u>d</u> are	<u>t</u> h <sup>ere</sup>
<u>d</u> ay	<u>t</u> h <sup>ey</sup>
<u>d</u> ough	<u>t</u> h <sup>ough</sup>
<u>d</u> oze	<u>t</u> h <sup>ose</sup>
<u>d</u> ense	<u>t</u> h <sup>ence</sup>



Turn now to **Audio Track 3.1**, which features the sound adjustments between t/d and θ/ð. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the recording. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of θ/ð

Following are lists of common English words that contain the *th* sounds. You can practice these sounds by checking your pronunciation against the word list recordings. After you have mastered the sounds, advance to the phrases. Then move on to the sentences.

## AUDIO

INITIAL ð (VOICED *th*)

<u>th</u> at	<u>th</u> ence	<u>th</u> is
<u>th</u> e	<u>th</u> ere	<u>th</u> ose
<u>th</u> eir	<u>th</u> erefore	<u>th</u> ough
<u>th</u> em	<u>th</u> ese	<u>th</u> us
<u>th</u> en	<u>th</u> ey	

MEDIAL ð (VOICED *th*)

ano <u>th</u> er	heath <u>th</u>	slath <u>th</u>
blath <u>th</u>	heath <u>th</u>	slith <u>th</u>
both <u>th</u>	hith <u>th</u>	smoth <u>th</u>
breth <u>th</u> ren	lath <u>th</u>	southern
broth <u>th</u>	leath <u>th</u>	swarth <u>th</u> y
cloth <u>th</u> ing	logarith <u>th</u> m	togeth <u>th</u>
ei <u>th</u> er	moth <u>th</u> er	weath <u>th</u> er
fat <u>th</u> er	neith <u>th</u> er	wheth <u>th</u> er
fath <u>th</u> om	north <u>th</u> er	wi <u>th</u> er
feath <u>th</u> er	oth <u>th</u> er	wi <u>th</u> in
farth <u>th</u> er	rat <u>th</u> er	wi <u>th</u> out
further	rhythm	
gath <u>th</u> er	scath <u>th</u> ing	

FINAL ð (VOICED *th*)

bat <u>th</u> e	mouth <u>th</u> ( <i>verb</i> )	sooth <u>th</u> e
blith <u>th</u> e	scyth <u>th</u> e	teeth <u>th</u> e
breath <u>th</u> e	seeth <u>th</u> e	tit <u>th</u> e
lith <u>th</u> e	sheath <u>th</u> e	with
loath	smooth	

INITIAL θ (VOICELESS *th*)

<u>th</u> ank	<u>th</u> eory	<u>th</u> ick
<u>th</u> atch	<u>th</u> erapy	<u>th</u> icket
<u>th</u> earer	<u>th</u> ermometer	<u>th</u> ief
<u>th</u> eft	<u>th</u> ermos	<u>th</u> igh
<u>th</u> eme	<u>th</u> ermostat	<u>th</u> imble
<u>th</u> eocracy	<u>th</u> esaurus	<u>th</u> in
<u>th</u> eology	<u>th</u> esis	<u>th</u> ing



◀ <u>th</u> ink	<u>th</u> rash	<u>th</u> rottle
<u>th</u> ird	<u>th</u> reat	<u>th</u> rough
<u>th</u> irst	<u>th</u> read	<u>th</u> roughout
<u>th</u> irteen	<u>th</u> ree	<u>th</u> row
<u>th</u> irty	<u>th</u> resh	<u>th</u> rust
<u>th</u> istle	<u>th</u> reshold	<u>th</u> ud
<u>th</u> ong	<u>th</u> rifty	<u>th</u> ug
<u>th</u> orax	<u>th</u> rill	<u>th</u> umb
<u>th</u> orn	<u>th</u> rive	<u>th</u> ump
<u>th</u> orough	<u>th</u> roat	<u>th</u> under
<u>th</u> ought	<u>th</u> rob	<u>Th</u> ursday
<u>th</u> ousand	<u>th</u> rone	<u>th</u> wart
<u>th</u> rall	<u>th</u> rong	<u>th</u> yroid

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#### MEDIAL θ (VOICELESS *th*)

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aest <u>h</u> etic	bro <u>th</u> el	lith <u>o</u> graphy
ameth <u>h</u> yst	catharsis	marath <u>o</u> n
anath <u>h</u> ema	cathedral	math <u>e</u> matics
anest <u>h</u> esia	cath <u>h</u> eter	ment <u>h</u> ol
anth <u>h</u> em	cath <u>h</u> olic	misanth <u>h</u> rope
anth <u>h</u> ology	decath <u>h</u> lon	Neanderth <u>h</u> al
anth <u>h</u> rax	diphth <u>h</u> eria	ophth <u>h</u> almology
anth <u>h</u> ropology	diphth <u>h</u> ong	orth <u>h</u> odox
anth <u>h</u> ropomorphic	empath <u>h</u> y	orth <u>h</u> ography
antipath <u>h</u> y	enthrall	orth <u>h</u> opedic
antith <u>h</u> esis	enthusiasm	osteopath <u>h</u> y
anyth <u>h</u> ing	eth <u>h</u> ereal	parenthesis
apath <u>h</u> y	eth <u>h</u> ic	path <u>h</u> etic
apoth <u>h</u> ecary	eth <u>h</u> nic	pith <u>h</u> y
arth <u>h</u> ritis	euthanasia	pleth <u>h</u> ora
arith <u>h</u> metic	goth <u>h</u> ic	ruthless
atheism	hypothes <u>h</u> ize	some <u>h</u> ing
ath <u>h</u> lete	isth <u>h</u> mus	steth <u>h</u> oscope
auth <u>h</u> entic	kinest <u>h</u> etic	sympath <u>h</u> y
auth <u>h</u> or	lecith <u>h</u> in	synth <u>h</u> esis
auth <u>h</u> ority	leth <u>h</u> al	synth <u>h</u> etic
birth <u>h</u> day	lethargic	ureth <u>h</u> ra

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FINAL  $\theta$  (VOICELESS *th*)

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bath	fourteenth $\theta$ *	seventh $\theta$ *
beneath	fourth $\theta$ *	sheath
berth	froth	sixth $\theta$ *
birth	girth	sloth
booth	growth	south
both	hearth	stealth
breadth	hath	strength
breath	health	teeth
broth	length	tenth $\theta$ *
cloth	mirth	truth
death	monolith	twelfth $\theta$ *
dearth	moth	twentieth $\theta$ *
depth	mouth (noun)	uncouth
earth	myth	width
eighth $\theta$ *	ninth $\theta$ *	worth
fifteenth $\theta$ *	north	wreath
fifth $\theta$ *	oath	youth
filth	path	
forth	Sabbath	

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Phrases:  $\theta/\delta$ 

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the  $\theta/\delta$  sounds, which are marked phonetically.

- 1  $\theta$   $\delta$   
thanks another
- 2  $\theta$   $\theta$   
pathetic thoughts
- 3  $\theta$   $\delta$   
ruthless father

---

\*All cardinal numbers except *one*, *two*, and *three* can be changed to ordinal numbers by adding  $\theta$  at the end.

- 4 brother <sup>ð</sup> <sup>θ</sup> thinks
- 5 <sup>θ</sup> thousands <sup>ð</sup> gathered
- 6 <sup>ð</sup> southern <sup>θ</sup> path
- 7 <sup>ð</sup> their <sup>θ</sup> catharsis
- 8 <sup>ð</sup> that <sup>θ</sup> athlete
- 9 <sup>θ</sup> empathetic <sup>ð</sup> mother
- 10 <sup>ð</sup> soothing <sup>θ</sup> myth
- 12 <sup>θ</sup> synthetic <sup>ð</sup> leather
- 12 <sup>ð</sup> another <sup>θ</sup> author
- 13 <sup>ð</sup> those <sup>θ</sup> theories
- 14 <sup>θ</sup> anything <sup>ð</sup> scathing
- 15 <sup>θ</sup> athletic <sup>ð</sup> clothing
- 16 <sup>ð</sup> rather <sup>θ</sup> thick
- 17 <sup>ð</sup> another <sup>θ</sup> birthday
- 18 <sup>ð</sup> this <sup>θ</sup> Thursday
- 19 <sup>ð</sup> smothering <sup>θ</sup> truth
- 20 <sup>θ</sup> worth <sup>ð</sup> gathering



## Sentences: θ/ð



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the θ/ð sounds, which are marked phonetically.

- 1 My brother <sup>ð</sup> thinks <sup>θ</sup> that <sup>ð</sup> there is a <sup>θ</sup> th path <sup>θ</sup> through <sup>ð</sup> the <sup>θ</sup> thicket.
- 2 <sup>θ</sup> th Kathleen's <sup>ð</sup> th father was from <sup>ð</sup> the <sup>θ</sup> th north; her <sup>ð</sup> th mother was from <sup>ð</sup> the <sup>θ</sup> th south.
- 3 Be <sup>θ</sup> th thankful <sup>ð</sup> that <sup>ð</sup> there are no <sup>θ</sup> thunderstorms in <sup>ð</sup> the <sup>ð</sup> th weather forecast.
- 4 After surgery, <sup>θ</sup> th Matthew recovered with <sup>ð</sup> thorough <sup>θ</sup> th physical <sup>θ</sup> th therapy.
- 5 A <sup>ð</sup> th scathing <sup>θ</sup> th theater review left <sup>θ</sup> th Thaddeus <sup>ð</sup> th seething.
- 6 <sup>ð</sup> th The <sup>θ</sup> th three <sup>θ</sup> th ruthless <sup>θ</sup> th thieves were <sup>θ</sup> th thwarted <sup>θ</sup> th through <sup>θ</sup> th stealthy means.
- 7 Use a <sup>θ</sup> th thesaurus to <sup>θ</sup> th strengthen vocabulary choices <sup>θ</sup> th throughout your <sup>θ</sup> th thesis.
- 8 An <sup>θ</sup> th arthritic knee prevented <sup>ð</sup> th the <sup>θ</sup> th athlete from running <sup>ð</sup> th the <sup>θ</sup> th marathon.
- 9 Relax your <sup>θ</sup> th throat and <sup>ð</sup> th breathe <sup>θ</sup> th through your <sup>θ</sup> th mouth—it's <sup>ð</sup> th soothing.
- 10 <sup>θ</sup> th Something about <sup>ð</sup> th the <sup>θ</sup> th uncouth <sup>θ</sup> th youth was <sup>θ</sup> th enthralling.
- 11 <sup>θ</sup> th Theoretically, <sup>θ</sup> th sympathy and <sup>θ</sup> th empathy produce <sup>θ</sup> th cathartic results.
- 12 At <sup>θ</sup> th three-thirty on <sup>θ</sup> th Thursday, <sup>θ</sup> th Timothy will graduate with <sup>ð</sup> th a degree <sup>θ</sup> th in <sup>θ</sup> th anthropology.
- 13 <sup>ð</sup> th Heather chose a <sup>θ</sup> th gothic <sup>θ</sup> th theme for her <sup>θ</sup> th twentieth <sup>θ</sup> th birthday party.
- 14 <sup>ð</sup> th Heather's <sup>ð</sup> th mother and <sup>ð</sup> th father were not <sup>θ</sup> th thoroughly <sup>θ</sup> th thrilled with <sup>ð</sup> th their <sup>ð</sup> th costumes.

- 15 Is <sup>ð</sup>the <sup>θ</sup>author of <sup>ð</sup>the <sup>ð</sup>logarithm an <sup>θ</sup>authorith in <sup>θ</sup>mathemathics?
- 16 <sup>θ</sup>Theodora received <sup>θ</sup>thunderous applause for her <sup>θ</sup>thrilling <sup>θ</sup>theater performance.
- 17 <sup>ð</sup>The <sup>ð</sup>clothing line featured <sup>ð</sup>leather and <sup>θ</sup>thin <sup>θ</sup>synthethic fabric.
- 18 Elizabeth<sup>θ</sup> and Jonathan<sup>θ</sup> <sup>θ</sup>thrived with<sup>ð</sup> <sup>θ</sup>enthusiastic <sup>θ</sup>thought.
- 19 <sup>θ</sup>Thousands <sup>ð</sup>gathered in a <sup>θ</sup>threatening <sup>θ</sup>throng outside <sup>ð</sup>the <sup>θ</sup>cathedral.
- 20 Can an argument be <sup>θ</sup>both <sup>θ</sup>ethical and <sup>θ</sup>pathetic?

## Phrases: θ/ð vs. t/d



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the θ/ð and t/d sounds, which are marked phonetically.

- 1 <sup>t</sup>Tiny <sup>θ</sup>thin <sup>θ</sup>thief
- 2 <sup>θ</sup>enthusiastic <sup>t</sup>dream <sup>d</sup>team
- 3 <sup>t</sup>ten <sup>θ</sup>healthy <sup>d</sup>dinners
- 4 <sup>t</sup>trusting <sup>t</sup>thorough <sup>θ</sup>therapy
- 5 <sup>ð</sup>the <sup>θ</sup>fourth and <sup>d</sup>fifth <sup>θ</sup>days
- 6 <sup>θ</sup>thrilling <sup>ð</sup>weather <sup>t</sup>alert
- 7 <sup>t</sup>truthful <sup>θ</sup>arguments
- 8 <sup>ð</sup>leather <sup>θ</sup>cloth
- 9 <sup>t</sup>ten <sup>ð</sup>worthy <sup>ð</sup>brothers

- 10 <sup>t</sup> teaching <sup>θ</sup> three <sup>d</sup> days
- 11 <sup>t</sup> turkey for <sup>θ</sup> Thanksgiving
- 12 <sup>t</sup> better <sup>ð</sup> than <sup>ð</sup> others
- 13 <sup>θ</sup> healthy <sup>t</sup> vegetables
- 14 <sup>θ</sup> three-year-old <sup>d d</sup> daughter <sup>t</sup>
- 15 <sup>d</sup> dependable <sup>d</sup> fathers
- 16 <sup>ð</sup> further in <sup>d</sup> depth <sup>θ</sup>
- 17 <sup>t</sup> instinctive <sup>t</sup> thinking <sup>θ</sup>
- 18 <sup>t t</sup> argumentative <sup>θ</sup> youth
- 19 <sup>t</sup> twice in <sup>θ</sup> three <sup>θ</sup> months
- 20 <sup>t</sup> torn on a <sup>θ</sup> thorn

## Sentences: θ/ð vs. t/d



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the θ/ð and t/d sounds, which are marked phonetically.

- 1 <sup>ð</sup> The <sup>d</sup> word <sup>ð</sup> farther <sup>t</sup> pertains <sup>t</sup> to <sup>d</sup> distance; <sup>ð</sup> further <sup>d</sup> describes <sup>d</sup> depth.
- 2 <sup>d</sup> Do <sup>d</sup> deer <sup>t</sup> prefer <sup>t</sup> to <sup>ð</sup> teethe <sup>d</sup> on <sup>d</sup> weeds <sup>d</sup> or <sup>ð</sup> seeds—or <sup>ð</sup> neither?
- 3 <sup>θ</sup> Kathy, <sup>d</sup> do <sup>θ</sup> you <sup>t</sup> like <sup>d</sup> Nathan's <sup>ð</sup> new <sup>t</sup> tan-colored <sup>ð</sup> bathing <sup>t</sup> suit?
- 4 In <sup>ð</sup> the <sup>d</sup> department <sup>t</sup> store, <sup>t</sup> boots <sup>d</sup> were <sup>ð</sup> sold <sup>ð</sup> in <sup>θ</sup> booths <sup>θ</sup> on <sup>θ</sup> the <sup>θ</sup> fourth  
and <sup>d</sup> fifth <sup>θ</sup> floors.

- 5 The unorthodox thesis was too wordy, but worthy nevertheless.  
 6 Riding a roller coaster made three-year-old Tammy writhe with  
 enthusiasm.  
 7 The anesthesia allowed the patient to doze throughout the procedure.  
 8 Tom's team fought for fourth place in the healthy bread dough contest.  
 9 There's a birdbath next to the dense thicket on the nature trail.  
 10 The thorns tore the dainty thread in the thin cloth.  
 11 I thought she taught three days, then took the fourth day off.  
 12 My cat, Theophilus, followed the trail of bird feathers down the path.  
 13 Is it true that therapy can summon both soothing and truthful  
thoughts?  
 14 Elizabeth trusts her wit and therefore is faithful to her instincts.  
 15 Thrifty Matthew thinks tattered clothing is rather trendy.  
 16 The paucity of thought inherent in that theological argument  
challenged the faithful.  
 17 An authentic synthesis of various theories allowed deft design themes  
to thrive.  
 18 I dreaded the drive through the thick width and breadth of the trash  
dump.

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19 <sup>θ</sup> <sup>d</sup> <sup>θ</sup>  
Theodora, thank you for your spectacularly thorough and thoughtful  
<sup>t</sup>  
contribution!

20 You'll be <sup>θ</sup> <sup>d</sup> <sup>d</sup> <sup>θ</sup> <sup>t</sup> <sup>d</sup>  
thinner if dinners include healthy vegetables and no  
<sup>θ</sup> <sup>t</sup> <sup>t</sup>  
synthetic substances.

# FOUR

## The consonant *r*

### The *r* sound defined

The consonant *r*, represented by the phonetic symbol *r*, is almost always mispronounced by nonnative speakers of English. Depending on your native language, you may pronounce *r* at the back of the throat, or you may trill it off the alveolar ridge. If your native language is Asian, you may pronounce *r* with tension in the back of your tongue, or the front of your tongue may be touching the roof of the mouth, much like an *l*.

### Step 1: Feeling the placement of *r*



Turn now to *Video Tracks 8A and 8B*, where a step-by-step demonstration of the placement of *r* is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Let's examine the position of the tongue in forming the consonant *r*. Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. Now, arch the middle of your tongue toward the roof of your mouth and point the front of your tongue toward the alveolar ridge. Say *r*. You'll feel the sides of your tongue touching the inside of your upper teeth.

Again looking in the mirror, watch the movement of your tongue. The tip of your tongue begins against your lower teeth. Now, arch the

middle of your tongue toward the hard palate, then lift the front of your tongue toward the alveolar ridge. This is the position for *r*. Make sure the tip of your tongue isn't touching anywhere inside your mouth.

The most difficult problem you will have with this new, unfamiliar placement is a tendency toward tongue retraction. Because the tip of your tongue isn't touching anywhere inside your mouth, the back of your tongue may tense and retract (pull backward) in order to feel "anchored." As demonstrated on the video, place your thumb under your jaw at the base of your tongue. Hold your thumb there firmly as you arch the middle of your tongue and lift the tip. This will prevent your tongue from retracting. You can anchor your tongue by feeling the sides of your tongue lightly touch the inside of the upper back teeth.

Return now to **Video Tracks 8A and 8B**. Practice the correct placement of the consonant *r*.

## Step 2: Hearing the placement of *r*

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two pairs of words: *light, right, light, right*. (Of course, the tip of your tongue will touch the alveolar ridge for the final consonant *t*.) Notice that the tip of your tongue touches the alveolar ridge for *l*, but does not touch anywhere in your mouth for the consonant *r*.

Watch in the mirror as you pronounce the pairs of words in the list below. Listen to the consonant sound changes as well, so that you can train your ear to hear the distinction between *l* and *r*, as well as feel the physiological difference in placement.

<i>l</i>	<i>r</i>
<u>l</u> ead	<u>r</u> ead ( <i>both present-tense verbs</i> )
<u>l</u> ie	<u>r</u> ye
<u>l</u> ink	<u>r</u> ink
<u>l</u> oad	<u>r</u> oad
<u>l</u> ed	<u>r</u> ed
<u>l</u> ash	<u>r</u> ash
<u>l</u> ow	<u>r</u> ow
<u>l</u> oud	<u>r</u> owdy



	l	r
◀	<u>l</u> ime	<u>r</u> hyme
	b <u>l</u> ink	b <u>r</u> ink
	c <u>l</u> ass	c <u>r</u> ass
	c <u>l</u> ear	<u>r</u> ear
	c <u>l</u> am	<u>r</u> am
	<u>l</u> ive ( <i>adjective</i> )	d <u>r</u> ive
	<u>l</u> ip	d <u>r</u> ip



Turn now to **Audio Track 4.1**, which features the sound adjustments between *l* and *r*. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of *r*

Following are lists of common English words that contain the *r* consonant. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.



#### INITIAL CONSONANT *r*\*

b <u>r</u> ain	b <u>r</u> ing	c <u>r</u> eam
b <u>r</u> ake	B <u>r</u> itish	c <u>r</u> eat
b <u>r</u> anch	b <u>r</u> oad	c <u>r</u> edit
b <u>r</u> ave	B <u>r</u> oadway	c <u>r</u> ew
b <u>r</u> ead	b <u>r</u> oke	c <u>r</u> ime
b <u>r</u> ea <u>k</u>	b <u>r</u> o <u>th</u> er	c <u>r</u> is <u>i</u> s
b <u>r</u> ea <u>k</u> fast	b <u>r</u> ou <u>gh</u> t	c <u>r</u> it <u>i</u> c
b <u>r</u> ea <u>th</u>	b <u>r</u> ow <u>n</u>	c <u>r</u> it <u>i</u> cism
b <u>r</u> ic <u>k</u>	b <u>r</u> u <u>sh</u>	c <u>r</u> o <u>p</u>
b <u>r</u> id <u>e</u>	crack	c <u>r</u> o <u>ss</u>
b <u>r</u> id <u>ge</u>	c <u>r</u> a <u>ft</u>	c <u>r</u> ow <u>d</u>
b <u>r</u> ie <u>f</u>	c <u>r</u> a <u>sh</u>	c <u>r</u> ow <u>n</u>
b <u>r</u> ig <u>ht</u>	c <u>r</u> a <u>zy</u>	c <u>r</u> y

\*As the initial sound or in a consonant combination at the beginning of a word.



## INITIAL CONSONANT r\* (CONTINUED)

◀	d <u>r</u> aft	g <u>r</u> and	p <u>r</u> ice
	d <u>r</u> ag	g <u>r</u> ant	p <u>r</u> ide
	d <u>r</u> amatic	g <u>r</u> ass	p <u>r</u> imary
	d <u>r</u> aw	g <u>r</u> ave	p <u>r</u> imitive
	d <u>r</u> eam	g <u>r</u> ay	p <u>r</u> int
	d <u>r</u> ess	g <u>r</u> eat	p <u>r</u> ior
	d <u>r</u> ill	G <u>r</u> ee <u>k</u>	p <u>r</u> ison
	d <u>r</u> ink	g <u>r</u> een	p <u>r</u> ivate
	d <u>r</u> ive	g <u>r</u> eat	p <u>r</u> ize
	d <u>r</u> op	g <u>r</u> ew	p <u>r</u> ocedure
	d <u>r</u> ove	g <u>r</u> in	p <u>r</u> ocess
	d <u>r</u> ug	g <u>r</u> ip	p <u>r</u> ocure
	d <u>r</u> y	g <u>r</u> oss	p <u>r</u> oduce
	f <u>r</u> action	g <u>r</u> ound	p <u>r</u> oduction
	f <u>r</u> ame	g <u>r</u> oup	p <u>r</u> oductive
	f <u>r</u> ee	g <u>r</u> ow <u>th</u>	p <u>r</u> ofessor
	f <u>r</u> edom	p <u>r</u> actice	p <u>r</u> ofit
	f <u>r</u> eeze	p <u>r</u> ayer	p <u>r</u> ofound
	f <u>r</u> eight	p <u>r</u> eceding	p <u>r</u> ogram
	F <u>r</u> ench	p <u>r</u> ecious	p <u>r</u> ogress
	f <u>r</u> equent	p <u>r</u> ecision	p <u>r</u> oject
	f <u>r</u> esh	p <u>r</u> ef <u>er</u>	p <u>r</u> ominent
	F <u>r</u> iday	p <u>r</u> ep <u>ar</u> e	p <u>r</u> omise
	f <u>r</u> iend	p <u>r</u> esent	p <u>r</u> omote
	f <u>r</u> ightened	p <u>r</u> esentation	p <u>r</u> oof
	f <u>r</u> om	p <u>r</u> eserve	p <u>r</u> opaganda
	f <u>r</u> ont	p <u>r</u> esident	p <u>r</u> oper
	f <u>r</u> ontier	p <u>r</u> ess	p <u>r</u> operty
	f <u>r</u> ozen	p <u>r</u> essure	p <u>r</u> oportion
	f <u>r</u> uit	p <u>r</u> estige	p <u>r</u> opose
	g <u>r</u> ab	p <u>r</u> esume	p <u>r</u> ospect
	g <u>r</u> ace	p <u>r</u> etty	p <u>r</u> otect
	g <u>r</u> ade	p <u>r</u> event	p <u>r</u> otein
	g <u>r</u> aduate	p <u>r</u> evention	p <u>r</u> otest
	g <u>r</u> ain	p <u>r</u> evius	p <u>r</u> oud ▶

---

\*As the initial sound or in a consonant combination at the beginning of a word.

◀	<u>pr</u> ove	<u>ref</u> use	<u>rh</u> ythm
	<u>pr</u> ovide	<u>reg</u> ard	<u>ri</u> ce
	<u>pr</u> ovision	<u>reg</u> ime	<u>ri</u> ch
	<u>ra</u> ce	<u>reg</u> iment	<u>ri</u> d
	<u>ra</u> dar	<u>reg</u> ion	<u>ri</u> de
	<u>ra</u> diation	<u>reg</u> ister	<u>ri</u> ght
	<u>ra</u> dio	<u>re</u> habilitation	<u>ri</u> gid
	<u>ra</u> ilroad	<u>rel</u> ationship	<u>ri</u> ng
	<u>ra</u> in	<u>rel</u> ief	<u>ri</u> se
	<u>ra</u> ise	<u>re</u> main	<u>ri</u> sk
	<u>ra</u> ndom	<u>re</u> mark	<u>ri</u> ver
	<u>ra</u> nge	<u>re</u> member	<u>ro</u> ad
	<u>ra</u> nk	<u>re</u> move	<u>ro</u> ck
	<u>ra</u> pid	<u>re</u> nder	<u>ro</u> ll
	<u>ra</u> re	<u>re</u> nt	<u>ro</u> mantic
	<u>ra</u> te	<u>re</u> pair	<u>ro</u> of
	<u>ra</u> ther	<u>re</u> peat	<u>ro</u> om
	<u>ra</u> w	<u>re</u> port	<u>ro</u> ot
	<u>re</u> ach	<u>re</u> present	<u>ro</u> se
	<u>re</u> act	<u>re</u> putation	<u>ro</u> ugh
	<u>re</u> ad	<u>re</u> quire	<u>ro</u> und
	<u>re</u> ady	<u>re</u> search	<u>ro</u> ute
	<u>re</u> alistic	<u>re</u> serve	<u>ro</u> utine
	<u>re</u> ar	<u>re</u> sidence	<u>ro</u> w
	<u>re</u> ason	<u>re</u> sist	<u>ru</u> n
	<u>re</u> ceive	<u>re</u> souce	<u>ru</u> sh
	<u>re</u> cent	<u>re</u> spect	<u>Ru</u> ssia
	<u>re</u> cognize	<u>re</u> spond	<u>sc</u> reen
	<u>re</u> commendation	<u>re</u> sponse	<u>sc</u> rew
	<u>re</u> cord	<u>re</u> st	<u>sp</u> read
	<u>re</u> creation	<u>re</u> staurant	<u>sp</u> ring
	<u>re</u> d	<u>re</u> strict	<u>st</u> raight
	<u>re</u> duce	<u>re</u> sume	<u>st</u> rain
	<u>re</u> fer	<u>re</u> tain	<u>st</u> range
	<u>re</u> fine	<u>re</u> tire	<u>st</u> ategic
	<u>re</u> form	<u>re</u> turn	<u>st</u> ategy
	<u>re</u> frigerator	<u>re</u> veal	<u>st</u> ream
	<u>re</u> fuge	<u>re</u> venue	<u>st</u> reet
	<u>re</u> fund		<u>st</u> ress



INITIAL CONSONANT *r*\* (CONTINUED)

◀ stretch	tradition	tremble
strict	traffic	tremendous
strike	tragedy	trend
string	trail	trial
strip	train	tribute
stroke	trait	trim
strong	transfer	trip
struck	transform	triumph
structure	transition	troop
threat	transportation	trouble
through	trap	truck
throughout	travel	trust
thrown	treasury	truth
trace	treat	try
track	treatment	written†
tractor	treaty	wrong†
trade	tree	wrote†

MEDIAL CONSONANT *r*

abroad	appropriate	authority
abstract	approve	average
accurate	approximate	bureau
across	arbitrary	carriage
address	area	carrier
administration	arise	carry
agree	around	category
America	arouse	century
angry	arrange	character
anniversary	arrest	comparison
apparatus	arrive	compromise
apparent	artery	concentrate
appreciate	astronomy	conference
approach	attractive	confront ▶

\*As the initial sound or in a consonant combination at the beginning of a word.

†When the *wr* spelling pattern occurs at the beginning of a syllable or word, the *w* is silent.

◀	congregate	during	insurance
	congress	encourage	integration
	considerate	enterprise	interest
	consideration	entrance	interference
	conspiracy	entry	interior
	construction	era	interpretation
	contemporary	error	introduce
	contract	Europe	inventory
	contrary	every	January
	contrast	experience	jury
	contribute	experiment	literary
	controversy	expression	majority
	corporation	extra	marine
	correct	extraordinary	marriage
	correspond	extreme	maturity
	country	fabric	memory
	courage	factory	merit
	curious	favorite	minority
	current	foreign	mirror
	degree	forest	misconstrue
	democratic	generation	mystery
	demonstrate	generous	narrative
	depression	hatred	narrow
	describe	hero	necessary
	description	history	numerous
	desperate	horizon	obstruction
	destroy	hundred	opera
	destruction	hungry	operate
	dictionary	hurry	operation
	different	hydrogen	orchestra
	direct	impress	parade
	direction	improve	parents
	director	increase	Paris
	discovery	incredible	period
	discriminate	industry	poetry
	distract	inherit	reference
	distribution	injury	sacrifice
	district	instruction	satisfactory
	doctrine	instrument	secret



MEDIAL CONSONANT r (CONTINUED)

◀ secretary	summary	theory
security	superior	thorough
segregate	supreme	tomorrow
separate	surprise	variation
series	surrender	variety
serious	surround	various
sheriff	temperature	very
sorry	temporary	victory
sovereign	terrain	vigorous
spirit	terrible	warrant
story	territory	worry

CONSONANTS r AND l IN THE SAME WORD

agricultural	editorial	military
already	elaborate	milligram
apparently	electric	mineral
approval	empirical	moral
approximately	favorable	natural
April	federal	neutral
barrel	Florida	oral
brilliant	frequently	original
bronchial	general	patrol
Brooklyn	glory	planetary
central	gradually	practical
children	historical	preliminary
chlorine	illustrate	presently
clarity	imperial	primarily
comparable	increasingly	principle
control	industrial	probable
crawl	jewelry	problem
criminal	laboratory	professional
critical	liberal	promptly
crucial	library	proposal
crystal	literally	pulmonary
currently	literature	racial
deliberately	material	radical
delivery	metropolitan	rapidly



◀ <u>ra</u> tional	<u>re</u> liable	<u>ro</u> le
<u>re</u> al	<u>re</u> lieved	<u>ro</u> yal
<u>re</u> alize	<u>re</u> ligion	<u>ru</u> le
<u>re</u> ally	<u>re</u> moval	sa <u>l</u> ary
<u>re</u> call	<u>re</u> place	sla <u>v</u> ery
<u>re</u> cently	<u>re</u> ply	stro <u>ng</u> ly
<u>re</u> fect	<u>re</u> publican	stru <u>g</u> gle
<u>re</u> fection	<u>re</u> sidential	tempo <u>ra</u> ri <u>l</u> y
<u>re</u> gardless	<u>re</u> solution	theo <u>re</u> tical
<u>re</u> gional	<u>re</u> spectively	tra <u>di</u> tional
<u>re</u> gular	<u>re</u> sponsibility	trav <u>e</u> l
<u>re</u> lated	<u>re</u> sult	tr <u>i</u> al
<u>re</u> lation	<u>re</u> veal	tr <u>o</u> uble
<u>re</u> lative	<u>re</u> volution	vol <u>u</u> ntary
<u>re</u> lease	<u>ri</u> ffle	
<u>re</u> levant	<u>ri</u> tual	

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## Phrases: *r*



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the *r* sound, which is marked phonetically.

- 1     <sup>r</sup>                    <sup>r</sup>  
addressing depression
- 2     <sup>r</sup>                    <sup>r</sup>                    <sup>r</sup>  
satisfacrory parentring
- 3     <sup>r</sup>                    <sup>r</sup>  
imrpressive poertry
- 4     <sup>r</sup>                    <sup>r</sup>  
numerous memories
- 5     <sup>r</sup>                    <sup>r</sup>  
every experience
- 6     <sup>r</sup>                    <sup>r</sup>  
imrproved drarstically
- 7     <sup>r</sup>                    <sup>r</sup>  
heroic treartment

- 8 tremrendous tradition
- 9 drecting great oprera
- 10 freqruent relief
- 11 pressure to return
- 12 spreadring strrange rrumors
- 13 streamring recordings
- 14 refursed to resh
- 15 seprate strories
- 16 surrender the invenrtory
- 17 introducing a distrraction
- 18 narrow majorrity
- 19 corrresponding interrest
- 20 approved opreration

## Sentences: *r*



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the *r* sound, which is marked phonetically.

- 1 The program drectror created revenue without raising prices.
- 2 Will the crowd pay tribute to the courageous hero?
- 3 Crrime level contrributes dramatically to a counrtry's tourism indrustry.

- 4 Branches of the frozen tree broke off and struck the trailer.
- 5 I really hate driving through rush-hour traffic!
- 6 The children rarely rested during spring break.
- 7 Precision in preparation precedes growth and improvement.
- 8 Rita and Rick have a travel tradition: a road trip through the  
countryside.
- 9 The entrepreneur reserved a private room at a reputable restaurant.
- 10 Rice isn't rich in complete protein, but provides nutrients.
- 11 Tristan's professor remarked, "Resist propaganda, but promote reform!"
- 12 Research recommends recreation to rejuvenate and reduce stress.
- 13 A strategic response can transform trouble into triumph.
- 14 Andrew was not ready to retire, so he resisted the pressure.
- 15 The preventative treatment required a rather tricky procedure.
- 16 Provisions for breakfast included bread and dried fruit.
- 17 I presume the precious mineral rocks could be crafted into refined  
jewelry.
- 18 Can the agreement bring relief to the strained relationships?
- 19 Robert misconstrued his doctrine as correct, superior—and not rigid!
- 20 Rough terrain surrounded the trail that stretched along the marine.



## Phrases: *r* vs. *l*

AUDIO



4.5

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the *r* and *l* sounds, which are marked phonetically.

- 1 <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
1 relerving the rules
- 2 <sup>l</sup> <sup>r</sup> <sup>l</sup>  
2 alrerady rellieved
- 3 <sup>r</sup> <sup>l</sup> <sup>r</sup>  
3 rainling in rFlrida
- 4 <sup>r</sup> <sup>r</sup> <sup>l</sup> <sup>l</sup>  
4 attrractive trravl lan
- 5 <sup>r</sup> <sup>l</sup> <sup>l</sup> <sup>r</sup>  
5 inrcrelasingly riblerral
- 6 <sup>r</sup> <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
6 rimrarlily favrorlable
- 7 <sup>l</sup> <sup>r</sup> <sup>r</sup> <sup>l</sup>  
7 voluntrary rellease
- 8 <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
8 roylal ritlulal
- 9 <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
9 rellevrant reply
- 10 <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
10 trraditlional rolle
- 11 <sup>l</sup> <sup>r</sup> <sup>r</sup> <sup>l</sup> <sup>l</sup>  
11 ellaborrate but relliable
- 12 <sup>r</sup> <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
12 temprorrarly strruggling
- 13 <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
13 orriglinal rinlciple
- 14 <sup>l</sup> <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
14 delliberrately rracltical
- 15 <sup>r</sup> <sup>l</sup> <sup>r</sup>  
15 trroulble trrustring
- 16 <sup>l</sup> <sup>r</sup> <sup>r</sup> <sup>l</sup>  
16 gllorrious reflection
- 17 <sup>r</sup> <sup>l</sup> <sup>r</sup> <sup>l</sup>  
17 reslponsibrle rellative

- 18     <sup>|</sup> <sup>r</sup>     <sup>r</sup> <sup>|</sup>  
 military general
- 19     <sup>r</sup> <sup>|</sup>     <sup>r</sup>     <sup>|</sup>  
 realizes responsibility
- 20     <sup>r</sup> <sup>|</sup>     <sup>r</sup> <sup>|</sup>  
 resulting resolution

## Sentences: *r* vs. *l*



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *r* and *l* sounds, which are marked phonetically.

- 1 My <sup>r</sup>rambunctious <sup>|</sup>feline, <sup>r</sup><sup>|</sup>Riley, <sup>r</sup>thrived on <sup>r</sup>approval <sup>|</sup>and <sup>r</sup>treats.
- 2 Bruce's <sup>r</sup>client <sup>|</sup>remained <sup>r</sup><sup>|</sup>relatively <sup>|</sup>flexible <sup>|</sup>and <sup>r</sup>professional <sup>|</sup>.
- 3 Is their <sup>r</sup>proposal <sup>|</sup>practical, <sup>|</sup>considering <sup>r</sup>the substantial <sup>|</sup>monetary <sup>r</sup>sacrifices?
- 4 <sup>r</sup><sup>|</sup>Relax—a salary <sup>r</sup><sup>|</sup>raise <sup>|</sup>looks <sup>r</sup>increasingly <sup>|</sup>probable <sup>|</sup>!
- 5 The diplomatic <sup>r</sup>struggle <sup>|</sup>illustrated <sup>r</sup>the inherent <sup>r</sup>problems of an elementary <sup>|</sup>solution.
- 6 <sup>r</sup><sup>|</sup>Reed <sup>r</sup>reluctantly <sup>|</sup>facilitated <sup>|</sup>delivery <sup>r</sup>of the critical <sup>|</sup>material <sup>|</sup>for the trial <sup>|</sup>procedure.
- 7 The elaborate <sup>r</sup>ruse was <sup>r</sup>ridiculously <sup>|</sup>convoluted and <sup>r</sup>resulted <sup>|</sup>in failure.
- 8 A <sup>|</sup>less than brilliant <sup>r</sup>conclusion <sup>|</sup>explains <sup>|</sup>Lon's and <sup>r</sup>Ron's <sup>|</sup>losing control <sup>r</sup>of the project.
- 9 <sup>r</sup>Rain in spring <sup>r</sup>produced <sup>|</sup>luscious <sup>r</sup>growth in the <sup>r</sup>roses on the <sup>r</sup>trellis.

- 10 Industrial-strength cleaning supplies are crucial for thoroughly cleaning the residence.
- 11 The clarity of the plan relieved me from my felt obligation to worry.
- 12 The opera's recitatives were simultaneously rhythmic and melodious.
- 13 "Silence is golden," Ruth remarked after a particularly grueling conference call.
- 14 Troubled, angry, and brooding male characters are frequently represented in films.
- 15 Can we please reach a crystal-clear preliminary agreement by the federal holiday?
- 16 Empirical proof requires original research through practical planning.
- 17 Children frequently rely on the natural impulse of role-playing.
- 18 Harold's relatives loved his blue cheese dip and requested that he bring plenty.
- 19 Implementing the new resolution resulted in the gradual removal of radical rules.
- 20 Generally, most people respond favorably to approval and recognition.

# FIVE

## The consonant /

### The / sound defined

The consonant /, represented by the phonetic symbol l, frequently presents a challenge to nonnative speakers of English. Depending on your native language, you may pronounce l too “darkly,” with the entire front of your tongue pressed up against the roof of your mouth; this is called velar l. Or your lips may try to pronounce l by rounding, when your tongue doesn’t lift. Both placements are incorrect.

### Step 1: Feeling the placement of /



Turn now to **Video Track 9**, where a step-by-step demonstration of the placement of l is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Let’s examine the position of the tongue in forming the consonant l. Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. To form the l correctly, lift your tongue, and place only the tip against the alveolar ridge, just behind your upper teeth. Make sure that your tongue is not touching the back of your upper teeth and that you are using only the tip of your tongue against the alveolar ridge. Now, say l.

Do not round your lips when saying l. Your lips should not move at all during the production of this sound. You can check yourself by placing your index finger against your lips, as demonstrated on the video.

Again looking in the mirror, watch the movement of your tongue. The tip begins against your lower teeth. Relax your lips, put only the tip of your tongue against the alveolar ridge, and say *l*.

Return now to **Video Track 9**. Practice the correct placement of the consonant *l*.

## Step 2: Hearing the placement of *l*

Using the mirror, look closely inside your mouth. Begin by making a velar *l*, whose phonetic symbol is  $\text{ɫ}$ . Place the entire front of your tongue against the roof of your mouth. Exaggerate by using force as you push your tongue against the hard palate. As you feel the body of your tongue tense, listen for the dark, thick sound that results as you say  $\text{ɫ}$ .

Now, relax your tongue on the floor of your mouth, and using very little effort, lift the tip to the alveolar ridge, and say *la-la-la-la*. Notice how relaxed this position feels—and how much lighter this *l* sounds. Go back and forth between these two positions: your tongue tensed against the hard palate ( $\text{ɫ}$ ), then your tongue lightly touching the alveolar ridge:  $\text{ɫ} \dots l \dots \text{ɫ} \dots l$ .

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between *l* and  $\text{ɫ}$ , so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

*Note:* In previous chapters, the correct sound placement for a consonant was contrasted with another frequently substituted phoneme of English. There are no words in English, however, that use a velar  $\text{ɫ}$ . Therefore, the words in the list below are the same in both columns. The purpose of the exercise is to pronounce each word incorrectly with a velar  $\text{ɫ}$ , then correctly with an alveolar *l*. The difference between the two is recorded on the accompanying recording.

$\text{ɫ}$	<i>l</i>
<u>l</u> ead	<u>l</u> ead ( <i>present-tense verb</i> )
<u>l</u> ie	<u>l</u> ie
<u>l</u> ink	<u>l</u> ink
<u>l</u> oad	<u>l</u> oad



	ɫ	l
◀	l <u>e</u> d	l <u>e</u> d
	l <u>a</u> sh	l <u>a</u> sh
	l <u>o</u> w	l <u>o</u> w
	l <u>o</u> ud	l <u>o</u> ud
	l <u>i</u> me	l <u>i</u> me
	b <u>l</u> ink	b <u>l</u> ink
	c <u>l</u> ass	c <u>l</u> ass
	c <u>l</u> ear	c <u>l</u> ear
	c <u>l</u> am	c <u>l</u> am
	l <u>i</u> ve	l <u>i</u> ve ( <i>adjective</i> )
	l <u>i</u> p	l <u>i</u> p

## AUDIO



5.1

Turn now to **Audio Track 5.1**, which features the sound adjustments between ɫ and l. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of /

Following are lists of common English words that contain the l consonant. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.

## AUDIO



5.2

## INITIAL l\*

bl <u>a</u> ck	cl <u>a</u> im	cl <u>i</u> nical
bl <u>a</u> me	cl <u>a</u> ss	cl <u>o</u> ck
bl <u>a</u> nket	cl <u>a</u> ssic	cl <u>o</u> se
bl <u>i</u> nd	cl <u>a</u> y	cl <u>o</u> th
bl <u>o</u> ck	cl <u>e</u> an	cl <u>o</u> thes
bl <u>o</u> nde	cl <u>e</u> ar	cl <u>o</u> ud
bl <u>o</u> od	cl <u>e</u> rk	cl <u>u</u> b
bl <u>o</u> w	cl <u>i</u> mate	fl <u>a</u> sh
bl <u>u</u> e	cl <u>i</u> mb	fl <u>a</u> t



\*As the initial sound or in a consonant combination at the beginning of a word.

## INITIAL l\* (CONTINUED)

◀ flax	leader	loan
fled	league	lobby
flesh	lean	locate
flexible	leap	lock
flight	learn	logical
floor	least	London
flow	leather	lonely
flower	leave	long
flu	led	look
fluid	left	loop
flux	leg	loose
fly	legal	lose
glad	legend	loss
glance	legislation	lost
glass	length	loud
label	less	love
lack	lesson	low
ladder	let	loyalty
lady	letter	luck
laid	level	lumber
lake	liberty	lunch
land	lie	lungs
lane	lieutenant	luxury
language	life	placate
languid	lift	place
large	light	placid
last	like	plain
late	limit	plan
Latin	line	plane
latter	linear	planet
laugh	liquid	plant
law	list	plaster
lawyer	listen	plastic
lay	live	plate
lead	load	platform ▶

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\*As the initial sound or in a consonant combination at the beginning of a word.

◀	play	plus	slip
	p <u>l</u> asant	s <u>l</u> ave	s <u>l</u> ow
	p <u>l</u> ease	s <u>l</u> ee <u>p</u>	spl <u>l</u> endid
	p <u>l</u> ease <u>r</u>	s <u>l</u> ender	sp <u>l</u> ice
	p <u>l</u> enty	s <u>l</u> ide	spl <u>l</u> it
	p <u>l</u> ot	s <u>l</u> ight	
	p <u>l</u> ug	s <u>l</u> im	

---

## MEDIAL l

ab <u>l</u> ity	b <u>l</u> ow	de <u>l</u> aration
absol <u>l</u> ute	bill <u>l</u> ion	de <u>l</u> are
accompl <u>l</u> ish	biol <u>l</u> ogy	de <u>l</u> ine
al <u>l</u> ert	bul <u>l</u> et	de <u>l</u> ay
al <u>l</u> ienation	cal <u>l</u> culate	de <u>l</u> icate
al <u>l</u> ike	cal <u>l</u> endar	de <u>l</u> ight
al <u>l</u> ive	Califor <u>l</u> nia	de <u>l</u> iver
all <u>l</u> iance	capab <u>l</u> ity	de <u>l</u> opment
all <u>l</u> ies	ceiling	dile <u>l</u> mma
allot <u>l</u> ment	cell <u>l</u> ar	dip <u>l</u> omatic
all <u>l</u> ow	chall <u>l</u> enge	discipl <u>l</u> ine
al <u>l</u> most	chol <u>l</u> esterol	displ <u>l</u> acement
al <u>l</u> one	civil <u>l</u> ian	displ <u>l</u> ay
al <u>l</u> ong	civilization	doll <u>l</u> ar
al <u>l</u> so	colle <u>l</u> ague	earl <u>l</u> y
al <u>l</u> ter	colle <u>l</u> ection	easy <u>l</u> y
al <u>l</u> ternative	colle <u>l</u> ge	elect
al <u>l</u> though	col <u>l</u> ony	elect <u>l</u> ion
al <u>l</u> together	col <u>l</u> or	elem <u>l</u> ent
al <u>l</u> ways	col <u>l</u> umn	ele <u>l</u> ven
anal <u>l</u> ysis	compl <u>l</u> ain	elim <u>l</u> inate
appl <u>l</u> ied	compl <u>l</u> ement	el <u>l</u> se
Atl <u>l</u> antic	compl <u>l</u> ete	el <u>l</u> sewhere
avail <u>l</u> able	compl <u>l</u> icate	el <u>l</u> usion
bal <u>l</u> ance	concl <u>l</u> ude	empl <u>l</u> oy
bal <u>l</u> et	concl <u>l</u> usion	empl <u>l</u> oyee
bel <u>l</u> ief	confli <u>l</u> ct	Engl <u>l</u> ish
bel <u>l</u> ieve	cult <u>l</u> ure	enl <u>l</u> iven
bel <u>l</u> ong	dail <u>l</u> y	envel <u>l</u> ope





## MEDIAL l (CONTINUED)

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◀ equivalent	milligram	silver
establish	million	similar
evaluation	moral <u>ity</u>	simultaneous
excell <u>ent</u>	neverthe <u>less</u>	social <u>ist</u>
exclu <u>sive</u>	nuc <u>le</u> ar	sold <u>ier</u>
expl <u>ain</u>	obl <u>ig</u> ation	sole <u>ly</u>
expl <u>ic</u> it	on <u>ly</u>	solemn
explor <u>ation</u>	oursel <u>ves</u>	solid
faci <u>l</u> ity	outl <u>ook</u>	solut <u>ion</u>
facu <u>l</u> ty	pal <u>ace</u>	special <u>ist</u>
fail <u>ure</u>	parall <u>el</u>	spectacul <u>ar</u>
famili <u>ar</u>	particul <u>ar</u>	supplem <u>ent</u>
fami <u>l</u> y	pathol <u>og</u> y	supply
fell <u>ow</u>	pecul <u>iar</u>	surpl <u>us</u>
follo <u>w</u>	person <u>al</u> ity	symbolic
formu <u>la</u>	philosop <u>hy</u>	tal <u>ent</u>
gall <u>er</u> y	pil <u>ot</u>	technolog <u>y</u>
gentle <u>man</u>	pol <u>ice</u>	telegraph
gold <u>en</u>	pol <u>ic</u> y	telephon <u>e</u>
guil <u>ty</u>	pol <u>it</u> ics	televisi <u>on</u>
help <u>l</u> ess	pol <u>it</u> ician	theol <u>og</u> y
holi <u>day</u>	popul <u>ar</u>	ugl <u>y</u>
hol <u>y</u>	popul <u>ation</u>	ultim <u>ate</u>
ideol <u>og</u> y	possib <u>il</u> ity	util <u>it</u> y
ill <u>ne</u> ss	probab <u>il</u> ity	valle <u>y</u>
illu <u>str</u> ation	psychol <u>og</u> y	val <u>ue</u>
implic <u>ate</u>	publ <u>ic</u>	veloc <u>it</u> y
incl <u>in</u> ed	publ <u>ic</u> ity	viol <u>ence</u>
incl <u>ude</u>	qual <u>if</u> ied	violet
infl <u>ue</u> nce	qual <u>it</u> y	volum <u>e</u>
intell <u>ect</u>	salv <u>ation</u>	volun <u>teer</u>
intellig <u>ent</u>	schol <u>ar</u>	wel <u>co</u> me
invol <u>ved</u>	se <u>l</u> ect	welfar <u>e</u>
is <u>land</u>	sett <u>le</u> ment	wildl <u>ife</u>
isol <u>ate</u>	shel <u>ter</u>	yell <u>ow</u>
Jul <u>y</u>	shoul <u>der</u>	
mel <u>od</u> y	sil <u>en</u> ce	

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## FINAL l\*

able	channel	example
acceptable	chapel	external
accessible	chemical	fail
actual	child	false
additional	civil	feel
all	clinical	fell
amicable	coal	felt
angel	cold	female
angle	colonel	festival
animal	comfortable	field
annual	commercial	file
appeal	continental	fill
article	continual	film
assemble	control	final
automobile	conventional	financial
ball	cool	fiscal
battle	council	foil
beautiful	couple	fool
bell	cycle	formal
belt	deal	full
Bible	detail	functional
bill	devil	fundamental
binomial	difficult	funeral
bold	disposal	gentle
bottle	double	girl
bowl	doubtful	goal
build	dull	golf
call	economical	guilt
capable	emotional	gulf
capital	entitled	hall
capitol	equal	handle
careful	essential	health
casual	eternal	heel
cattle	eventual	held
cell	evil	hell




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\*As the final sound or in a consonant combination at the end of a word.

## FINAL l\* (CONTINUED)

◀ help	middle	potential
herself	mile	powerful
hill	milk	practical
hold	mill	pull
hole	missile	pupil
hospital	mobile	recall
hotel	model	resolve
hurdle	motel	rifle
ideal	multiple	saddle
impossible	municipal	sail
impulse	muscle	sale
individual	mutual	salt
install	myself	sample
internal	national	scale
international	navel	schedule
interval	noble	school
involve	normal	self
itself	notable	sell
jail	novel	settle
journal	occasional	several
kill	official	shall
little	oil	shell
local	old	signal
mail	pale	single
male	panel	skill
marble	partial	small
martial	particle	smell
marvel	pencil	smile
material	people	social
meal	personal	soil
medical	physical	sold
melt	pile	solve
memorial	pistol	soul
mental	pool	special
metal	possible	spiritual

---

\*As the final sound or in a consonant combination at the end of a word.

◀ staple	temple	virtual
startle	textile	visible
steal	told	visual
still	viable	vital
style	thermal	wall
substantial	tool	wealth
subtle	total	well
successful	twelve	wheel
suitable	typical	while
survival	uncle	whole
symbol	universal	wild
table	until	will
tale	useful	wonderful
tall	usual	world
tangible	variable	yield
technical	vehicle	
tell	verbal	

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## Phrases: /



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the / sound, which is marked phonetically.

- 1 wealthy and successful people
- 2 totally typical
- 3 wonderful wildlife
- 4 especially crucial lesson
- 5 universal symbolism
- 6 several sample sales
- 7 notable clinical trial

- 8 |light school| schedule|
- 9 potential| world| leader
- 10 medical| personnel|
- 11 powerful| client
- 12 social| smile
- 13 physical| or verbal|
- 14 holiday| obligations
- 15 financially| difficult|
- 16 possible| technology
- 17 familiar| laughter
- 18 easily| completed| plan
- 19 almost| all| alone
- 20 peculiar| personality

## Sentences: /



Turn to **Audio Track 5.4**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the / sound, which is marked phonetically.

- 1 I could tell| at a glance| that Larry| learned| less| from the lesson| than Lily|.
- 2 A lack| of blame| allowed| the couple| to avoid battle| and settle| amicably|.

- 3 Full accessibility to the hospital is essential if the clinical trial is to be successful.
- 4 The lighting was functional, but romantic and lovely.
- 5 Animals are like people—social when handled gently.
- 6 Linda was startled at the substantial cost of a suitable lawyer.
- 7 I love Louis Armstrong's recording of "What a Wonderful World."
- 8 Without a plan, it's a long leap from possible to probable success.
- 9 Will you fly to Los Angeles for a lengthy holiday?
- 10 Listen carefully, and eventually you will conclude that Lena is less than logical.
- 11 Is it practical for Bill to finalize the commercially viable real estate deal?
- 12 It's financially impossible to assemble additional automobiles at the plant.
- 13 Melinda has gotten slightly slimmer and her clothes look large on her.
- 14 I longed for the pleasantly cool fall climate by the lake in Lucerne.
- 15 The employee was labeled as placid, but I believe he's lazy.
- 16 What languages will develop in civilizations and cultures of the future?
- 17 Play in life, and health and laughter will follow.
- 18 The lieutenant's letter listed losses that could easily lead to a costly lawsuit.

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19 Challenging hurdles and difficult dilemmas always enliven Louie.

20 My colleague's complaints complicated the completion of this  
particular evaluation.

## SIX

# The consonant *ng* (ŋ)

Fred was practicing his English pronunciation more often and was beginning to enjoy the sound of his voice. He worked on his / place-ment by vocalizing on *la-la-la-la*. When he saw his colleague Margaret on the elevator, Fred told her of his practice. “Margaret,” he confessed, “I’m sinning all the time!”

## The *ŋ* sound defined

The consonant *ng*, represented by the phonetic symbol *ŋ*, is almost always mispronounced by nonnative speakers of English. This is because the spelling pattern is deceptive: Most individuals pronounce the *n*, followed by a separate *g*. So it was with Fred, who meant to say *singing* instead of *sinning*. But this *ng* spelling pattern in English represents a single phoneme, and its sound is formed in a very different place than that of the consonant *n*. Additionally, this sound is used in the spelling pattern *nk*. When used in an *ng* spelling pattern, only *ŋ* is sounded. There are some exceptions to this rule, notably when the *ng* spelling is in the root of the word (as in *angle*) and when it occurs in the comparative and superlative forms of an adjective (as in *stronger* and *strongest*). In these instances, the *g* is sounded in addition to the *ŋ* phoneme. These exceptions are marked in the following word lists. In an *nk* spelling pattern, the *k* is always sounded as a separate phoneme: *ŋk*.



## Step 1: Feeling the placement of $\eta$



Turn now to **Video Track 10**, where a step-by-step demonstration of the placement of  $\eta$  is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Let's examine the position of the tongue in forming the consonant  $\eta$ . Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue lying flat on the floor of your mouth. First, we will make an  $n$  sound, as a contrast to  $\eta$ . Lift the tip of your tongue, place it against the alveolar ridge, and say  $n \dots \text{win}$ .

Now, let's try  $\eta$ . Place the tip of your tongue against your lower teeth, then raise the back of your tongue until it touches the soft palate, as you do for the consonants  $k$  and  $g$ . Say  $k \dots g$ . Now, lower your tongue to the floor of your mouth again, with the tip of your tongue against your lower teeth. Touch the back of your tongue to the soft palate again, and holding it there, allow the sound to be released through your nose. Say  $\eta$ .

Avoid the tendency to pull your entire tongue backward. You can check yourself by holding the front and middle of your tongue down using the tip of your little finger, as demonstrated on the video. Raise only the back of your tongue, and say  $\eta \dots \text{wing}$ .

Return now to **Video Track 10**. Practice the correct placement of the consonant  $\eta$ .

## Step 2: Hearing the placement of $\eta$

Using your mirror, look closely inside your mouth. Place the tip of your tongue against the alveolar ridge, and say  $n$ . You will hear this sound as both nasal and very forward in the mouth. Now, anchor your tongue against your lower teeth, raise only the back of your tongue until it touches the soft palate, and say  $\eta$ . You will hear a nasal sound here too, but it is realized at the back of the throat. Go back and forth between the two placements:  $n \dots \eta \dots n \dots \eta$ .

Watch in the mirror as you pronounce the pairs of words in the following lists. Listen to the differences in the consonant sounds, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

n	$\eta$
ba <u>n</u>	ba <u>ng</u>
di <u>n</u>	di <u>ng</u>
fa <u>n</u>	fa <u>ng</u>
si <u>n</u>	si <u>ng</u>
ra <u>n</u>	ra <u>ng</u>
pa <u>n</u>	pa <u>ng</u>
ki <u>n</u>	ki <u>ng</u>
stu <u>n</u>	stu <u>ng</u>
thi <u>n</u>	thi <u>ng</u>
su <u>n</u>	su <u>ng</u>

n	$\eta$ k
ba <u>n</u>	ba <u>nk</u>
cla <u>n</u>	cla <u>nk</u>
fu <u>n</u>	fu <u>nk</u>
in <u></u>	in <u>k</u>
ra <u>n</u>	ra <u>nk</u>
si <u>n</u>	si <u>nk</u>
su <u>n</u>	su <u>nk</u>
ta <u>n</u>	ta <u>nk</u>
thi <u>n</u>	thi <u>nk</u>
wi <u>n</u>	wi <u>nk</u>



Turn now to **Audio Track 6.1**, which features the sound adjustments between *n* and  $\eta$ . Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

## Step 3: Applying the placement of $\eta$

Following are lists of common English words that contain the  $\eta$  consonant. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.

Note that the  $\eta$  sound does not occur at the beginning of a word in English.



### MEDIAL $\eta$

an <u>ch</u> or	fin <u>g</u> er*	shin <u>g</u> le*
an <u>g</u> er*	fun <u>ct</u> ion	singer
an <u>g</u> le*	fun <u>g</u> us*	sin <u>g</u> le*
angu <u>is</u> h*	gan <u>g</u> ster	singular*
an <u>k</u> le	han <u>g</u> ing	span <u>g</u> le*
an <u>x</u> iety	hun <u>g</u> er*	spring <u>g</u>
ban <u>g</u> ing	jun <u>ct</u> ion	sprin <u>g</u> le
ban <u>g</u> le*	lan <u>g</u> uage*	stin <u>g</u> er
ban <u>k</u> rupt	lan <u>g</u> uid*	stran <u>g</u> le*
ban <u>q</u> uet	lan <u>g</u> uish*	string <u>g</u>
bin <u>g</u> o*	lin <u>g</u> er*	stronger*
blank <u>et</u>	lin <u>g</u> o*	strongest*
bron <u>ch</u> ial	lin <u>g</u> uist*	swing <u>g</u>
bun <u>g</u> alow*	longer*	tan <u>g</u> le*
can <u>k</u> er	longest*	tan <u>g</u> o*
cant <u>an</u> kerous	man <u>g</u> anese*	tin <u>ct</u> ure
con <u>q</u> uer	man <u>g</u> le*	tin <u>g</u> le*
cran <u>k</u> y	man <u>g</u> o*	tin <u>k</u> le
crin <u>k</u> le	min <u>g</u> le*	tri <u>an</u> gle*
dan <u>g</u> le*	mon <u>g</u> key	trin <u>k</u> et
disjun <u>ct</u> ion	pun <u>ct</u> ual	twink <u>l</u> e
distin <u>g</u> uish*	pun <u>ct</u> uation	un <u>c</u> le
don <u>k</u> ey	pun <u>c</u> ture	un <u>ct</u> ion
dun <u>g</u> aree*	ran <u>c</u> or	van <u>q</u> uish
elon <u>g</u> ate*	rectan <u>g</u> le*	wran <u>g</u> le*
emban <u>k</u> ment	san <u>ct</u> imonious	Yan <u>k</u> ee
extin <u>g</u> uish*	san <u>ct</u> ion	

\*In these words, the  $g$  is pronounced after the  $\eta$  phoneme.

## FINAL ŋ\*

- <u>ing</u> ( <i>suffix</i> )	fl <u>an</u> k	p <u>un</u> k
al <u>ong</u>	fl <u>in</u> g	ra <u>ng</u>
am <u>ong</u>	fl <u>un</u> g	ra <u>nk</u>
any <u>thing</u>	fl <u>un</u> k	ri <u>ng</u>
ba <u>ng</u>	fr <u>an</u> k	ri <u>nk</u>
ba <u>nk</u>	fu <u>nk</u>	ru <u>ng</u>
bel <u>ong</u>	ga <u>ng</u>	sacrosan <u>ct</u>
bla <u>nk</u>	ha <u>ng</u>	sa <u>ng</u>
bla <u>nk</u>	ha <u>rangue</u>	sa <u>nk</u>
boomer <u>ang</u>	ho <u>nk</u>	shra <u>nk</u>
br <u>ing</u>	hu <u>ng</u>	shri <u>nk</u>
br <u>ink</u>	hu <u>nk</u>	si <u>ng</u>
Bron <u>x</u>	i <u>nk</u>	si <u>nk</u>
bu <u>nk</u>	in <u>ning</u>	sku <u>nk</u>
chi <u>nk</u>	insti <u>nc</u> t	sla <u>ng</u>
cla <u>ng</u>	ki <u>ng</u>	sl <u>ing</u>
cla <u>nk</u>	ki <u>nk</u>	sl <u>ink</u>
cli <u>ng</u>	laryn <u>x</u>	sl <u>ung</u>
cli <u>nk</u>	le <u>ng</u> th	so <u>ng</u>
clo <u>thing</u>	li <u>ghtning</u>	spa <u>nk</u>
clu <u>ng</u>	li <u>nk</u>	sph <u>in</u> x
da <u>nk</u>	li <u>ving</u>	spra <u>ng</u>
debu <u>nk</u>	lo <u>ng</u>	spri <u>ng</u>
defu <u>nc</u> t	lu <u>ng</u>	spru <u>ng</u>
di <u>ng</u>	meri <u>ngue</u>	spu <u>nk</u>
diph <u>thong</u>	mi <u>nk</u>	sti <u>ng</u>
disti <u>nc</u> t	mo <u>nk</u>	sti <u>nk</u>
dr <u>ink</u>	no <u>thing</u>	stocki <u>ng</u>
du <u>nk</u>	oblo <u>ng</u>	stre <u>ng</u> th
du <u>ring</u>	pa <u>ng</u>	stri <u>ng</u>
dwelling <u>ing</u>	pharyn <u>x</u>	stro <u>ng</u>
eveni <u>ng</u>	pla <u>nk</u>	stru <u>ng</u>
every <u>thing</u>	pl <u>un</u> k	stu <u>ng</u>
exti <u>nc</u> t	pro <u>long</u>	succ <u>in</u> ct
fa <u>ng</u>	pro <u>ng</u>	su <u>ng</u>



\*As the final sound or in a consonant combination at the end of a word.

FINAL  $\eta$  (CONTINUED)

◀ <u>s</u> un <u>k</u>	thron <u>g</u>	w <u>i</u> ng
swan <u>k</u>	ton <u>g</u>	w <u>i</u> nk
swin <u>g</u>	ton <u>g</u> ue	wron <u>g</u>
tan <u>k</u>	trip <u>h</u> thon <u>g</u>	yan <u>k</u>
than <u>k</u>	trun <u>k</u>	youn <u>g</u>
thin <u>g</u>	twan <u>g</u>	zin <u>c</u>
thin <u>k</u>	wed <u>d</u> ing	

Phrases:  $\eta$ 

AUDIO



6.3

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the  $\eta$  sound, which is marked phonetically.

- 1 the  $\eta$ glish  $\eta$ gluage
- 2 nothing  $\eta$  doing
- 3  $\eta$   $\eta$   $\eta$  singing strongly
- 4  $\eta$   $\eta$  clanging and clanking  $\eta$ k
- 5  $\eta$ k uncle's blanket  $\eta$ k
- 6  $\eta$ k stinky stocking  $\eta$
- 7  $\eta$ g stronger drink  $\eta$ k
- 8  $\eta$ g mango pudding  $\eta$
- 9  $\eta$ k thinking of procrastinating  $\eta$
- 10  $\eta$   $\eta$   $\eta$  bringing nothing

- 11 belonged to a gang  
 12 a long, long song  
 13 a tongue lashing  
 14 a cranky monkey  
 15 rectangular plank  
 16 belonging in the trunk  
 17 punctual singer  
 18 triangular trinket  
 19 tingling finger  
 20 distinguished Yankee

## Sentences: ŋ



Turn to **Audio Track 6.4**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ŋ sound, which is marked phonetically.

- 1 A tangle of weeds grew along the embankment.
- 2 Where is the tip of your tongue for all diphthongs?
- 3 We sang along with a long song at the skating rink.
- 4 The young company was on the brink of bankruptcy.
- 5 I'm looking forward to dining at the banquet.

- 6 Frank <sup>ŋk</sup> <sup>ŋk</sup> functioned well when relying <sup>ŋ</sup> on instinct <sup>ŋk</sup>.
- 7 Linger <sup>ŋg</sup> by the fire—the kindling <sup>ŋ</sup>’s flame isn’t extinguished <sup>ŋg</sup>.
- 8 We should bring <sup>ŋ</sup> hot drinks <sup>ŋk</sup> and blankets <sup>ŋk</sup> on the outing <sup>ŋ</sup>.
- 9 What is that annoying <sup>ŋ</sup> clanging <sup>ŋ</sup> and clanking <sup>ŋk</sup> sound <sup>ŋ</sup>?
- 10 She was angry <sup>ŋg</sup> when her car tire was punctured <sup>ŋk</sup>.
- 11 Flunking <sup>ŋk</sup> <sup>ŋ</sup> a crucial test can produce anxiety <sup>ŋ</sup>.
- 12 Bring <sup>ŋ</sup> the anchor <sup>ŋk</sup> at a closer angle <sup>ŋg</sup> before sinking <sup>ŋk</sup> <sup>ŋ</sup> it.
- 13 We mingled <sup>ŋg</sup> with the singers <sup>ŋ</sup> all evening <sup>ŋ</sup>.
- 14 My uncle <sup>ŋk</sup> owns a housing <sup>ŋ</sup> unit in the Bronx <sup>ŋks</sup>.
- 15 Slinky <sup>ŋk</sup> and clinging <sup>ŋ</sup> <sup>ŋ</sup> clothing <sup>ŋ</sup> can be flattering <sup>ŋ</sup>.
- 16 In the spring <sup>ŋ</sup>, turn your clocks forward for daylight savings <sup>ŋ</sup> time.
- 17 The stars twinkled <sup>ŋk</sup> along <sup>ŋ</sup> the embankment <sup>ŋk</sup> in the evening <sup>ŋ</sup>.
- 18 There’s something <sup>ŋ</sup> soothing <sup>ŋ</sup> about living <sup>ŋ</sup> along <sup>ŋ</sup> the coast.
- 19 Practicing <sup>ŋ</sup> the English <sup>ŋg</sup> language <sup>ŋg</sup> can prove rewarding <sup>ŋ</sup>.
- 20 Conquering <sup>ŋk</sup> <sup>ŋ</sup> fears prolongs <sup>ŋ</sup> careers.

## Phrases: *ŋ* vs. *n*



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the *ŋ* and *n* sounds, which are marked phonetically.

- 1 string <sup>ŋ</sup> instruments <sup>n</sup>

- 2 young<sup>ŋ</sup> compa<sup>n</sup>ny
- 3 hun<sup>ŋg</sup>gry for br<sup>n</sup>unch
- 4 ext<sup>ŋg</sup>inguish<sup>ŋ</sup>ing the can<sup>n</sup>dle
- 5 a win<sup>n</sup>ning in<sup>ŋ</sup>ning
- 6 an<sup>ŋg</sup>gry you<sup>ŋ</sup>ng ma<sup>n</sup>nu
- 7 in<sup>n</sup>stinct<sup>ŋk</sup>ive in<sup>n</sup>dividual
- 8 in<sup>n</sup>dex fin<sup>ŋg</sup>ger
- 9 than<sup>ŋk</sup>kful for ne<sup>n</sup>arly everyth<sup>ŋ</sup>ing
- 10 not a dipht<sup>ŋ</sup>hong
- 11 twi<sup>ŋk</sup>nkle in<sup>n</sup> the heav<sup>n</sup>ens
- 12 nice housi<sup>ŋ</sup>ng uni<sup>n</sup>t
- 13 win<sup>n</sup>ning ho<sup>ŋ</sup>me ru<sup>n</sup>nu
- 14 a lu<sup>ŋ</sup>ng in<sup>n</sup>fecti<sup>n</sup>on
- 15 bri<sup>ŋ</sup>nging nu<sup>ŋ</sup>merous ne<sup>n</sup>cklaces
- 16 na<sup>n</sup>pp<sup>ŋ</sup>ing in<sup>n</sup> the nu<sup>n</sup>rsery
- 17 nu<sup>n</sup>triti<sup>n</sup>onal spr<sup>ŋ</sup>ing rolls
- 18 spru<sup>ŋ</sup>ng a ne<sup>n</sup>w leak
- 19 nu<sup>n</sup>clear exti<sup>ŋk</sup>nction
- 20 prolon<sup>ŋ</sup>ged nu<sup>n</sup>ance



## Sentences: *ŋ* vs. *n*

AUDIO



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *ŋ* and *n* sounds, which are marked phonetically.

- 1 Fran<sup>n</sup> and Frank<sup>ŋk</sup> were trained<sup>n</sup> in<sup>n</sup> sing<sup>ŋ</sup>ing<sup>ŋ</sup> harmony<sup>n</sup>.
- 2 Bring<sup>ŋ</sup> in<sup>n</sup> the next<sup>n</sup> anx<sup>ŋk</sup>ious<sup>n</sup> interviewee.
- 3 Bronch<sup>ŋk</sup>ial<sup>n</sup> infe<sup>n</sup>ctions<sup>n</sup> occur during<sup>ŋ</sup> win<sup>n</sup>ter<sup>n</sup> months.
- 4 The Yan<sup>ŋk</sup>kees won<sup>n</sup> with a home run<sup>n</sup> in<sup>n</sup> the bottom of the ninth<sup>n</sup> inn<sup>n</sup>ing<sup>ŋ</sup>.
- 5 Any<sup>n</sup>thing<sup>ŋ</sup> can<sup>n</sup> happen<sup>n</sup> when<sup>n</sup> liv<sup>ŋ</sup>ing<sup>n</sup> by inst<sup>n</sup>inct<sup>ŋk</sup>.
- 6 Dun<sup>ŋk</sup>king<sup>ŋ</sup> for apples during<sup>ŋ</sup> Hallowee<sup>n</sup>n<sup>n</sup> is an<sup>n</sup> American<sup>n</sup> custom.
- 7 My distin<sup>ŋg</sup>guished<sup>n</sup> man<sup>n</sup>ager<sup>n</sup> canceled the after<sup>n</sup>noon<sup>n</sup> meet<sup>ŋ</sup>ing<sup>ŋ</sup>.
- 8 Lenn<sup>n</sup>y is a gen<sup>n</sup>ial<sup>ŋg</sup> lingu<sup>ŋ</sup>ist who speaks a lon<sup>ŋ</sup>g list of lan<sup>ŋg</sup>guages.
- 9 In<sup>n</sup> creat<sup>ŋ</sup>ing<sup>ŋ</sup> a stron<sup>n</sup>g presence<sup>ŋ</sup> at a meet<sup>ŋ</sup>ing<sup>ŋk</sup>, always be punct<sup>ŋk</sup>ual.
- 10 Prolon<sup>ŋ</sup>ged blin<sup>ŋk</sup>king<sup>ŋ</sup> can<sup>n</sup> indicate that an<sup>n</sup> individ<sup>n</sup>ual is ly<sup>ŋ</sup>ing.
- 11 Than<sup>ŋk</sup>k heaven<sup>n</sup> that the mach<sup>n</sup>ine<sup>n</sup> gun<sup>n</sup>s were loaded with blan<sup>ŋk</sup>ks!
- 12 Mon<sup>ŋk</sup>keys can<sup>n</sup> be cantan<sup>n</sup>kerous<sup>ŋk</sup> animals when<sup>n</sup> confin<sup>n</sup>ed in<sup>n</sup> cages.
- 13 My youn<sup>ŋg</sup>gest<sup>n</sup> neph<sup>ŋ</sup>ew loves splashing<sup>ŋ</sup> and dun<sup>ŋk</sup>king<sup>ŋ</sup> when<sup>n</sup> swim<sup>ŋ</sup>ming<sup>ŋ</sup>.
- 14 Divide<sup>n</sup> and con<sup>ŋk</sup>quer has lon<sup>ŋ</sup>g been<sup>n</sup> the plan<sup>n</sup> of van<sup>ŋk</sup>quishers.
- 15 Punct<sup>ŋk</sup>uate the len<sup>ŋ</sup>gthy sentence with a semicolon<sup>n</sup>.
- 16 Rin<sup>ŋ</sup>g in<sup>n</sup> the New Year with champag<sup>n</sup>ne and lov<sup>ŋ</sup>ing<sup>n</sup> compan<sup>n</sup>y.

- 17 Ken<sup>n</sup> was wro<sup>ŋ</sup>ng to sti<sup>ŋ</sup>ng Na<sup>n</sup>ncy with sa<sup>ŋk</sup>nti<sup>n</sup>moni<sup>n</sup>ous co<sup>n</sup>mments.
- 18 Do<sup>n</sup>n't cli<sup>ŋ</sup>ng to the pro<sup>ŋk</sup>verbia<sup>n</sup>l a<sup>ŋ</sup>chor whe<sup>n</sup>n try<sup>ŋ</sup>ng no<sup>n</sup>t to si<sup>ŋk</sup>nk.
- 19 My i<sup>n</sup>de<sup>ŋg</sup>x fi<sup>n</sup>ge<sup>ŋg</sup>r was ne<sup>ŋ</sup>arly ma<sup>ŋg</sup>ngled du<sup>ŋ</sup>ring the acci<sup>n</sup>dent.
- 20 I lo<sup>ŋ</sup>ng for the di<sup>ŋk</sup>sti<sup>ŋ</sup>ct ri<sup>n</sup>ng of a ro<sup>ŋ</sup>bi<sup>n</sup>n's so<sup>ŋ</sup>ng i<sup>n</sup>n sp<sup>ŋ</sup>ring.

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## SEVEN

# The consonants *b*, *v*, and *w*

### The *b*, *v*, and *w* sounds defined

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The consonants *b*, *v*, and *w*, represented by the phonetic symbols *b*, *v*, and *w*, are frequently mispronounced by nonnative speakers of English. Depending on the spelling patterns of your native language, you may mispronounce *v* as either *b* or *w*. Another common mistake is to mispronounce *w* as *v*.

While this may seem confusing at first, English is actually fairly consistent with spelling patterns for the phonemes *b* and *v*, which are represented by the English alphabet letters *b* and *v*.

The *w* sound may be a little trickier, as it not only represents a *w* spelling in English, but is usually found in the *qu* spelling pattern (phonetically, *kw*). Sometimes, the *u* spelling in the pattern *gu* is pronounced as *w*. Additionally, as indicated in Chapter Two (page 14), the *w* phoneme is always followed by a vowel. Therefore, the spelling of *w* is never a fully lip-rounded consonant phoneme *w* when it is used at the end of a syllable; instead, the spelling is often accounted for by the use of a vowel or diphthong, as in the words *law*, *snow*, and *down* (see Chapters Fifteen and Sixteen).

## Step 1: Feeling the placement of *b*, *v*, and *w*



Turn now to **Video Track 11**, where a step-by-step demonstration of the placement of the consonants *b*, *v*, and *w* is presented. After you have watched the video, read the following description of the sound placements and do the exercises below.

Take out your mirror. Let's examine the position of the lips and upper teeth in forming the consonants *b*, *v*, and *w*. Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue resting on the floor of your mouth.

First, let's form a *b*. Put your lips together, apply a little pressure, pop them forward, and say *b . . . bill*. Now, return your lips to a neutral position. Place your lower lip against the bottom of your upper teeth, keep your upper lip completely still, and say *v . . . village*.

Last, put your upper and lower lips together, round them, and say *w . . . way*. Your upper teeth are not used in forming *w*.

Return now to **Video Track 11**. Practice the placement of the consonants *b*, *v*, and *w*.

## Step 2: Hearing the placement of *b*, *v*, and *w*

Using your mirror, look closely at your lips and upper teeth. Place the tip of your tongue against your lower teeth. Say *b . . . v . . . w*, watching your lips and upper teeth for careful placement.

Watch in the mirror as you pronounce the pairs of words in the following lists. Listen to the differences in sounds, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

<u>b</u>	<u>v</u>
<u>b</u> an	<u>v</u> an
<u>b</u> rain	<u>v</u> ain
<u>b</u> anish	<u>v</u> anish
<u>b</u> at	<u>v</u> at
<u>b</u> ent	<u>v</u> ent
<u>b</u> roke	<u>v</u> oke



	b	v
◀	lib <u>er</u> ty	liv <u>er</u> y
	fib <u>er</u>	fev <u>er</u>
	du <u>b</u>	do <u>v</u> e
	stro <u>b</u> e	stro <u>v</u> e



Turn now to **Audio Track 7.1**, which features the sound adjustments between *b* and *v*. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track.

v	w
v <u>i</u> ne	w <u>i</u> ne
V <u>i</u> n	w <u>i</u> n
v <u>e</u> st	w <u>e</u> st
v <u>e</u> il	w <u>a</u> il
v <u>a</u> ult	w <u>a</u> ll
v <u>e</u> getable	w <u>e</u> dge
v <u>e</u> rse	w <u>o</u> rst
ev <u>i</u> l	eq <u>u</u> al
fer <u>v</u> ent	frequ <u>e</u> nt
pre <u>v</u> ent	persu <u>a</u> de
in <u>v</u> ert	in <u>w</u> ard



Turn now to **Audio Track 7.2**, which features the sound adjustments between *v* and *w*. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of *b*, *v*, and *w*

Following are lists of common English words that contain the *b*, *v*, and *w* consonants. You can practice these sounds by checking your pronunciation against the word list recordings. After you have mastered the sounds, advance to the phrases. Then move on to the sentences.

## AUDIO



## INITIAL b

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<u>b</u> abble	<u>b</u> ead	<u>b</u> iology
<u>b</u> aboon	<u>b</u> eam	<u>b</u> ird
<u>b</u> aby	<u>b</u> ean	<u>b</u> irth
<u>b</u> achelor	<u>b</u> ear	<u>b</u> it
<u>b</u> ack	<u>b</u> east	<u>b</u> ite
<u>b</u> acon	<u>b</u> eat	<u>b</u> itter
<u>b</u> acteria	<u>b</u> eautiful	<u>b</u> izarre
<u>b</u> ad	<u>b</u> ecause	<u>b</u> lack
<u>b</u> adge	<u>b</u> ecome	<u>b</u> lade
<u>b</u> affle	<u>b</u> ed	<u>b</u> lame
<u>b</u> ag	<u>b</u> efore	<u>b</u> land
<u>b</u> aggage	<u>b</u> eg	<u>b</u> lank
<u>b</u> ait	<u>b</u> egin	<u>b</u> lanket
<u>b</u> ake	<u>b</u> elow	<u>b</u> last
<u>b</u> alance	<u>b</u> end	<u>b</u> laze
<u>b</u> alcony	<u>b</u> enefactor	<u>b</u> leach
<u>b</u> all	<u>b</u> enefit	<u>b</u> leak
<u>b</u> allad	<u>b</u> erry	<u>b</u> leed
<u>b</u> alloon	<u>b</u> eside	<u>b</u> less
<u>b</u> allot	<u>b</u> et	<u>b</u> lind
<u>b</u> an	<u>b</u> etray	<u>b</u> link
<u>b</u> and	<u>b</u> etter	<u>b</u> liss
<u>b</u> ang	<u>b</u> etween	<u>b</u> loat
<u>b</u> ank	<u>b</u> eware	<u>b</u> lob
<u>b</u> anner	<u>b</u> ewildered	<u>b</u> lock
<u>b</u> ar	<u>b</u> eyond	<u>b</u> lood
<u>b</u> ark	<u>b</u> ias	<u>b</u> lossom
<u>b</u> arn	<u>b</u> ib	<u>b</u> lotch
<u>b</u> arter	<u>b</u> ibliography	<u>b</u> low
<u>b</u> ase	<u>b</u> icker	<u>b</u> lubber
<u>b</u> asis	<u>b</u> icycle	<u>b</u> lue
<u>b</u> asket	<u>b</u> ig	<u>b</u> luff
<u>b</u> atch	<u>b</u> ill	<u>b</u> lunder
<u>b</u> ate	<u>b</u> illion	<u>b</u> lunt
<u>b</u> attery	<u>b</u> illow	<u>b</u> lur
<u>b</u> attle	<u>b</u> in	<u>b</u> oard
<u>b</u> each	<u>b</u> ind	<u>b</u> oast



◀ <u>boat</u>	<u>brag</u>	<u>brother</u>
<u>body</u>	<u>braid</u>	<u>brought</u>
<u>bogus</u>	<u>brain</u>	<u>brown</u>
<u>boil</u>	<u>brake</u>	<u>bruise</u>
<u>bold</u>	<u>brand</u>	<u>brunch</u>
<u>bolt</u>	<u>brass</u>	<u>brush</u>
<u>bomb</u>	<u>bread</u>	<u>brutal</u>
<u>bone</u>	<u>breadth</u>	<u>bubble</u>
<u>book</u>	<u>break</u>	<u>bucket</u>
<u>boom</u>	<u>breath</u>	<u>bud</u>
<u>boot</u>	<u>breathe</u>	<u>budget</u>
<u>booth</u>	<u>breed</u>	<u>bug</u>
<u>born</u>	<u>breeze</u>	<u>bulb</u>
<u>borrow</u>	<u>bribe</u>	<u>bulge</u>
<u>boss</u>	<u>brick</u>	<u>bulk</u>
<u>botch</u>	<u>bride</u>	<u>bull</u>
<u>both</u>	<u>bridge</u>	<u>bump</u>
<u>bottle</u>	<u>brief</u>	<u>bundle</u>
<u>bought</u>	<u>bright</u>	<u>burden</u>
<u>bounce</u>	<u>brilliant</u>	<u>bus</u>
<u>bound</u>	<u>bring</u>	<u>bush</u>
<u>bow</u>	<u>brochure</u>	<u>busy</u>
<u>bowl</u>	<u>broil</u>	<u>but</u>
<u>box</u>	<u>broke</u>	<u>button</u>
<u>boy</u>	<u>brood</u>	<u>buy</u>
<u>bracelet</u>	<u>brook</u>	<u>buzz</u>
<u>bracket</u>	<u>broom</u>	<u>by</u>

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MEDIAL *b*

- <u>able</u> ( <i>suffix</i> )	ab <u>b</u> ey	ab <u>b</u> ect
- <u>ability</u> ( <i>suffix</i> )	ab <u>b</u> edicate	ab <u>b</u> e
- <u>ibility</u> ( <i>suffix</i> )	ab <u>b</u> domen	ab <u>b</u> normal
- <u>ible</u> ( <i>suffix</i> )	ab <u>b</u> duct	ab <u>b</u> oard
ab <u>b</u> ack	ab <u>b</u> hor	ab <u>b</u> olish
ab <u>b</u> andon	ab <u>b</u> ide	ab <u>b</u> ominable
ab <u>b</u> ate	ab <u>b</u> ility	ab <u>b</u> out ▶



MEDIAL **b** (CONTINUED)

◀	ab <u>ra</u> sion	attrib <u>u</u> te	dub <u>u</u> sious
	ab <u>roa</u> d	audib <u>l</u> e	durab <u>l</u> e
	ab <u>rup</u> t	cabin <u>et</u>	edib <u>l</u> e
	ab <u>s</u> ence	cab <u>l</u> e	elb <u>o</u> w
	ab <u>s</u> olute	calib <u>er</u>	eligib <u>l</u> e
	ab <u>st</u> ain	capab <u>l</u> e	emb <u>a</u> rgo
	ab <u>str</u> act	carb <u>o</u> n	emb <u>a</u> rk
	ab <u>s</u> urd	chamb <u>er</u>	emb <u>a</u> rrass
	ab <u>u</u> ndance	charitab <u>l</u> e	emb <u>e</u> llish
	ab <u>u</u> se	cob <u>ra</u>	emb <u>e</u> lem
	aby <u>ss</u>	collaborat <u>e</u>	embrac <u>e</u>
	acceptab <u>l</u> e	commendab <u>l</u> e	enab <u>l</u> e
	accessib <u>l</u> e	comparab <u>l</u> e	ensembl <u>e</u>
	accountab <u>l</u> e	compatib <u>l</u> e	exacerb <u>a</u> te
	acrobat <u>u</u>	comprehensib <u>l</u> e	excitab <u>l</u> e
	adaptab <u>l</u> e	considerab <u>l</u> e	fabr <u>i</u> c
	admirab <u>l</u> e	consumab <u>l</u> e	fabulou <u>s</u>
	admissib <u>l</u> e	corruptib <u>l</u> e	fallib <u>l</u> e
	adorab <u>l</u> e	credib <u>l</u> e	feasib <u>l</u> e
	aerob <u>i</u> c	crumb <u>l</u> e	Febr <u>u</u> ary
	affab <u>l</u> e	cub <u>i</u> c <u>l</u> e	feeb <u>l</u> e
	albe <u>i</u> t	culpab <u>l</u> e	fib <u>e</u> r
	alb <u>u</u> m	dab <b>l</b> le	flexib <u>l</u> e
	algeb <u>ra</u>	deb <u>a</u> te	forb <u>i</u> d
	amb <u>a</u> ssador	debilitat <u>e</u>	gambl <u>e</u>
	amb <u>e</u> r	deb <u>i</u> t	hab <u>i</u> t
	amb <u>i</u> ent	debr <u>i</u> s	hamb <u>u</u> rger
	amb <u>i</u> guous	Decemb <u>e</u> r	hobb <u>y</u>
	amb <u>u</u> lance	delectab <u>l</u> e	hospitab <u>l</u> e
	amb <u>u</u> sh	deliberat <u>e</u>	humb <u>l</u> e
	amicab <u>l</u> e	dependab <u>l</u> e	illegib <u>l</u> e
	anyb <u>o</u> dy	diabet <u>e</u> s	imaginab <u>l</u> e
	applicab <u>l</u> e	disab <u>i</u> lity	impeccab <u>l</u> e
	approachab <u>l</u> e	disposab <u>l</u> e	impossib <u>l</u> e
	arbitrar <u>y</u>	disputab <u>l</u> e	incredib <u>l</u> e
	arbitrat <u>i</u> on	distrib <u>u</u> te	incumb <u>e</u> nt
	arbor	double	inhab <u>i</u> t



◀ inhibit	ostensible	scramble
intelligible	pebble	scribble
irritable	penetrable	sensible
jumble	perishable	September
justifiable	phobia	shamble
label	placebo	sibling
labor	plausible	slumber
labyrinth	pleasurable	somber
liable	pliable	stable
liberal	possible	stumble
library	preferable	subject
limber	problem	subjective
lobby	public	sublet
manageable	publicity	subsequent
measurable	publish	subside
memorable	rabbit	subsidiary
metabolism	rabble	substance
miserable	rabid	substitute
mobile	ramble	subtract
negligible	rebate	suggestible
negotiable	rebel	suitable
neighbor	regrettable	susceptible
nimble	reimburse	syllable
noble	reliable	syllabus
nobody	reprehensible	symbol
notable	republic	table
number	reputable	tabloid
obese	respectable	taboo
obey	responsible	tangible
obfuscate	ribbon	taxable
obligate	robin	tolerable
oblige	robot	tremble
obscene	robust	tribute
obsolete	rubric	trouble
obstruct	ruby	tumble
obtain	rumble	umbrage
obtrusion	sabotage	umbrella
October	satiable	zebra

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FINAL **b**\*

absorb	job	slob
cab	knob	snob
club	mob	stab
crab	nab	stub
crib	prescribe	sub
cub	probe	tab
curb	rib	transcribe
ebb	rob	tribe
glib	robe	tub
globe	rub	tube
grab	scribe	
jab	scrub	

**b** AND **v** IN THE SAME WORD

abbreviate	convertible	variable
above	invincible	vegetable
absolve	irrevocable	venerable
abusive	November	verb
adverb	objective	verbatim
advisable	oblivion	verbiage
ambivalent	observe	verbose
available	obvious	viable
behavior	proverb	vibrant
believe	reverberate	vibrate
beloved	subjective	vocabulary
beverage	subservient	vulnerable
brave	subvert	
brevity	valuable	

INITIAL **v**†

svelte	vacation	vacillate
vacant	vaccinate	vacuum



\*When the *mb* spelling pattern occurs at the end of a syllable or word, the *b* is silent; examples are *bomb*, *dumber*, and *lambskin*.

†As the initial sound or in a consonant combination at the beginning of a word.

◀ <u>v</u> agrant	<u>v</u> endor	<u>v</u> ine
<u>v</u> ague	<u>v</u> eneer	<u>v</u> inaigrette
<u>v</u> ain	<u>v</u> engeance	<u>v</u> intage
<u>v</u> alet	<u>v</u> enom	<u>v</u> iolate
<u>v</u> aliant	<u>v</u> enerate	<u>v</u> iolent
<u>v</u> alid	<u>v</u> ent	<u>v</u> iolet
<u>v</u> alley	<u>v</u> entilate	<u>v</u> iolin
<u>v</u> alor	<u>v</u> entricle	<u>v</u> irus
<u>v</u> alve	<u>v</u> enture	<u>v</u> irtue
<u>v</u> ampire	<u>v</u> enue	<u>v</u> isa
<u>v</u> an	<u>v</u> erdict	<u>v</u> isible
<u>v</u> andalize	<u>v</u> erge	<u>v</u> ision
<u>v</u> ane	<u>v</u> erify	<u>v</u> isit
<u>v</u> anilla	<u>v</u> ernacular	<u>v</u> isualize
<u>v</u> anish	<u>v</u> erse	<u>v</u> ital
<u>v</u> anity	<u>v</u> ersion	<u>v</u> itamin
<u>v</u> antage	<u>v</u> ersatile	<u>v</u> ivacious
<u>v</u> apid	<u>v</u> ersus	<u>v</u> ivid
<u>v</u> apor	<u>v</u> ertebra	<u>v</u> odka
<u>v</u> ariation	<u>v</u> ertical	<u>v</u> ogue
<u>v</u> ariety	<u>v</u> ertigo	<u>v</u> oice
<u>v</u> arious	<u>v</u> est	<u>v</u> oid
<u>v</u> arnish	<u>v</u> eterinarian	<u>v</u> olatile
<u>v</u> arsity	<u>v</u> eto	<u>v</u> olcano
<u>v</u> ary	<u>v</u> ex	<u>v</u> ulgar
<u>v</u> ascular	<u>v</u> ice	<u>v</u> olley
<u>v</u> ase	<u>v</u> icinity	<u>v</u> oltage
<u>v</u> ast	<u>v</u> icious	<u>v</u> ulture
<u>v</u> at	<u>v</u> ictim	<u>v</u> olume
<u>v</u> ault	<u>v</u> ictory	<u>v</u> olunteer
<u>v</u> egetarian	<u>v</u> ie	<u>v</u> ortex
<u>v</u> ehement	<u>v</u> iew	<u>v</u> ote
<u>v</u> ehicle	<u>v</u> igor	<u>v</u> ouch
<u>v</u> eil	<u>v</u> ile	<u>v</u> ow
<u>v</u> ein	<u>v</u> ilify	<u>v</u> owel
<u>v</u> elar	<u>v</u> illage	<u>v</u> oyage
<u>v</u> elocity	<u>v</u> illain	
<u>v</u> elvet	<u>v</u> indicate	

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## MEDIAL V

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-i <u>v</u> ity ( <i>suffix</i> )	con <u>v</u> alesce	di <u>v</u> ulge
acti <u>v</u> ate	con <u>v</u> ene	driv <u>e</u> l
adv <u>a</u> n <u>v</u> ance	con <u>v</u> enient	efferv <u>e</u> sc <u>e</u> nt
adv <u>a</u> ntage	con <u>v</u> entional	elev <u>a</u> te
adv <u>e</u> nture	con <u>v</u> ersation	ele <u>v</u> en
adv <u>e</u> rsary	con <u>v</u> ersion	endeav <u>o</u> r
ad <u>v</u> erse	con <u>v</u> ert	envel <u>o</u> pe
adv <u>e</u> rtise	con <u>v</u> ey	envi <u>r</u> onment
adv <u>i</u> se	con <u>v</u> ict	envi <u>s</u> ion
adv <u>o</u> cacy	con <u>v</u> olute	envy
adv <u>o</u> cate	con <u>v</u> ulsion	evacuate
affidav <u>i</u> t	cover	evade
aggrav <u>a</u> te	cov <u>e</u> t	eval <u>u</u> ate
allevi <u>a</u> te	crev <u>i</u> ce	evaporate
alveolar	cultivate	ev <u>e</u> n
anniv <u>e</u> rsary	deliv <u>e</u> r	evening
anvil	deprivation	ev <u>e</u> nt
avalanche	devalue	ev <u>e</u> r
avarice	devastate	evict
av <u>e</u> nge	develop	evidence
av <u>e</u> nu <u>e</u>	deviate	ev <u>i</u> l
av <u>e</u> rage	dev <u>i</u> ce	eviscerate
av <u>e</u> rsion	dev <u>i</u> l	evoke
av <u>e</u> rt	dev <u>i</u> sious	evolve
aviation	devise	festiv <u>a</u> l
av <u>i</u> d	devoid	fev <u>e</u> r
avoid	devote	flavor
cany <u>a</u> s	devour	frivolous
cavalier	disadvantage	galvanize
cavern	discover	government
caviar	diverge	grav <u>i</u> ty
cav <u>i</u> ty	diverse	grav <u>y</u>
cavort	divert	harvest
civ <u>i</u> c	divest	heaven
civilization	divide	heavy
clever	divine	improvise
conservation	divisible	individual
contro <u>v</u> ersy	divorce	innovate



◀ interval	oval	revival
intervene	oven	revoke
interview	over	revulsion
invade	pavement	rival
invent	persevere	river
invert	pervade	saliva
invest	perverse	salvage
invigorate	pivot	savage
invite	poverty	saver
invoice	prevail	savvy
invoke	prevalent	scavenge
ivory	prevent	servant
ivy	preview	service
juvenile	previous	seven
lavender	privacy	sever
lavish	privilege	several
level	privy	severance
levity	proclivity	severe
liar	provide	shovel
livid	provoke	silver
malevolent	pulverize	souvenir
maneuver	ravenous	sovereign
maverick	rejuvenate	supervise
medieval	renovation	television
navigate	reveal	travel
navy	revenge	travesty
never	revenue	trivia
novel	reverence	universe
novice	review	

## FINAL V

-ative ( <i>suffix</i> )	alternative	captive
-ive ( <i>suffix</i> )	approve	carve
achieve	archive	cave
active	argumentative	clove
adaptive	arrive	comparative
adjective	assertive	competitive
affirmative	attractive	concave
alive	calve	conceive



## FINAL V (CONTINUED)

◀ con <u>ni</u> ve	g <u>i</u> ve	pass <u>i</u> ve
consecu <u>ti</u> ve	glo <u>v</u> e	pejorati <u>v</u> e
contempla <u>ti</u> ve	grave <u>s</u>	positi <u>v</u> e
contr <u>i</u> ve	griev <u>e</u>	preserv <u>e</u>
crav <u>e</u>	groov <u>e</u>	primiti <u>v</u> e
creat <u>i</u> ve	gro <u>v</u> e	producti <u>v</u> e
cumulati <u>v</u> e	hav <u>e</u>	receiv <u>e</u>
deceiv <u>e</u>	heav <u>e</u>	relati <u>v</u> e
decis <u>i</u> ve	hiv <u>e</u>	reliev <u>e</u>
declarati <u>v</u> e	I' <u>v</u> e	remov <u>e</u>
definiti <u>v</u> e	imperati <u>v</u> e	repetiti <u>v</u> e
dely <u>e</u>	improv <u>e</u>	repriev <u>e</u>
depriv <u>e</u>	incis <u>i</u> ve	resolv <u>e</u>
deris <u>i</u> ve	indicati <u>v</u> e	retriev <u>e</u>
deriv <u>e</u>	infiniti <u>v</u> e	revolv <u>e</u>
deserv <u>e</u>	initiati <u>v</u> e	sedati <u>v</u> e
disapprove	interrogati <u>v</u> e	selecti <u>v</u> e
dissolv <u>e</u>	intuiti <u>v</u> e	sensiti <u>v</u> e
dive	leav <u>e</u>	shav <u>e</u>
dove	liv <u>e</u>	shelv <u>e</u>
drive	lov <u>e</u>	shov <u>e</u>
effecti <u>v</u> e	lucrati <u>v</u> e	siev <u>e</u>
electi <u>v</u> e	moti <u>v</u> e	sleev <u>e</u>
elus <u>i</u> ve	mov <u>e</u>	solv <u>e</u>
evolv <u>e</u>	naïv <u>e</u>	star <u>v</u> e
executi <u>v</u> e	nativ <u>e</u>	stov <u>e</u>
figurati <u>v</u> e	negati <u>v</u> e	stri <u>v</u> e
five	ner <u>v</u> e	surviv <u>e</u>
forgiv <u>e</u>	of*	tentati <u>v</u> e
fricati <u>v</u> e	offensiv <u>e</u>	thriv <u>e</u>
fugiti <u>v</u> e	oliv <u>e</u>	you' <u>v</u> e

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\*The *f* of the English word *of* is pronounced v.

## V AND W IN THE SAME WORD

driv <u>e</u> way	twelv <u>e</u>	we've
su <u>a</u> ve	waiv <u>e</u>	weav <u>e</u>
swerv <u>e</u>	wav <u>e</u>	whatev <u>e</u> r
swiv <u>e</u> l	wav <u>e</u> r	whenev <u>e</u> r

## INITIAL W\*

d <u>w</u> arf	swollen	wallet
d <u>w</u> ell	swore	wallow
d <u>w</u> indle	th <u>w</u> art	walnut
o <u>w</u> e	t <u>w</u> eak	walrus
s <u>w</u> ede	tweezers	waltz
s <u>w</u> ite	twent <u>y</u>	wander
s <u>w</u> ab	twic <u>e</u>	want
swag <u>g</u> er	twig	war
swall <u>o</u> w	twiligh <u>t</u>	ward
swam <u>p</u>	twi <u>n</u>	wardrobe
swan	twing <u>e</u>	warm
swank	twinkl <u>e</u>	warning
swa <u>p</u>	twir <u>l</u>	warp
swar <u>t</u> hy	twist	warrant
swat	twit <u>ch</u>	warrior
sway	twitt <u>e</u> r	wary
swear	wad <u>e</u>	was
sweat	wafer	wash
sweep	waffl <u>e</u>	Washington
swee <u>t</u>	waftur <u>e</u>	wasn't
swell	wag	wasp
swelter	wag <u>e</u>	waste
swif <u>t</u>	wag <u>o</u> n	watch
swim	waist	water
swind <u>l</u> e	wait	watt
swirl	wake	wax
swish	walk	way
swit <u>ch</u>	wall	we



\*As the initial sound or in a consonant combination at the beginning of a word.



## INITIAL W\* (CONTINUED)

◀ <u>w</u> weak	<u>w</u> hen	<u>w</u> ine
<u>w</u> ealth	<u>w</u> hether	<u>w</u> ing
<u>w</u> eapon	<u>w</u> hich	<u>w</u> ink
<u>w</u> ear	<u>w</u> hile	<u>w</u> inter
<u>w</u> ear <u>y</u>	<u>w</u> himper	<u>w</u> ipe
<u>w</u> ea <u>th</u> er	<u>w</u> himsical	<u>w</u> ire
<u>w</u> eb	<u>w</u> hine	<u>w</u> isdom
<u>w</u> edding	<u>w</u> hip	<u>w</u> ish
<u>w</u> ed <u>g</u> e	<u>w</u> hiskers	<u>w</u> isp
<u>W</u> ednesday	<u>w</u> hisky	<u>w</u> it
<u>w</u> eed	<u>w</u> hisper	<u>w</u> ith
<u>w</u> ee <u>k</u>	<u>w</u> histle	<u>w</u> ither
<u>w</u> ee <u>p</u>	<u>w</u> hite	<u>w</u> itness
<u>w</u> ei <u>gh</u> t	<u>w</u> hiz	<u>w</u> obble
<u>w</u> ei <u>r</u> d	<u>w</u> hy	<u>w</u> oe
<u>w</u> el <u>c</u> ome	<u>w</u> ick	<u>w</u> oke
<u>w</u> el <u>f</u> are	<u>w</u> ide	<u>w</u> olf
<u>w</u> ell	<u>w</u> idow	<u>w</u> omen
<u>w</u> el <u>t</u>	<u>w</u> id <u>th</u>	<u>w</u> on
<u>w</u> en <u>t</u>	<u>w</u> ie <u>ld</u>	<u>w</u> on't
<u>w</u> ep <u>t</u>	<u>w</u> ife	<u>w</u> onder
<u>w</u> er <u>e</u>	<u>w</u> ig	<u>w</u> ool
<u>w</u> es <u>t</u>	<u>w</u> ild	<u>w</u> ork
<u>w</u> et	<u>w</u> ill	<u>w</u> orn
<u>w</u> ha <u>l</u> e	<u>w</u> illow	<u>w</u> ould
<u>w</u> ha <u>r</u> f	<u>w</u> in	<u>w</u> ouldn't
<u>w</u> ha <u>t</u>	<u>w</u> ince	<u>w</u> ound
<u>w</u> hea <u>t</u>	<u>w</u> ind	<u>w</u> ow
<u>w</u> hea <u>l</u>	<u>w</u> indow	

## MEDIAL W

after <u>w</u> ard	any <u>w</u> e	<u>a</u> wait
al <u>w</u> ays	any <u>w</u> ay	<u>a</u> wake
angu <u>ish</u>	any <u>w</u> here	<u>a</u> ward




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\*As the initial sound or in a consonant combination at the beginning of a word.

◀ aware	entwine	outworn
away	highway	penguin
awhile	Hollywood	reward
awkward	inward	schwa
between	kilowatt	sidewalk
beware	language	sideways
bewildered	languid	somewhat
clockwise	languish	somewhere
clockwork	linguist	stalwart
cobweb	network	subway
crossword	nowhere	upward
distinguish	onward	
elsewhere	outward	

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W WITH *qu* SPELLING

acquaint	loquacious	quench
acquiesce	obsequious	query
acquire	quack	quest
acquisition	quad	question
acquit	quadrant	quibble
adequate	quadruple	quick
antiquate	quail	quiet
aquarium	quaint	quill
bequeath	quake	quilt
colloquial	qualify	quinine
equal	quality	quintessence
equate	qualm	quintuple
equator	quantity	quip
equipment	quarantine	quirk
equity	quarrel	quit
equivalent	quarry	quite
exquisite	quart	quiver
frequent	quarter	quixotic
inquire	quartet	quiz
inquisitive	quartz	quota
kumquat	quasi	quotation
liquid	queasy	request
liquidate	queen	requiem



W WITH *qu* SPELLING (CONTINUED)

◀ require	squalor	squeeze
requisite	squander	squelch
sequel	square	squid
sequence	squash	squint
sequester	squat	squirm
sequin	squawk	squirrel
squabble	squeak	squirt
squad	squeal	tranquil
squalid	squeamish	ubiquitous

Phrases: *b* vs. *v*

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the *b* and *v* sounds, which are marked phonetically.

- 1     <sup>b</sup>                    <sup>v</sup>  
1   balsamic vinaigrette
- 2     <sup>b</sup>                    <sup>v</sup>           <sup>b</sup>  
2   abundant vocabbulary
- 3     <sup>v</sup>           <sup>b</sup>           <sup>b</sup>  
3   valuable arbbitration
- 4     <sup>v</sup>           <sup>b</sup>                    <sup>b</sup>  
4   heavy boxes of books
- 5     <sup>b</sup> <sup>v</sup>                    <sup>b</sup>  
5   abvobe the blobby
- 6     <sup>v</sup>                    <sup>b</sup>           <sup>v</sup>  
6   violent behavvior
- 7     <sup>v</sup>                    <sup>b</sup>           <sup>b</sup>  
7   vegetarian black beans
- 8     <sup>v</sup>           <sup>b</sup>                    <sup>b</sup>  
8   vines blowing in the breeze
- 9     <sup>v</sup>                    <sup>b</sup>  
9   visualized breathing
- 10   <sup>v</sup> <sup>v</sup>           <sup>b</sup>  
10 velvet bracelet

- 11 <sup>b</sup> <sup>v</sup> <sup>v</sup>  
brave volunteer
- 12 <sup>b</sup> <sup>v</sup> <sup>v</sup>  
subjective version
- 13 <sup>b</sup> <sup>v</sup>  
a booming voice
- 14 <sup>b</sup> <sup>v</sup>  
stubborn vampire
- 15 <sup>v</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>  
valuable library book
- 16 <sup>b</sup> <sup>v</sup>  
debating a victory
- 17 <sup>v</sup> <sup>b</sup>  
vandalized cabinet
- 18 <sup>b</sup> <sup>v</sup> <sup>b</sup>  
audible violin subsided
- 19 <sup>b</sup> <sup>v</sup>  
October vacation
- 20 <sup>b</sup> <sup>b</sup> <sup>v</sup>  
bold blank verse

## Sentences: *b* vs. *v*



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *b* and *v* sounds, which are marked phonetically.

- 1 The <sup>b</sup> <sup>v</sup> <sup>b</sup> <sup>v</sup> <sup>v</sup> <sup>v</sup>  
The billionaire served an abundance of caviar at his anniversary party.
- 2 <sup>b</sup> <sup>v</sup> <sup>v</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>v</sup> <sup>b</sup>  
Beverly is available for babysitting in November.
- 3 <sup>b</sup> <sup>b</sup> <sup>v</sup> <sup>v</sup> <sup>b</sup>  
It's commendable when those with abundance volunteer to give back.
- 4 <sup>v</sup> <sup>v</sup> <sup>b</sup> <sup>b</sup> <sup>v</sup> <sup>v</sup>  
Take advantage of vibrant, breathtaking views when vacationing.
- 5 <sup>v</sup> <sup>b</sup> <sup>v</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>  
The violin music audibly vibrated above the oboe.
- 6 <sup>v</sup> <sup>v</sup> <sup>v</sup> <sup>v</sup> <sup>b</sup> <sup>v</sup> <sup>b</sup>  
Vincent actively advocated having a more collaborative cabinet.

- 7 Are you <sup>b</sup>capable of <sup>v</sup>absorbing <sup>b</sup>construvctive and <sup>v</sup>creative <sup>b</sup>feedback?
- 8 The <sup>v</sup>movers <sup>v</sup>heavved the <sup>v</sup>heavy <sup>b</sup>boxbes into the <sup>b</sup>browbnstone.
- 9 I <sup>b</sup>belive you'll <sup>v</sup>lovve the new <sup>v</sup>vegebtable <sup>b</sup>beverage.
- 10 It's <sup>v</sup>advbisable to <sup>b</sup>abbvreviate the <sup>b</sup>blobated <sup>b</sup>bibbliography.
- 11 Do you <sup>b</sup>habbitually <sup>v</sup>breatvhe <sup>v</sup>effectively? It's <sup>v</sup>invigorvating!
- 12 <sup>b</sup>Barb felt her keen <sup>b</sup>obsvervations made <sup>v</sup>livving more <sup>b</sup>pleasurbable.
- 13 She <sup>v</sup>overbcooked the <sup>b</sup>babcon when <sup>v</sup>broilving it in the <sup>v</sup>ovven.
- 14 <sup>v</sup>Vernon <sup>b</sup>babked <sup>b</sup>batvches of <sup>b</sup>biscuvits with <sup>b</sup>strawvberry <sup>v</sup>preservves and cloves.
- 15 <sup>v</sup>Allevibate <sup>b</sup>burvdens through <sup>v</sup>decisbive and <sup>b</sup>responsibble action.
- 16 An <sup>v</sup>advbenturous spirit can make one <sup>b</sup>becobme <sup>b</sup>apprecivably more <sup>v</sup>alive.
- 17 <sup>b</sup>Brevivty is <sup>b</sup>admirbable, <sup>b</sup>commendvable, and <sup>v</sup>effectibve in <sup>b</sup>debbates.
- 18 <sup>b</sup>Bob was <sup>v</sup>conservvative and <sup>v</sup>competibitive, <sup>b</sup>albeit <sup>b</sup>humbble.
- 19 The <sup>v</sup>convversation <sup>v</sup>coverved <sup>v</sup>definitbive strategies for <sup>b</sup>balancbing the <sup>b</sup>budgbet.
- 20 The <sup>b</sup>blobssoms <sup>b</sup>blew <sup>v</sup>abouvt in the <sup>v</sup>vigorbous <sup>v</sup>evenbing <sup>b</sup>breveze.

## Phrases: v vs. w



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the v and w sounds, which are marked phonetically.

- 1 requiwres <sup>v</sup>valvor
- 2 always forgiving

- 3    <sup>v</sup>grieving <sup>w</sup>widow
- 4    <sup>v</sup>productive <sup>w</sup>networking
- 5    <sup>w</sup>quirky <sup>v</sup>relative
- 6    <sup>v</sup>voted to <sup>w</sup>switch
- 7    <sup>w</sup>a winding <sup>v</sup>drive <sup>w</sup>way
- 8    <sup>w</sup>twelve <sup>v</sup>warriors
- 9    <sup>v</sup>native <sup>w</sup>language
- 10   <sup>v</sup>navigating the <sup>w</sup>aquarum
- 11   <sup>v</sup>disapproved of the <sup>w</sup>quarurel
- 12   <sup>v</sup>elusive <sup>w</sup>acquaintance
- 13   <sup>w</sup>wispy <sup>w</sup>white <sup>v</sup>sleeves
- 14   <sup>v</sup>offensive <sup>w</sup>Twitter
- 15   <sup>v</sup>selective <sup>w</sup>questions
- 16   <sup>v</sup>loves <sup>w</sup>winter <sup>w</sup>weather
- 17   <sup>w</sup>welcomes creative <sup>v</sup>work
- 18   <sup>w</sup>equally <sup>v</sup>competitive
- 19   <sup>w</sup>wonderful <sup>v</sup>advice
- 20   <sup>v</sup>vehemently <sup>w</sup>inquisitive

## Sentences: v vs. w



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the v and w sounds, which are marked phonetically.

- 1 Valerie <sup>v</sup> wandered <sup>w</sup> whether the <sup>v</sup> renovation plans <sup>w</sup> would be <sup>v</sup> improved.
- 2 She <sup>w</sup> was <sup>v</sup> relieved to <sup>w</sup> qualify for and <sup>v</sup> receive an <sup>v</sup> advance.
- 3 <sup>w</sup> Distinguish <sup>w</sup> between <sup>v</sup> convenient <sup>w</sup> equivocation and <sup>v</sup> real <sup>w</sup> indecisiveness.
- 4 <sup>w</sup> Darwin <sup>v</sup> voiced a <sup>v</sup> theory <sup>v</sup> of <sup>w</sup> evolution, <sup>w</sup> which <sup>w</sup> was <sup>w</sup> widely <sup>v</sup> received.
- 5 <sup>w</sup> We'll <sup>w</sup> quietly <sup>v</sup> delve into <sup>w</sup> questions before <sup>v</sup> evaluating the <sup>v</sup> controversy.
- 6 Is there <sup>w</sup> frequently an <sup>w</sup> equal <sup>v</sup> division of <sup>v</sup> of <sup>v</sup> work in the <sup>v</sup> development <sup>v</sup> division?
- 7 <sup>w</sup> Wherever <sup>v</sup> one looks in the <sup>w</sup> aquarium, <sup>v</sup> diverse <sup>v</sup> varieties <sup>v</sup> of <sup>v</sup> fish <sup>v</sup> thrive.
- 8 <sup>w</sup> Quality <sup>w</sup> walking at <sup>w</sup> quick <sup>v</sup> intervals <sup>v</sup> vitalises <sup>v</sup> vascular health.
- 9 <sup>w</sup> Which <sup>v</sup> version <sup>v</sup> of your <sup>v</sup> verse do you <sup>w</sup> want to <sup>w</sup> tweak?
- 10 The <sup>v</sup> travel <sup>v</sup> advisory <sup>w</sup> warned the <sup>v</sup> visitors <sup>v</sup> of <sup>w</sup> high <sup>w</sup> winds.
- 11 <sup>v</sup> Vin <sup>v</sup> deserves a <sup>w</sup> wage increase <sup>w</sup> when <sup>w</sup> waiving <sup>v</sup> overtime pay.
- 12 You've <sup>v</sup> been <sup>v</sup> vague about <sup>w</sup> which <sup>w</sup> week you <sup>w</sup> want <sup>v</sup> vacation <sup>v</sup> leave.
- 13 <sup>w</sup> Witty <sup>v</sup> advertising <sup>w</sup> awards <sup>w</sup> were <sup>v</sup> viewed on <sup>v</sup> television.
- 14 If <sup>v</sup> delivery <sup>w</sup> were <sup>v</sup> never <sup>v</sup> available, <sup>v</sup> everyone <sup>w</sup> would <sup>w</sup> wonder <sup>w</sup> why.
- 15 The <sup>v</sup> driver <sup>v</sup> of the <sup>v</sup> vehicle <sup>v</sup> avoided the <sup>w</sup> wet <sup>w</sup> widths <sup>v</sup> of the <sup>v</sup> payment.

- 16 <sup>v</sup>Victor thought <sup>w</sup>quality <sup>w</sup>was <sup>w</sup>always <sup>v</sup>advisable <sup>v</sup>over <sup>w</sup>quantity.
- 17 The <sup>w</sup>waitress at the <sup>w</sup>sidewalk café <sup>v</sup>strives to <sup>v</sup>deliver <sup>w</sup>quick <sup>v</sup>service.
- 18 Be <sup>v</sup>assertive and <sup>v</sup>avid in your <sup>w</sup>quest to <sup>w</sup>acquire <sup>w</sup>equipment.
- 19 Think <sup>v</sup>conservatively <sup>v</sup>whenever <sup>w</sup>reviewing <sup>w</sup>which <sup>w</sup>assets to <sup>w</sup>liquidate.
- 20 <sup>w</sup>Unwise and <sup>v</sup>convoluted <sup>v</sup>conversations can <sup>w</sup>twist <sup>w</sup>language.



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## EIGHT

# The consonant *j* or *g* (ɔʒ)

### The ɔʒ sound defined

The consonant *j* or soft *g*, represented by the phonetic symbol ɔʒ, is frequently mispronounced by nonnative speakers of English, since it is confused with the consonant ʒ, as in the word *pleasure*. These sounds are very similar, but with an important distinction in placement. The second element of ɔʒ is, indeed, ʒ, but it is preceded by the consonant d. Physiologically speaking, the tongue touches the alveolar ridge (to form a d) before pulling back into the ʒ sound.

### Step 1: Feeling the placement of ɔʒ



Turn now to **Video Track 12**, where a step-by-step demonstration of the placement of ɔʒ is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Let's examine the position of the tongue in forming the consonant ɔʒ. Looking in the mirror, place the tip of your tongue against your lower teeth, with your tongue resting flat on the floor of your mouth.

First, we'll form the ʒ sound, since you can form this sound correctly. Say ʒ. Notice that the sides of your tongue are touching the inside of your upper teeth and that the tip of your tongue is pointed toward the alveolar ridge, but not touching it. Say ʒ . . . *massage*.

Next, we'll form the  $\text{ɔ̃}$  sound. Raise the tip of your tongue, place it against the alveolar ridge, and say d. Move your tongue backward slightly and feel the sides of your tongue touching the inside of your upper teeth, as you say ʒ. Now, form these two sounds sequentially. Start with the tip of your tongue on the alveolar ridge (for d), then move it slightly backward (for ʒ). Say d . . . ʒ . . . d . . . ʒ.

Finally, we'll combine d and ʒ. Place the tip of your tongue against the alveolar ridge, and pull your tongue backward during the production of the sound. Say  $\text{ɔ̃}$  . . . *age*.

Return now to **Video Track 12**. Practice the correct placement of the consonant  $\text{ɔ̃}$ .

## Step 2: Hearing the placement of $\text{ɔ̃}$

Using the mirror, look closely inside your mouth. Place the tip of your tongue against your lower teeth, raise your tongue, and say ʒ. Notice that the sides of your tongue are touching the inside of your upper teeth and that the tip of your tongue is pointed toward the alveolar ridge. Say ʒ. You will hear this sound as long; it will continue as long as your vocal folds are vibrating.

Now, touch the tip of your tongue to the alveolar ridge, form a d sound, then move your tongue slightly backward into ʒ. Combining the two, say  $\text{ɔ̃}$ . Listen to the sound produced. This phoneme is much shorter than ʒ, since it is the result of the pressure from the first element (d) releasing into the second element (ʒ).

Watch in the mirror as you pronounce the pairs of words in the list below. Listen to the sound differences as well, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

ʒ	$\text{ɔ̃}$	
seiz <u>u</u> re	siege	
treas <u>u</u> re	trud <u>g</u> e	
lux <u>u</u> rious	lun <u>g</u> e	
massa <u>g</u> e	messag <u>e</u>	►

3	ɟ
plea <u>s</u> ure	pled <u>g</u> e
g <u>e</u> nre	g <u>e</u> ntle
ca <u>s</u> ual	ca <u>g</u> e
illu <u>s</u> ion	imag <u>g</u> e
le <u>s</u> ion	leg <u>g</u> ion
beig <u>e</u>	bad <u>g</u> e



Turn now to **Audio Track 8.1**, which features the sound adjustments between 3 and ɟ. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of ɟ

Following are lists of common English words that contain the ɟ sound. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences



#### INITIAL ɟ

g <u>e</u> m	g <u>e</u> ology	gyro <u>s</u> cope
g <u>e</u> nder	g <u>e</u> ometry	j <u>a</u> b
g <u>e</u> ne	g <u>e</u> ranium	j <u>a</u> ck
g <u>e</u> neral	g <u>e</u> rm	j <u>a</u> cket
g <u>e</u> neration	g <u>e</u> rund	j <u>a</u> de
g <u>e</u> neric	g <u>e</u> state	j <u>a</u> gged
g <u>e</u> nerous	g <u>e</u> sture	j <u>a</u> il
g <u>e</u> nesis	g <u>i</u> ant	j <u>a</u> m
g <u>e</u> netic	g <u>i</u> gantic	j <u>a</u> ngle
g <u>e</u> nial	g <u>i</u> n	j <u>a</u> nit <u>o</u> r
g <u>e</u> nie	g <u>i</u> nger	J <u>a</u> nuary
g <u>e</u> n <u>i</u> us	g <u>i</u> nseng	J <u>a</u> pan
g <u>e</u> ntle	g <u>i</u> raffe	j <u>a</u> r
g <u>e</u> nu <u>f</u> lect	g <u>y</u> m	j <u>a</u> rgon
g <u>e</u> n <u>u</u> ine	g <u>y</u> psy	j <u>a</u> undice
g <u>e</u> og <u>r</u> aphy	g <u>y</u> rate	j <u>a</u> unt

INITIAL **dʒ** (CONTINUED)

◀ jaw	joint	juice
jay	jolly	July
jealous	jolt	jumble
jeer	jostle	jump
jelly	jot	junction
jerk	journal	June
jest	journey	jungle
jet	jovial	junior
jiggle	joy	junk
jingle	jubilant	jury
jinx	judge	just
job	judgment	justice
jockey	jug	justification
jog	juggle	juvenile
join	jugular	juxtapose

MEDIAL **dʒ**

-ology ( <i>suffix</i> )	angina	conjure
abject	anthology	contingent
abjure	anthropology	cordial
adjacent	apologize	curmudgeon
adjective	archeology	danger
adjoin	astrigent	degenerate
adjourn	astrology	deject
adjudicate	badger	digestion
adjunct	belligerent	digit
adjust	budget	diligent
agency	cajole	dramaturgy
agenda	carcinogen	drudgery
agile	cogent	dungeon
agitate	cogitate	ecology
algae	congeal	education
algebra	congenial	egregious
allegiance	congest	eject
allergy	conjecture	eligible
analogy	conjugate	energy
androgynous	conjunction	engender
angel	conjuncture	engine ▶

◀ enjoy	legend	prodigy
eulogy	legislate	project
evangelical	legitimate	refugee
exaggerate	lethargy	regiment
fidget	liturgy	region
fledgling	logic	register
fragile	longitude	reject
fraudulent	magenta	rejoice
frigid	magic	rejuvenate
fugitive	magistrate	religion
gadget	major	rigid
gorgeous	majority	scavenger
gradual	margarine	schedule
graduation	margin	sergeant
harbinger	misogynist	sojourn
homogenous	modulate	soldier
hydrangea	negligence	stingy
hydrogen	nitrogen	strategy
hygiene	objection	subject
illegible	objective	suggest
imagination	original	surgeon
immunology	oxygen	tangerine
incorrigible	pageant	tangible
indigenous	pajamas	tragedy
ingest	passenger	trajectory
inject	pejorative	vegetable
injunction	perjure	vegetarian
injure	photogenic	vengeance
interject	plagiarism	vigil
laryngitis	prejudice	vigilant
ledger	procedure	Virginia

## FINAL ǰ

advantage	avenge	bridge
age	average	budge
allege	baggage	bulge
arrange	bandage	cabbage
assemblage	begrudge	cage
assuage	besiege	carnage



FINAL **dʒ** (CONTINUED)

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◀ carriage	image	sage
cartilage	impinge	salvage
cartridge	indulge	sausage
centrifuge	infringe	savage
challenge	knowledge	scourge
change	large	scrimmage
charge	ledge	scrounge
college	lodge	sewage
converge	lounge	siege
cottage	lozenge	singe
cringe	lunge	sledge
damage	mange	sludge
derange	marriage	smudge
disparage	merge	splurge
diverge	message	stage
divulge	mortgage	storage
dodge	nudge	strange
dosage	oblige	submerge
dredge	orange	surge
edge	page	teenage
emerge	partridge	tinge
engage	patronage	trudge
estrangle	pilgrimage	tutelage
foliage	pillage	twinge
forage	pledge	umbrage
forge	plunge	urge
fringe	privilege	usage
fudge	purge	verbiage
garbage	rage	verge
gauge	rampage	vestige
hedge	range	village
hemorrhage	ravage	vintage
heritage	revenge	voyage
hinge	ridge	wage
homage	rummage	wedge
hostage	sacrilege	wreckage
huge		

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## Phrases: ɟ

AUDIO



8.3

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the ɟ sound, which is marked phonetically.

- 1 enjoyed vegetable juice
- 2 degenerate judge
- 3 a gigantic gesture
- 4 huge jar of jam
- 5 legitimate advantage
- 6 prejudiced the jury
- 7 the gentle janitor
- 8 dejected soldier
- 9 original objective adjusted
- 10 a jacket in January
- 11 genuinely religious
- 12 photogenic in magenta
- 13 diligent surgeon
- 14 registered for algebra
- 15 a generation of refugees
- 16 dangerous journey
- 17 subjected to garbage



- 18 logical strategy
- 19 cordial in July
- 20 ingesting ginger jelly

## Sentences: ɔʒ



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ɔʒ sound, which is marked phonetically.

- 1 Can we adjust the June and July budget on the project?
- 2 Jill spilled vegetable juice all over her magenta jacket.
- 3 Our joint agendas addressed both gender and generational subjects.
- 4 She diligently jotted down notes in her journal throughout the journey.
- 5 James judged the jargon to be juvenile and objectionable.
- 6 In January, Gina joined a gym near her job.
- 7 I was agitated by his negligence and lack of imaginative strategy.
- 8 Will you study immunology, anthropology, or archaeology in college?
- 9 The majority must be educated about energy usage and ecology.
- 10 What is the age range and average wage of the hedge funds' managers?
- 11 Is this page legitimately original, or was it plagiarized?
- 12 Don't bring charged and damaging emotional baggage to a marriage.

- 13 Would you prefer the drudgery of a curmudgeon or the danger of a deggenerate?
- 14 He rummaged through the ruins and salvaged the ledgers from the wreckage.
- 15 John felt rejuvgenated by the jogvial and congenial passgengers.
- 16 Jennifer's disparagging remark had a damagging effect on the jugry.
- 17 The sergenant enjoyed gegology, gegography, gegometry, and algebra.
- 18 My allerggic reaction to the foliagge verged on laryngitgis.
- 19 Is jugstice always objgective, loggical, and ggenuine?
- 20 Jeremiah objected to procedgure based on congjecture and demanded an apologgy.

## Phrases: ɟ vs. ʒ



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the ɟ and ʒ sounds, which are marked phonetically.

- 1 a ggentle massagʒe
- 2 pleʒasure in imaggination
- 3 beigʒe pajamgas
- 4 treasʒure in the jugngle
- 5 a luxʒurious jgourney

- 6 <sup>ɔʒ</sup>jolted by a seiʒure
- 7 caʒual <sup>ɔʒ</sup>gym <sup>ɔʒ</sup>joiner
- 8 major viʒual challenge <sup>ɔʒ</sup>
- 9 uʒsual liturgy <sup>ɔʒ</sup>
- 10 meaʒured more than average <sup>ɔʒ</sup>
- 11 ʒunk in the garaʒe
- 12 abject displeaʒure
- 13 camouflaged <sup>ɔʒ</sup>jacket
- 14 legʒendary espionage <sup>ɔʒ</sup>
- 15 viʒually impaired passenger <sup>ɔʒ</sup>
- 16 treaʒured his eduʒcation
- 17 pleaʒure in danger <sup>ɔʒ</sup>
- 18 occaʒsionally <sup>ɔʒ</sup>jaded
- 19 legiʒitimate concluʒsion
- 20 enviʒioning a change <sup>ɔʒ</sup>

## Sentences: ɔʒ vs. ʒ

AUDIO



8.6

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the ɔʒ and ʒ sounds, which are marked phonetically.

- 1 It's a pleaʒure to digʒest an argument that is logʒical and cogʒent.

- 2 Who can meaǵsure the damage ǵ of an eǵreǵious error?
- 3 After the seiǵure, the surǵgeon's viǵsion graǵdually worsened.
- 4 Take advantage ǵ of leiǵsure time, and indulǵge lethargic impulses.
- 5 I treaǵsure an ability to viǵsualize challenge ǵ as pleaǵsurable.
- 6 Is the dress code at the loǵdge's louǵnge uǵsually caǵsual?
- 7 ǵGeorgǵia's teenǵage protǵégé was a ǵgenius and a ǵjoy to teach.
- 8 Occaǵsionally, ǵJen exagǵgerated her knowlǵedge of a subject ǵ.
- 9 The merǵger gave the illuǵsion that they had forǵged a preǵstigious new agency.
- 10 ǵJasǵper thought that the sale of the loft was conǵtinent ǵ on persuaǵsion through badǵgering.
- 11 Splurǵge on a massǵage and a luǵxurious, but enerǵgizing, ranǵge of activities.
- 12 The serǵgeant had his soldǵiers wear camouǵflage during the sieǵge.
- 13 ǵJoining forces involved colluǵsion with frauǵdulent meaǵsures.
- 14 Take advantage ǵ of the festival and enǵjoy your favorite film ǵgenre.
- 15 Madǵge's teenǵagers uǵsually felt obliǵged to accomǵpany her on reliǵgious outings.
- 16 I take umbrage ǵ at ǵJessica's urǵge to feign preǵstige through excessive verbiage.

- 17 The vintage <sup>ɔ̃</sup>clothing line included gorgeous <sup>ɔ̃</sup>rouge <sup>3</sup>lingerie and <sup>3</sup>treasured <sup>ɔ̃</sup>jewelry.
- 18 I envisioned <sup>3</sup>that my mortgage <sup>ɔ̃</sup>rate would surge <sup>ɔ̃</sup>and tried to <sup>ɔ̃</sup>adjust my budget <sup>ɔ̃</sup>.
- 19 You can sabotage <sup>3</sup>your energy <sup>ɔ̃</sup>by eating carcinogens <sup>ɔ̃</sup>while on a hectic <sup>ɔ̃</sup>schedule.
- 20 Allusions <sup>3</sup>to eligible <sup>ɔ̃</sup>singles abounded in the graduate <sup>ɔ̃</sup>student's <sup>ɔ̃</sup>journal.

## NINE

# The vowel *ɪ*

Fred was excited: He had been flown into New York City to interview for a highly coveted position at a large securities firm. During the taxi ride from the airport, he saw the city in its dizzying splendor—from skyscrapers to street vendors. Fred could picture himself living here as a true New Yorker, and he wanted to convey that to his potential boss. As he shook the CEO's hand, he announced passionately, "I want to leave here! Now!" The CEO was confused . . .

## The *ɪ* sound defined

For nonnative speakers of English, the short *i* sound, represented by the phonetic symbol *ɪ* (as in *him*), is often confused with the vowel *i* (as in *he*). This is an understandable mistake, since *i* is used by nearly all languages and *ɪ* is used almost exclusively by English. These two different vowel sounds are made very close to each other, but with a definite difference in tongue placement.

Both *i* and *ɪ* are front vowels: The tip of the tongue is resting against the lower teeth and it is the arch in the front of the tongue that determines the vowels' sounds. The difference in the arch is minuscule—about one-eighth of an inch.

Correcting the i vs. ɪ vowel substitution is easy, once you learn the difference in tongue placement. It is also easy to recognize which of the two is used, based on the spelling patterns of each vowel.

The easily recognized i sound in English is spelled with *e*, *ea*, *ee*, *ei*, and *ie*, as in the words *be*, *eat*, *see*, *receive*, and *chief*. Final *y* in English words use the i sound, as in *happy* and *country*. The ɪ sound is almost always spelled with *i*, as in the words *in*, *with*, and *his*, or with medial *y*, as in *myth* and *syllable*.

Since most languages other than English pronounce *i* as i, its pronunciation as ɪ may be unfamiliar to you. As we saw in the unfortunate story above, Fred pronounced *live* as if it were *leave*. Similarly, you may think *is* is pronounced as *ease*, and *sit* as *seat*, but this is incorrect.

## Step 1: Feeling the placement of ɪ



Turn now to **Video Track 13**, where a step-by-step demonstration of the difference between i and ɪ is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Begin by saying the i sound, since you already pronounce this sound correctly. Say the word *he* several times. Looking in the mirror, become aware of your tongue's placement. Notice that the tip of your tongue is resting against your lower teeth and that the front of your tongue is arched forward. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the video. Feel the arch in the front of your tongue as it contacts your finger when you say *he*.

Return your tongue to its resting position, with the tip of your tongue against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *he* again, freezing on the vowel. Once again, you will feel the arch of your tongue contact the tip of your finger.

Now, drop the arch of your tongue backward about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel ɪ, as in the word *him*. Go back and forth between these two placements: i . . . ɪ . . . i . . . ɪ.

Return now to **Video Track 13**. Practice the difference in placement between the sounds i and ɪ.

## Step 2: Hearing the placement of ɪ

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two words: *he . . . him . . . he . . . him . . . he . . . him . . . he . . . him*. (Of course, your lips will come together for the consonant m.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between i and ɪ, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

i	ɪ
be	bit
peel	pill
seat	sit
tea	tin
keep	king
meal	mill
eat	it
cheap	chip
these	this
reap	rip
feel	fill
heat	hit
feet	fit
key	kill
neat	knit



Turn now to **Audio Track 9.1**, which features the sound adjustments between i and ɪ. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.



## Step 3: Applying the placement of *ɪ*

Following are lists of common English words that contain the *ɪ* vowel. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.

AUDIO



### I IN ONE-SYLLABLE WORDS

- <u>i</u> ng ( <i>suffix</i> )	gi <u>ft</u>	mi <u>ss</u>
mi <u>s</u> - ( <i>prefix</i> )	gi <u>v</u> e	mi <u>s</u> t
bee <u>n</u>	gr <u>i</u> m	mi <u>x</u>
bi <u>d</u>	gr <u>i</u> n	pi <u>ck</u>
bi <u>g</u>	gr <u>i</u> p	pi <u>ll</u>
bi <u>ll</u> s	gu <u>i</u> lt	pi <u>n</u>
bi <u>t</u>	hi <u>ll</u>	pi <u>n</u> k
br <u>i</u> ck	hi <u>m</u>	pi <u>t</u>
br <u>i</u> dge	hi <u>p</u>	pi <u>t</u> ch
br <u>i</u> ng	hi <u>s</u>	pr <u>i</u> nce
br <u>i</u> sk	hi <u>t</u>	pr <u>i</u> nt
bu <u>i</u> d	i <u>f</u>	qu <u>i</u> ck
chi <u>ll</u>	i <u>ll</u>	qu <u>i</u> t
chi <u>n</u>	i <u>n</u>	ri <u>b</u> s
chi <u>p</u>	i <u>n</u> ch	ri <u>ch</u>
di <u>d</u>	i <u>s</u>	ri <u>d</u>
di <u>p</u>	i <u>t</u>	ri <u>n</u> g
di <u>sh</u>	ki <u>d</u>	ri <u>p</u>
di <u>sk</u>	ki <u>ll</u>	ri <u>s</u> k
dr <u>i</u> ll	ki <u>n</u> g	scri <u>p</u> t
dr <u>i</u> nk	ki <u>ss</u>	shi <u>p</u>
dr <u>i</u> p	li <u>ck</u>	si <u>ck</u>
fi <u>f</u> th	li <u>d</u>	si <u>n</u>
fi <u>g</u>	li <u>ft</u>	si <u>n</u> ce
fi <u>ll</u>	li <u>mb</u>	si <u>n</u> k
fi <u>lm</u>	li <u>n</u> t	si <u>n</u> g
fi <u>sh</u>	li <u>p</u>	si <u>t</u>
fi <u>st</u>	li <u>s</u> t	si <u>x</u>
fi <u>t</u>	li <u>v</u> e ( <i>verb</i> )	ski <u>ll</u>
fi <u>x</u>	mi <u>lk</u>	ski <u>n</u>
fl <u>i</u> p	mi <u>ll</u>	sl <u>i</u> d



◀ slim	strip	tip
slip	swift	trim
split	swim	trip
spill	swing	which
spring	switch	whip
squid	thick	will
stick	thin	win
stiff	thing	wind ( <i>noun</i> )
still	think	wing
sting	this	wish
strict	till	wit
string	tin	with

## I IN TWO-SYLLABLE WORDS

act <u>ing</u>	brilliant	clean <u>ing</u>
act <u>ive</u>	bring <u>ing</u>	clin <u>ic</u>
add <u>ing</u>	Brit <u>ish</u>	clos <u>ing</u>
admit	bu <u>ild</u> ing	cloth <u>ing</u>
art <u>ist</u>	burn <u>ing</u>	com <u>ing</u>
ask <u>ing</u>	bus <u>ine</u> ss†	conflict
ass <u>ist</u>	bustl <u>ing</u>	consists
bas <u>ic</u>	bus <u>y</u>	convict
bas <u>is</u>	buy <u>ing</u>	convince
bear <u>ing</u>	cabin	cook <u>ing</u>
beg <u>in</u> *	call <u>ing</u>	cool <u>ing</u>
be <u>ing</u>	capt <u>ive</u>	cous <u>in</u>
Berl <u>in</u>	ceil <u>ing</u>	cred <u>it</u>
bigger	chang <u>ing</u>	cris <u>is</u>
billboard	charm <u>ing</u>	crit <u>ic</u>
bill <u>ing</u>	ch <u>ick</u> en	cross <u>ing</u>
billion	ch <u>ild</u> ren	cutt <u>ing</u>
bind <u>ing</u>	Chri <u>st</u> mas	deal <u>ing</u>
bitt <u>er</u>	chron <u>ic</u>	didn't
bizar <u>re</u>	ci <u>ty</u>	dinner
break <u>ing</u>	civ <u>il</u>	dir <u>ect</u>
breath <u>ing</u>	class <u>ic</u>	discharge

\*This word has the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ.

†This word has the letter *e* in a suffix; the *e* is pronounced ɪ (see Appendix A).

## I IN TWO-SYLLABLE WORDS (CONTINUED)

◀ disease	fifteen	hearing
disgusts	fifty	heating
display	fighting	helping
distance	figure	himself
distinct	filthy	hither
district	finger	hitting
disturb	finish	holding
divine	firing	hoping
divorce	fiscal	horrid
doctrine	fishing	hospice
doing	fitting	hunting
drawing	flicker	ignore
dressing	fluid	image†
dripping	flying	impact
driven	forbid	imposed
drying	foreign	impress
during	forgive	improve
dying	forming	impulse
earnings	friendship	inclined
eating	fulfill	include
edit	furnish	income
ending	getting	increase
engine	giddy	indeed
English	giving	index
ethics	glitter	indoors
exist*	going	infer
exit	granite	inflict
fabric	graphic	inform
facing	growing	injure
falling	guilty	inner
famine	guitar	input
feeding	habit	insects
feeling	having	inside
fiction	heading	insight ▶

\*This word has the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ.

†This word has the letter *a* in a suffix; the *a* is pronounced ɪ (see Appendix A).

◀	insist	limit	mister/Mr.
	inspired	linen	missus/Mrs.
	install	liquid	muffin
	instance	liquor	music
	instead	listen	native
	insult	little	nibble
	insure	liver	nothing
	intense	livid	notice
	interest*	living	office
	intern	looking	painting
	into	losing	panic
	intrigue	lying	parking
	invent	magic	passing
	invest	making	paving
	invite	margin	permit
	involve	massive	persist
	isn't	matching	pickle
	issue	meaning	picnic
	itself	meeting	picture
	jaundice	melting	pigeon
	justice	merit	pillow
	keeping	middle	pistol
	kidding	midnight	pitcher
	kindle	midtown	pittance
	kingdom	million	pity
	kitchen	minute	placing
	knowing	mirror	planning
	lacking	mischief	plastic
	landing	missing	playing
	languish	mission	pointing
	laughing	mistake	portrait
	leading	misty	practice
	learning	mixture	predict
	leaving	morning	pressing
	letting	motive	pretty
	lighting	moving	prison
			▶

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\*This word has the letter *e* in a common word ending; the *e* is pronounced ɪ (see Appendix A).

## I IN TWO-SYLLABLE WORDS (CONTINUED)

◀	pr <u>i</u> vy	serv <u>i</u> ce	stri <u>k</u> ing
	prof <u>i</u> t	serv <u>i</u> ng	strugg <u>l</u> ing
	prom <u>i</u> se	sett <u>i</u> ng	stup <u>i</u> d
	pub <u>i</u> c	shak <u>i</u> ng	subm <u>i</u> t
	pub <u>i</u> sh	shar <u>i</u> ng	swimm <u>i</u> ng
	pull <u>i</u> ng	shin <u>i</u> ng	tact <u>i</u> c
	putt <u>i</u> ng	shopp <u>i</u> ng	tak <u>i</u> ng
	quic <u>k</u> ly	show <u>i</u> ng	talk <u>i</u> ng
	rac <u>i</u> ng	sign <u>a</u> l	teach <u>i</u> ng
	rais <u>i</u> ng	sill <u>y</u>	tell <u>i</u> ng
	rang <u>i</u> ng	silv <u>e</u> r	test <u>i</u> ng
	rapid	simpl <u>e</u>	ther <u>e</u> in
	reach <u>i</u> ng	sing <u>i</u> ng	think <u>i</u> ng
	read <u>i</u> ng	single	thinn <u>e</u> r
	res <u>i</u> st*	sist <u>e</u> r	tissu <u>e</u>
	rid <u>i</u> ng	sitt <u>i</u> ng	ton <u>i</u> c
	rig <u>i</u> d	sixt <u>y</u>	tour <u>i</u> st
	rig <u>o</u> r	skip <u>p</u> ing	tox <u>i</u> c
	ris <u>e</u> n	slimm <u>i</u> ng	trad <u>i</u> ng
	riv <u>e</u> r	slipp <u>e</u> r	traff <u>i</u> c
	ru <u>i</u> n	smil <u>i</u> ng	trag <u>i</u> c
	rul <u>i</u> ng	solid	train <u>i</u> ng
	runn <u>i</u> ng	some <u>th</u> ing	tranqu <u>i</u> l
	sail <u>i</u> ng	sort <u>i</u> ng	transm <u>i</u> t
	sampl <u>i</u> ng	Span <u>i</u> sh	trib <u>u</u> te
	sandwich	speak <u>i</u> ng	trick <u>y</u>
	sav <u>i</u> ng	spend <u>i</u> ng	trigg <u>e</u> r
	sciss <u>o</u> rs	spir <u>i</u> t	trip <u>l</u> e
	search <u>i</u> ng	splend <u>i</u> d	tripp <u>i</u> ng
	see <u>i</u> ng	spl <u>i</u> nter	try <u>i</u> ng
	seek <u>i</u> ng	star <u>i</u> ng	tun <u>i</u> c
	self <u>i</u> sh	start <u>i</u> ng	turn <u>i</u> ng
	sell <u>i</u> ng	stick <u>y</u>	un <u>i</u> t
	send <u>i</u> ng	sting <u>y</u>	un <u>t</u> il ▶

\*This word has the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ (see Appendix A).

◀ using	waiting	wi <u>nd</u> ow
valid	walk <u>ing</u>	w <u>in</u> ner
vi <u>c</u> ious	warn <u>ing</u>	w <u>in</u> ter
vi <u>ct</u> im	wash <u>ing</u>	wi <u>s</u> dom
vi <u>g</u> or	watch <u>ing</u>	wi <u>sh</u> ing
vi <u>ll</u> a	wear <u>ing</u>	wi <u>th</u> in
vi <u>ll</u> ains	wedd <u>ing</u>	wi <u>th</u> out
vi <u>s</u> ion	wher <u>in</u>	w <u>om</u> en
vi <u>s</u> it	whis <u>per</u>	work <u>ing</u>
vi <u>v</u> id	whis <u>tl</u> e	wor <u>sh</u> ip
vo <u>t</u> ing	wid <u>ow</u>	wri <u>tt</u> en

## I IN WORDS OF THREE OR MORE SYLLABLES

ab <u>i</u> lity	aspi <u>r</u> in	clar <u>i</u> ty
arb <u>i</u> trator	ass <u>i</u> stant	class <u>i</u> cal
acad <u>e</u> m <u>i</u> c	Atlant <u>i</u> c	classi <u>f</u> ication
acc <u>i</u> dent	atom <u>i</u> c	clin <u>i</u> cal
accompl <u>i</u> sh	attit <u>u</u> de	co <u>i</u> ncidence
acti <u>v</u> ity	attract <u>i</u> ve	collect <u>i</u> ve
add <u>i</u> tion	attrib <u>u</u> te	comb <u>i</u> nation
admin <u>i</u> stration	audit <u>i</u> on	commis <u>s</u> ion
admiss <u>i</u> on	authent <u>i</u> c	committ <u>m</u> ent
aesthet <u>i</u> c	author <u>i</u> ty	committ <u>e</u> e
Afr <u>i</u> ca	authoriz <u>a</u> tion	commod <u>i</u> ty
agr <u>i</u> culture	automat <u>i</u> c	commun <u>i</u> cation
alternat <u>i</u> ve	availab <u>i</u> lity	communit <u>y</u>
ambigu <u>o</u> us	beaut <u>i</u> ful	compar <u>i</u> son
ambit <u>i</u> on	benef <u>i</u> t	compet <u>i</u> tion
Amer <u>i</u> can	biolog <u>i</u> cal	complicat <u>e</u>
amicab <u>l</u> e	capab <u>i</u> lity	complim <u>e</u> nt
anim <u>a</u> l	capac <u>i</u> ty	composit <u>i</u> on
anniv <u>e</u> rsary	capit <u>a</u> l	condit <u>i</u> on
antic <u>i</u> pate	cert <u>i</u> fy	confid <u>e</u> nce
antid <u>o</u> te	characterist <u>i</u> c	conservat <u>i</u> ve
applicat <u>i</u> on	charit <u>y</u>	consider
architect <u>u</u> re	chem <u>i</u> cal	consist <u>e</u> nt
articl <u>e</u>	citiz <u>e</u> n	Constituti <u>o</u> n
artific <u>i</u> al	civiliz <u>a</u> tion	contaminat <u>e</u>
artistic	clarif <u>i</u> cation	conting <u>e</u> nce



## I IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ continue	disaster	fellowship
contradict	discipline	festival
contribution	discontent	forbidden
conviction	discover	fortify
cooperative	discriminate	frivolous
counterfeit	discussion	fugitive
creative	disinfect	furniture
credible	disorganization	genuine
criminal	displacement	heroic
critical	disposal	hesitate
criticism	disposition	hidden
decision*	dispute	hideous
dedicate	distinction	historical
definition	distribution	history
definitive*	division	holiday
delicatessen	domestic	horrible
delicious*	dominant	hospital
deliver*	dramatic	hostility
democratic	dynamic	humanity
density	economic	humidifier
derision*	emphasis	identify
despicable*	episode	identity
destiny	epitaph	idiot
determination*	equipment*	ignorant
dictionary	ethical	illusion
difference	evidence	illustration
different	examine*	imagination
difficult	executive*	imitation
dignity	exhibit*	immature
dilemma	experiment*	immigrant
diligent	extraordinary*	immortal
dimension	facility	impatient
diplomatic	familiar	impeccable
direction	family	impediment
director	fantastic	impending
disappear	favorite	implication ▶

\*These words have the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ (see Appendix A).

◀	<u>i</u> mportant	<u>i</u> ntention	me <u>ch</u> anical*
	<u>i</u> mpo <u>s</u> ible	<u>i</u> nterference	medic <u>i</u> ne
	<u>i</u> mp <u>r</u> ession	<u>i</u> nterior	members <u>h</u> ip
	<u>i</u> ncident	<u>i</u> ntermission	metabolism*
	<u>i</u> ncis <u>i</u> ve	<u>i</u> ntermittent	metropol <u>i</u> tan
	<u>i</u> ncred <u>i</u> ble	<u>i</u> nternal	mil <u>i</u> tary
	<u>i</u> ndependent	<u>i</u> nternational	milligram
	<u>i</u> ndicate	<u>i</u> nterpretation	min <u>i</u> mal
	<u>i</u> ndigestion	<u>i</u> nterrupt	min <u>i</u> ster
	<u>i</u> ndirect	<u>i</u> nterval	minority
	<u>i</u> ndispensable	<u>i</u> ntervention	miserable
	<u>i</u> ndiv <u>i</u> dual	<u>i</u> nterview	mislead
	<u>i</u> ndustry	<u>i</u> ntimidate	monit <u>o</u> r
	<u>i</u> nevitable	<u>i</u> ntroduce	morality
	<u>i</u> nfection	<u>i</u> nvariably	multiple
	<u>i</u> nfinite	<u>i</u> nvention	musical
	<u>i</u> nflammation	<u>i</u> nvestigation	narrative
	<u>i</u> nfluence	<u>i</u> nvestment	negative
	<u>i</u> nformation	<u>i</u> nvisible	nutrit <u>i</u> on
	<u>i</u> ngredient	<u>i</u> rritate	obituary
	<u>i</u> nherent	jurisdict <u>i</u> on	object <u>i</u> ve
	<u>i</u> nhibit	just <u>i</u> fy	obligation
	<u>i</u> nitial	leadership	obliterate
	<u>i</u> nitiative	legislation	oblivious
	<u>i</u> nnocent	liberty	official
	<u>i</u> nsertion	limitation	opinion
	<u>i</u> nsolence	l <u>i</u> near	opportunit <u>y</u>
	<u>i</u> nspection	literally	oppos <u>i</u> te
	<u>i</u> nstitution	literature	opt <u>i</u> mum
	<u>i</u> nstruction	logical	ord <u>i</u> nary
	<u>i</u> nstrument	magnetic	organ <u>i</u> c
	<u>i</u> nsufficient	magnificent	organization
	<u>i</u> nsurance	majority	orig <u>i</u> nal
	<u>i</u> ntegration	manipulate	Pacific
	<u>i</u> ntellectual	mathematical	participation
	<u>i</u> ntelligence	matu <u>r</u> ity	partic <u>u</u> lar
	<u>i</u> ntensity	max <u>i</u> mum	periph <u>e</u> ral ▶

\*These words have the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ (see Appendix A).



## I IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ permission	rapidly	strategic
personal <u>i</u> ty	real <u>i</u> stic	subst <u>i</u> tute
perspect <u>i</u> ve	real <u>i</u> ty	suffic <u>i</u> ent
pert <u>i</u> nent	realiz <u>i</u> ation	superf <u>i</u> cial
philos <u>i</u> sophy	recogn <u>i</u> tion	superv <u>i</u> sion
pinnac <u>i</u> le	refrigerat <u>i</u> on*	susp <u>i</u> sion
pit <u>i</u> ful	regist <u>r</u> er	techn <u>i</u> cal
plaus <u>i</u> ble	rehabilit <u>a</u> tion	televis <u>i</u> on
pol <u>i</u> cy	relationships*	temporari <u>l</u> y
politi <u>c</u> s	relat <u>i</u> ve	terrib <u>l</u> e
posit <u>i</u> on	relig <u>i</u> on*	terrify
posit <u>i</u> ve	representat <u>i</u> ve	territ <u>o</u> ry
possib <u>i</u> lity	resid <u>e</u> nce	testim <u>o</u> ny
pract <u>i</u> cal	resid <u>u</u> al*	theoret <u>i</u> cal
precis <u>i</u> on*	responsib <u>i</u> lity*	tradit <u>i</u> on
prelimin <u>a</u> ry*	ridic <u>u</u> lous	transit <u>i</u> on
presid <u>e</u> nt	rit <u>u</u> al	triv <u>i</u> al
primari <u>l</u> y	romantic	unif <u>o</u> rm
primit <u>i</u> ve	sacr <u>i</u> fice	un <u>i</u> ty
princ <u>i</u> ple	satisfact <u>o</u> ry	univ <u>e</u> rsal
prison <u>e</u> r	scholarsh <u>i</u> p	univ <u>e</u> rsity
privileg <u>e</u>	scientif <u>i</u> c	utilit <u>y</u>
probabilit <u>y</u>	securit <u>y</u> *	vanill <u>a</u>
product <u>i</u> ve	seduct <u>i</u> ve*	vehic <u>l</u> e
prognosis	sensit <u>i</u> ve	velocit <u>y</u> *
promin <u>e</u> nt	signif <u>i</u> cance	vict <u>o</u> ry
prospect <u>i</u> ve	simil <u>a</u> r	vide <u>o</u>
provis <u>i</u> on	situat <u>i</u> on	vigor <u>o</u> us
publicat <u>i</u> on	social <u>i</u> sm	viol <u>i</u> n
publicit <u>y</u>	special <u>i</u> st	visib <u>l</u> e
purif <u>y</u>	specif <u>i</u> c*	visit <u>o</u> r
qualit <u>y</u>	stabiliz <u>a</u> tion	visu <u>a</u> l
quantit <u>y</u>	statist <u>i</u> c	vitalit <u>y</u>
radic <u>a</u> l	stimulat <u>e</u>	Washingt <u>o</u> n

\*These words have the letter *e* in an unstressed first syllable; the *e* is pronounced ɪ (see Appendix A).

## I WITH Y SPELLING IN ONE-SYLLABLE WORDS

crypt	hymn	myth
cyst	lymph	nymph
gym	lynch	tryst

## I WITH Y SPELLING IN TWO-SYLLABLE WORDS

Brooklyn	lyric	synapse
cryptic	mystic	syndrome
cymbal	physics	syntax
cynic	rhythm	syringe
crystal	symbol	syrup
gypsy	symptom	system

## I WITH Y SPELLING IN WORDS OF THREE OR MORE SYLLABLES

analysis	idiosyncrasy	symbolism
anonymous	myriad	sympathy
chrysanthemum	mystery	symphony
cylinder	Olympics	synagogue
dysfunction	oxygen	synchronize
glycerin	physical	syndicate
homonym	physician	synonym
hypnosis	pyramid	typical
hypocrisy	syllable	tyranny
hysterical	symbolic	

*Note:* The *-ing* suffix always uses the vowel ɪ.

## Phrases: ɪ



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the ɪ sound, which is marked phonetically.

1 <sup>ɪ</sup> <sup>ɪ</sup> <sup>ɪ</sup> <sup>ɪ</sup>  
living with guilt

2 <sup>ɪ</sup> <sup>ɪ</sup>  
charming prince

- 3   <sup>I</sup> <sup>I</sup>                    <sup>I</sup>  
begins to think
- 4                    <sup>I</sup>                    <sup>I</sup>  
upcoming conflit
- 5                    <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
children spilled milk
- 6                    <sup>I</sup>                    <sup>I</sup> <sup>I</sup>  
script analysis
- 7                    <sup>I</sup>                    <sup>I</sup>  
sick of pills
- 8                    <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
convincing pitch
- 9                    <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
Phil's slick grin
- 10                    <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
built six ships
- 11                    <sup>I</sup>                                    <sup>I</sup>                    <sup>I</sup>  
trimed the thin tunic
- 12                    <sup>I</sup> <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
beginning to drill
- 13                    <sup>I</sup>                                    <sup>I</sup>                    <sup>I</sup>  
washing the dishes
- 14                    <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
chronic sickness
- 15                    <sup>I</sup>                    <sup>I</sup>                                    <sup>I</sup>  
insight in the morning
- 16                    <sup>I</sup>                                    <sup>I</sup>  
permission to quit
- 17                    <sup>I</sup>                    <sup>I</sup>  
bigger billboard
- 18                    <sup>I</sup>                                    <sup>I</sup>  
sink or swim
- 19                    <sup>I</sup>                    <sup>I</sup>                    <sup>I</sup>  
active in the gym
- 20                    <sup>I</sup>                                    <sup>I</sup> <sup>I</sup>                    <sup>I</sup>  
cooking a delicious dinner

## Sentences: ɪ

AUDIO



9.4

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ɪ sound, which is marked phonetically.

- 1 Jill's physɪcal condɪtion wɪll ɪnfluɪnce an ɪmpɪndɪng accɪdent.
- 2 Bill ɪntroɪduced a combɪnation of vɪdeo ɪmaɪges and sɪll pɪctures.
- 3 ɪt was a dɪsaster when the drɪnk spɪlled all over the clɪnɪcal evɪdence.
- 4 The offɪce had a pɪlɪcy of nondɪsɪcrɪminɪation for wɪmen.
- 5 She rapɪdly fɪngɪered the gɪttar strɪngs, produɪcɪng beauɪtɪful musɪc.
- 6 The ɪntɪrn ɪxaɪmed Mr. Mɪller's hɪp and ɪndɪcated a pɪositɪve prognɪsis.
- 7 The adminɪstrɪtion stressed the ɪmpɪrtance of ɪntɪrvɪews to the sɪx candidates.
- 8 ɪn my opɪnɪon, physɪcal actɪvɪty ɪs ɪmpɪrtant.
- 9 I wɪsh the scrɪpt had bɪeen less typɪcal and better wɪrtɪen.
- 10 The menu consɪsts mainɪly of squɪd and ɪs quite lɪmitɪed.
- 11 I ɪnɪtuɪlly take aspirɪn when I prɪctɪce my ɪngɪsh.
- 12 Cɪndy's chroɪnɪcally bad vɪsɪon caused her to make many mɪstakes at the unɪversɪty.
- 13 Chrɪs resɪsted buɪldɪng ɪn a tradɪtuɪonal and unɪmaɪgɪnatɪve archɪtuɪrtural style.
- 14 I ɪmaɪge a plausɪble sɪtuɪation ɪn whɪch Bɪll's ɪntɪrests and ɪntɪllɪgeɪnce are utɪlɪzed.

- 15 It <sup>I</sup>is <sup>I</sup>silly to <sup>I</sup>begin <sup>I</sup>dinner when Phil <sup>I</sup>is <sup>I</sup>still <sup>I</sup>missing.
- 16 In the <sup>I</sup>middle of the <sup>I</sup>disaster, the thought of a <sup>I</sup>tranquil <sup>I</sup>dip <sup>I</sup>in the <sup>I</sup>Pacific  
was <sup>I</sup>calming.
- 17 The <sup>I</sup>authorities sought the <sup>I</sup>evidence to <sup>I</sup>convict the <sup>I</sup>convict <sup>I</sup>in the  
<sup>I</sup>vicious assault.
- 18 We <sup>I</sup>think <sup>I</sup>Tim should reconsider the <sup>I</sup>situation and <sup>I</sup>admit to <sup>I</sup>his <sup>I</sup>guilt.
- 19 His <sup>I</sup>inability to <sup>I</sup>sit <sup>I</sup>still compromised his <sup>I</sup>willingness to <sup>I</sup>finish the  
project.
- 20 My <sup>I</sup>little <sup>I</sup>sister is <sup>I</sup>persistent <sup>I</sup>in <sup>I</sup>interfering <sup>I</sup>in my <sup>I</sup>business.

## Phrases: *I* vs. *i*



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the *I* and *i* sounds, which are marked phonetically.

- 1 a <sup>I</sup>brisk <sup>I</sup>chilling <sup>i</sup>breeze
- 2 <sup>I</sup>risky <sup>i</sup>business
- 3 <sup>i</sup>he's a <sup>I</sup>convict
- 4 a <sup>I</sup>little <sup>I</sup>bit of <sup>i</sup>heat
- 5 <sup>I</sup>drinking <sup>i</sup>cheap <sup>I</sup>whisky
- 6 <sup>i</sup>feeling like <sup>i</sup>eating
- 7 <sup>i</sup>easy to <sup>I</sup>miss <sup>I</sup>him

- 8 this <sup>ɪ</sup>city <sup>ɪ</sup>street
- 9 <sup>ɪ</sup>assisting <sup>ɪ</sup>Neil
- 10 a <sup>ɪ</sup>critical <sup>ɪ</sup>achievement
- 11 <sup>ɪ</sup>singing <sup>ɪ</sup>sheet <sup>ɪ</sup>music
- 12 <sup>ɪ</sup>whispering <sup>ɪ</sup>thief
- 13 <sup>ɪ</sup>bleeding <sup>ɪ</sup>victim
- 14 <sup>ɪ</sup>promise to <sup>ɪ</sup>meet
- 15 <sup>ɪ</sup>scenic <sup>ɪ</sup>rushing <sup>ɪ</sup>river
- 16 <sup>ɪ</sup>breathing <sup>ɪ</sup>with <sup>ɪ</sup>eaese
- 17 <sup>ɪ</sup>seems <sup>ɪ</sup>reelly <sup>ɪ</sup>picky
- 18 <sup>ɪ</sup>pristine <sup>ɪ</sup>cleaning <sup>ɪ</sup>machine
- 19 a <sup>ɪ</sup>miniute to <sup>ɪ</sup>dream
- 20 <sup>ɪ</sup>streaming <sup>ɪ</sup>video

## Sentences: ɪ vs. i



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the ɪ and i sounds, which are marked phonetically.

- 1 He <sup>ɪ</sup>insists <sup>ɪ</sup>his <sup>ɪ</sup>seemingily <sup>ɪ</sup>insignificiant <sup>ɪ</sup>deed was a <sup>ɪ</sup>victiry and  
an <sup>ɪ</sup>achievement.

- 2 Christie feels she's completely fullilled her obligation in a meaningful way.
- 3 She dreams of having a sleek, discreet, and impeccably clean condo by the sea.
- 4 The insight of the team leader inspired the artistic productivity of all.
- 5 We agreed instantly that his team's mistakes created the disastrous conflict.
- 6 Lee needed clarification before proceeding, as the instruictions were misleading.
- 7 Responsible peeple can complete a key project with impressive precision.
- 8 Sheila's metabolism increased with brisk walking and additional protein.
- 9 Keep believing that consistent practice leads to dramatic improvement.
- 10 His esteemed intelligence gives credibility to his unusual system of working.
- 11 Deep breathing increases circulation and improves vitality.
- 12 Is Tim satisfied with the quality of the steam machine?
- 13 Gina picked a tin of pickled beets to bring on the picnic.
- 14 Did you eat the beef sandwiches I was saving for dinner?
- 15 Teaching can frequently seem difficlt, but it's rewarding.
- 16 The thief will keep stealing until he is apprehended.

- 17 Nick <sup>ɪ</sup>is quick-w<sup>ɪ</sup>tted, ge<sup>ɪ</sup>nial, and comple<sup>ɪ</sup>tely moti<sup>ɪ</sup>vated.
- 18 I defini<sup>ɪ</sup>tely be<sup>ɪ</sup>lieve be<sup>ɪ</sup>ing deter<sup>ɪ</sup>mined and ambi<sup>ɪ</sup>tious wi<sup>ɪ</sup>ll lea<sup>ɪ</sup>d to vic<sup>ɪ</sup>tory.
- 19 The festi<sup>ɪ</sup>ve ci<sup>ɪ</sup>ty stre<sup>ɪ</sup>ets were appea<sup>ɪ</sup>ling to Je<sup>ɪ</sup>an.
- 20 He <sup>ɪ</sup>seized the <sup>ɪ</sup>opportu<sup>ɪ</sup>nity to <sup>ɪ</sup>interrupt the bi<sup>ɪ</sup>zarre proce<sup>ɪ</sup>dure.

For more details about the use of the vowel ɪ in prefixes and suffixes with unusual spelling patterns, see Appendix A.



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## TEN

# The vowel e

### The e sound defined

The short *e* sound, represented by the phonetic symbol *e* (as in *hem*), is a potential pronunciation problem for nonnative speakers of English. The *e* spelling pattern is used in other languages, but it is usually pronounced more openly, as *ɛ*, which is not used in English. The *ɛ* pronunciation is often substituted for the more closed *e* used by English. These two different vowel sounds are made very close to each other, but with a definite difference in tongue placement.

Like *ɪ*, which we discussed in the previous chapter, *e* is a front vowel: For both sounds, the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule—about one-eighth of an inch between the two. The *e* vowel is usually spelled with *e*; it is also used in the suffix *-ary* (as in *secretary* and *ordinary*), as well as in the words *any* and *many*.

### Step 1: Feeling the placement of e

Turn now to **Video Track 14**, where a step-by-step demonstration of the placement of *e*, in contrast to the placement of *i* and *ɪ*, is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

VIDEO



14

Take out your mirror. Begin by saying the *i* sound. Say the word *he* several times. Looking in the mirror, check the placement of your tongue. Notice that the tip of your tongue is resting against your lower teeth and that the front of your tongue is arched forward. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the video exercise. Feel the arch in the front of your tongue as it contacts your finger when you say *he*.

Drop the arch in the front of your tongue back about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel *ɪ*, as described in the previous chapter. Say *i ... he ... ɪ ... him*.

Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch. This is *e ... hem*. Say these three front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: *i ... ɪ ... e ... he ... him ... hem*.

Return now to **Video Track 14**. Practice the difference in placement among the vowels *i*, *ɪ*, and *e*.

## Step 2: Hearing the placement of *e*

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these three words: *he, him, hem ... he, him, hem ... he, him, hem*. (Of course, your lips will come together for the consonant *m*.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between *ε* and *e*, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

*Note:* In previous chapters (except Chapter Five), the sound placement for each new phoneme was contrasted with that of another, frequently substituted phoneme. However, since no words in English use *ε*, the words in the list are the same in both columns. The purpose of the exercise is to pronounce each word incorrectly with *ε*, then correctly with *e*. The difference between the two is recorded on Audio Track 10.1.

ε (INCORRECT)	e (CORRECT)
be <u>t</u>	be <u>t</u>
ce <u>n</u> t	ce <u>n</u> t
fre <u>s</u> h	fre <u>s</u> h
ge <u>t</u>	ge <u>t</u>
me <u>l</u> t	me <u>l</u> t
ne <u>x</u> t	ne <u>x</u> t
ple <u>d</u> ge	ple <u>d</u> ge
the <u>n</u>	the <u>n</u>
re <u>n</u> t	re <u>n</u> t
fe <u>l</u> l	fe <u>l</u> l
the <u>m</u>	the <u>m</u>
ma <u>n</u> y	ma <u>n</u> y
fre <u>t</u>	fre <u>t</u>
wh <u>e</u> n	wh <u>e</u> n
ye <u>s</u>	ye <u>s</u>



Turn now to **Audio Track 10.1**, which features the sound adjustments between ε and e. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of e

Following are lists of common English words that contain the e vowel. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.



#### e IN ONE-SYLLABLE WORDS

be <u>d</u>	be <u>l</u> t	be <u>s</u> t
be <u>g</u>	be <u>n</u> ch	be <u>t</u>
be <u>l</u>	be <u>n</u> t	be <u>l</u> end



## e IN ONE-SYLLABLE WORDS (CONTINUED)

◀	ble <u>s</u> s	fre <u>s</u> h	real <u>m</u>
	bre <u>a</u> d	fret	re <u>d</u>
	bre <u>a</u> st	frie <u>n</u> d	re <u>n</u> t
	bre <u>a</u> th	ge <u>t</u>	re <u>p</u>
	bre <u>d</u>	gue <u>s</u> s	re <u>s</u> t
	ce <u>l</u> l	gue <u>s</u> t	sa <u>i</u> d
	ce <u>n</u> t	he <u>a</u> d	se <u>l</u> f
	che <u>c</u> k	he <u>a</u> lth	se <u>l</u> l
	che <u>f</u>	he <u>l</u> d	se <u>n</u> d
	che <u>s</u> s	he <u>l</u> l	se <u>n</u> se
	che <u>s</u> t	he <u>l</u> p	she <u>d</u>
	clen <u>ch</u>	he <u>m</u>	she <u>l</u> f
	cre <u>p</u> t	he <u>n</u>	she <u>l</u> l
	cre <u>s</u> t	je <u>t</u>	shre <u>d</u>
	de <u>a</u> d	ke <u>p</u> t	ske <u>t</u> ch
	de <u>a</u> f	le <u>d</u>	sle <u>d</u>
	de <u>b</u> t*	le <u>f</u> t	sm <u>e</u> ll
	de <u>c</u> k	le <u>n</u> d	spe <u>d</u>
	de <u>l</u> ve	le <u>n</u> s	spe <u>l</u> l
	de <u>n</u>	le <u>s</u> s	spe <u>n</u> d
	de <u>n</u> se	me <u>a</u> nt	ste <u>m</u>
	de <u>n</u> t	me <u>l</u> t	ste <u>p</u>
	de <u>p</u> th	me <u>n</u>	stre <u>n</u> gth
	de <u>s</u> k	me <u>t</u>	stre <u>s</u> s
	dre <u>a</u> d	ne <u>c</u> k	stre <u>t</u> ch
	dre <u>s</u> s	ne <u>s</u> t	sw <u>e</u> ll
	dw <u>e</u> ll	ne <u>x</u> t	te <u>m</u> pt
	ed <u>g</u> e	pe <u>g</u>	te <u>n</u>
	e <u>l</u> se	pe <u>n</u>	te <u>n</u> d
	e <u>n</u> d	pe <u>s</u> t	te <u>n</u> t
	fe <u>d</u>	pe <u>t</u>	te <u>s</u> t
	fe <u>l</u> l	ple <u>d</u> ge	te <u>x</u> t
	fe <u>n</u> ce	pre <u>s</u> s	the <u>m</u>
	fl <u>e</u> d	qu <u>e</u> nch	the <u>n</u>
	fl <u>e</u> sh	qu <u>e</u> st	thre <u>a</u> d
			▶

---

\*The *b* in this word is silent and not pronounced.

◀ threat	web	when
tread	well	wreck
trend	went	wrench
vent	wept	yes
vest	west	yet
vet	wet	zest

---

Certain spelling patterns with *e* in a prefix or suffix are pronounced as ɪ, and therefore not underlined in the next two lists. See Appendix A for details.

#### e IN TWO-SYLLABLE WORDS

---

-ary ( <i>suffix</i> )	central	defect
accent	chemist	defend
accept	cherish	deflect
address	cherry	deject
adept	clever	dentist
again	collect	depend
against	commence	detect
amend	commend	detest
any	comment	devil
ascend	compel	digest
aspect	complex	divest
assess	compress	echo
assets	concept	edit
attempt	condense	effect
attend	confess	effort
attest	congest	elect
avenge	connect	empty
belly	contempt	engine
berry	content	enter
better	contest	entrance
bisect	context	envy
breakfast	convent	errand
bury	credit	error
cadet	crescent	essay
cement	crevice	ethics
censure	debit	ethnic
center	decade	event



## e IN TWO-SYLLABLE WORDS (CONTINUED)

◀	<u>e</u> ver	le <u>m</u> on	re <u>b</u> el
	<u>e</u> xcerpt	le <u>n</u> gth	re <u>c</u> ord ( <i>noun</i> )
	<u>e</u> xhale	le <u>t</u> ter	re <u>f</u> lect
	ex <u>e</u> ct	le <u>v</u> el	re <u>f</u> lex
	ex <u>p</u> end	ma <u>n</u> y	re <u>g</u> ret
	ex <u>p</u> ense	me <u>a</u> sure	re <u>p</u> ress
	<u>e</u> xpert	me <u>m</u> ber	re <u>s</u> cue
	ex <u>p</u> ress	me <u>n</u> tal	re <u>s</u> pect
	ex <u>t</u> end	me <u>n</u> tion	re <u>v</u> enge
	<u>e</u> xtra	me <u>n</u> u	se <u>c</u> ond
	fe <u>a</u> ther	me <u>r</u> it	se <u>c</u> tion
	fe <u>r</u> ry	me <u>s</u> sage	se <u>g</u> ment
	fo <u>r</u> get	me <u>t</u> al	se <u>l</u> dom
	fre <u>c</u> kle	me <u>t</u> hod	se <u>l</u> ect
	fre <u>n</u> zy	ne <u>g</u> lect	se <u>n</u> tence
	ge <u>n</u> der	ne <u>p</u> hew	se <u>p</u> arate
	ge <u>n</u> tle	ne <u>v</u> er	se <u>s</u> ion
	ge <u>s</u> ture	pe <u>b</u> ble	se <u>v</u> en
	he <u>a</u> ven	pe <u>d</u> dle	she <u>l</u> ter
	he <u>a</u> vy	pe <u>n</u> ny	she <u>p</u> herd
	he <u>c</u> tic	pe <u>n</u> sion	she <u>r</u> iff
	he <u>l</u> met	pe <u>p</u> per	ske <u>p</u> tic
	im <u>m</u> ense	pe <u>r</u> il	spe <u>c</u> ial
	im <u>p</u> end	pe <u>r</u> ish	spe <u>c</u> trum
	im <u>p</u> ress	ple <u>a</u> sure	su <u>cc</u> ess
	in <u>d</u> ent	ple <u>n</u> ty	sug <u>g</u> est
	in <u>d</u> ex	pre <u>c</u> ious	su <u>pp</u> ress
	in <u>e</u> pt	pre <u>f</u> ace	sus <u>p</u> ect
	in <u>f</u> lect	pre <u>m</u> ise	sus <u>p</u> end
	in <u>t</u> end	pre <u>s</u> ent ( <i>noun, adjective</i> )	tem <u>p</u> er
	in <u>t</u> ense	pre <u>s</u> sure	tem <u>p</u> o
	in <u>v</u> est	pre <u>t</u> end	te <u>n</u> der
	je <u>a</u> lous	pre <u>v</u> ent	te <u>n</u> nis
	ke <u>t</u> tle	pro <u>j</u> ect	te <u>n</u> or
	le <u>a</u> ther	pro <u>t</u> est	te <u>n</u> sion
	le <u>c</u> ture	que <u>s</u> tion	te <u>r</u> race
	le <u>g</u> end	re <u>a</u> dy	te <u>r</u> ror ▶

◀ treasure	vendor	welcome
tremble	venue	welfare
trespass	very	whether
unless	vessel	wrestle
upset	weather	yellow
velvet	wedding	zealous

## e IN WORDS OF THREE OR MORE SYLLABLES

accelerate	cemetery	dialect
accessible	century	dictionary
accessory	cessation	dilemma
addendum	cliente	dimension
adventure	comprehend	direction
aesthetic	conception	discrepancy
affection	condescend	disinfect
agenda	confection	dispensable
aggression	conjecture	disseminate
America	consecutive	domestic
ancestor	consequence	eccentric
anesthetize	contemporary	edible
antiseptic	correction	educate
apathetic	credible	election
appendix	crescendo	electric
apprehend	deception	elegant
apprehension	decorate	element
architect	dedicate	elephant
assemble	deficit	elevate
attention	definite	eleven
benefit	delicate	embezzle
beverage	demonstrate	emerald
burial	deposition	empathy
calisthenics	deprecate	emulate
celebrate	designate	enemy
celebrity	desperate	energy
celery	destiny	entity
celestial	devastate	equity
cellophane	develop	especially





## e IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀ essential	memory	reprehensible
estimate	mesmerize	reputation
everything	metaphor	retrospect
evidence	necessary	revenue
evolution	negative	reverence
excellent	objective	secretary
excessive	pedigree	sedentary
execute	penalty	seminar
exercise	percentage	sentiment
experiment	phonetic	separate
extrovert	predicate	September
February	prejudice	serendipity
feminine	preparation	severance
festival	presentation	specify
fiduciary	president	speculate
flexible	pretentious	subjective
general	profession	supremacy
generation	progression	surrender
generous	propensity	susceptible
genuine	reception	telephone
heritage	recession	television
hesitate	recipe	temperature
identity	recognition	temporary
impeccable	recommend	territory
incentive	reconcile	testify
infection	rectify	therapy
inherit	reference	together
intelligent	reflexive	umbrella
jeopardize	register	utensil
legacy	regular	vegetable
legislation	remember	verify
medical	renovate	yesterday
melody	repetition	

## Phrases: e



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the e sound, which is marked phonetically.

- 1 my <sup>e</sup>best <sup>e</sup>friend
- 2 a <sup>e</sup>very <sup>e</sup>fresh <sup>e</sup>scent
- 3 <sup>e</sup>chest <sup>e</sup>congestion
- 4 <sup>e</sup>fell on her <sup>e</sup>entrance
- 5 <sup>e</sup>tempted the <sup>e</sup>guest
- 6 commend<sup>e</sup>able quest<sup>e</sup>
- 7 <sup>e</sup>envied Ken's <sup>e</sup>effort<sup>e</sup>
- 8 dejected<sup>e</sup> <sup>e</sup>elephant
- 9 <sup>e</sup>precious <sup>e</sup>element
- 10 apprehended<sup>e</sup> the suspect<sup>e</sup>
- 11 suspended<sup>e</sup> develop<sup>e</sup>ment
- 12 <sup>e</sup>healthy stress<sup>e</sup> test<sup>e</sup>
- 13 adept<sup>e</sup> at accents<sup>e</sup>
- 14 <sup>e</sup>ethically correct<sup>e</sup>
- 15 event<sup>e</sup> of the decade<sup>e</sup>
- 16 <sup>e</sup>breakfast in bed<sup>e</sup>
- 17 exp<sup>e</sup>ensive architect<sup>e</sup>

18 pre<sup>e</sup>senting a me<sup>e</sup>dal

19 ke<sup>e</sup>pt le<sup>e</sup>ft of the fe<sup>e</sup>nce

20 en<sup>e</sup>ding the re<sup>e</sup>ception

## Sentences: e



Turn to **Audio Track 10.4**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the e sound, which is marked phonetically.

1 In re<sup>e</sup>trosp<sup>e</sup>ct, I re<sup>e</sup>cognize the me<sup>e</sup>rits of the inte<sup>e</sup>nse se<sup>e</sup>minar.

2 Ag<sup>e</sup>ainst be<sup>e</sup>tt<sup>e</sup>r judgment, E<sup>e</sup>rin comm<sup>e</sup>enced the eve<sup>e</sup>nt with a le<sup>e</sup>cture  
on he<sup>e</sup>alth.

3 Whe<sup>e</sup>n under stre<sup>e</sup>ss, you should stre<sup>e</sup>tch, re<sup>e</sup>st, and ex<sup>e</sup>ercise.

4 Did Ke<sup>e</sup>n's le<sup>e</sup>tt<sup>e</sup>er me<sup>e</sup>ntion that he spe<sup>e</sup>nt We<sup>e</sup>dnesday with my be<sup>e</sup>st  
fri<sup>e</sup>end?

5 The ex<sup>e</sup>pert exp<sup>e</sup>ressed an im<sup>e</sup>mense desire to win the con<sup>e</sup>test.

6 Are you comp<sup>e</sup>elled to att<sup>e</sup>end a se<sup>e</sup>ssion on the tre<sup>e</sup>nds of bank le<sup>e</sup>nding?

7 Whe<sup>e</sup>n can Je<sup>e</sup>rry colle<sup>e</sup>ct his we<sup>e</sup>ll-ear<sup>e</sup>ned pe<sup>e</sup>n<sup>e</sup>sion?

8 In the he<sup>e</sup>ctic fre<sup>e</sup>nzy, the more mi<sup>e</sup>nor e<sup>e</sup>rrands were neg<sup>e</sup>lected.

9 The prote<sup>e</sup>sters outside the te<sup>e</sup>nt were me<sup>e</sup>t with thre<sup>e</sup>atening ge<sup>e</sup>stures.

10 Me<sup>e</sup>mbers of the pre<sup>e</sup>ss spe<sup>e</sup>culated about the pre<sup>e</sup>sident<sup>e</sup>ial ele<sup>e</sup>ction.

- 11 Did you ever expect the eavy epressure to edivest your eassets?
- 12 I egessed that eTed efretted and evented when efaced with an eerror.
- 13 eEthically, can eEvan try to eget a “eyes” from eevery egest?
- 14 Did you eintend for your eclever ecomment to be taken out of econtext?
- 15 eMeasure the ingredients before eattempting eany eestimate to a erecipe.
- 16 He ereecommended eending a edevastating edebt through etemporeary  
but select ecreedit.
- 17 Disecrepancy in the project's eprofessional epreeparation could have  
ejeopardizing eeffects.
- 18 I esuggest avoiding eregerets when edeleving into the past.
- 19 The emeleody was emesemerizing, eespecially as it eacceleerated toward  
the ecrescendo.
- 20 The echef's eimpeccable epreesentation ekept the emeneu efresh and the  
eclienetele ededicated.

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## ELEVEN

# The vowel æ

### The æ sound defined

The short *a* sound, represented by the phonetic symbol æ (as in *ham*), is often mispronounced by nonnative speakers of English. Depending on a person's native language, the vowel æ can be pronounced too tightly, like ε, or too openly, like α.

Like *e*, which was discussed in the previous chapter, æ is a front vowel: For both sounds, the tip of the tongue rests against the lower teeth and it is the arch in the front of the tongue that determines the phoneme. The difference in the arch is minuscule—about one-eighth of an inch between the two. The æ vowel is always spelled with *a*.

### Step 1: Feeling the placement of æ



Turn now to **Video Track 15**, where a step-by-step demonstration of the placement of æ, in contrast to the placement of *i*, *ɪ*, and *e*, is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Begin by saying the *i* sound. Then say the word *he* several times. Looking in the mirror, check the placement of your tongue. Notice that the tip of your tongue is resting against your lower teeth and that the front of your tongue is arched forward. You can check

yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the video exercise. Feel the arch in the front of your tongue as it contacts your finger when you say *he*.

Drop the arch in the front of your tongue back about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. This is the placement of the vowel *ɪ*. Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch, as described in the previous chapter. This is *e*. Say these first three front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: *ɪ ... ɪ ... e ... he ... him ... hem*.

Now, drop the arch in the front of your tongue back about an additional one-eighth of an inch. This is *æ* ... *ham*. Say all four front vowels as you feel the arch in the front of your tongue drop back about one-eighth of an inch for the next phoneme: *ɪ ... ɪ ... e ... æ ... he ... him ... hem ... ham*.

Now that you've located the placement of *æ*, let's contrast *æ* with *ɑ*. As demonstrated on the video, put your little finger back in your mouth and say *æ*. Then, drop your tongue flat onto the floor of your mouth. This is *ɑ*. Go back and forth between the two placements: *æ ... ɑ ... æ ... ɑ ... æ ... ɑ*.

*Return now to Video Track 15.* Practice the difference in placement among the vowels *ɪ*, *e*, and *æ*, as well as the physical contrast between *æ* and *ɑ*.

## Step 2: Hearing the placement of *æ*

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these four words: *he, him, hem, ham ... he, him, hem, ham ... he, him, hem, ham*. (Of course, your lips will come together for the consonant *m*.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the vowel sound changes, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

e	æ
b <u>e</u> t	b <u>a</u> t
b <u>e</u> g	b <u>a</u> g
s <u>e</u> t	s <u>a</u> t
f <u>e</u> sh	f <u>a</u> sh
g <u>e</u> ss	g <u>a</u> s
n <u>e</u> ck	kn <u>a</u> ck*
m <u>e</u> ss	m <u>a</u> ss
p <u>e</u> n	p <u>a</u> n
t <u>e</u> n	t <u>a</u> n
wr <u>e</u> ck*	r <u>a</u> ck
l <u>e</u> nd	l <u>a</u> nd
m <u>e</u> n	m <u>a</u> n
s <u>e</u> nd	s <u>a</u> nd
b <u>e</u> nd	b <u>a</u> nd
v <u>e</u> t	v <u>a</u> t

## AUDIO



Turn now to **Audio Track 11.1**, which features the sound adjustments between e and æ. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of æ

Following are lists of common English words that contain the æ vowel. In addition, there is an “answer” list, which contains common words where an *a* spelling is pronounced with ɑ in British English, but with æ in American English. You can practice the æ sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.

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\*When the *kn* or *wr* spelling pattern occurs at the beginning of a syllable or word, the *k* or *w* is silent and not pronounced.



## AUDIO



## æ IN ONE-SYLLABLE WORDS

<u>a</u> ct	cl <u>a</u> ng	j <u>a</u> zz
<u>a</u> dd	cl <u>a</u> p	kn <u>a</u> ck
<u>a</u> nd	cl <u>a</u> sh	l <u>a</u> b
<u>a</u> sh	cr <u>a</u> b	l <u>a</u> ck
<u>a</u> t	cr <u>a</u> ck	l <u>a</u> g
<u>a</u> x	cr <u>a</u> mp	l <u>a</u> mb
b <u>a</u> ck	cr <u>a</u> nk	l <u>a</u> mp
b <u>a</u> d	cr <u>a</u> sh	l <u>a</u> nd
b <u>a</u> dge	cr <u>a</u> ss	l <u>a</u> pse
b <u>a</u> g	d <u>a</u> d	l <u>a</u> sh
b <u>a</u> n	d <u>a</u> mp	m <u>a</u> d
b <u>a</u> nd	d <u>a</u> sh	m <u>a</u> n
b <u>a</u> ng	dr <u>a</u> b	m <u>a</u> p
b <u>a</u> nk	dr <u>a</u> g	m <u>a</u> ss
b <u>a</u> sh	f <u>a</u> ct	m <u>a</u> t
b <u>a</u> t	f <u>a</u> n	m <u>a</u> tch
b <u>a</u> tch	f <u>a</u> x	m <u>a</u> th
bl <u>a</u> b	f <u>a</u> g	n <u>a</u> g
bl <u>a</u> ck	f <u>a</u> p	n <u>a</u> p
bl <u>a</u> nd	f <u>a</u> sh	p <u>a</u> ck
bl <u>a</u> nk	f <u>a</u> t	p <u>a</u> ct
br <u>a</u> g	f <u>r</u> ank	p <u>a</u> d
br <u>a</u> n	g <u>a</u> g	p <u>a</u> l
br <u>a</u> nd	g <u>a</u> ng	p <u>a</u> n
br <u>a</u> t	g <u>a</u> p	p <u>a</u> nts
c <u>a</u> b	g <u>a</u> s	p <u>a</u> tch
c <u>a</u> mp	gl <u>a</u> d	pl <u>a</u> id
c <u>a</u> n	gr <u>a</u> b	pl <u>a</u> n
c <u>a</u> p	gr <u>a</u> nd	pr <u>a</u> nk
c <u>a</u> sh	h <u>a</u> ck	r <u>a</u> ck
c <u>a</u> t	h <u>a</u> m	r <u>a</u> g
c <u>a</u> tch	h <u>a</u> nd	r <u>a</u> n
ch <u>a</u> p	h <u>a</u> ng	r <u>a</u> nch
ch <u>a</u> t	h <u>a</u> t	r <u>a</u> ng
cl <u>a</u> d	h <u>a</u> tch	r <u>a</u> nk
cl <u>a</u> m	h <u>a</u> th	r <u>a</u> sh
cl <u>a</u> mp	h <u>a</u> ve	r <u>a</u> t
cl <u>a</u> n	j <u>a</u> m	s <u>a</u> ck



◀	s <u>a</u> d	s <u>a</u> g	th <u>a</u> nk
	s <u>a</u> g	s <u>a</u> p	th <u>a</u> t
	s <u>a</u> nd	s <u>a</u> n	tr <u>a</u> ck
	s <u>a</u> ng	s <u>a</u> sm	tr <u>a</u> mp
	s <u>a</u> t	s <u>a</u> b	tr <u>a</u> nce
	s <u>a</u> lp	s <u>a</u> ck	tr <u>a</u> p
	s <u>a</u> rp	s <u>a</u> ff	tr <u>a</u> sh
	s <u>a</u> rch	s <u>a</u> mp	v <u>a</u> lve
	s <u>a</u> ck	s <u>a</u> nd	v <u>a</u> n
	s <u>a</u> ll	s <u>a</u> nd	v <u>a</u> t
	s <u>a</u> l	s <u>a</u> p	w <u>a</u> g
	s <u>a</u> ck	t <u>a</u> ck	w <u>a</u> x
	s <u>a</u> m	t <u>a</u> g	w <u>a</u> p
	s <u>a</u> ng	t <u>a</u> n	w <u>a</u> th
	s <u>a</u> p	t <u>a</u> p	y <u>a</u> nk
	s <u>a</u> sh	t <u>a</u> s	
	s <u>a</u> ck	t <u>a</u> x	

## æ IN TWO-SYLLABLE WORDS

abb <u>e</u> y	ang <u>l</u> e	att <u>a</u> ck
abs <u>e</u> nt	ang <u>r</u> y	att <u>i</u> c
abs <u>tr</u> act	ang <u>u</u> ish	attr <u>a</u> ct
acc <u>e</u> nt	ank <u>l</u> e	av <u>i</u> d
ac <u>i</u> d	ann <u>e</u> x	baff <u>l</u> e
ac <u>t</u> ive	ant <u>i</u>	bal <u>a</u> nce
act <u>r</u> ess	ant <u>i</u> que	ball <u>e</u> t
ad <u>a</u> pt	ant <u>l</u> er	ball <u>o</u> t
add <u>i</u> c(t) <i>(noun)</i>	anx <u>i</u> ous	band <u>i</u> t
ad <u>v</u> erb	app <u>l</u> e	ban <u>i</u> sh
ag <u>i</u> le	ar <u>i</u> d	ban <u>n</u> er
al <u>a</u> s	ar <u>r</u> ow	ban <u>q</u> uet
al <u>b</u> um	ash <u>e</u> s	ban <u>t</u> er
al <u>l</u> ey	ass <u>e</u> t	bar <u>r</u> el
al <u>o</u> e	ast <u>h</u> ma	bar <u>r</u> en
am <u>b</u> er	astr <u>a</u> l	batt <u>l</u> e
amb <u>u</u> sh	at <u>l</u> as	began
am <u>p</u> le	at <u>o</u> m	bladd <u>e</u> r
anch <u>o</u> r	att <u>a</u> ched	blank <u>e</u> t



## æ IN TWO-SYLLABLE WORDS (CONTINUED)

◀ bracket	compact	haddock
brandy	contact	hadn't
cabbage	contract	hammer
cactus	cracker	hamper
caffeine	dagger	handle
camel	damage	happen
campus	dandruff	happy
canal	dangle	hasn't
cancel	dazzle	haven't
candid	detach	havoc
candle	detract	hazard
candor	dispatch	impact
candy	distract	intact
canon	drastic	jacket
canteen	exact	jagged
canyon	exam	lackey
capsule	expand	ladder
captain	fabric	language
caption	facile	Latin
captive	factor	latter
carrot	fancy	madam
carry	fashion	magic
cascade	finance	malice
cashew	flashlight	manage
cashmere	flatter	manic
catcher	fraction	mansion
cattle	fragile	married
cavern	fragment	matter
challenge	frantic	narrow
champagne	gadget	package
channel	gallon	packet
chapel	gamble	pamper
chapter	garish	panel
chatter	gather	panic
clamor	glamour	passion
clatter	grammar	passive
climax	grapple	pattern
collapse	habit	perhaps



◀ phantom	scramble	tran <u>q</u> uיל
planet	sh <u>a</u> dow	tr <u>a</u> ns <u>c</u> end
pl <u>a</u> stic	sh <u>a</u> mp <u>oo</u>	tr <u>a</u> ns <u>c</u> ribe
pr <u>a</u> ctice	sl <u>a</u> nder	tr <u>a</u> ns <u>c</u> ri <u>p</u> t
pr <u>o</u> tr <u>a</u> ct	Sp <u>a</u> nish	tr <u>a</u> ns <u>f</u> er
r <u>a</u> bbit	sp <u>a</u> rr <u>ow</u>	tr <u>a</u> ns <u>f</u> orm
r <u>a</u> cket	sp <u>a</u> sm	tr <u>a</u> ns <u>f</u> used
r <u>a</u> mb <u>le</u>	st <u>a</u> gger	tr <u>a</u> ns <u>i</u> t
r <u>a</u> mp <u>a</u> nt	st <u>a</u> gn <u>a</u> nt	tr <u>a</u> ns <u>l</u> ate
r <u>a</u> nd <u>om</u>	st <u>a</u> nd <u>a</u> rd	tr <u>a</u> ns <u>m</u> it
r <u>a</u> pid	st <u>a</u> tic	tr <u>a</u> ns <u>p</u> ire
r <u>a</u> tt <u>le</u>	st <u>a</u> tue	tr <u>a</u> ns <u>v</u> erse
r <u>e</u> l <u>a</u> x	st <u>a</u> tus	tr <u>a</u> vel
rom <u>a</u> nce	st <u>a</u> ture	v <u>a</u> ccine
s <u>a</u> l <u>a</u> d	str <u>a</u> ngle	v <u>a</u> c <u>u</u> um
s <u>a</u> lmon	subtr <u>a</u> ct	v <u>a</u> l <u>i</u> d
s <u>a</u> lvage	t <u>a</u> ck <u>le</u>	v <u>a</u> l <u>i</u> ant
s <u>a</u> mp <u>le</u>	t <u>a</u> ct <u>i</u> c	v <u>a</u> ll <u>e</u> y
s <u>a</u> nction	t <u>a</u> l <u>e</u> nt	v <u>a</u> nish
s <u>a</u> ndw <u>i</u> ch	t <u>a</u> mper	v <u>a</u> pid
s <u>a</u> tire	t <u>a</u> ngo	w <u>a</u> gon
s <u>a</u> ff <u>o</u> ld	t <u>a</u> tt <u>e</u> r	
s <u>a</u> nd <u>a</u> l	tr <u>a</u> ff <u>i</u> c	

## æ IN WORDS OF THREE OR MORE SYLLABLES

ab <u>a</u> ndon	<u>a</u> dam <u>a</u> nt	afflu <u>a</u> nt
ab <u>a</u> dicate	<u>a</u> dequ <u>a</u> te	<u>A</u> frica
ab <u>a</u> dom <u>e</u> n	<u>a</u> dju <u>a</u> ctive	aggr <u>a</u> vate
ab <u>a</u> norm <u>a</u> l	<u>a</u> dmi <u>r</u> able	agi <u>a</u> tate
ab <u>a</u> sol <u>u</u> te	<u>a</u> dmi <u>r</u> al	ag <u>o</u> ny
ab <u>a</u> stine <u>n</u> ce	<u>a</u> doles <u>c</u> ence	agri <u>c</u> ulture
ac <u>a</u> d <u>e</u> my	<u>a</u> dor <u>a</u> tion	al <u>c</u> ohol
ac <u>a</u> cid <u>e</u> nt	<u>a</u> dvers <u>a</u> ry	alf <u>a</u> lfa
ac <u>a</u> cu <u>r</u> ate	<u>a</u> dvert <u>i</u> se	al <u>a</u> gebra
ac <u>a</u> cus <u>a</u> tion	<u>a</u> dvoc <u>a</u> te	al <u>i</u> bi
ac <u>a</u> quisi <u>i</u> tion	aff <u>a</u> ble	alk <u>a</u> line
ac <u>a</u> rob <u>a</u> t	affid <u>a</u> vit	alleg <u>a</u> tion
ac <u>a</u> tu <u>a</u> l	affirm <u>a</u> tion	all <u>e</u> rgy ▶

## æ IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀	<u>a</u> lligator	<u>a</u> sterisk	cat <u>h</u> olic
	<u>a</u> llocate	<u>a</u> stronaut	ca <u>v</u> alcade
	<u>a</u> lphabet	<u>a</u> tmosphere	ca <u>v</u> alry
	<u>a</u> ltitude	<u>a</u> trophy	ca <u>v</u> ity
	<u>a</u> ltruism	<u>a</u> ttitude	ce <u>r</u> amic
	<u>a</u> lveolar	<u>a</u> tttribute ( <i>noun</i> )	cha <u>m</u> pion
	ama <u>l</u> gam	<u>a</u> varice	cha <u>n</u> delier
	<u>a</u> mateur	<u>a</u> venue	cha <u>r</u> acter
	<u>a</u> mbassador	<u>a</u> verage	cha <u>r</u> iot
	<u>a</u> mbiguous	<u>b</u> achelor	cha <u>r</u> itable
	<u>a</u> mbulance	<u>b</u> acteria	cha <u>r</u> ity
	<u>a</u> micable	<u>b</u> alcony	circum <u>s</u> tance
	<u>a</u> mnesty	<u>b</u> an <u>a</u> na	cla <u>r</u> ify
	<u>a</u> morous	<u>b</u> and <u>a</u> na	colla <u>b</u> orate
	<u>a</u> mplify	<u>b</u> aptism	com <u>p</u> anion
	<u>a</u> mputate	<u>b</u> arricade	com <u>p</u> arison
	<u>a</u> nagram	<u>b</u> rutality	congratulate
	<u>a</u> nalogy	<u>c</u> abaret	contaminate
	<u>a</u> nalysis	<u>c</u> afeteria	dia <u>l</u> ysis
	<u>a</u> ncestor	<u>c</u> alcium	dia <u>m</u> eter
	<u>a</u> ncedote	<u>c</u> alculate	diap <u>h</u> ragm
	<u>a</u> nimal	<u>c</u> alendar	diploma <u>t</u>
	<u>a</u> nimate	<u>c</u> aliber	distra <u>c</u> tion
	<u>a</u> nniversary	<u>c</u> alisthenics	drama <u>t</u> ic
	<u>a</u> nnual	<u>c</u> alorie	dyna <u>m</u> ic
	<u>a</u> ntagonism	<u>c</u> amouflage	ela <u>b</u> orate
	<u>a</u> nticipate	<u>c</u> andidate	ela <u>s</u> tic
	<u>a</u> ntidote	<u>c</u> anopy	emba <u>r</u> arrass
	<u>a</u> ntiseptic	<u>c</u> antaloupe	erratic
	<u>a</u> nxiety	<u>c</u> apital	evacuate
	<u>a</u> pparent	<u>c</u> aravan	eva <u>l</u> uation
	<u>a</u> ppetite	<u>c</u> asserole	eva <u>p</u> orate
	<u>a</u> pplication	<u>c</u> astigate	exacerbate
	<u>a</u> pprehend	<u>c</u> asually	ex <u>a</u> ct
	<u>a</u> ptitude	<u>c</u> atalyst	exa <u>g</u> gerate
	<u>a</u> rrogance	<u>c</u> atastrophe	exa <u>m</u> ine
	<u>a</u> spirate	<u>c</u> ategory	exa <u>s</u> perate
	<u>a</u> spirin	<u>c</u> aterpillar	extra <u>c</u> tion ▶

◀	extr <u>a</u> vagant	ma <u>m</u> nify	ra <u>t</u> ionalize
	fa <u>b</u> ulous	ma <u>j</u> esty	re <u>a</u> ction
	fa <u>c</u> ulty	ma <u>n</u> agement	re <u>t</u> raction
	fa <u>m</u> ily	ma <u>n</u> ager	sa <u>c</u> rifice
	fa <u>n</u> tastic	ma <u>n</u> datory	sa <u>n</u> ctity
	fa <u>s</u> cination	ma <u>n</u> ifest	sa <u>n</u> itary
	fi <u>n</u> ancial	ma <u>n</u> nequin	sa <u>n</u> ity
	ga <u>l</u> axy	ma <u>n</u> ual	sa <u>t</u> isfaction
	ga <u>l</u> lery	ma <u>n</u> ufacture	Sa <u>t</u> urday
	ga <u>s</u> oline	ma <u>s</u> culine	spe <u>c</u> tacular
	gi <u>g</u> antic	ma <u>s</u> terpiece	sta <u>m</u> ina
	gra <u>d</u> ually	ma <u>t</u> rimony	stra <u>t</u> egy
	gra <u>d</u> uate	mo <u>r</u> ality	substa <u>n</u> tial
	gra <u>t</u> itude	mo <u>r</u> tality	ta <u>n</u> gible
	gra <u>v</u> ity	na <u>t</u> ional	ta <u>n</u> talize
	gua <u>r</u> antee	na <u>t</u> ural	tra <u>g</u> edy
	ha <u>n</u> dicap	pa <u>l</u> atable	tra <u>n</u> saction
	hospi <u>t</u> ality	pa <u>l</u> pable	tra <u>n</u> scription
	hu <u>m</u> anity	pa <u>l</u> pitate	tra <u>n</u> sition
	ima <u>g</u> ine	pa <u>r</u> adise	tra <u>n</u> sportation
	infa <u>l</u> lible	pa <u>r</u> allel	unde <u>r</u> stand
	inte <u>r</u> national	pa <u>r</u> ody	va <u>c</u> illate
	Ja <u>n</u> uary	pi <u>a</u> no	va <u>l</u> uable
	la <u>b</u> oratory	pra <u>c</u> tical	ve <u>r</u> nacular
	la <u>m</u> inate	pra <u>g</u> matic	vi <u>t</u> ality
	la <u>t</u> eral	ra <u>m</u> ification	vo <u>c</u> abulary
	ma <u>g</u> azine	ra <u>t</u> ify	

## THE "ANSWER" LIST: æ IN ONE-SYLLABLE WORDS

as <u>k</u>	br <u>a</u> ss	cha <u>n</u> ce
ba <u>s</u> k	ca <u>l</u> f*	cha <u>n</u> t
ba <u>t</u> h	ca <u>l</u> ve*	cla <u>s</u> p
bla <u>n</u> ch	ca <u>n</u> 't	cla <u>s</u> s
bla <u>s</u> t	ca <u>s</u> k	cr <u>a</u> ft
bra <u>n</u> ch	ca <u>s</u> t	da <u>n</u> ce

\*When the *alf* or *alv* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

## THE "ANSWER" LIST: æ IN ONE-SYLLABLE WORDS (CONTINUED)

◀ draft	half*	raft
fast	halve*	rasp
flask	lance	shaft
France	last	slant
gasp	laugh	staff
glance	mask	task
glass	mast	trance
graft	pass	vast
grant	past	wrath
graph	path	
grasp	plant	
grass	prance	

## THE "ANSWER" LIST: æ IN TWO-SYLLABLE WORDS

adv <u>a</u> nce	en <u>a</u> chant	pa <u>a</u> sture
<u>a</u> fter	en <u>a</u> nce	pl <u>a</u> ster
al <u>a</u> s	fa <u>a</u> sten	ra <u>a</u> scal
<u>a</u> nswer	fo <u>a</u> recast	ra <u>a</u> ther
ba <u>a</u> sk <u>e</u> t	gh <u>a</u> stly	sa <u>a</u> mple
be <u>a</u> lf	gi <u>a</u> ffe	sla <u>a</u> nder
ca <u>a</u> sk <u>e</u> t	la <u>a</u> ther	tra <u>a</u> nspla <u>a</u> nt†
ca <u>a</u> stle	ma <u>a</u> ster	tre <u>a</u> spa <u>a</u> s
co <u>a</u> mma <u>a</u> nd	na <u>a</u> sty	va <u>a</u> ntage
de <u>a</u> ma <u>a</u> nd	pa <u>a</u> stor	

## THE "ANSWER" LIST: æ IN WORDS OF THREE OR MORE SYLLABLES

adv <u>a</u> ntage	dis <u>a</u> ster	ra <u>a</u> s <u>a</u> berry
ava <u>a</u> lan <u>a</u> che†	ex <u>a</u> m <u>a</u> ple	re <u>a</u> pr <u>a</u> ma <u>a</u> nd
cha <u>a</u> nc <u>a</u> llor	fla <u>a</u> bb <u>a</u> rga <u>a</u> st†	tele <u>a</u> gra <u>a</u> ph
disadv <u>a</u> ntage	pa <u>a</u> ra <u>a</u> gra <u>a</u> ph†	

\*When the *alf* or *alv* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

†In these words, both *a* spellings are pronounced æ in American English. In British English, the first *a* is pronounced æ and the second is pronounced ɑ.

## Phrases: æ

AUDIO



11.3

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the æ sound, which is marked phonetically.

- 1    æ            æ    æ  
  asking in advance
- 2            æ            æ  
  glad to nap
- 3            æ            æ    æ  
  handed Jack cash
- 4            æ            æ  
  damp blanket
- 5            æ            æ  
  bank balance
- 6            æ            æ  
  barren land
- 7            æ            æ  
  attractive package
- 8            æ            æ  
  random spasm
- 9            æ            æ  
  relaxing in cashmere
- 10           æ            æ  
  half a sandwich
- 11           æ            æ  
  narrow passageway
- 12           æ            æ  
  pannicked but passive
- 13           æ            æ  
  the agony of traffic
- 14           æ            æ  
  abandoned affluence
- 15           æ            æ  
  anticipate analysis



## Sentences: æ

AUDIO



11.4

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the æ sound, which is marked phonetically.

- 1 Māndy is a tālented āctress who ādāmires the imāct of tānsformative theater.
- 2 Looking āck, Māx was glād he hād not made a pāct ānd signed a contractā.
- 3 Before the bānquet, we served crāckers, cheese, clāms, ānd chāmpagne.
- 4 Sāndy mānedged to tānslate the clāssic tānsāript into four lānguages.
- 5 He's pānnāng on tānsferring a subāntial number of credits for his bāchelor's degree.
- 6 Rāther thān ādvocating collāborātion, the cāndidates seemed āmbiguous.
- 7 It takes stāmina to mānifest desires into tāngible māttāter.
- 8 Frānklāy, I prefer ānsāwering my phone to textāng; I like human cāntactā.
- 9 Are you sātisfied with your māner's pāgmatāc evalātion process?
- 10 Chād ādded tāng melodies to his jāzz bānd's pāctice.
- 11 Pāck cāntaloupe ānd māngā sorbet in the picnic bāskāt.
- 12 Jān pānnāng on wearing plāid pānts to mātch her tāvel bāg.
- 13 He āllāted little cāsh for his tāvel in Frānce.

- 14 A <sup>æ</sup>disastrous <sup>æ</sup>accident was prevented by <sup>æ</sup>last-minute <sup>æ</sup>evacuation.
- 15 It was <sup>æ</sup>anguishing to watch how <sup>æ</sup>arrogant the <sup>æ</sup>amateur <sup>æ</sup>acted.

## Phrases: æ vs. e



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the æ and e sounds, which are marked phonetically.

- 1 <sup>æ</sup>happy <sup>e</sup>ending
- 2 the <sup>e</sup>chef's <sup>æ</sup>ranch <sup>e</sup>dressing
- 3 <sup>æ</sup>attractive <sup>e</sup>investment
- 4 <sup>e</sup>bending the <sup>æ</sup>branch
- 5 <sup>e</sup>ten <sup>æ</sup>tanned <sup>æ</sup>acrobats
- 6 <sup>e</sup>energized but <sup>æ</sup>anxious
- 7 <sup>e</sup>recipe for <sup>æ</sup>disaster
- 8 a <sup>æ</sup>tax <sup>e</sup>credit
- 9 <sup>æ</sup>attacking his <sup>e</sup>profession
- 10 <sup>e</sup>expecting an <sup>æ</sup>answer
- 11 <sup>e</sup>suggested <sup>æ</sup>staggering <sup>e</sup>schedules
- 12 <sup>e</sup>recommended <sup>e</sup>contacting <sup>æ</sup>Alice
- 13 <sup>e</sup>sending a <sup>æ</sup>narrow <sup>æ</sup>package

14 the <sup>e</sup>secretary's <sup>e</sup>vocabulary <sup>æ</sup>

15 <sup>e</sup>members <sup>æ</sup>passed the <sup>e</sup>agenda

## Sentences: æ vs. e



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the æ and e sounds which are marked phonetically.,

- 1 <sup>e</sup>Fred was <sup>æ</sup>apprehesive <sup>e</sup>when <sup>e</sup>addressing his <sup>æ</sup>accent, <sup>e</sup>yet <sup>æ</sup>tackeled <sup>æ</sup>practice  
with <sup>æ</sup>vitality.
- 2 <sup>æ</sup>Advancing in <sup>æ</sup>status within the <sup>æ</sup>bank's <sup>æ</sup>branch <sup>e</sup>depended on  
<sup>e</sup>demonstrating <sup>e</sup>credibility.
- 3 <sup>æ</sup>Some <sup>e</sup>answers will <sup>e</sup>present <sup>e</sup>themselves through <sup>e</sup>quieting <sup>e</sup>exessive  
<sup>e</sup>mental <sup>æ</sup>chatter.
- 4 <sup>æ</sup>The <sup>æ</sup>advaocate <sup>e</sup>abandoned his <sup>e</sup>reflexively <sup>e</sup>pretentious <sup>æ</sup>mask.
- 5 <sup>æ</sup>The <sup>æ</sup>accident <sup>e</sup>aggravated <sup>e</sup>Ben's <sup>æ</sup>intense <sup>æ</sup>abdominal <sup>æ</sup>cramps.
- 6 <sup>æ</sup>Acting <sup>æ</sup>crassly <sup>æ</sup>and <sup>e</sup>arrogantly <sup>æ</sup>seldem <sup>e</sup>comands <sup>e</sup>resect.
- 7 <sup>e</sup>What <sup>æ</sup>serendipity to <sup>e</sup>transcend both <sup>æ</sup>grandstanding and <sup>æ</sup>actively  
<sup>æ</sup>slandering <sup>e</sup>reputations!
- 8 <sup>e</sup>The <sup>æ</sup>weather <sup>æ</sup>forecaster <sup>æ</sup>predicted <sup>æ</sup>damp <sup>æ</sup>afaternoons <sup>æ</sup>and <sup>æ</sup>patchy fog  
<sup>æ</sup>paternes in <sup>e</sup>February.

- 9 The <sup>æ</sup>plan to disse<sup>e</sup>minate <sup>æ</sup>Anne's finan<sup>æ</sup>cial re<sup>e</sup>ords was unple<sup>e</sup>asant  
but ne<sup>e</sup>cessa<sup>e</sup>ry.
- 10 Does <sup>æ</sup>altit<sup>e</sup>ude affe<sup>æ</sup>ct attit<sup>e</sup>ude whe<sup>æ</sup>n tra<sup>e</sup>veling dome<sup>æ</sup>stically?
- 11 The <sup>e</sup>tennis ma<sup>æ</sup>ch between <sup>e</sup>Eri<sup>æ</sup>c and Ma<sup>æ</sup>tt<sup>æ</sup>hew was cha<sup>æ</sup>llenging.
- 12 Ca<sup>æ</sup>ffeine is a mood <sup>e</sup>ele<sup>æ</sup>vator, but ca<sup>æ</sup>n ha<sup>æ</sup>ve the ne<sup>e</sup>gative impa<sup>æ</sup>ct of  
causing <sup>æ</sup>anxi<sup>æ</sup>ty.
- 13 Ca<sup>æ</sup>n you compre<sup>e</sup>hend the ba<sup>æ</sup>ffling conce<sup>e</sup>pt, or is it too protra<sup>æ</sup>cted  
<sup>æ</sup>and inacce<sup>e</sup>ssible?
- 14 <sup>æ</sup>Andrew's appa<sup>æ</sup>rent se<sup>e</sup>nse of supre<sup>e</sup>macy made him appear <sup>æ</sup>arro<sup>æ</sup>gant  
<sup>æ</sup>and conde<sup>e</sup>scending.
- 15 Ma<sup>æ</sup>ggie worked <sup>æ</sup>absol<sup>æ</sup>ute ma<sup>æ</sup>gic in the <sup>e</sup>edi<sup>e</sup>ting room, ye<sup>e</sup>t <sup>e</sup>every<sup>e</sup>thing  
seemed <sup>e</sup>effor<sup>e</sup>tless.

## Phrases: æ vs. ɑ



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the æ and ɑ sounds, which are marked phonetically.

- 1 <sup>æ</sup>demanded <sup>ɑ</sup>pasta
- 2 <sup>ɑ</sup>calm in <sup>æ</sup>traff<sup>æ</sup>c
- 3 <sup>ɑ</sup>fath<sup>æ</sup>er was <sup>æ</sup>adamant

- 4 <sup>æ</sup> <sup>ɑ</sup>  
acted pompous
- 5 <sup>æ</sup> <sup>æ</sup> <sup>ɑ</sup>  
an antique clock
- 6 <sup>æ</sup> <sup>ɑ</sup> <sup>æ</sup>  
at the bottom of the class
- 7 <sup>æ</sup> <sup>ɑ</sup> <sup>æ</sup>  
attacked in combat
- 8 <sup>ɑ</sup> <sup>æ</sup>  
qualified applicant
- 9 <sup>ɑ</sup> <sup>æ</sup>  
contradicted Pam
- 10 <sup>ɑ</sup> <sup>æ</sup>  
operating the camp
- 11 <sup>ɑ</sup> <sup>æ</sup>  
fond of ballet
- 12 <sup>æ</sup> <sup>ɑ</sup>  
matching socks
- 13 <sup>æ</sup> <sup>ɑ</sup> <sup>æ</sup>  
bragged about his contract
- 14 <sup>æ</sup> <sup>ɑ</sup>  
dynamic drama
- 15 <sup>æ</sup> <sup>ɑ</sup>  
lacking confidence

## Sentences: æ vs. ɑ



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the æ and ɑ sounds, which are marked phonetically.

- 1 <sup>æ</sup> <sup>æ</sup> <sup>æ</sup> <sup>ɑ</sup> <sup>ɑ</sup>  
Jan was happily distracted by watching espionage films.
- 2 <sup>æ</sup> <sup>æ</sup> <sup>ɑ</sup> <sup>ɑ</sup> <sup>æ</sup>  
The anniversary celebration happened on a balmy afternoon  
in Washington.

- 3 Dashing Angelo was a suave renaissance man with both bravado  
and laughter.
- 4 The romantic aria was enchanting and created an amorous atmosphere.
- 5 Can accurate and specific information be camouflaged in nuance?
- 6 After cranking out the massive project, I deserved a calming massage.
- 7 Would you prefer a pasta casserole, or a salad with avocado and alfalfa  
sprouts?
- 8 For a finale, the soprano sang Rodgers and Hammerstein's "Shall We  
Dance?"
- 9 Examples of English alphabet spelling can't accurately explain the  
schwa phoneme.
- 10 Adding palm trees to the façade of the spa enhanced the relaxing  
ambience.
- 11 They called "Bravo!" after the amateur cabaret's climax.
- 12 Unimaginable circumstances made Father feel swamped and agitated  
by his calendar.
- 13 Macho police squad dramas are depicted on national television.
- 14 Brad qualified to compete in the black belt karate match.
- 15 Which would you rather magnify—a product's quantity or its quality?

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## TWELVE

# The vowels of *r* (ɜ̄ and ə̄)

### The ɜ̄/ə̄ sounds defined

The vowels of *r*, represented by the phonetic symbols ɜ̄ (in a stressed syllable) and ə̄ (in an unstressed syllable) are frequently mispronounced by nonnative speakers of English. Depending on your native language, you may pronounce the vowels of *r* too tightly, because of too much tension in the back of your tongue. Or the *r* coloring may be dropped, because the tip of your tongue is touching your lower teeth.

### Step 1: Feeling the placement of ɜ̄/ə̄



Turn now to **Video Track 16**, where a step-by-step demonstration of the placement of the vowels ɜ̄/ə̄ is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

These two *r* vowels are sounded the same; they have different phonetic representations because of the syllable stress within words (see Chapter Seventeen for a detailed explanation of syllable stress). Stressed syllables within words are enunciated with more emphasis and are typically longer, louder, and higher in pitch than unstressed syllables. The vowel ɜ̄ is used in a stressed syllable within a word. The unstressed vowel ə̄ marks a syllable as shorter and lower in pitch.

Take out your mirror. Let's examine the position of the tongue in forming the vowels ɜ̄/ə̄. Begin by placing the tip of your tongue against



your lower teeth, with your tongue lying flat on the floor of your mouth. Now, lift only the tip of your tongue and say ʒ.

To produce the consonant *r*, the sides of your tongue touch the inside of your upper teeth and your tongue is lifted close to the alveolar ridge. By contrast, to pronounce the vowels of *r*, ʒ/ə, the tip of your tongue is lifted only slightly, no higher than the bottom of your upper teeth, and the sides of your tongue do not make contact anywhere inside your mouth.

The most difficult problem you will have with the ʒ/ə placement is a tendency toward tongue retraction. Because the tip of your tongue isn't touching anywhere inside your mouth, the back of your tongue may tense and pull backward to feel "anchored." As demonstrated on the video, place your thumb under your jaw at the base of your tongue. Hold your thumb there firmly as you lift only the tip of your tongue. This will prevent your tongue from retracting backward.

Return now to **Video Track 16**. Practice the placement of the vowels ʒ/ə.

## Step 2: Hearing the placement of ʒ/ə

Using the mirror, look closely inside your mouth. Say ʒ . . . ə . . . ʒ . . . ə. Hear that the two vowels sound the same, except that ʒ has more emphasis and is longer and higher in pitch than ə. The examples of the words *hurt* (ʒ) and *other* (ə) demonstrate this. The tip of your tongue is lifted only slightly for both, no higher than the bottom of your upper teeth, and the sides of your tongue should not be touching anywhere inside your mouth.

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the vowel sound changes, so that you can train your ear to hear the distinction, as well as feel the physiological placement.

ʒ	ə
merger	merger
murder	murder
murmur	murmur
nurture	nurture



ɜː	ə
◀ purpose	paper
adverse	adversary
affirm	affirmation
circle	circulation
confer	conference
observe	observation
perfume (noun)	perfume (verb)
prefer	preference
survey (noun)	survey (verb)



Turn now to **Audio Track 12.1**, which features the pronunciation of ɜː and ə. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

*Note:* The first four sets of words contain both the strong ɜː and ə vowels and are read only once on the recording.

### Step 3: Applying the placement of ɜː/ə

Following are lists of common English words that contain the ɜː and ə sounds. You can practice the sounds by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.



#### ɜː IN ONE-SYLLABLE WORDS

birch	churn	earn
bird	clerk	earth
birth	curb	err
blur	curl	firm
blurb	curse	first
blurt	curt	flirt
burn	curve	fur
burst	dirge	girl
chirp	dirt	girth



## 3\* IN ONE-SYLLABLE WORDS (CONTINUED)

◀ heard	search	turn
her	serve	urge
herb*	shirt	urn
herd	sir	verb
hurl	skirt	verge
hurt	smirk	verse
irk	splurge	were
jerk	spur	weren't
learn	spurn	whirl
lurk	spurt	word
mirth	stern	work
nurse	stir	world
pearl	surf	worm
per	surge	worse
perch	term	worst
perk	terse	worth
pert	third	yearn
purr	thirst	
purse	turf	

## 3\* IN TWO-SYLLABLE WORDS

absurd	circus	curry
accursed	clergy	curtain
adjourn	coerce	curtsy
adverse	colonel†	desert (verb)
affirm	concern	deserve
alert	concur	dessert
assert	confer	deter
averse	confirm	discern
avert	converge	disperse
burlap	converse	disturb
certain	convert (verb)	diverge
circle	curfew	diverse
circuit	current	divert ▶

\*The *h* in *herb* is silent and not pronounced in American English.

†*Colonel* is the only English word that contains an *r* pronunciation but has no *r*.

◀	<u>e</u> arly	mer <u>ch</u> ant	ser <u>p</u> ent
	<u>e</u> ar <u>n</u> est	mer <u>c</u> y	stur <u>d</u> y
	em <u>e</u> rge	mer <u>g</u> er	submer <u>g</u> e
	<u>e</u> rgo	mur <u>d</u> er	super <u>b</u>
	<u>e</u> xert	mur <u>k</u> y	sur <u>ch</u> arge
	f <u>e</u> rtil <u>e</u>	mur <u>m</u> ur	sur <u>f</u> ace
	f <u>e</u> r <u>v</u> or	nur <u>t</u> ure	sur <u>g</u> eon
	flour <u>i</u> sh	obser <u>v</u> e	sur <u>p</u> lus
	f <u>u</u> rbish	occur <u>r</u>	sur <u>v</u> ey ( <i>noun</i> )
	furn <u>a</u> ce	over <u>t</u>	thir <u>t</u> y
	furn <u>i</u> sh	per <u>f</u> ect ( <i>adjective</i> )	thor <u>o</u> ugh
	further <u>r</u>	per <u>f</u> ume ( <i>noun</i> )	Thurs <u>d</u> ay
	furt <u>i</u> ve	per <u>s</u> on	transf <u>e</u> r ( <i>verb</i> )
	gur <u>g</u> le	perturb <u>e</u> d	tur <u>k</u> ey
	her <u>m</u> it	prefer <u>r</u>	tur <u>m</u> oil
	hur <u>d</u> le	pur <u>ch</u> ase	turn <u>i</u> p
	hur <u>r</u> y	pur <u>p</u> le	tur <u>q</u> uoise
	immer <u>s</u> e	pur <u>p</u> ose	turt <u>l</u> e
	infer <u>r</u>	recur <u>r</u>	ur <u>b</u> an
	infirm <u>r</u>	refer <u>r</u>	usur <u>p</u>
	insert ( <i>verb</i> )	resear <u>ch</u> ( <i>verb</i> )	wor <u>r</u> y
	journ <u>a</u> l	reser <u>v</u> e	wor <u>sh</u> ip
	journ <u>e</u> y	retur <u>n</u>	

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 ɜː IN WORDS OF THREE OR MORE SYLLABLES
 

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all <u>e</u> rgic	deter <u>g</u> ent	int <u>e</u> rnal
alt <u>e</u> rnative	deter <u>m</u> ine	int <u>e</u> rpret
anniv <u>e</u> rsary	deter <u>r</u> ent	inver <u>s</u> ion
asp <u>e</u> rsion	discon <u>c</u> erted	mat <u>e</u> rnal
attor <u>e</u> ney	discour <u>a</u> ge	noctur <u>n</u> al
av <u>e</u> rsion	et <u>e</u> rnal	pat <u>e</u> rnal
cert <u>i</u> fy	excurs <u>i</u> on	per <u>c</u> olate
cir <u>c</u> ulate	ext <u>e</u> minate	per <u>f</u> orate
cir <u>c</u> umstance	furnit <u>u</u> re	perman <u>e</u> nt
comm <u>e</u> rcial	germin <u>a</u> te	perpetrat <u>e</u>
con <u>c</u> erted	hern <u>i</u> a	persecut <u>e</u>
conserv <u>a</u> tive	hurric <u>a</u> ne	pertin <u>e</u> nt
conver <u>s</u> ion	impertin <u>e</u> nce	refurbish
curren <u>c</u> y	imperv <u>i</u> ous	rehears <u>a</u> l



## ʒ IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀	res <u>ur</u> gence	super <u>l</u> ative	turb <u>u</u> lence
	revers <u>a</u> l	surro <u>g</u> ate	turp <u>u</u> lentine
	sub <u>u</u> rban	term <u>i</u> nate	
	super <u>fl</u> uous	therm <u>o</u> stat	

## æ IN TWO-SYLLABLE WORDS

- <u>a</u> r ( <i>suffix</i> )	cell <u>a</u> r	don <u>o</u> r
- <u>e</u> r ( <i>suffix</i> )	censu <u>r</u> e	eag <u>e</u> r
- <u>o</u> r ( <i>suffix</i> )	cent <u>e</u> r	eff <u>o</u> rt
act <u>o</u> r	chap <u>te</u> r	emb <u>e</u> r
after <u>e</u>	chatter <u>e</u>	ent <u>e</u> r
altar <u>a</u>	cider <u>e</u>	err <u>o</u> r
alter <u>a</u>	ciph <u>e</u> r	ev <u>e</u> r
amb <u>e</u> r	clatter <u>e</u>	exp <u>e</u> rt
anch <u>o</u> r	clever <u>e</u>	fact <u>o</u> r
ang <u>e</u> r	closu <u>r</u> e	falt <u>e</u> r
answ <u>e</u> r	clust <u>e</u> r	farth <u>e</u> r
arb <u>o</u> r	clutter <u>e</u>	fat <u>h</u> er
ard <u>o</u> r	coll <u>a</u> r	fav <u>o</u> r
arm <u>o</u> r	col <u>o</u> r	feath <u>e</u> r
auth <u>o</u> r	comf <u>o</u> rt	featu <u>r</u> e
awkward <u>a</u>	con <u>ce</u> rt ( <i>noun</i> )	ferm <u>e</u> nt
bann <u>e</u> r	conqu <u>e</u> r	fig <u>u</u> re
bar <u>te</u> r	coug <u>a</u> r	fil <u>te</u> r
bett <u>e</u> r	count <u>e</u> r	finger <u>e</u>
bick <u>e</u> r	cover <u>e</u>	fixt <u>u</u> re
bitt <u>e</u> r	crack <u>e</u> r	flat <u>te</u> r
blend <u>e</u> r	crat <u>e</u> r	flav <u>o</u> r
blis <u>te</u> r	cult <u>u</u> re	flutt <u>e</u> r
blund <u>e</u> r	curt <u>a</u> il	for <u>ge</u> t
border <u>e</u>	dang <u>e</u> r	forgiv <u>e</u>
broth <u>e</u> r	daught <u>e</u> r	futu <u>r</u> e
butch <u>e</u> r	des <u>er</u> t ( <i>noun</i> )	gath <u>e</u> r
butt <u>e</u> r	differ <u>e</u>	gend <u>e</u> r
camph <u>o</u> r	dinn <u>e</u> r	gest <u>u</u> re
cand <u>o</u> r	doct <u>o</u> r	ging <u>e</u> r
cater <u>e</u>	doll <u>a</u> r	glam <u>o</u> ur



◀	<u>glimmer</u>	<u>molar</u>	<u>puncture</u>
	<u>glitter</u>	<u>monster</u>	<u>pursue</u>
	<u>grammar</u>	<u>mother</u>	<u>rather</u>
	<u>hammer</u>	<u>motor</u>	<u>razor</u>
	<u>hamper</u>	<u>mustard</u>	<u>render</u>
	<u>hanger</u>	<u>nature</u>	<u>research</u> ( <i>noun</i> )
	<u>harbor</u>	<u>neither</u>	<u>roster</u>
	<u>hinder</u>	<u>never</u>	<u>rupture</u>
	<u>honor</u>	<u>odor</u>	<u>sailor</u>
	<u>horror</u>	<u>order</u>	<u>scatter</u>
	<u>humor</u>	<u>other</u>	<u>scholar</u>
	<u>hunger</u>	<u>pamper</u>	<u>scissors</u>
	<u>insert</u> ( <i>noun</i> )	<u>paper</u>	<u>sculpture</u>
	<u>intern</u>	<u>partner</u>	<u>seizure</u>
	<u>juncture</u>	<u>pasture</u>	<u>senior</u>
	<u>junior</u>	<u>pattern</u>	<u>shelter</u>
	<u>juror</u>	<u>pepper</u>	<u>shepherd</u>
	<u>ladder</u>	<u>perfect</u> ( <i>verb</i> )	<u>shoulder</u>
	<u>leader</u>	<u>perform</u>	<u>shudder</u>
	<u>leather</u>	<u>perfume</u> ( <i>verb</i> )	<u>shutter</u>
	<u>lecture</u>	<u>perhaps</u>	<u>silver</u>
	<u>ledger</u>	<u>persist</u>	<u>simmer</u>
	<u>letter</u>	<u>persuade</u>	<u>singer</u>
	<u>limber</u>	<u>pertain</u>	<u>sister</u>
	<u>linger</u>	<u>picture</u>	<u>slander</u>
	<u>litter</u>	<u>pillar</u>	<u>slaughter</u>
	<u>luster</u>	<u>pitcher</u>	<u>slender</u>
	<u>manner</u>	<u>plaster</u>	<u>smolder</u>
	<u>martyr</u>	<u>platter</u>	<u>smother</u>
	<u>master</u>	<u>pleasure</u>	<u>solar</u>
	<u>matter</u>	<u>poker</u>	<u>soldier</u>
	<u>meager</u>	<u>polar</u>	<u>spider</u>
	<u>member</u>	<u>ponder</u>	<u>splatter</u>
	<u>mentor</u>	<u>posture</u>	<u>splendor</u>
	<u>meter</u>	<u>powder</u>	<u>sponsor</u>
	<u>minor</u>	<u>power</u>	<u>stammer</u>
	<u>mixture</u>	<u>pressure</u>	<u>stature</u>
	<u>modern</u>	<u>proper</u>	<u>stranger</u>
	<u>moisture</u>	<u>prosper</u>	<u>structure</u>



## ð IN TWO-SYLLABLE WORDS (CONTINUED)

◀ stubborn	taper	timber
suffer	teacher	traitor
sugar	temper	transfer (noun)
summer	tender	treasure
super	tenure	trigger
surmise	terror	tutor
surprise	texture	ulcer
survey (verb)	theater	usher
tailor	thunder	utter
tamper	tiger	western

## ð IN WORDS OF THREE OR MORE SYLLABLES

administrator	confirmation	intercede
adventure	consider	intercept
adversary	contractor	intermediate
advertise	contributor	intermission
advisor	conversation	international
affirmation	creditor	interview
altercation	customer	investor
alternate	December	jeopardize
alveolar	decipher	manufacture
amateur	deliver	meander
ambassador	departure	mediator
ancestor	diameter	mediocre
appetizer	director	messenger
asunder	disaster	minister
bachelor	employer	misdemeanor
benefactor	enamored	muscular
bifurcate	encounter	nuclear
calculator	energy	observation
calendar	engender	officer
carpenter	entertain	overture
character	exercise	particular
chiropractor	expenditure	passenger
circulation	exterior	peculiar
composure	familiar	percentage
conference	hibernate	perceptible ▶

◀ per <u>fun</u> ctory	prof <u>essor</u>	sign <u>ature</u>
per <u>mis</u> sion	prop <u>erty</u>	simil <u>ar</u>
per <u>pet</u> ual	prosecu <u>tor</u>	singul <u>ar</u>
pers <u>pect</u> ive	reco <u>ver</u>	sinist <u>er</u>
philosop <u>h</u> er	regist <u>er</u>	spectacul <u>ar</u>
photograph <u>er</u>	regul <u>ar</u>	spectat <u>or</u>
popul <u>ar</u>	rememb <u>er</u>	surveill <u>ance</u>
posterior <u>ly</u>	reperc <u>ussion</u>	togeth <u>er</u>
predecessor <u>ly</u>	secul <u>ar</u>	ulterior <u>ly</u>
prefer <u>ence</u>	semest <u>er</u>	vinegar
proced <u>ure</u>	Septemb <u>er</u>	yester <u>day</u>

## Phrases: ɜː vs. ə



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the ɜː and ə sounds, which are marked phonetically.

- 1 mediocre clerk
- 2 the earth's energy
- 3 future earnings
- 4 daughter wants dessert
- 5 a purple banner
- 6 teacher answered firmly
- 7 hinders adversity
- 8 early favor
- 9 conferred about the merger
- 10 permission to curse



- 11 flirted with danger
- 12 preferred to work under pressure
- 13 terminated in September
- 14 anniversary yesterday
- 15 my sister's journey
- 16 deserved to be sponsored
- 17 permanent marker
- 18 makes a better world
- 19 further measures
- 20 a wonderful excursion

## Sentences: ɜ̃ vs. ə



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on the pronunciation of the ɜ̃ and ə sounds, which are marked phonetically.

- 1 The ambassador affirmed closure on the barter.
- 2 Herbert had a perceptible aversion to altercations.
- 3 Both actors and singers performed with purpose at the gathering.
- 4 Peter's awkward answer concerned investors.
- 5 He was disturbed by certain urban odors.
- 6 Do you perceive earthy colors to be particularly comforting?

- 7 I'm per<sup>ə</sup>turb<sup>ɜ</sup>ed by a sur<sup>ɜ</sup>ge<sup>ə</sup> in per<sup>ə</sup>funct<sup>ə</sup>ory<sup>ə</sup> per<sup>ə</sup>form<sup>ə</sup>ances<sup>ə</sup> in the<sup>ə</sup>ater<sup>ə</sup>.
- 8 Laver<sup>ə</sup>ne<sup>ə</sup> year<sup>ə</sup>ned<sup>ə</sup> for<sup>ə</sup> an en<sup>ə</sup>erg<sup>ə</sup>izing<sup>ə</sup> her<sup>ə</sup>bal<sup>ə</sup> dess<sup>ə</sup>ert<sup>ə</sup>.
- 9 The int<sup>ə</sup>ern<sup>ə</sup> imm<sup>ə</sup>ersed<sup>ə</sup> her<sup>ə</sup>self<sup>ə</sup> in fur<sup>ə</sup>ther<sup>ə</sup> rese<sup>ə</sup>arch<sup>ə</sup>.
- 10 Stay al<sup>ə</sup>ert<sup>ə</sup> and disc<sup>ə</sup>ern<sup>ə</sup>ing<sup>ə</sup> to avoid dis<sup>ə</sup>aster<sup>ə</sup>s.
- 11 Tickets to the popu<sup>ə</sup>lar<sup>ə</sup> cir<sup>ə</sup>cus<sup>ə</sup> can be purch<sup>ə</sup>ased<sup>ə</sup> this Thurs<sup>ə</sup>day<sup>ə</sup>.
- 12 I am eag<sup>ə</sup>er<sup>ə</sup> to ex<sup>ə</sup>er<sup>ə</sup>cise<sup>ə</sup> in the refurb<sup>ə</sup>ished<sup>ə</sup> mod<sup>ə</sup>ern<sup>ə</sup> gym<sup>ə</sup>.
- 13 Bir<sup>ə</sup>ds<sup>ə</sup> chir<sup>ə</sup>ped<sup>ə</sup> as they per<sup>ə</sup>ched<sup>ə</sup> on the cor<sup>ə</sup>ner<sup>ə</sup> of the arbor<sup>ə</sup>.
- 14 Did you conf<sup>ə</sup>irm<sup>ə</sup> the dinner<sup>ə</sup> res<sup>ə</sup>ervations<sup>ə</sup> on Satur<sup>ə</sup>day<sup>ə</sup>?
- 15 The scholar<sup>ə</sup> felt press<sup>ə</sup>ured<sup>ə</sup> to purs<sup>ə</sup>ue<sup>ə</sup> wor<sup>ə</sup>thy<sup>ə</sup> work<sup>ə</sup>.
- 16 Her<sup>ə</sup> all<sup>ə</sup>ergic<sup>ə</sup> reaction to camphor<sup>ə</sup> trig<sup>ə</sup>gered<sup>ə</sup> a fever<sup>ə</sup>.
- 17 Kir<sup>ə</sup>sten<sup>ə</sup> has two old<sup>ə</sup>er<sup>ə</sup> sist<sup>ə</sup>ers<sup>ə</sup> and a you<sup>ə</sup>nger<sup>ə</sup> bro<sup>ə</sup>ther<sup>ə</sup>.
- 18 The lead<sup>ə</sup>ers<sup>ə</sup> of yester<sup>ə</sup>day's<sup>ə</sup> mer<sup>ə</sup>ger<sup>ə</sup> pled<sup>ə</sup>ged<sup>ə</sup> a better<sup>ə</sup> use of power<sup>ə</sup>.
- 19 Do profess<sup>ə</sup>ors<sup>ə</sup> remem<sup>ə</sup>ber<sup>ə</sup> the days of regist<sup>ə</sup>ering<sup>ə</sup> for<sup>ə</sup> Septem<sup>ə</sup>ber<sup>ə</sup> semest<sup>ə</sup>ers<sup>ə</sup>?
- 20 My cat Fergus<sup>ə</sup>on<sup>ə</sup> pur<sup>ə</sup>rs<sup>ə</sup> with pleas<sup>ə</sup>ure<sup>ə</sup> on sunny<sup>ə</sup> summer<sup>ə</sup> after<sup>ə</sup>noons<sup>ə</sup>.

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## THIRTEEN

# The vowel ʌ

### The ʌ sound defined

The short *u* sound, represented by the phonetic symbol ʌ (as in *puddle*), is almost always mispronounced by nonnative speakers of English. It is usually replaced by the vowel ɑ (as in *pasta*). This is an understandable mistake, since ɑ is found in nearly all languages and ʌ is used almost exclusively in English. These two vowel sounds are made very close to each other, but with a definite change in the arch of the tongue from one to the other.

For both sounds, the tip of the tongue is resting against the lower teeth. But ʌ is a middle vowel, with a distinct arch in the middle of the tongue. By contrast, ɑ is a back vowel, occurring farther back in the mouth. In addition, ɑ is the only English vowel where the tongue has no arch but remains flat on the floor of the mouth.

Correcting the ʌ/ɑ vowel substitution can be easy, once one learns the difference in their tongue placements. It is also easy to recognize which of the two should be used by remembering a spelling pattern formula: ʌ is usually spelled with *u* (as in *bus*, *cup*, and *judge*) and sometimes with *o* (as in *mother*, *one*, and *love*), while ɑ is usually spelled with *o* (as in *honest*, *bond*, and *rock*), although there is a small number of words that are pronounced with ɑ and are spelled with *a* (as in *father*, *drama*, and *pasta*).

Let's pause for a moment and take a deep breath—this is not as confusing as it sounds. True, we have just entered the mysterious world of

the *o* spelling pattern, a shining example of the lack of logic in the correspondence between pronunciation and spelling in the English language. But there is a trick here that you can use to distinguish between  $\Lambda$  and  $\alpha$ : Just look at the word lists in this chapter. All the common words in English that use an *o* spelling pattern and are pronounced with  $\Lambda$  are found in the “ $\Lambda$  with *o* spelling” lists in this chapter. If a word spelled with *o* is not on one of these lists, it is either pronounced with  $\alpha$  or with the diphthong  $o\ddot{u}$ , which is addressed in Chapter Sixteen. And all the common words in English that are pronounced with  $\Lambda$ —either with an *o* or *u* spelling pattern—are in the word lists in this chapter.

Now, let’s turn our attention to the difference in the physical placements of  $\Lambda$  and  $\alpha$ .

## Step 1: Feeling the placement of $\Lambda$



Turn now to **Video Track 17**, where a step-by-step demonstration of the difference between  $\Lambda$  and  $\alpha$  is presented. After you have watched the video, read the following description of the sound placements and do the exercises below.

Take out your mirror. Begin by saying  $\alpha$ , since you already pronounce this sound correctly. Say the word *ah* several times. Looking in the mirror, become aware of your tongue’s placement. Notice that the tip of your tongue is resting against your lower teeth and the entire body of your tongue is lying flat on the floor of your mouth. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the video. Feel that there is no arch in your tongue against your finger as you say *ah*.

Now, keeping the tip of your tongue against your lower teeth, let the middle of your tongue arch forward about one-quarter inch against your finger. This is the placement of the vowel  $\Lambda$ , as in *up*. Move back and forth between these two vowel positions:  $\alpha \dots \Lambda \dots \alpha \dots \Lambda$ .

Return now to **Video Track 17**. Practice the difference in placement between the sounds  $\Lambda$  and  $\alpha$ .

## Step 2: Hearing the placement of ʌ

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two words: *ah . . . up . . . ah . . . up . . . ah . . . up . . . ah . . . up . . . ah . . . up*. (Of course, your lips will come together for the consonant p.)

Watch in the mirror as you pronounce the pairs of words in the following lists. Listen to the differences between ʌ and ɑ, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

ʌ WITH <i>u</i> SPELLING	ɑ WITH <i>a</i> SPELLING
f <u>u</u> n	f <u>a</u> ther
pl <u>u</u> g	p <u>a</u> sta
dr <u>u</u> m	dr <u>a</u> ma

ʌ WITH <i>u</i> SPELLING	ɑ WITH <i>o</i> SPELLING
b <u>u</u> t	b <u>o</u> tch
p <u>u</u> ff	p <u>o</u> llen
s <u>u</u> dden	s <u>o</u> ck
t <u>u</u> mble	T <u>o</u> m
cl <u>u</u> tch	cl <u>o</u> ck
ch <u>u</u> ckle	ch <u>o</u> p
th <u>u</u> nder	thr <u>o</u> ttle
r <u>u</u> b	r <u>o</u> b
h <u>u</u> t	h <u>o</u> t
p <u>u</u> n	p <u>o</u> nder
c <u>u</u> lture	c <u>o</u> lumn
n <u>u</u> t	n <u>o</u> t

ʌ WITH <i>o</i> SPELLING	ɑ WITH <i>o</i> SPELLING
m <u>o</u> ther	m <u>o</u> nster
br <u>o</u> ther	br <u>o</u> th
<u>o</u> ther	h <u>o</u> nest
flood	f <u>o</u> nd
tongue	t <u>o</u> ngs



Turn now to **Audio Track 13.1**, which features the sound adjustments between ʌ and ɑ. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

## Step 3: Applying the placement of ʌ

Following are lists of common English words that contain the ʌ vowel. You can practice this sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.



### ʌ WITH o, oe, oo, OR ou SPELLING IN ONE-SYLLABLE WORDS

blo <u>o</u> d	mon <u>o</u> k	so <u>o</u> n
co <u>o</u> me	mon <u>o</u> th	spo <u>o</u> nge
do <u>o</u> es	no <u>o</u> ne	to <u>o</u> n
do <u>o</u> ne	o <u>o</u> f	to <u>o</u> ngue
do <u>o</u> ve ( <i>noun</i> )	o <u>o</u> nce	to <u>o</u> ch
floo <u>o</u> d	o <u>o</u> ne	to <u>o</u> gh*
fro <u>o</u> m	ro <u>o</u> gh*	w <u>o</u> n
fro <u>o</u> nt	sh <u>o</u> ve	yo <u>o</u> ng
glo <u>o</u> ve	slou <u>o</u> gh*	
lo <u>o</u> ve	so <u>o</u> me	

### ʌ WITH o OR ou SPELLING IN TWO-SYLLABLE WORDS

ab <u>o</u> ve	con <u>o</u> front	enou <u>o</u> gh*
affro <u>o</u> nt	co <u>o</u> untry	fro <u>o</u> ntier
am <u>o</u> ng	co <u>o</u> ple	go <u>o</u> vern
beco <u>o</u> me	co <u>o</u> sin	ho <u>o</u> ney
belo <u>o</u> ved	co <u>o</u> ver	ho <u>o</u> ver
bro <u>o</u> ther	co <u>o</u> vet	inco <u>o</u> me
co <u>o</u> lor	do <u>o</u> esn't	Lo <u>o</u> ndon
co <u>o</u> fort	do <u>o</u> ble	Mo <u>o</u> nday
co <u>o</u> mpass	do <u>o</u> zen	mo <u>o</u> ney



\*When the *gh* spelling pattern occurs at the end of a syllable or word, it is often pronounced f.

◀ monkey	retouch	somewhere
mother	shovel	southern
nothing	smother	stomach
onion	somehow	trouble
other	someone	wonder
outcome	something	youngster
oven	sometimes	
pommel	somewhat	

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 A WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES
 

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accompanist	coverage	nobody
accompany	discomfort	otherwise
another	discover	overcome
anyone	everybody	recover
brotherhood	everyone	slovenly
comfortable	governess	somebody
comforter	government	wonderful
company	governor	wondrous

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 A WITH U SPELLING IN ONE-SYLLABLE WORDS
 

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bluff	bump	crumb*
blunt	bun	crunch
blush	bunch	crush
brunt	bunk	crust
brush	bunt	crutch
brusque	bus	cub
buck	bust	cuff
bud	but	cult
budge	butt	cup
buff	buzz	cup
bug	chuck	cut
bulb	chunk	drug
bulge	club	drum
bulk	clump	drunk
bum	clutch	duck

---

\*When the *mb* spelling pattern occurs at the end of a syllable or word, the *b* is silent and not pronounced. ▶



A WITH *u* SPELLING IN ONE-SYLLABLE WORDS (CONTINUED)

◀	duct	hug	nub
	dug	huh	nudge
	dull	hulk	null
	dumb*	hull	numb*
	dump	hum	nun
	dusk	hump	nut
	dust	hunch	pluck
	Dutch	hung	plug
	fluff	hunk	plum
	flung	hunt	plump
	flunk	hush	plunge
	flush	husk	plus
	flux	hut	plush
	fudge	judge	pub
	fun	jug	puff
	fund	jump	pulp
	funk	junk	pulse
	fuss	just	pump
	fuzz	luck	pun
	glum	lug	punch
	glut	lull	punk
	grudge	lump	punt
	gruff	lunch	pup
	grunt	lung	rub
	gulf	lush	rug
	gull	lust	rum
	gulp	much	run
	gum	mud	rung
	gun	mug	runt
	gush	mulch	rush
	gust	mull	rust
	gut	mumps	rut
	hub	musk	scrub
	huff	must	scruff

\*When the *mb* spelling pattern occurs at the end of a syllable or word, the *b* is silent and not pronounced.

◀ scr <u>u</u> ch	sn <u>u</u> g	s <u>u</u> n
sc <u>u</u> ff	spr <u>u</u> ng	s <u>u</u> ng
sc <u>u</u> lpt	sp <u>u</u> d	s <u>u</u> nk
sc <u>u</u> m	sp <u>u</u> n	sw <u>u</u> m
shr <u>u</u> b	sp <u>u</u> nk	sw <u>u</u> ng
shr <u>u</u> g	str <u>u</u> ck	thr <u>u</u> sh
shr <u>u</u> nk	str <u>u</u> m	thr <u>u</u> st
sh <u>u</u> n	str <u>u</u> ng	th <u>u</u> d
sh <u>u</u> sh	st <u>u</u> b	th <u>u</u> g
sh <u>u</u> t	st <u>u</u> ck	th <u>u</u> mb*
sk <u>u</u> ll	st <u>u</u> d	th <u>u</u> mp
sk <u>u</u> nk	st <u>u</u> ff	th <u>u</u> s
sl <u>u</u> dge	st <u>u</u> mp	tr <u>u</u> ck
sl <u>u</u> g	st <u>u</u> n	tr <u>u</u> nk
sl <u>u</u> m	st <u>u</u> ng	tr <u>u</u> st
sl <u>u</u> mp	st <u>u</u> nt	t <u>u</u> b
sl <u>u</u> ng	s <u>u</u> b	t <u>u</u> ck
sl <u>u</u> sh	s <u>u</u> ch	t <u>u</u> g
sm <u>u</u> dge	s <u>u</u> ck	t <u>u</u> sk
sm <u>u</u> g	s <u>u</u> lk	<u>u</u> p
sn <u>u</u> b	s <u>u</u> m	<u>u</u> s

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 ʌ WITH *u* SPELLING IN TWO-SYLLABLE WORDS
 

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abr <u>u</u> pt	b <u>u</u> ckle	ch <u>u</u> ckle
adj <u>u</u> nt	b <u>u</u> ddy	cl <u>u</u> msy
ad <u>u</u> lt	b <u>u</u> dget	cl <u>u</u> ster
affl <u>u</u> x	b <u>u</u> ndle	cl <u>u</u> tter
ann <u>u</u> l	b <u>u</u> ngle	con <u>u</u> ct
beg <u>u</u> n	b <u>u</u> nnny	con <u>u</u> struct
blub <u>u</u> ber	b <u>u</u> stle	cons <u>u</u> lt
blud <u>u</u> geon	b <u>u</u> tler	corr <u>u</u> pt
bl <u>u</u> nder	b <u>u</u> tter	cr <u>u</u> mbles
bl <u>u</u> ster	b <u>u</u> ttion	cul <u>u</u> priet
bub <u>u</u> ble	b <u>u</u> zzard	cult <u>u</u> re
buc <u>u</u> ket	chub <u>u</u> by	cun <u>u</u> ning ▶

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\*When the *mb* spelling pattern occurs at the end of a syllable or word, the *b* is silent and not pronounced.

A WITH *u* SPELLING IN TWO-SYLLABLE WORDS (CONTINUED)

◀	cu <u>s</u> tom	ju <u>d</u> gment	ru <u>b</u> ber
	de <u>f</u> unct	ju <u>g</u> gle	ru <u>b</u> bish
	dis <u>c</u> uss	ju <u>m</u> ble	ru <u>b</u> ble
	dis <u>g</u> ust	ju <u>m</u> bo	ru <u>d</u> der
	dis <u>r</u> upt	ju <u>n</u> ction	ru <u>f</u> fle
	dis <u>t</u> rust	ju <u>n</u> cture	ru <u>g</u> by
	di <u>v</u> ulge	ju <u>n</u> gle	ru <u>m</u> ble
	du <u>c</u> hess	ju <u>s</u> tice	ru <u>m</u> mage
	du <u>l</u> cet	kn <u>u</u> ckle	ru <u>m</u> ple
	du <u>n</u> geon	ku <u>m</u> quat	ru <u>n</u> ner
	eru <u>p</u> t	lu <u>m</u> ber	ru <u>p</u> ture
	ex <u>p</u> unge	lu <u>s</u> cious	Ru <u>s</u> sia
	ex <u>u</u> lt	mu <u>d</u> dle	ru <u>s</u> tic
	flu <u>s</u> ter	mu <u>f</u> fin	ru <u>s</u> tle
	flu <u>t</u> ter	mu <u>m</u> ble	scr <u>u</u> mptious
	fru <u>s</u> trate	mu <u>s</u> cle	sc <u>u</u> ffle
	fu <u>m</u> ble	mu <u>s</u> lin	scu <u>l</u> pture
	fu <u>n</u> ction	mu <u>s</u> tache	scu <u>t</u> tle
	fu <u>n</u> gus	mu <u>s</u> tard	shu <u>d</u> der
	fu <u>n</u> nel	mu <u>s</u> ter	shu <u>f</u> fle
	fu <u>n</u> ny	mu <u>t</u> ter	shu <u>t</u> ter
	gru <u>m</u> ble	nu <u>m</u> ber	shu <u>t</u> tle
	gru <u>m</u> py	nu <u>z</u> zle	slu <u>m</u> ber
	gu <u>s</u> to	ob <u>s</u> truct	smu <u>g</u> gle
	gu <u>t</u> ter	occu <u>t</u>	snu <u>g</u> gle
	hu <u>d</u> dle	plu <u>n</u> der	spu <u>t</u> ter
	Hu <u>d</u> son	pu <u>b</u> lic	stru <u>c</u> ture
	hu <u>m</u> ble	pu <u>b</u> lish	stru <u>g</u> gle
	hu <u>n</u> dered	pu <u>d</u> dle	stu <u>b</u> ble
	hu <u>n</u> ger	pu <u>s</u> ate	stu <u>b</u> born
	hu <u>n</u> gry	pu <u>m</u> pkin	stu <u>d</u> y
	hu <u>n</u> ter	pu <u>n</u> dit	stu <u>m</u> ble
	hu <u>s</u> band	pu <u>n</u> ish	su <u>b</u> ject ( <i>noun</i> )
	hu <u>s</u> tle	pu <u>p</u> pet	su <u>b</u> let
	im <u>p</u> ulse	pu <u>z</u> zle	su <u>b</u> stance
	in <u>d</u> ulge	re <u>f</u> und	su <u>b</u> strate
	in <u>f</u> lux	re <u>p</u> ulse	su <u>b</u> tle
	in <u>s</u> ult	re <u>s</u> ult	su <u>b</u> urb



◀	s <u>u</u> bway	s <u>u</u> pple	u <u>n</u> ction
	s <u>u</u> ction	surpl <u>u</u> s	up <u>g</u> rade
	s <u>u</u> dden	s <u>u</u> spect ( <i>noun</i> )	up <u>l</u> ift
	s <u>u</u> ffer	th <u>u</u> nder	up <u>p</u> er
	s <u>u</u> ffix	tr <u>u</u> mpet	up <u>r</u> ight
	s <u>u</u> lfate	tr <u>u</u> ncate	up <u>r</u> oar
	s <u>u</u> lfur	t <u>u</u> mble	up <u>s</u> et
	s <u>u</u> llen	t <u>u</u> nnel	up <u>s</u> ide
	s <u>u</u> ltry	t <u>u</u> ssle	up <u>s</u> tairs
	s <u>u</u> mm <u>er</u>	u <u>g</u> ly	up <u>t</u> own
	s <u>u</u> mm <u>i</u> t	u <u>l</u> cer	up <u>w</u> ard
	s <u>u</u> mm <u>o</u> n	u <u>l</u> tra	u <u>t</u> ter
	s <u>u</u> ndae	u <u>m</u> brage	v <u>u</u> lgar
	S <u>u</u> nday	u <u>m</u> pire	v <u>u</u> lture
	s <u>u</u> nn <u>y</u>	u <u>n</u> cle	
	s <u>u</u> pp <u>er</u>	u <u>n</u> der	

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 ʌ WITH *u* SPELLING IN WORDS OF THREE OR MORE SYLLABLES
 

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ab <u>u</u> ndance	c <u>u</u> stody	int <u>ro</u> duction
acc <u>u</u> stom	c <u>u</u> stomer	j <u>u</u> gular
adj <u>u</u> stment	ded <u>u</u> ction	j <u>u</u> stification
agri <u>u</u> lture	destr <u>u</u> ction	j <u>u</u> stify
ass <u>u</u> mption	diffic <u>u</u> lt	l <u>u</u> xury
as <u>u</u> nder	disc <u>u</u> ssion	m <u>u</u> ltiple
aut <u>u</u> mnal	en <u>u</u> nciate	m <u>u</u> shroom
av <u>u</u> ncular	exculpat <u>u</u> ry	n <u>u</u> llification
bef <u>u</u> ddle	expul <u>u</u> sion	n <u>u</u> llify
bu <u>u</u> ffalo	filibuster	pen <u>u</u> ltimate
Colum <u>u</u> bia	fluctuate	perc <u>u</u> ssion
comb <u>u</u> stible	fundam <u>u</u> ntal	perfunct <u>u</u> ry
compul <u>u</u> sion	gullible	prod <u>u</u> ction
compul <u>u</u> sive	ill <u>u</u> strious	prod <u>u</u> ctive
con <u>u</u> ductor	incumb <u>u</u> nt	profund <u>u</u> ty
conj <u>u</u> ction	ind <u>u</u> ction	pron <u>u</u> nciation
constr <u>u</u> ction	ind <u>u</u> strial	publi <u>u</u> cation
consum <u>u</u> ption	ind <u>u</u> strious	publi <u>u</u> city
cucum <u>u</u> ber	inj <u>u</u> ction	pulmon <u>u</u> ry
culmin <u>u</u> ate	instr <u>u</u> ction	pulver <u>u</u> ze
cumbers <u>u</u> some	interr <u>u</u> pt	pump <u>u</u> pernickel ▶

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 A WITH *u* SPELLING IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)
 

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◀ punct <u>u</u> al	sed <u>u</u> ction	tr <u>u</u> culence
punct <u>u</u> ate	s <u>u</u> bjectivity	tum <u>u</u> ltuous
punct <u>u</u> ation	s <u>u</u> bm <u>u</u> rine	<u>u</u> lterior
pun <u>u</u> ishment	s <u>u</u> bsequent	<u>u</u> ltimate
ramb <u>u</u> ncious	s <u>u</u> bsidize	<u>u</u> ltimatum
red <u>u</u> ction	s <u>u</u> bstantive	<u>u</u> mbilical
red <u>u</u> ndant	s <u>u</u> stitute	<u>u</u> mbrella
reluct <u>u</u> ance	s <u>u</u> stitution	<u>u</u> pbringing
ren <u>u</u> nciation	suffocate	<u>u</u> pheaval
reperc <u>u</u> ssion	s <u>u</u> mmarize	<u>u</u> pside-down
reprod <u>u</u> ction	s <u>u</u> mmary	<u>u</u> tterly
rep <u>u</u> blic	s <u>u</u> pplement	v <u>u</u> lnerable
rep <u>u</u> blican	s <u>u</u> pposition	
rep <u>u</u> gnance	s <u>u</u> stenance	
res <u>u</u> scitate	tr <u>u</u> mphant	

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*Note:* The *un-* prefix, as in *unable* and *undefeated*, is always pronounced with  $\Lambda$ .

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 EXCEPTIONS: A WITH *a* SPELLING
 

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was	whate <u>a</u> ver
wasn't	
wha <u>a</u> t	

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## Phrases: $\Lambda$

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Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the  $\Lambda$  sound, which is marked phonetically.

- 1 blood  $\Lambda$  money  $\Lambda$
- 2 club  $\Lambda$  custumer  $\Lambda$
- 3 abrupt  $\Lambda$  and rushed  $\Lambda$

- 4 another culture
- 5 brother in trouble
- 6 buns smothered in honey
- 7 clumsy youngster
- 8 the skunk stunk
- 9 comforting adult
- 10 upset when shoved
- 11 company on the bus
- 12 government upheaval
- 13 pumpernickel crust
- 14 sunny summer day
- 15 obstruction in the tunnel
- 16 a surplus of nuts
- 17 rum punch at lunch
- 18 a month of discussions
- 19 judged the production
- 20 ultimately touching

## Sentences: ʌ

AUDIO



13.4

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ʌ sound, which is marked phonetically.

- 1 My uncle hosted a luscious brunch on Sunday, with fun company.
- 2 Her brother recovered almost nothing after the destruction from  
the flood.
- 3 Everybody loves a sunny vacation at a southern country club.
- 4 Justin justified multiple deductions on his incume tax and got  
a large sum for a refund.
- 5 Tension in the tongue muscle can be an obstruction to wonderful  
pronunciation.
- 6 Bud confronted a couple of frustrating and brusuque customers.
- 7 Mushrooms and onions were baked in the oven with a crumubly,  
buttery crust.
- 8 Monday morning comes much too early after a weekend deadline  
crush.
- 9 Dulcet music accomupanied the otherwise utterly jarring percussion.
- 10 An abundance of love and money made Chuck a lucky young scultuptor.
- 11 Another impulsive assumption turned our plans asunder.
- 12 Eating junk food always upsets my stomuach.

- 13 The <sup>ʌ</sup>stunt driver <sup>ʌ</sup>plunged the car into the <sup>ʌ</sup>Hudson River.
- 14 She <sup>ʌ</sup>was <sup>ʌ</sup>rep<sup>ʌ</sup>ulsed by his enormous <sup>ʌ</sup>con<sup>ʌ</sup>sumption <sup>ʌ</sup>of <sup>ʌ</sup>fudge.
- 15 A <sup>ʌ</sup>sudden <sup>ʌ</sup>ramb<sup>ʌ</sup>unctious clamor <sup>ʌ</sup>eru<sup>ʌ</sup>pted <sup>ʌ</sup>from the <sup>ʌ</sup>drunken crowd.
- 16 Who <sup>ʌ</sup>among <sup>ʌ</sup>us <sup>ʌ</sup>does<sup>ʌ</sup>n't <sup>ʌ</sup>fun<sup>ʌ</sup>damentally prefer <sup>ʌ</sup>com<sup>ʌ</sup>fort?
- 17 Wha<sup>ʌ</sup>tever would compel <sup>ʌ</sup>Judd to put <sup>ʌ</sup>mu<sup>ʌ</sup>stard on his <sup>ʌ</sup>mu<sup>ʌ</sup>ffin?
- 18 He ordered a <sup>ʌ</sup>dozen fresh <sup>ʌ</sup>pum<sup>ʌ</sup>pernickel <sup>ʌ</sup>buns and <sup>ʌ</sup>some <sup>ʌ</sup>plum jelly.
- 19 The cold <sup>ʌ</sup>gust <sup>ʌ</sup>of wind on the <sup>ʌ</sup>subway platform <sup>ʌ</sup>was <sup>ʌ</sup>numbing.
- 20 <sup>ʌ</sup>Somehow, <sup>ʌ</sup>Dustin <sup>ʌ</sup>ad<sup>ʌ</sup>justed to the <sup>ʌ</sup>repercussions <sup>ʌ</sup>from the <sup>ʌ</sup>tum<sup>ʌ</sup>ultuous scene.

## Phrases: ʌ vs. ɑ



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the ʌ and ɑ sounds, which are marked phonetically.

- 1 <sup>ʌ</sup>but<sup>ʌ</sup>ternut <sup>ɑ</sup>squash
- 2 <sup>ʌ</sup>mo<sup>ɑ</sup>ther <sup>ɑ</sup>promised
- 3 <sup>ɑ</sup>pro<sup>ʌ</sup>gress in a <sup>ʌ</sup>month
- 4 <sup>ʌ</sup>no<sup>ɑ</sup>ne of the <sup>ɑ</sup>obstacles
- 5 <sup>ɑ</sup>innocuous <sup>ʌ</sup>coverage
- 6 <sup>ʌ</sup>blun<sup>ɑ</sup>t and ob<sup>ɑ</sup>noxious
- 7 in <sup>ʌ</sup>front of the <sup>ɑ</sup>hospital



- 8     <sup>α</sup>forgot    that    he   <sup>Λ</sup>won
- 9     <sup>Λ</sup>enough   <sup>α</sup>compromise
- 10    <sup>α</sup>colleague   was   <sup>Λ</sup>bluffing
- 11    <sup>α</sup>astrological   <sup>Λ</sup>cusp
- 12    <sup>Λ</sup>tough   <sup>α</sup>competition
- 13    <sup>Λ</sup>a   <sup>α</sup>young   octopus
- 14    <sup>Λ</sup>son's   <sup>α</sup>insomnia
- 15    <sup>α</sup>moderate   <sup>Λ</sup>inome
- 16    <sup>Λ</sup>a   <sup>α</sup>cup   of   <sup>α</sup>broocoli
- 17    <sup>Λ</sup>once   <sup>α</sup>upon   a   time
- 18    <sup>Λ</sup>otherwise   <sup>α</sup>contracted
- 19    <sup>Λ</sup>reovering   from   <sup>α</sup>combat
- 20    <sup>Λ</sup>won   the   <sup>α</sup>lottory

## Sentences: Λ vs. α



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the Λ and α sounds, which are marked phonetically.

- 1     <sup>α</sup>Fathers   and   <sup>Λ</sup>mothers   are   <sup>Λ</sup>sometimes   at   <sup>α</sup>odds   over   when   to   <sup>Λ</sup>indulge  
       <sup>Λ</sup>youngsters.

- 2 Having a <sup>ʌ</sup>number <sup>ʌ</sup>of <sup>ɑ</sup>problems to <sup>ɑ</sup>solve kept <sup>ʌ</sup>fun-<sup>ʌ</sup>loving <sup>ɑ</sup>John  
out <sup>ʌ</sup>of <sup>ʌ</sup>trouble.
- 3 A <sup>ʌ</sup>surplus <sup>ʌ</sup>of spending is <sup>ɑ</sup>often <sup>ʌ</sup>discovered when <sup>ɑ</sup>follow-<sup>ʌ</sup>up <sup>ʌ</sup>budgets  
are <sup>ʌ</sup>done.
- 4 Construc<sup>ʌ</sup>tion <sup>ɑ</sup>on the <sup>ɑ</sup>doctor's <sup>ɑ</sup>office <sup>ʌ</sup>was <sup>ʌ</sup>abruptly <sup>ʌ</sup>disrupted this <sup>ʌ</sup>month.
- 5 The <sup>ʌ</sup>summer <sup>ʌ</sup>sun <sup>ɑ</sup>was <sup>ʌ</sup>strong and <sup>ʌ</sup>uncom<sup>ʌ</sup>fortably <sup>ɑ</sup>hot.
- 6 When <sup>ɑ</sup>frost is <sup>ɑ</sup>on the <sup>ɑ</sup>pond, <sup>ʌ</sup>button <sup>ʌ</sup>up and wear <sup>ʌ</sup>gloves.
- 7 Any<sup>ʌ</sup>one can be<sup>ʌ</sup>come <sup>ʌ</sup>tongue-tied when <sup>ɑ</sup>constantly <sup>ɑ</sup>contradicted.
- 8 He <sup>ʌ</sup>insulted <sup>ɑ</sup>Donna by <sup>ʌ</sup>discussing her level <sup>ʌ</sup>of <sup>ɑ</sup>competence <sup>ɑ</sup>on the <sup>ɑ</sup>project.
- 9 The <sup>ɑ</sup>long, <sup>ʌ</sup>upbeat <sup>ɑ</sup>rock <sup>ɑ</sup>song <sup>ʌ</sup>was <sup>ʌ</sup>uplifting.
- 10 I have a <sup>ʌ</sup>hunch that a <sup>ɑ</sup>prompt <sup>ɑ</sup>response would be <sup>ʌ</sup>productive.
- 11 Sub<sup>ʌ</sup>sequent <sup>ʌ</sup>subsidies would help <sup>ʌ</sup>recover <sup>ɑ</sup>operating <sup>ɑ</sup>costs.
- 12 Bon<sup>ɑ</sup>nie shopped <sup>ɑ</sup>compulsively for <sup>ʌ</sup>comfortable <sup>ɑ</sup>socks.
- 13 A <sup>ɑ</sup>combination <sup>ʌ</sup>of <sup>ɑ</sup>condiments made the <sup>ʌ</sup>otherwise <sup>ʌ</sup>dull dish  
<sup>ʌ</sup>scrumptious.
- 14 The <sup>ɑ</sup>holiday season made <sup>ɑ</sup>Molly feel <sup>ɑ</sup>nostalgic and <sup>ʌ</sup>vulnerable.
- 15 We <sup>ʌ</sup>must acknowledge the <sup>ɑ</sup>loss <sup>ʌ</sup>of <sup>ɑ</sup>lost <sup>ʌ</sup>cultures.
- 16 Mul<sup>ʌ</sup>tiple interruptions prompted <sup>ʌ</sup>Collin to <sup>ʌ</sup>shush his <sup>ɑ</sup>colleagues.
- 17 Can we have a <sup>ʌ</sup>discussion about <sup>ɑ</sup>common <sup>ɑ</sup>misconduct with <sup>ʌ</sup>customers?

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18 My br<sup>^</sup>o<sup>^</sup>ther s<sup>^</sup>o<sup>^</sup>metimes div<sup>^</sup>u<sup>^</sup>lges c<sup>^</sup>o<sup>^</sup>ntroversial g<sup>^</sup>o<sup>^</sup>ssip.

19 Take the p<sup>^</sup>o<sup>^</sup>lished d<sup>^</sup>o<sup>^</sup>cument o<sup>^</sup>f s<sup>^</sup>u<sup>^</sup>mmarized instr<sup>^</sup>u<sup>^</sup>ctions into  
the c<sup>^</sup>o<sup>^</sup>nferences.

20 Turn o<sup>^</sup>bstinate rel<sup>^</sup>uctance into p<sup>^</sup>o<sup>^</sup>sitive o<sup>^</sup>p<sup>^</sup>timism!

## FOURTEEN

# The vowel ʊ

Fred was now well established at the securities firm, and he was entrusted with the enviable task of signing a lucrative new account over an extensive and expensive business lunch. His client remarked that the portions were huge and that she was so full from her entrée that she couldn't even consider having dessert. As the waiter began to recite the list of rich chocolate pastries available, Fred politely interrupted. "She doesn't want dessert," he announced, shaking his head. "She's fool."

## The ʊ sound defined

The *oo* sound, represented by the phonetic symbol ʊ (as in *full*), is often confused with the sound u (as in *fool*). As with other vowel sounds in English that cause confusion for nonnative speakers, the reason is that ʊ is used almost exclusively in English, whereas u is found in nearly all languages. Both vowel sounds are made close together, but with a slight difference in the arch of the tongue and a marked difference in lip rounding.

Both u and ʊ are back vowels: The tip of the tongue is resting against the lower teeth and it is the arch in the back of the tongue that determines the vowels' sounds. The difference in placement of the arch of the tongue is minuscule—about one-eighth of an inch. However, u has a much more noticeable lip rounding than ʊ.

Correcting the u/ʊ vowel substitution can be easy, once you learn the difference in tongue placement and how to relax your lips. However, it is difficult to tell which vowel sound is pronounced by spelling pattern alone; both sounds are commonly associated with *oo*, *ou*, and *u* spellings. The good news is that ʊ is not frequently used in English. The word lists in this chapter contain all the common English words that have the ʊ sound. By becoming familiar with these words, you will easily recognize when to use this vowel.

## Step 1: Feeling the placement of ʊ



Turn now to **Video Track 18**, where a step-by-step demonstration of the differences between u and ʊ is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Begin by saying u, since you already pronounce this sound correctly. Say the word *who* several times. Looking in the mirror, become aware of the placement of both your tongue and your lips. Notice that the tip of your tongue is resting against your lower teeth and that the back of your tongue is arched forward. You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the video. Feel the arch in the back of your tongue as it contacts your finger when you say *who*. Also, feel your lips rounded around your finger.

Return your tongue to its resting position, with the tip of your tongue resting against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *who* again, freezing on the vowel. Once again, you will feel the arch of your tongue contact the tip of your finger and your lips rounded around your finger.

Now, drop the arch of your tongue backward about one-eighth of an inch, leaving the tip of your tongue against your lower teeth. Relax your lips by releasing the tension in the inner lip muscle. Looking in the mirror, notice that there is still a slight rounding on the outside of the lips, but that the inner lip muscle relaxes considerably. This is the placement of

the vowel ʊ, as in *hood*. Go back and forth between these two placements: u . . . ʊ . . . u . . . ʊ.

Return now to **Video Track 18**. Practice the difference in placement between the sounds u and ʊ.

## Step 2: Hearing the placement of ʊ

Using the mirror, look closely inside your mouth. Move your tongue back and forth between the placements of these two words: *who . . . hood . . . who . . . hood . . . who . . . hood . . . who . . . hood*. (Of course, the tip of your tongue will touch the alveolar ridge for the consonant d.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between u and ʊ, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

u	ʊ
boo	book
pool	pull
sue	soot
two	took
crew	could
shoe	should
route	rookie
fool	full
food	foot
brood	brook
cool	cook
stew	stood
lose	look



Turn now to **Audio Track 14.1**, which features the sound adjustments between u and ʊ. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of *ʊ*

Following are lists of all the common English words that contain the *ʊ* vowel. Read through the lists carefully, and try to become familiar with these words. To choose between *u* and *ʊ* in pronouncing a word, refer to these lists; if the word is not listed here, it is safe to assume that the pronunciation uses *u*. You can practice the *ʊ* sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.



#### *ʊ* IN ONE-SYLLABLE WORDS

- <u>f</u> ul ( <i>suffix</i> )*	<u>g</u> ood	sh <u>o</u> ok
<u>b</u> ook	<u>h</u> ood	sh <u>o</u> uld
<u>b</u> rook	<u>h</u> oof	<u>s</u> oot
<u>b</u> ull	<u>h</u> ook	st <u>o</u> od
<u>b</u> ush	<u>l</u> ook	<u>t</u> ook
<u>c</u> ook	<u>n</u> ook	w <u>o</u> lf
<u>c</u> ould	<u>p</u> ull	w <u>o</u> od
<u>c</u> rook	<u>p</u> ush	w <u>o</u> ol
<u>f</u> oot	<u>p</u> ut	w <u>o</u> uld
<u>f</u> ull	<u>r</u> ook	

#### *ʊ* IN TWO-SYLLABLE WORDS

amb <u>u</u> sh	<u>b</u> ookmark	<u>b</u> ulldog
ba <u>r</u> ef <u>o</u> ot	<u>b</u> ooksh <u>e</u> lf	<u>b</u> ulldo <u>z</u> e
<u>b</u> ookcase	<u>b</u> ookstore	<u>b</u> ullet
<u>b</u> ookend	<u>b</u> ookworm	<u>b</u> ullion
<u>b</u> ookie	<u>b</u> osom	<u>b</u> ully
<u>b</u> ooking	bo <u>y</u> h <u>o</u> od	<u>b</u> ureau
<u>b</u> ooklet	Bro <u>o</u> klyn	<u>b</u> ushel

\*The *u* of the suffix *-ful* is pronounced *ʊ* when the word is a noun, as in *cupful*. It is pronounced *ə* when the word is an adjective, as in *beautiful*.

butcher	fulcrum	partook
childhood	fulfill	pudding
cookbook	full-time	pulley
cookie	fury	pulpit
couldn't	goodbye	rookie
crooked	goodness	rural
cushion	hoodlum	shouldn't
duress	hoodwink	sugar
during	hoorah	tourist
euro	input	unhook
Europe	juror	urine
footage	jury	withstood
football	lurid	woman
footnote	mistook	wooden
footprint	mural	woofer
footstep	outlook	woolen
Fulbright	output	wouldn't

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ʊ IN WORDS OF THREE OR MORE SYLLABLES

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assurance	furious	puritanical
bookkeeper	Hollywood	purity
bulletin	infuriate	security
cum laude	injury	tourism
curiosity	insurance	tournament
curious	jurisdiction	understood
durability	luxurious	uranium
durable	neighborhood	Uranus
duration	overlook	urinary
ebullient	prurient	womanhood
endurance	purification	
fulminate	purify	

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## Phrases: ʊ

AUDIO



14.3

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the ʊ sound, which is marked phonetically.

- 1 a good book
- 2 shook the bushes
- 3 a full bushel
- 4 a childhood overlooked
- 5 bookcase in the nook
- 6 could we, or should we
- 7 pulled on her hood
- 8 sugar in the pudding
- 9 the woman was furious
- 10 underustood in Brooklyn
- 11 wolves in the woods
- 12 a tourist in Hollyud
- 13 infuriated cook
- 14 bulldog in the bookstore
- 15 stood by the brook
- 16 curious crook
- 17 pushed her endurance

18 neighborhood <sup>ʊ</sup> <sup>ʊ</sup> butcher

19 the <sup>ʊ</sup> durability of <sup>ʊ</sup> wood

20 <sup>ʊ</sup> put a <sup>ʊ</sup> foot forward

## Sentences: ʊ



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ʊ sound, which is marked phonetically.

- 1 It <sup>ʊ</sup> would be <sup>ʊ</sup> good to treat your <sup>ʊ</sup> books with care to increase their <sup>ʊ</sup> durability.
- 2 Anthony <sup>ʊ</sup> took a <sup>ʊ</sup> luxurious <sup>ʊ</sup> full-time position as a <sup>ʊ</sup> tourist in <sup>ʊ</sup> Europe.
- 3 The <sup>ʊ</sup> woman <sup>ʊ</sup> put extra <sup>ʊ</sup> sugar in the <sup>ʊ</sup> cookie and <sup>ʊ</sup> pudding recipes.
- 4 I'm <sup>ʊ</sup> curious—did you have the <sup>ʊ</sup> butcher's <sup>ʊ</sup> assurance of the meat's <sup>ʊ</sup> purity?
- 5 The coach <sup>ʊ</sup> shouldn't have <sup>ʊ</sup> pushed the <sup>ʊ</sup> rookie <sup>ʊ</sup> football player <sup>ʊ</sup> during training.
- 6 An enticing <sup>ʊ</sup> bull market can make many investors <sup>ʊ</sup> overlook <sup>ʊ</sup> good judgment.
- 7 The <sup>ʊ</sup> Brooklyn attorney hoped the <sup>ʊ</sup> jury <sup>ʊ</sup> understood his argument.
- 8 The earthquake <sup>ʊ</sup> shook the buildings <sup>ʊ</sup> furiously, but they withstood <sup>ʊ</sup> the rocking.
- 9 <sup>ʊ</sup> Pull up the <sup>ʊ</sup> hood of your raincoat <sup>ʊ</sup> during a storm—it actually enhances the <sup>ʊ</sup> look.

- 10 The <sup>ʊ</sup>cook used <sup>ʊ</sup>wooden stakes to anchor the herb <sup>ʊ</sup>bushes.
- 11 My <sup>ʊ</sup>bookcase is <sup>ʊ</sup>full of over<sup>ʊ</sup>looked <sup>ʊ</sup>books.
- 12 Are <sup>ʊ</sup>wooden clogs really <sup>ʊ</sup>good for a <sup>ʊ</sup>foot?
- 13 In <sup>ʊ</sup>childhood, did you read of Red Riding <sup>ʊ</sup>Hood and the <sup>ʊ</sup>wolf?
- 14 The <sup>ʊ</sup>woman's out<sup>ʊ</sup>look was off-<sup>ʊ</sup>putting and arrogant.
- 15 Fortunately, he bought <sup>ʊ</sup>full ins<sup>ʊ</sup>urance before his <sup>ʊ</sup>injury.
- 16 The <sup>ʊ</sup>rookie was a <sup>ʊ</sup>hoodlum and a <sup>ʊ</sup>crook.
- 17 <sup>ʊ</sup>Look at the <sup>ʊ</sup>mural—does it <sup>ʊ</sup>look <sup>ʊ</sup>crooked?
- 18 When the <sup>ʊ</sup>fulcrum cracked, the <sup>ʊ</sup>pulley <sup>ʊ</sup>could no longer be used.
- 19 I love the <sup>ʊ</sup>look of <sup>ʊ</sup>wool sweaters with <sup>ʊ</sup>wooden buttons.
- 20 The <sup>ʊ</sup>bookie <sup>ʊ</sup>took heavy bets <sup>ʊ</sup>during <sup>ʊ</sup>football season.

## Phrases: ʊ vs. u

AUDIO



14.5

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the ʊ and u sounds, which are marked phonetically.

- 1 <sup>ʊ</sup>cooked a <sup>u</sup>stew
- 2 <sup>ʊ</sup>shouldn't get <sup>u</sup>used to it
- 3 <sup>u</sup>school <sup>ʊ</sup>bully
- 4 <sup>u</sup>solution in the <sup>ʊ</sup>booklet

- 5 the <sup>ʊ</sup>look of suede <sup>u</sup>shoes
- 6 <sup>u</sup>confused by the <sup>ʊ</sup>book
- 7 <sup>ʊ</sup>infuriated by <sup>u</sup>confusion
- 8 <sup>u</sup>room for more <sup>ʊ</sup>pudding
- 9 <sup>u</sup>knew how to <sup>ʊ</sup>cook
- 10 seeing <sup>ʊ</sup>Brooklyn on <sup>u</sup>Tuesday
- 11 <sup>ʊ</sup>rookie's <sup>u</sup>improvement
- 12 <sup>u</sup>pool in <sup>ʊ</sup>Hollywood
- 13 <sup>ʊ</sup>should go to <sup>u</sup>school
- 14 <sup>ʊ</sup>wood painted <sup>u</sup>blue
- 15 <sup>ʊ</sup>Europe in <sup>u</sup>June
- 16 a <sup>u</sup>group of <sup>ʊ</sup>bulldogs
- 17 <sup>u</sup>foolish to go <sup>ʊ</sup>barefoot
- 18 <sup>u</sup>drew in his <sup>ʊ</sup>childhood
- 19 a <sup>u</sup>loose <sup>ʊ</sup>foothold
- 20 <sup>ʊ</sup>infuriated by <sup>u</sup>losing

## Sentences: ʊ vs. u

AUDIO



14.6

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the ʊ and u sounds, which are marked phonetically.

- 1 Julie understood her full-time nanny couldn't be booked during the month of June.
- 2 Who knew the cooking school's cookbooks couldn't be ordered until Tuesday?
- 3 In the dimly lit room, Drew mistook the new deep shade of blue for maroon.
- 4 You are confused: Brooklyn is not a rural environment infused with woods.
- 5 The jury took the duration of the afternoon to regroup and peruse the evidence.
- 6 I could use either cookies or pudding; any sugar buzz will do!
- 7 You should have learned in school that Uranus is a distant planet.
- 8 The wind blew furiously through the woods, pushing all the drooping bushes aside.
- 9 The woman proved to the group of youths that the bulldog by the pool was friendly.
- 10 Walking barefoot by the brook could be foolish. Put on shoes or boots.
- 11 You couldn't find a solution—or you wouldn't?

- 12 The <sup>ʊ</sup>woman <sup>ʊ</sup>shouludn't wear her <sup>u</sup>new <sup>u</sup>boots in <sup>u</sup>June.
- 13 Did <sup>u</sup>Ruth say <sup>ʊ</sup>goodbye when she left for the <sup>u</sup>unuiversity in <sup>ʊ</sup>Europe?
- 14 I <sup>ʊ</sup>coulud <sup>ʊ</sup>uuse input on planning the <sup>u</sup>school's <sup>ʊ</sup>tournament.
- 15 <sup>ʊ</sup>Woulud <sup>u</sup>yu like <sup>ʊ</sup>puriufied water or <sup>u</sup>fruit <sup>u</sup>juuice?
- 16 The <sup>ʊ</sup>buulletin was <sup>ʊ</sup>fuull of <sup>ʊ</sup>good <sup>u</sup>neuws about the <sup>u</sup>yuths.
- 17 I'm <sup>ʊ</sup>curiuous if <sup>u</sup>Luke <sup>ʊ</sup>coulud pass a <sup>u</sup>brutal <sup>ʊ</sup>enuduruance test.
- 18 The <sup>ʊ</sup>juurors felt <sup>ʊ</sup>duuress in reaching a <sup>u</sup>conuclusion by the <sup>u</sup>afuterunouon.
- 19 <sup>ʊ</sup>Tourisum in <sup>ʊ</sup>Brouoklyn has <sup>u</sup>huugely <sup>u</sup>imupruoved in the last <sup>u</sup>tuuo decades.
- 20 The <sup>ʊ</sup>buully was <sup>ʊ</sup>infuriuated when sent to <sup>u</sup>school in <sup>u</sup>June.

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## FIFTEEN

# The vowel ɔ

### The ɔ sound defined

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The *au* or *aw* sound is represented by the phonetic symbol ɔ (as in *law*). Nonnative speakers of English often confuse this sound with the diphthong aʊ (as in *loud*). This is understandable, since the spelling patterns for ɔ are usually comprised of two vowels, and nonnative speakers assume that a phonetic relationship exists between the spelling of a word and its pronunciation. Unfortunately, English is not a phonetic language, as we've seen in previous chapters: Its spelling patterns often do not correspond to pronunciation. The phoneme ɔ is a pure vowel. A diphthong, as defined earlier, is a blend of two vowels sounded together as one. There is no diphthong in the pronunciation of ɔ, and therefore, the articulators do not move during the production of the sound.

The vowel ɔ is a back vowel: The tip of the tongue is resting against the lower teeth and it is the arch in the back of the tongue that determines its sound.

Correcting the tendency to diphthongize this vowel can be easy, once one realizes that the correct placement of ɔ involves no movement down the center axis of the lips. The spelling patterns for this sound are *a(l)*, *au*, *aw*, *oa(d)*, and *ou(gh)*. The word lists in this chapter contain all the common words in English that have the ɔ sound. By memorizing these spelling patterns and becoming familiar with the words in the lists, you will easily recognize when to use this vowel.



## Step 1: Feeling the placement of ɔ

VIDEO



19

Turn now to **Video Track 19**, where a step-by-step demonstration of the difference between ɔ and aʊ is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

Take out your mirror. Begin by saying the aʊ sound, since you already pronounce this diphthong correctly. Say the word *loud* several times. Looking in the mirror, become aware of the placement of your tongue and lips. Notice that the tip of your tongue is resting against your lower teeth and that the back of your tongue arches forward during the movement of the diphthong. (Of course, your tongue will contact the alveolar ridge on both the l and d sounds.) You can check yourself by placing the tip of your little finger on the top edge of your lower teeth, as demonstrated on the video. Feel the arch in your tongue shift from the front to the back as you combine the two vowel sounds into the diphthong aʊ.

Even more importantly, notice that your lips round during the production of this sound. Put your index finger to your lips, as demonstrated on the video. Say the word *loud* several times, and while you watch in the mirror, feel your lips tighten down their center axis, against your index finger. There is distinct, marked lip rounding when forming this diphthong.

Return your tongue to its resting position, with the tip of your tongue against your lower teeth, but with the body of your tongue lying flat on the floor of your mouth. Say the word *loud* again, freezing at the end of the diphthong. Once again, feel with your index finger that your lips have rounded forward, with tension down their center axis.

Now, lower your jaw and relax your lips. Leaving the tip of your tongue against your lower teeth, allow your lips to form an oval shape, with a slight tension in the corners. Place the thumb and index finger of your right hand against the corners of your lips. Say the word *law*, using your index finger and thumb to “pull” the sound forward.

Refer again to the video and repeat this movement, following the on-screen instruction. This establishes the position of your outer lip muscles for the vowel ɔ.

The task now becomes to not move the center lip muscles during the production of the pure vowel ɔ. Place your index finger on the center axis of your lips again, and repeat the word *law*. Do not allow any movement down the center of your lips.

This is the placement of the vowel ɔ. Go back and forth between the two placements of aʊ and ɔ: aʊ ... ɔ ... aʊ ... ɔ.

Return now to **Video Track 19**. Practice the difference in placement between the diphthong aʊ and the vowel ɔ.

## Step 2: Hearing the placement of ɔ

Using the mirror, look closely at your lips. Move your lips back and forth between the placements of these two words: *loud ... law ... loud ... law ... loud ... law ... loud ... law*. (Of course, your tongue will touch the alveolar ridge for the consonants l and d.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between aʊ and ɔ, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

aʊ	ɔ
<u>bow</u>	<u>bought</u>
<u>crowd</u>	<u>call</u>
<u>round</u>	<u>raw</u>
<u>found</u>	<u>fall</u>
<u>ground</u>	<u>gall</u>
<u>brown</u>	<u>broad</u>
<u>pound</u>	<u>pause</u>
<u>town</u>	<u>tall</u>
<u>loud</u>	<u>law</u>
<u>power</u>	<u>paw</u>
<u>sour</u>	<u>saw</u>
<u>tower</u>	<u>taught</u>
<u>shower</u>	<u>shawl</u>



Turn now to **Audio Track 15.1**, which features the sound adjustments between *aʊ* and *ɔ*. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of *ɔ*

Following are lists of all the common English words that contain the *ɔ* vowel, grouped by spelling pattern. Read through the lists carefully, and try to become familiar with these words. To choose between *aʊ* and *ɔ* in pronouncing a word, refer to these lists, using the spelling pattern. You can practice the *ɔ* sound by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.

**Note that the spelling patterns *of*, *og*, *ong*, *os*, and *oth* can be pronounced with either *ɑ* or *ɔ*. To simplify, these spelling patterns are included in the *ɑ* word lists only, found in the next chapter.**



#### *ɔ* WITH *a(l)* SPELLING IN ONE-SYLLABLE WORDS

<u>a</u> ll	ga <u>ll</u>	sm <u>a</u> ll
ba <u>l</u> d	ha <u>ll</u>	sta <u>lk</u> *
ba <u>lk</u> *	ha <u>lt</u>	sta <u>ll</u>
ba <u>ll</u>	ma <u>ll</u>	ta <u>lk</u> *
ca <u>ll</u>	ma <u>lt</u>	ta <u>ll</u>
cha <u>lk</u> *	pa <u>ll</u>	wa <u>lk</u> *
fa <u>ll</u>	sa <u>lt</u>	wa <u>ll</u>
fa <u>lse</u>	sc <u>a</u> ld	wa <u>ltz</u>

#### *ɔ* WITH *a(l)* SPELLING IN TWO-SYLLABLE WORDS

<u>a</u> lmost	appa <u>ll</u>	ca <u>ld</u> ron
<u>a</u> lright	aspha <u>ll</u>	enthr <u>a</u> ll
<u>a</u> lso	ba <u>ll</u> park	exa <u>lt</u>
<u>a</u> ltar	ba <u>ll</u> room	eye <u>ba</u> ll
<u>a</u> lter	ba <u>lsa</u>	fa <u>lc</u> on
<u>a</u> lthough	Ba <u>lt</u> ic	fa <u>ll</u> en
<u>a</u> lways	baseba <u>ll</u>	fa <u>ll</u> out

\*When the *alk* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

◀ falter	install	smaller
football	palsy	stalwart
forestall	paltry	wallet
hallway	recall	walnut
halter	sidewalk*	walrus

---

 ɔ WITH *a(l)* SPELLING IN WORDS OF THREE OR MORE SYLLABLES
 

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Albany	altercation	falsetto
albeit	alternant	falsify
alderman	alternate	installment
allover	alternative	overall
almighty	altogether	subaltern
already	appalling	talkative*
alteration	balsamic	unalterable
altercate	Baltimore	wallflower

---

 ɔ WITH *au* SPELLING IN ONE-SYLLABLE WORDS
 

---

aught	gaunt	pause
caught	gauze	sauce
cause	haul	staunch
daub	haunt	taught
daunt	jaunt	taunt
fault	laud	taut
faun	launch	vault
flaunt	maul	vaunt
fraud	naught	
fraught	paunch	

---

 ɔ WITH *au* SPELLING IN TWO-SYLLABLE WORDS
 

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applaud	auction	auspice
applause	audit	austere
assault	augment	author
auburn	August	auto ▶

---

\*When the *alk* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.

◁ WITH *au* SPELLING IN TWO-SYLLABLE WORDS (CONTINUED)

autumn	exhaust	onslaught
because	faucet	pauper
caucus	gaudy	raucous
causal	haughty	saucepan
causing	jaundice	saucer
caustic	laundry	saucy
caution	maraud	saunter
cautious	maudlin	sausage
daughter	naughty	sauté
default	nausea	slaughter
distraught	nauseous	trauma

◁ WITH *au* SPELLING IN WORDS OF THREE OR MORE SYLLABLES

astronaut	authority	causative
audacious	authorization	caterize
audacity	authorize	debauchery
audible	authorship	fraudulence
audience	autism	hydraulic
audio	autobiography	inaudible
audition	autocracy	inaugural
auditorium	autocratic	inauguration
auditory	autograph	laudable
augmentation	automatic	nautical
auspicious	automaton	nautilus
Australia	automobile	paucity
Austria	autopsy	plausible
authentic	auxiliary	traumatic
authenticate	Caucasian	
authenticity	cauliflower	

◁ WITH *aw* SPELLING IN ONE-SYLLABLE WORDS

awe	claw	drawl
bawl	crawl	drawn
brawl	dawn	fawn
brawn	draw	flaw



◀ gawk	pawn	srawl
gnaw*	prawn	squaw
hawk	raw	squawk
jaw	saw	straw
law	scrawl	thaw
lawn	shawl	yawn
paw	slaw	

---

 ɔ WITH *aw* SPELLING IN TWO-SYLLABLE WORDS
 

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awesome	drawing	tawdry
awful	lawsuit	tawny
awkward	outlaw	withdraw
awning	rawhide	withdrawn
bawdy	sawdust	
crawfish	scrawny	

---

 ɔ WITH *aw* SPELLING IN WORDS OF THREE OR MORE SYLLABLES
 

---

strawberry  
withdrawal

---

 ɔ WITH *oa(d)* SPELLING
 

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abroad	broaden
broad	Broadway
broadcast	

---

 ɔ WITH *ou(gh)* SPELLING†
 

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afterthought	fought	thought
bought	ought	trough‡
brought	oughtn't	wrought
cough‡	sought	

---

\*When the *gn* spelling pattern occurs at the beginning of a syllable or word, the *g* is silent and not pronounced.

†When the *ought* spelling pattern occurs in a word, the *gh* is silent and not pronounced.

‡*Cough* and *trough* are the only two common English words where the spelling pattern *ough* is pronounced of.

## Phrases: ɔ

AUDIO



15.3

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the ɔ sound, which is marked phonetically.

- 1 talking audibly
- 2 almost got caught
- 3 a walk in the mall
- 4 applause from the audience
- 5 a small hallway
- 6 pausing on the sidewalk
- 7 caught the football
- 8 raucous authors
- 9 sauteed prawns
- 10 sprawling lawns
- 11 cautiously authorized
- 12 fought the law
- 13 claws on the paws
- 14 exhausted and nauseous
- 15 audit in August
- 16 falcons and hawks
- 17 salty sauce

- 18 awfully awkward
- 19 thawed the strawberries
- 20 causing an altercation

## Sentences: ɔ



Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the ɔ sound, which is marked phonetically.

- 1 Paul recalled an awkward ballroom dancing audition in August.
- 2 The powerful inauguration speech brought applause from all in the audience.
- 3 The robbery was an exhausting trauma for the raucous author.
- 4 The lawn was luscious, despite the awful August heat.
- 5 Paula loved drawing landscapes of foliage in autumn.
- 6 My daughter insists that the hallway to the vault is haunted.
- 7 Adding sausage to the sauce caused the dish to become too salty.
- 8 He bought the tools to install the audio system under the awning.
- 9 She had the gall to file a lawsuit after causing the altercation.
- 10 I thought I caught a cold because of the faulty heating.
- 11 The dripping faucet kept the exhausted traveler from falling asleep until nearly dawn.



- 12 The authorities at the auction determined that the painting was a fraud.
- 13 You ought to be cautious and pause at an intersection.
- 14 The haughty actress always thought she would be a Broadway star.
- 15 The awesome Australian baseball player hit a grand slam out of the ballpark.
- 16 The fawn walked across the lawn just before dawn.
- 17 The strawberry walnut sauce caused Saul to feel nauseous.
- 18 All the Baltimore baseball fans found the Yankees appalling.
- 19 The father and daughter waltzed while the wedding guests applauded audibly.
- 20 Traveling abroad automatically broadened Paula's thoughts.

## Phrases: ɔ vs. aʊ



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the ɔ and aʊ sounds, which are marked phonetically.

- 1 an ounce of prawns
- 2 is Broadway downtown
- 3 talking loudly

- 4 <sup>ɔ</sup> audition in an <sup>aʊ</sup> hour
- 5 <sup>aʊ</sup> outside the <sup>ɔ</sup> auditorium
- 6 nephew <sup>ɔ</sup> crawling <sup>aʊ</sup> now
- 7 <sup>ɔ</sup> stalling the <sup>aʊ</sup> crowd
- 8 <sup>ɔ</sup> thought she <sup>ɔ</sup> saw a <sup>aʊ</sup> clown
- 9 <sup>ɔ</sup> small but <sup>aʊ</sup> powerful
- 10 <sup>aʊ</sup> shouted in <sup>ɔ</sup> falsetto
- 11 <sup>aʊ</sup> doubting her <sup>ɔ</sup> daughter
- 12 had an after<sup>ɔ</sup> thought <sup>aʊ</sup> now
- 13 <sup>ɔ</sup> sawdust <sup>ɔ</sup> all over the <sup>aʊ</sup> house
- 14 <sup>ɔ</sup> fought for an <sup>aʊ</sup> hour
- 15 <sup>aʊ</sup> allowing the <sup>ɔ</sup> authorities
- 16 <sup>aʊ</sup> carousing <sup>ɔ</sup> raucously
- 17 <sup>aʊ</sup> loud when <sup>ɔ</sup> naughty
- 18 <sup>aʊ</sup> round <sup>ɔ</sup> salt shaker
- 19 <sup>aʊ</sup> grounded at <sup>ɔ</sup> dawn
- 20 <sup>ɔ</sup> bought a <sup>aʊ</sup> pound of <sup>ɔ</sup> walnuts

## Sentences: ɔ vs. aʊ

AUDIO



15.6

Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the ɔ and aʊ sounds, which are marked phonetically.

- 1 Dawn <sup>ɔ</sup> always <sup>ɔ</sup> found <sup>aʊ</sup> herself slouching <sup>aʊ</sup> on the couch <sup>aʊ</sup> after exhausting <sup>ɔ</sup> auditions.
- 2 During the tax <sup>ɔ</sup> audit, Paul <sup>ɔ</sup> saw <sup>ɔ</sup> that he had to account <sup>aʊ</sup> for his firm's allowed <sup>aʊ</sup> spending.
- 3 The chef <sup>ɔ</sup> thawed <sup>aʊ</sup> ten ounces <sup>ɔ</sup> of sausage <sup>aʊ</sup> for about <sup>aʊ</sup> half an hour <sup>aʊ</sup>.
- 4 By now <sup>aʊ</sup>, Claudia's <sup>ɔ</sup> authority <sup>ɔ</sup> allowed <sup>aʊ</sup> her adversaries no doubt <sup>aʊ</sup> as to her authenticity <sup>ɔ</sup>.
- 5 The astronaut <sup>ɔ</sup> found <sup>aʊ</sup> comfort in listening to sound <sup>aʊ</sup> recordings before the space launch <sup>ɔ</sup>.
- 6 "Watch out!" Paul <sup>aʊ</sup> shouted <sup>aʊ</sup> to the paunchy <sup>ɔ</sup> taxicab driver during the traumatic <sup>ɔ</sup> drive.
- 7 Although <sup>ɔ</sup> he didn't lose the account <sup>aʊ</sup>, Saul <sup>ɔ</sup> felt that his pitch <sup>ɔ</sup> was faulty <sup>ɔ</sup>.
- 8 We found <sup>aʊ</sup> the chalk <sup>ɔ</sup> drawing <sup>ɔ</sup> on the sidewalk <sup>ɔ</sup> outside <sup>aʊ</sup> the house <sup>aʊ</sup> to be awesome <sup>ɔ</sup>!
- 9 The applause <sup>ɔ</sup> in the auditorium <sup>ɔ</sup> caused <sup>ɔ</sup> the proud <sup>aʊ</sup> actors to take a second bow <sup>aʊ</sup>.
- 10 The auctioneer <sup>ɔ</sup> thought <sup>ɔ</sup> she ought <sup>ɔ</sup> to allow <sup>aʊ</sup> the bidder to withdraw <sup>ɔ</sup> now <sup>aʊ</sup>.

- 11 <sup>aʊ</sup>Count on <sup>ɔ</sup>sautéed <sup>ɔ</sup>prawns to be a <sup>aʊ</sup>crowd-pleaser.
- 12 No <sup>aʊ</sup>doubt <sup>ɔ</sup>Laura will be <sup>aʊ</sup>grounded when she's <sup>ɔ</sup>naughty.
- 13 I was <sup>ɔ</sup>already <sup>aʊ</sup>downtown when I got the <sup>ɔ</sup>call.
- 14 She had the <sup>ɔ</sup>audacity to be <sup>aʊ</sup>proud of <sup>ɔ</sup>causing a <sup>aʊ</sup>loud <sup>ɔ</sup>altercation.
- 15 <sup>ɔ</sup>Paul <sup>aʊ</sup>housed <sup>aʊ</sup>cows on his <sup>ɔ</sup>sprawling <sup>ɔ</sup>lawns.
- 16 The <sup>ɔ</sup>inaugural speech was <sup>ɔ</sup>authoritative, <sup>aʊ</sup>powerful, and <sup>aʊ</sup>rousing.
- 17 <sup>ɔ</sup>Always use <sup>ɔ</sup>caution when <sup>aʊ</sup>carousing <sup>aʊ</sup>down <sup>aʊ</sup>south.
- 18 The <sup>aʊ</sup>crowd at the <sup>ɔ</sup>football game was <sup>aʊ</sup>rowdy and <sup>ɔ</sup>raucous.
- 19 I <sup>aʊ</sup>doubt you were <sup>ɔ</sup>taught to <sup>ɔ</sup>falsify your <sup>aʊ</sup>accounting records.
- 20 I <sup>ɔ</sup>saw a <sup>ɔ</sup>small <sup>aʊ</sup>town <sup>aʊ</sup>around the <sup>aʊ</sup>mountain bend.

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## SIXTEEN

# The vowels *ɑ* and *oŭ*

### The *ɑ* and *oŭ* sounds defined

The *o* spelling pattern is usually mispronounced by nonnative speakers of English as a pure vowel represented by the phonetic symbol *o*. This sound is rarely used in English. In Chapter Thirteen, which treated the vowel *ʌ*, we entered the mysterious world of the *o* spelling pattern, a shining example of the lack of logic in the correspondence between English spelling and pronunciation.

There is, however, a trick that you can use to distinguish among the vowels *ʌ*, *ɑ*, and *oŭ*. For all *o* spelling patterns, first check the word lists for *ʌ* with an *o* spelling pattern in Chapter Thirteen: All of the common English words that contain *o* pronounced as *ʌ* are found in Chapter Thirteen.

If a word containing *o* is not on one of those lists, it is pronounced either with *ɑ* or with the diphthong *oŭ*, and all of the common words with an *ɑ* or *oŭ* pronunciation are presented in the word lists in this chapter.\*

### Step 1: Feeling the placement of *ɑ* vs. *oŭ*



Turn now to **Video Track 20**, where a step-by-step demonstration of the difference between *ɑ* and *oŭ* is presented. After you have watched the video, read the following description of the sound placement and do the exercises below.

\*Note that the spelling patterns *of*, *og*, *ong*, *os*, and *oth* can be pronounced with either *ɑ* or *ɔ*. To simplify, these spelling patterns are included in the *ɑ* word lists only.

Take out your mirror. Begin by placing the tip of your tongue against your lower teeth. Now, place the tip of your little finger on your lower teeth so that it touches the front and middle of your tongue. Say u ... ʊ ... ɔ. You will feel the back of your tongue arch, dropping about one-eighth of an inch from one vowel to the next.

Now, drop your tongue until it is lying flat on the floor of your mouth, and completely relax your lips. This is the position for ɑ. Say ɑ, then say u ... ʊ ... ɔ ... ɑ ... u ... ʊ ... ɔ ... ɑ. Next, say u ... *who* ... ʊ ... *hood* ... ɔ ... *awesome*. Now, drop your tongue until it's lying flat, and say ɑ ... *stop*.

Next, let's consider the diphthong oʊ. We will begin with the o sound, since you already pronounce this vowel correctly. Place the tip of your little finger between your lips, just outside your front teeth, and say o. You will feel your upper and lower lips touching your finger, and the inner lip muscles are fairly relaxed. Now, say ʊ. You will feel the inside of your lips rounding slightly. Say o ... ʊ. Now, combine o and ʊ: oʊ ... oʊ ... oʊ.

Last, contrast the two o vowels: ɑ ... oʊ ... ɑ ... oʊ ... ɑ ... oʊ.

Return now to **Video Track 20**. Practice the difference in placement between the sounds ɑ and oʊ.

## Step 2: Hearing the placement of ɑ vs. oʊ

Using the mirror, look closely at your mouth. Move your lips back and forth between the placements of these two words: *stop ... go ... stop ... go ... stop ... go ... stop ... go*. (Of course, your lips will come together for the consonant p.)

Watch in the mirror as you pronounce the pairs of words in the following list. Listen to the differences between ɑ and oʊ, so that you can train your ear to hear the distinction, as well as feel the physiological difference in placement.

ɑ	oʊ
ch <u>o</u> ck	cho <u>ke</u>
clo <u>th</u>	clo <u>the</u>
co <u>p</u>	co <u>pe</u>
do <u>t</u>	do <u>te</u>
co <u>st</u>	co <u>ast</u> ►

<i>a</i>	<i>oŭ</i>
h <u>o</u> p	h <u>o</u> pe
G <u>o</u> d	g <u>o</u> at
n <u>o</u> t	n <u>o</u> te
r <u>o</u> b	r <u>o</u> be
str <u>o</u> ng	str <u>o</u> ke
bl <u>o</u> t	b <u>o</u> th
l <u>o</u> t	l <u>o</u> ad



Turn now to **Audio 16.1**, which features the sound adjustments between *a* and *oŭ*. Repeat the pairs of words, while comparing your pronunciation with that on the recording.

Record your own pronunciation, and compare it to the audio track. Repeat this exercise until you feel ready to proceed to the next step.

### Step 3: Applying the placement of *a* vs. *oŭ*

Following are lists of all the common English words that contain the *a* and *oŭ* vowels, grouped by spelling pattern. Read through the lists carefully, and try to become familiar with these words. To choose between *a* and *oŭ* in pronouncing a word, refer to these lists.

You can practice the *a* and *oŭ* sounds by checking your pronunciation against the word list recordings. After you have mastered the sound, advance to the phrases. Then move on to the sentences.



#### *a* WITH *a* SPELLING IN ONE-SYLLABLE WORDS

al <u>a</u> ms*	schwa <u>a</u>	swa <u>a</u> p
ba <u>a</u> lm*	sha <u>a</u>	swa <u>a</u> t
ca <u>a</u> lm*	spa <u>a</u>	wa <u>a</u> nt
pa <u>a</u> lm*	squa <u>a</u> d	wa <u>a</u> sh
psa <u>a</u> lm*	squa <u>a</u> sh	wa <u>a</u> sp
qua <u>a</u> d	su <u>a</u> ve	wa <u>a</u> ch
qua <u>a</u> lm*	swa <u>a</u> mp	wa <u>a</u> tt
qua <u>a</u> sh	swa <u>a</u> n	ya <u>a</u> cht

\*When the *alm* spelling pattern occurs at the end of a syllable or word, the *l* is silent and not pronounced.



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 ă WITH ȧ SPELLING IN TWO-SYLLABLE WORDS
 

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almond*	llama	quantum
barrage	mama	savant
collage	mamba	squabble
corsage	massage	squander
drama	mirage	swallow
embalm*	nuance	waffle
façade	papa	wallet
father	pasta	wander
garage	plaza	
lava	quadrant	

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 ă WITH ȧ SPELLING IN WORDS OF THREE OR MORE SYLLABLES
 

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aria	iguana	quantity
camouflage	karate	renaissance
debacle	pajamas	safari
debutant	piranha	sonata
enchilada	qualify	Washington
espionage	qualitative	
finale	quality	

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 ă WITH ȧ SPELLING IN ONE-SYLLABLE WORDS
 

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blob	clock	dodge
block	clog	dog
blond	clot	doll
blot	cloth	dot
blotch	cog	drop
bomb	con	flock
boss	cop	flog
botch	cost	flop
Bronx	cot	floss
bronze	crock	fog
broth	crop	fond
chock	cross	font
chop	dock	fox

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\*When the *alm* spelling pattern occurs at the end of a syllable or word, the *l* is silent.

f <u>r</u> ock	m <u>o</u> ck	scoff
f <u>r</u> og	m <u>o</u> p	sh <u>o</u> ck
f <u>r</u> ost	m <u>o</u> ss	sh <u>o</u> p
gl <u>o</u> ss	m <u>o</u> th	sh <u>o</u> t
G <u>o</u> d	n <u>o</u> d	sl <u>o</u> b
g <u>o</u> lf	n <u>o</u> t	sl <u>o</u> t
g <u>o</u> ne	n <u>o</u> tch	sm <u>o</u> ck
g <u>o</u> ng	<u>o</u> dd	sn <u>o</u> b
h <u>o</u> g	<u>o</u> ff	s <u>o</u> b
h <u>o</u> nk	<u>o</u> n	s <u>o</u> ck
h <u>o</u> p	<u>o</u> x	s <u>o</u> ft
h <u>o</u> t	pl <u>o</u> d	s <u>o</u> lve
j <u>o</u> b	pl <u>o</u> p	s <u>o</u> ng
j <u>o</u> g	pl <u>o</u> t	st <u>o</u> ck
j <u>o</u> t	p <u>o</u> mp	st <u>o</u> mp
kn <u>o</u> b	p <u>o</u> nd	st <u>o</u> p
kn <u>o</u> ck	p <u>o</u> p	str <u>o</u> ng
kn <u>o</u> t	p <u>o</u> t	thr <u>o</u> b
l <u>o</u> dge	pr <u>o</u> d	t <u>o</u> ngs
l <u>o</u> ft	pr <u>o</u> pt	t <u>o</u> p
l <u>o</u> g	pr <u>o</u> p	t <u>o</u> ss
l <u>o</u> ng	r <u>o</u> b	tr <u>o</u> d
l <u>o</u> ss	r <u>o</u> ck	tr <u>o</u> t
l <u>o</u> st	r <u>o</u> d	wr <u>o</u> ng
l <u>o</u> t	r <u>o</u> mp	
m <u>o</u> b	r <u>o</u> t	

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**a WITH O SPELLING IN TWO-SYLLABLE WORDS**


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abs <u>o</u> nd	bl <u>o</u> ssom	c <u>o</u> bble
abs <u>o</u> lve	b <u>o</u> dy	c <u>o</u> ddle
acc <u>o</u> st	b <u>o</u> ggle	c <u>o</u> ffee
ac <u>o</u> ss	b <u>o</u> nnet	c <u>o</u> ffin
ad <u>o</u> pt	b <u>o</u> ther	c <u>o</u> gnate
al <u>o</u> ft	b <u>o</u> ttle	c <u>o</u> llar
al <u>o</u> ng	b <u>o</u> ttom	c <u>o</u> lleague
bat <u>o</u> n	ch <u>o</u> as	c <u>o</u> llie
beg <u>o</u> t	chiff <u>o</u> n	c <u>o</u> lumn
bel <u>o</u> ng	chr <u>o</u> nic	c <u>o</u> mbat ( <i>noun</i> )
bey <u>o</u> nd	cl <u>o</u> set	c <u>o</u> mic



## a WITH O SPELLING IN TWO-SYLLABLE WORDS (CONTINUED)

◀	com <u>ma</u>	de <u>vo</u> lve	mo <u>d</u> ern
	co <u>mm</u> ent	di <u>ph</u> th <u>o</u> ng	mo <u>d</u> est
	co <u>mm</u> erce	di <u>ss</u> o <u>lv</u> e	mo <u>n</u> arch
	co <u>mm</u> on	do <u>c</u> ile	mo <u>n</u> ster
	co <u>mm</u> une	do <u>c</u> tor	no <u>n</u> sense
	co <u>mp</u> act ( <i>noun</i> )	do <u>c</u> trine	no <u>st</u> ril
	co <u>mp</u> ound ( <i>noun</i> )	do <u>g</u> ma	no <u>v</u> el
	co <u>nc</u> ave	do <u>ll</u> ar	no <u>v</u> ice
	co <u>nc</u> ept	do <u>l</u> phin	no <u>zz</u> le
	co <u>nc</u> ert ( <i>noun</i> )	do <u>n</u> key	nyl <u>o</u> n
	co <u>nc</u> ourse	ev <u>o</u> lve	o <u>b</u> ject ( <i>noun</i> )
	co <u>nc</u> rete ( <i>noun</i> )	fo <u>d</u> der	o <u>bl</u> ong
	co <u>nd</u> uct ( <i>noun</i> )	fo <u>ll</u> y	o <u>ff</u> er
	co <u>nf</u> lict ( <i>noun</i> )	fo <u>r</u> got	o <u>ff</u> ice
	Co <u>ng</u> ress	fo <u>ss</u> il	o <u>ft</u> en
	co <u>nc</u> quer	gl <u>o</u> ttal	o <u>l</u> ive
	co <u>nc</u> quest	go <u>bb</u> le	o <u>p</u> tion
	co <u>nc</u> science	go <u>gg</u> le	o <u>st</u> rich
	co <u>nc</u> scious	go <u>sp</u> el	ph <u>o</u> sphate
	co <u>nc</u> stant	go <u>ss</u> ip	po <u>c</u> ket
	co <u>nc</u> tact	ho <u>bb</u> le	po <u>l</u> ish
	co <u>nc</u> tent ( <i>noun</i> )	ho <u>bb</u> y	po <u>ll</u> en
	co <u>nc</u> test ( <i>noun</i> )	ho <u>c</u> key	po <u>mp</u> ous
	co <u>nc</u> text	ho <u>m</u> age	po <u>nd</u> er
	co <u>nc</u> tour	ho <u>n</u> est	po <u>pr</u> blem
	co <u>nc</u> tract ( <i>noun</i> )	ho <u>s</u> tage	po <u>pr</u> cess
	co <u>nc</u> trast ( <i>noun</i> )	ho <u>s</u> tile	po <u>pr</u> duct
	co <u>nc</u> vent	ic <u>o</u> n	po <u>pr</u> fit
	co <u>nc</u> vert ( <i>noun</i> )	in <u>vo</u> lve	po <u>pr</u> gress ( <i>noun</i> )
	co <u>nc</u> vx	jo <u>c</u> key	po <u>pr</u> ject ( <i>noun</i> )
	co <u>nc</u> vict ( <i>noun</i> )	jo <u>ll</u> y	po <u>pr</u> mise
	co <u>nc</u> voy	jo <u>st</u> le	po <u>pr</u> per
	co <u>pp</u> er	ko <u>w</u> ledge	po <u>sp</u> ect
	co <u>p</u> y	lo <u>bb</u> y	po <u>sp</u> er
	co <u>st</u> ume	lo <u>bs</u> ter	po <u>pr</u> vince
	co <u>tt</u> age	lo <u>g</u> ic	re <u>s</u> olve
	co <u>tt</u> on	lo <u>ze</u> ng	re <u>s</u> pond
	coupo <u>n</u>	mo <u>d</u> el	re <u>s</u> p <u>o</u> nse ▶

◀	rev <u>o</u> lve	t <u>o</u> nic	v <u>o</u> dk <u>a</u>
	r <u>o</u> ster	t <u>o</u> pp <u>l</u> e	v <u>o</u> ll <u>e</u> y
	s <u>o</u> l <u>i</u> d	t <u>o</u> x <u>i</u> c	v <u>o</u> l <u>u</u> m <u>e</u>
	s <u>o</u> rr <u>y</u>	u <u>p</u> on	

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#### a WITH o SPELLING IN WORDS OF THREE OR MORE SYLLABLES

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- <u>o</u> cracy ( <i>suffix</i> )	apo <u>t</u> hecary	co <u>g</u> itate
- <u>o</u> grapher ( <i>suffix</i> )	ap <u>p</u> roximate	co <u>l</u> ony
- <u>o</u> graphy ( <i>suffix</i> )	arche <u>o</u> logy	col <u>o</u> ssal
- <u>o</u> lger ( <i>suffix</i> )	ast <u>o</u> nish	co <u>l</u> umnist
- <u>o</u> logy ( <i>suffix</i> )	astro <u>l</u> ogy	co <u>mb</u> ination
ab <u>d</u> ominal	astr <u>o</u> nomer	co <u>m</u> edy
ab <u>o</u> lish	at <u>o</u> mic	co <u>mm</u> entary
ab <u>o</u> minable	atro <u>c</u> ity	co <u>mm</u> odity
ac <u>co</u> mmodate	auto <u>o</u> cracy	co <u>mm</u> unism
ac <u>co</u> mplice	auto <u>o</u> mat <u>o</u> n	co <u>mp</u> arable
ac <u>co</u> mplish	bar <u>o</u> meter	co <u>mp</u> ensate
ack <u>no</u> wledge	bin <u>o</u> culars	co <u>mp</u> etence
ad <u>mo</u> nish	bio <u>g</u> rapher	co <u>mp</u> etition
aggl <u>o</u> merate	bio <u>g</u> raphy	co <u>mp</u> licate
ag <u>n</u> ostic	bio <u>l</u> ogy	co <u>mp</u> liment
alco <u>h</u> ol	bo <u>mb</u> astic	co <u>mp</u> osite
analog <u>u</u> e	bo <u>t</u> any	co <u>mp</u> rehend
anato <u>m</u> ic	bro <u>cc</u> oli	co <u>mp</u> romise
andro <u>g</u> ynous	bron <u>ch</u> ial	co <u>nc</u> entrate
anim <u>o</u> sity	burea <u>u</u> cracy*	co <u>nc</u> descend
an <u>o</u> maly	cac <u>o</u> phony	co <u>nc</u> iment
an <u>o</u> nymous	cart <u>o</u> graphy	co <u>nc</u> ominium
anth <u>o</u> logy	cho <u>co</u> late	co <u>nc</u> ference
anthrop <u>o</u> logy	cho <u>l</u> era	co <u>nc</u> idence
apocalyp <u>s</u> e	chore <u>o</u> graphy	co <u>nc</u> iscate
apolog <u>i</u> ze	chro <u>n</u> ically	co <u>ng</u> lomerate
apost <u>l</u> e	chro <u>n</u> ology	co <u>ng</u> ruous
apostroph <u>e</u>	cinemat <u>o</u> graphy	co <u>nc</u> jugate

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\*This is an exception to the spelling patterns of *a*.

α WITH O SPELLING IN WORDS OF THREE OR MORE SYLLABLES (CONTINUED)

◀	connotation	geology	myopic
	consecrate	harmonic	narcotic
	consequence	hexagon	nocturnal
	consolidate	histrionic	nominal
	constitute	holiday	nominate
	consultation	Hollywood	nostalgia
	contemplate	homicide	obfuscate
	contradict	homily	obligate
	contradiction	homogenize	obnoxious
	contrary	homonym	obstacle
	controversy	hospital	obstinate
	convalesce	hypnotic	obvious
	conversation	hypocrisy	occupant
	convocation	hypothesis	octagon
	convolute	ideology	octopus
	correspondence	incomparable	opera
	correspondent	innocuous	operate
	corroborate	insomnia	operative
	cosmetic	interrogative	opportune
	cosmopolitan	ironic	opposite
	crocodile	lottery	optimism
	curiosity	mahogany	optimum
	cytology	mediocrity	ostensible
	democracy	melancholy	oxidize
	demolish	metabolic	oxygen
	deposit	metropolitan	phenomenon
	derogative	misogynist	philosophy
	despondent	mnemonic ( <i>first m silent</i> )	policy
	dialogue	moderate	popular
	document	modicum	positive
	dominant	modify	posterity
	ecology	modulate	poverty
	economy	molecule	predominant
	elongate	monastery	predominate
	emollient	monitor	preponderance
	esophagus	monologue	prerogative
	evocative	monopoly	probable
	geography	monument	prodigy



◀ prognostic	soluble	theology
prognosticate	sovereign	thermometer
propagate	symbolic	velocity
prosecute	synopsis	volunteer
solitary		

## OŮ IN ONE-SYLLABLE WORDS

co- ( <i>prefix</i> )	cone	grove
bloat	cope	grow
blow	cove	hoax
boast	croak	hoe
boat	crow	hold
bold	doe	hole
bolt	dome	holt
bone	don't	home
both	dose	hone
bow	dote	hope
bowl	dough ( <i>final gh silent</i> )	hose
broach	doze	host
broke	droll	joke
choke	drone	jolt
chose	drove	knoll
chrome	float	know
cloak	flow	load
close	foam	loaf
clothe	foe	loan
clothes	fold	low
clove	folk ( <i>l is silent</i> )	moan
coach	froze	mode
coal	ghost	mold
coast	gloat	mole
coat	globe	mope
coax	glow	most
code	go	mow
coke	goal	no
cold	goat	node
cole	gold	nose
colt	gripe	note
comb	gross	oak



## OŮ IN ONE-SYLLABLE WORDS (CONTINUED)

◀	<u>o</u> ath	r <u>o</u> de	st <u>ro</u> ll
	<u>o</u> h	r <u>o</u> le	th <u>o</u> se
	<u>o</u> ld	r <u>o</u> ll	th <u>o</u> ugh*
	<u>o</u> we	r <u>o</u> pe	th <u>ro</u> at
	<u>o</u> wn	r <u>o</u> se	th <u>ro</u> ne
	ph <u>o</u> ne	r <u>o</u> w	th <u>ro</u> w
	p <u>o</u> ach	sc <u>o</u> ld	to <u>o</u> st
	p <u>o</u> ke	sc <u>o</u> pe	to <u>o</u>
	p <u>o</u> le	sc <u>ro</u> ll	to <u>l</u> d
	p <u>o</u> ll	sh <u>o</u> w	to <u>n</u> e
	p <u>o</u> se	sl <u>o</u> w	vo <u>g</u> ue
	p <u>o</u> st	sm <u>o</u> ke	vo <u>t</u> e
	pr <u>o</u>	sn <u>o</u> w	wh <u>o</u> le
	pr <u>o</u> be	so <u>o</u>	w <u>o</u> ke
	pr <u>o</u> ne	so <u>l</u> d	w <u>o</u> n't
	pr <u>o</u> se	so <u>l</u> e	w <u>o</u> ve
	qu <u>o</u> te	so <u>u</u> l	w <u>ro</u> te
	r <u>o</u> ad	sto <u>l</u> e	y <u>o</u> lk (l is silent)
	r <u>o</u> am	sto <u>n</u> e	z <u>o</u> ne
	r <u>o</u> ast	sto <u>v</u> e	
	r <u>o</u> be	stro <u>k</u> e	

## OŮ IN TWO-SYLLABLE WORDS

ab <u>o</u> de	app <u>ro</u> ach	best <u>o</u> w
aflo <u>o</u> t	ar <u>o</u> se	bill <u>o</u> w
ag <u>o</u>	ar <u>ro</u> w	bing <u>o</u>
alc <u>o</u> ve	ast <u>ro</u>	bo <u>g</u> us
alm <u>o</u> st	at <u>o</u> ne	bo <u>l</u> der
al <u>o</u> ne	aut <u>o</u>	bo <u>l</u> ster
al <u>so</u>	aw <u>o</u> ke	bo <u>n</u> us
alth <u>o</u> ugh*	beh <u>o</u> ld	bro <u>ch</u> ure
alt <u>o</u>	bello <u>o</u>	bure <u>au</u> †
Angl <u>o</u>	belo <u>o</u>	burro <u>o</u>

\*The *gh* in these words is silent and not pronounced.

†This is an exception to the spelling patterns of oŮ.

◀	caj <u>o</u> le	horm <u>o</u> ne	<u>o</u> vert
	call <u>o</u> w	h <u>o</u> tel	<u>o</u> z <u>o</u> ne
	carg <u>o</u>	im <u>o</u> se	par <u>o</u> le
	charc <u>o</u> al	int <u>o</u> ne	pat <u>o</u> l
	chem <u>o</u>	inv <u>o</u> ke	phon <u>o</u> me
	cl <u>o</u> ver	l <u>o</u> cal	phot <u>o</u>
	c <u>o</u> bra	loc <u>o</u> st	pill <u>o</u> w
	coc <u>o</u> a	lot <u>o</u> n	po <u>o</u> m
	col <u>o</u> n	lot <u>o</u> s	pol <u>o</u> r
	com <u>o</u> a	man <u>o</u>	pon <u>o</u> y
	com <u>o</u> se	mar <u>o</u> w	pot <u>o</u> n
	conn <u>o</u> te	mell <u>o</u> w	pou <u>o</u> ltry
	cons <u>o</u> le	micro <u>o</u> be	prest <u>o</u>
	control <u>o</u>	mob <u>o</u> ile	pro <u>o</u> ceeds ( <i>noun</i> )
	co <u>o</u> zy	mol <u>o</u> ten	pro <u>o</u> claim
	cycl <u>o</u> ne	mom <u>o</u> nt	pro <u>o</u> cure
	dem <u>o</u> te	mot <u>o</u> n	pro <u>o</u> file
	den <u>o</u> te	mot <u>o</u> ive	pro <u>o</u> gram
	dev <u>o</u> te	mot <u>o</u> r	prom <u>o</u> te
	dis <u>o</u> se	nar <u>o</u> w	prop <u>o</u> se
	don <u>o</u> te	no <u>o</u> ble	pro <u>o</u> tein
	don <u>o</u> r	nom <u>o</u> ad	pro <u>o</u> test ( <i>noun</i> )
	eg <u>o</u>	not <u>o</u> ice	prov <u>o</u> ke
	elb <u>o</u> w	not <u>o</u> n	pseud <u>o</u>
	el <u>o</u> pe	ob <u>o</u> se	psy <u>o</u> ch <u>o</u>
	enc <u>o</u> se	ob <u>o</u> y	qu <u>o</u> ta
	engr <u>o</u> ss	ob <u>o</u> e	rem <u>o</u> te
	erg <u>o</u>	oc <u>o</u> an	rep <u>o</u> se
	ev <u>o</u> ke	od <u>o</u> r	rep <u>o</u> ach
	expl <u>o</u> de	og <u>o</u> le	rev <u>o</u> ke
	ex <u>o</u> se	om <u>o</u> n	rev <u>o</u> lt
	fell <u>o</u> w	om <u>o</u> t	rot <u>o</u> te
	fo <u>o</u> s	on <u>o</u> ly	shad <u>o</u> w
	gluc <u>o</u> se	op <u>o</u> al	slog <u>o</u> n
	gop <u>o</u> her	op <u>o</u> aque	so <u>o</u> cial
	hell <u>o</u>	op <u>o</u> n	so <u>o</u> fa
	her <u>o</u>	opp <u>o</u> se	sol <u>o</u> r
	hol <u>o</u> ster	ov <u>o</u> al	sol <u>o</u>
	hol <u>o</u> y	ov <u>o</u> r	supp <u>o</u> se ▶



## OŮ IN TWO-SYLLABLE WORDS (CONTINUED)

swollen	tro <u>ph</u> y	wi <u>nd</u> ow
thor <u>ough</u> *	vo <u>c</u> al	ye <u>ll</u> ow
to <u>t</u> al	wi <u>d</u> ow	yo <u>g</u> a
tri <u>o</u>	wi <u>ll</u> ow	ze <u>r</u> o

## OŮ IN WORDS OF THREE OR MORE SYLLABLES

-m <u>o</u> ny ( <i>suffix</i> )	casin <u>o</u>	foli <u>a</u> ge
acid <u>o</u> sis	casser <u>o</u> le	hypn <u>o</u> sis
acrim <u>o</u> ny	cerem <u>o</u> ny	isot <u>o</u> pe
ad <u>o</u> be	chaper <u>o</u> ne	juxt <u>a</u> pose
aer <u>o</u> bic	chromos <u>o</u> me	locat <u>o</u> n
alim <u>o</u> ny	co <u>o</u> nut	locom <u>o</u> tion
ambros <u>i</u> a	co <u>h</u> abit	magn <u>o</u> lia
amino <u>o</u>	co <u>h</u> erence	matrim <u>o</u> ny
anaer <u>o</u> bic	co <u>h</u> esion	medi <u>o</u> cre
anecd <u>o</u> te	co <u>i</u> ncide	metron <u>o</u> me
antel <u>o</u> pe	co <u>i</u> ncidence	microph <u>o</u> ne
antid <u>o</u> te	collo <u>q</u> uial	microsc <u>o</u> pe
appropri <u>a</u> te	comp <u>o</u> nent	misnom <u>er</u>
archipelag <u>o</u>	compos <u>u</u> re	negot <u>i</u> ate
arom <u>a</u>	condol <u>e</u> nce	neuro <u>o</u> sis
artich <u>o</u> ke	cop <u>i</u> ous	Novem <u>b</u> er
assoc <u>i</u> ate	cornucop <u>i</u> a	o <u>o</u> asis
assoc <u>i</u> ation	corros <u>i</u> on	oppo <u>n</u> ent
atro <u>c</u> ious	coyot <u>e</u>	patio <u>o</u>
audi <u>o</u>	diagn <u>o</u> se	patrim <u>o</u> ny
bal <u>o</u> ney	dipl <u>o</u> ma	perso <u>n</u> a
barit <u>o</u> ne	embarg <u>o</u>	phob <u>i</u> a
begon <u>i</u> a	embryo <u>o</u>	phonogr <u>a</u> ph
binom <u>i</u> al	envelo <u>p</u> e	photogr <u>a</u> ph
biochem <u>i</u> stry	episod <u>e</u>	pian <u>o</u>
buffal <u>o</u>	erosi <u>o</u> n	placeb <u>o</u>
bungal <u>o</u> w	expon <u>e</u> nt	pneumon <u>i</u> a
cameo <u>o</u>	feroc <u>i</u> ous	podiu <u>m</u>
cantalou <u>p</u> e	fiasc <u>o</u>	portfoli <u>o</u>

\*The *gh* in this word is silent and not pronounced.

potato	proponent	stereo
precocious	proscenium	studio
probation	radio	vociferous
procrastinate	ratio	zodiac

*a* FOLLOWED BY *oʊ* IN THE SAME TWO-SYLLABLE WORD

borrow	follow	nachos
bravo	hollow	sorrow
compost	macho	swallow
condo	motto	trombone

*oʊ* FOLLOWED BY *a* IN THE SAME TWO-SYLLABLE WORD

co-op	proton
prologue	robot
prolong	

*a* FOLLOWED BY *oʊ* IN THE SAME WORD OF THREE OR MORE SYLLABLES

avocado	October	scenario
bravado	osmosis	soprano
comatose	pistachio	tomorrow
monotone	prognosis	volcano

*oʊ* FOLLOWED BY *a* IN THE SAME WORD OF THREE OR MORE SYLLABLES

koala
protocol

Phrases: *a*

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on correctly pronouncing the *a* sound, which is marked phonetically.

- 1 my <sup>*a*</sup>father is a <sup>*a*</sup>doctor
- 2 <sup>*a*</sup>not five o'clock <sup>*a*</sup>yet

- 3 <sup>α</sup>oddly shaped <sup>α</sup>bottle
- 4 a <sup>α</sup>bronze <sup>α</sup>cloth
- 5 <sup>α</sup>massage in the <sup>α</sup>spa
- 6 <sup>α</sup>polished draft of the <sup>α</sup>document
- 7 <sup>α</sup>lost the <sup>α</sup>contest
- 8 <sup>α</sup>long <sup>α</sup>rock <sup>α</sup>song
- 9 <sup>α</sup>fond of <sup>α</sup>dodging questions
- 10 <sup>α</sup>pasta with <sup>α</sup>squash
- 11 <sup>α</sup>coffee <sup>α</sup>shop in the <sup>α</sup>Bronx
- 12 <sup>α</sup>quantity or <sup>α</sup>quality
- 13 <sup>α</sup>dropped the <sup>α</sup>façade
- 14 camouflaged with <sup>α</sup>moss
- 15 <sup>α</sup>chronic <sup>α</sup>problems

## Sentences: α



Turn to **Audio Track 16.4**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the α sound, which is marked phonetically.

- 1 Who should we <sup>α</sup>contact about the <sup>α</sup>monumental anth<sup>α</sup>ology?
- 2 I was <sup>α</sup>astonished when my <sup>α</sup>colleague <sup>α</sup>dodged the <sup>α</sup>conflict.

- 3 Do astronamy and astroalogy have anything in acommon, or are they  
at aodds?
- 4 During the aconference, John's aboss aackanowledged the aunsolved aproblem.
- 5 aRobert made a acolossal mistake when he adissolved the acontract.
- 6 You should aapologize for your achronically negative acomments.
- 7 The choreaographer's anovel work showed aconfidence and apromise.
- 8 aColleen's aoptimism was challenged when she alost the acontest.
- 9 There are aoften aconsequences to acompromising aon a aproject.
- 10 aConrad's adoctor aoffered a apositive aprognosis.
- 11 Her aresponse aprompted me to aadopt a stricter apolicy.
- 12 The asong is anostalgic and aevocative of aHollywood adrama.
- 13 I'm abothered by the car horn's aconstant, along ahonking.
- 14 Is it alogical to acopy apompous amediocrity?
- 15 It can feel ahorrible when ajob hunting in a bad aeconomy.

## Phrases: *oŭ*

Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on pronouncing the *oŭ* sound, which is marked phonetically.



- 1 oŭgoing oŭhome
- 2 whatever oŭfloats your oŭboat

- 3 mostly in control
- 4 approaching with a motive
- 5 proposed a promotion
- 6 noticed in the moment
- 7 provoked the protest
- 8 votes at the poll
- 9 exploded over the quote
- 10 donating to the homeless
- 11 owed a bonus
- 12 hopes to boast about the loan
- 13 Pinocchio's nose grows
- 14 hold global goals
- 15 remote hotel in the shadows

## Sentences: oŭ



Turn to **Audio Track 16.6**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on correctly pronouncing the oŭ sound, which is marked phonetically.

- 1 Do you expect Joseph to close the auto deal alone?
- 2 The aroma from the sole casserole arose from the stove.
- 3 We were overexposed to the smoke on the cargo boat.

- 4 My <sup>oŭ</sup>associate's design for the <sup>oŭ</sup>hotel <sup>oŭ</sup>brochure was atrocious.
- 5 <sup>oŭ</sup>Low <sup>oŭ</sup>proceeds from the <sup>oŭ</sup>clothing sales played a <sup>oŭ</sup>role in applying  
for the <sup>oŭ</sup>loan.
- 6 It was a <sup>oŭ</sup>coincidence that <sup>oŭ</sup>Chloe and <sup>oŭ</sup>Sophie <sup>oŭ</sup>both bought identical <sup>oŭ</sup>coats.
- 7 I <sup>oŭ</sup>hope to go <sup>oŭ</sup>home to the <sup>oŭ</sup>ocean <sup>oŭ</sup>coast in <sup>oŭ</sup>November.
- 8 <sup>oŭ</sup>Olivia <sup>oŭ</sup>composed herself when <sup>oŭ</sup>coping with an <sup>oŭ</sup>explosive <sup>oŭ</sup>opponent.
- 9 <sup>oŭ</sup>Appropriately, <sup>oŭ</sup>Noah was a <sup>oŭ</sup>proponent of <sup>oŭ</sup>procrastination.
- 10 I <sup>oŭ</sup>noticed that he <sup>oŭ</sup>controlled the <sup>oŭ</sup>negotiations with his <sup>oŭ</sup>high-profile  
<sup>oŭ</sup>persona.
- 11 <sup>oŭ</sup>Joan <sup>oŭ</sup>awoke with a <sup>oŭ</sup>cold and a <sup>oŭ</sup>swollen <sup>oŭ</sup>throat.
- 12 The <sup>oŭ</sup>baritone <sup>oŭ</sup>boasted that <sup>oŭ</sup>only his singing was above <sup>oŭ</sup>reproach.
- 13 I <sup>oŭ</sup>hope you <sup>oŭ</sup>know that you can <sup>oŭ</sup>vociferously <sup>oŭ</sup>invoke your rights by  
<sup>oŭ</sup>voting.
- 14 Use <sup>oŭ</sup>aerobic exercise to <sup>oŭ</sup>totally <sup>oŭ</sup>tone your <sup>oŭ</sup>whole physique.
- 15 You were <sup>oŭ</sup>told by your <sup>oŭ</sup>coach weeks <sup>oŭ</sup>ago to try <sup>oŭ</sup>yoga.

## Phrases: *a* vs. *oŭ*



Listen to the recording of the following phrases, then read the phrases aloud. Concentrate on distinguishing between the *a* and *oŭ* sounds, which are marked phonetically.

- 1 <sup>oŭ</sup>whole <sup>a</sup>convoy <sup>a</sup>honked

- 2 enchiladas or tacos  
 3 a hole in the bottom of the boat  
 4 knowledge of both goals  
 5 a problem with mold  
 6 only a cotton coat  
 7 compliments of the host  
 8 poking fun at the snob  
 9 coddled the coach  
 10 totally lost control  
 11 oh no, not what I want  
 12 choking on a waffle  
 13 calm at home  
 14 don't knock, he's not home  
 15 convoluted notes

## Sentences: *a* vs. *oŭ*



Turn to **Audio Track 16.8**. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on distinguishing between the *a* and *oŭ* sounds, which are marked phonetically.

- 1 Can we borrow a copy of the consolidated notes?  
 2 Follow your heart and soul—you won't be sorry!

- 3 Let's <sup>a</sup>contemplate the <sup>oŭ</sup>pros and <sup>a</sup>cons of every <sup>a</sup>option.
- 4 Out of <sup>a</sup>curiosity, will your <sup>a</sup>response of "noo" change by <sup>oŭ</sup>tomorrow? <sup>a</sup> <sup>oŭ</sup>
- 5 <sup>oŭ</sup>Joe and <sup>a</sup>John were <sup>a</sup>obviously <sup>a</sup>bothered about leaving <sup>oŭ</sup>home.
- 6 <sup>oŭ</sup>Prolong your <sup>a</sup>holiday, but <sup>oŭ</sup>don't <sup>oŭ</sup>overdo the <sup>a</sup>shopping.
- 7 <sup>a</sup>Ironically, it's <sup>oŭ</sup>almost as <sup>oŭ</sup>though <sup>a</sup>Bob <sup>a</sup>wanted to <sup>a</sup>complicate the <sup>a</sup> <sup>oŭ</sup>scenario.
- 8 The <sup>a</sup>phenomenon of <sup>a</sup>strong <sup>a</sup>comedy <sup>a</sup>often results after dramatic <sup>oŭ</sup>moments.
- 9 She <sup>oŭ</sup>focused <sup>a</sup>on the <sup>a</sup>probability of <sup>oŭ</sup>growing her <sup>oŭ</sup>own <sup>oŭ</sup>portfolio <sup>a</sup>in <sup>a</sup>commodity trading.
- 10 <sup>a</sup>Colleen played the <sup>oŭ</sup>oboe, the <sup>a</sup>trombone, and the <sup>oŭ</sup>piano.
- 11 The <sup>oŭ</sup>precousious, <sup>oŭ</sup>bold photograper <sup>a</sup>imposed his <sup>oŭ</sup>style <sup>a</sup>on the <sup>a</sup>project.
- 12 Is the <sup>a</sup>volunteer <sup>a</sup>responsible for <sup>a</sup>monitoring <sup>oŭ</sup>old <sup>oŭ</sup>protocol? <sup>a</sup>
- 13 Can your <sup>a</sup>body <sup>a</sup>cross <sup>a</sup>beyond <sup>oŭ</sup>limitations and <sup>oŭ</sup>prolong <sup>oŭ</sup>yoga <sup>oŭ</sup>poses?
- 14 <sup>a</sup>Correspond via the <sup>oŭ</sup>phone <sup>oŭ</sup>so <sup>a</sup>as <sup>a</sup>not to <sup>a</sup>complicate <sup>a</sup>contradictory <sup>a</sup>conversations.
- 15 Let's <sup>oŭ</sup>hope <sup>a</sup>posterity will <sup>a</sup>prosper from our <sup>a</sup>resolve to <sup>a</sup>modify soil <sup>oŭ</sup>erosion.



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PART THREE

# THE RHYTHMS OF ENGLISH

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## SEVENTEEN

# Syllable stress within words

When we think of “stress,” we normally associate it with such feelings as discomfort, agitation, and even duress. You may have experienced these feelings in the course of studying English. But “stress” in this and the following chapter denotes far more than these emotional reactions. The principle of stress in spoken English dictates its innate rhythm and intonation.

There are two main areas in which we employ stress: (1) syllable stress within words and (2) word emphasis within sentences. We’ll explore sentence stress in Chapter Eighteen. Right now, let’s consider stress within words.

All words containing two or more syllables give main emphasis to one primary syllable. This is accomplished by making that syllable longer, louder, and higher in pitch. Say the following words aloud, and notice how the stressed syllable within each is emphasized.

trad**í**tion  
anniv**é**rsary  
né**cé**sary  
breá**k**able  
mí**rr**or  
engine**é**r

If you have trouble hearing where the stress within a word lies, try the following exercise, using the word *tradition*. *Tradition* has three distinct syllables. Try saying it three different ways: **trá**diti**o**n, trad**í**ti**o**n, traditi**ón**. Each time you say the boldfaced syllable, stamp your foot on that syllable.

This will automatically cause you to pronounce that syllable longer, louder, and higher in pitch. By shifting the stress in this way, you will be able to recognize where the syllable stress falls within a word. In our example, the syllable stress falls on the second syllable: *tradítion*.

Often, stress within words isn't predictable and can seem arbitrary, since English has incorporated vocabulary from so many other languages. There are, however, a few rules that we can use to predict syllable stress.

## Noun and verb variants

One rule—which applies to words that can be either a noun or a verb—is that two-syllable nouns are usually stressed on the first syllable, and two-syllable verbs are stressed on the second syllable. Consider the following examples.

NOUNS	VERBS
<b>có</b> mpound	to comp <b>ó</b> und
<b>có</b> ntrast	to contr <b>á</b> st
<b>có</b> ntest	to cont <b>é</b> st
<b>í</b> mport	to imp <b>ó</b> rt
<b>í</b> nser	to ins <b>é</b> rt
<b>có</b> ntract	to contr <b>á</b> ct
<b>pé</b> rmit	to perm <b>í</b> t
<b>trá</b> nsport	to trans <b>ó</b> rt

A second rule is that a compound noun (two nouns blended together to form a new word) has its stress on the first noun, as in the following examples.

### COMPOUND NOUNS

**bá**ll·park  
**né**ws·paper  
**fí**re·man  
**boó**k·case  
**stá**ir·well



◀ wáter·fall  
 seá·side  
 wáll·paper

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By contrast, in a phrasal verb (a verb coupled with a preposition or adverb), the second element is stressed, as in the following examples.

#### PHRASAL VERBS

---

to get **úp**  
 to go **óut**  
 to break **ín**  
 to stand **óut**  
 to wake **úp**  
 to let **gó**  
 to make **úp**  
 to give **ín**

---

## The principle of vowel reduction

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Adding to the confusion of the correspondence between spelling patterns and pronunciation in English is the principle of vowel reduction. Every word in English carries primary stress on one of its syllables. Most of the vowels in the unstressed syllables are reduced to a schwa, which is phonetically represented by ə. This is a neutral sound, similar to the phoneme in the word *uh*. Thus, the words *loyal*, *introduction*, and *commandment* are pronounced 'lɔʃəl, ɪntrə'dʌkʃən, and kə'mændmənt. Vowel reduction makes it imperative that you find the correctly stressed syllable in a word, since many of the vowels in the unstressed syllables are reduced, changing the pronunciation of their phonemes altogether.

Two common spelling patterns that can take either the strong vowel ɑ or the weak vowel ə, depending on where the primary syllable stress lies in a word, are *com-* and *con-*; compare *comment* ('kəmənt) and *commit* (kə'mɪt). Following is a list of common English words with these spelling patterns. In all of these words, the vowel in the *com-* and *con-* spelling pattern is in a prefix or unstressed position and is pronounced ə.

*com-*


---

<u>com</u> batant	<u>com</u> munal	<u>com</u> plain
<u>com</u> bine ( <i>verb</i> )	<u>com</u> municate	<u>com</u> plaint
<u>com</u> bustible	<u>com</u> munion	<u>com</u> plaisance
<u>com</u> bus <sup>1</sup> tion	<u>com</u> munity	<u>com</u> plete
<u>com</u> edian/ <u>com</u> edienne	<u>com</u> mute	<u>com</u> plexion
<u>com</u> mand	<u>com</u> muter	<u>com</u> pliance
<u>com</u> mander	<u>com</u> panion	<u>com</u> ply
<u>com</u> mandment	<u>com</u> parative	<u>com</u> ponent
<u>com</u> memorate	<u>com</u> pare	<u>com</u> pose
<u>com</u> mence	<u>com</u> partment	<u>com</u> posite
<u>com</u> mencement	<u>com</u> passion	<u>com</u> posure
<u>com</u> mmercial	<u>com</u> patible	<u>com</u> press ( <i>verb</i> )
<u>com</u> miserate	<u>com</u> pel	<u>com</u> prise
<u>com</u> mission	<u>com</u> pete	<u>com</u> pulsive
<u>com</u> mit	<u>com</u> petitive	<u>com</u> punction
<u>com</u> mitment	<u>com</u> petitor	<u>com</u> pute
<u>com</u> mittee	<u>com</u> pile	<u>com</u> puter
<u>com</u> motion	<u>com</u> placent	

---

*con-*


---

<u>con</u> ceal	<u>con</u> cussion	<u>con</u> form
<u>con</u> cede	<u>con</u> demn	<u>con</u> front
<u>con</u> ceited	<u>con</u> dense	<u>con</u> fuse
<u>con</u> ceive	<u>con</u> ditioner	<u>con</u> geal
<u>con</u> centric	<u>con</u> dolence	<u>con</u> genial
<u>con</u> ception	<u>con</u> done	<u>con</u> gested
<u>con</u> cern	<u>con</u> duct ( <i>verb</i> )	<u>con</u> glomerate
<u>con</u> certed	<u>con</u> fec <sup>1</sup> tion	<u>con</u> gressional
<u>con</u> certo	<u>con</u> federacy	<u>con</u> jecture
<u>con</u> cession	<u>con</u> fer	<u>con</u> junction
<u>con</u> ciliatory	<u>con</u> fess	<u>con</u> nect
<u>con</u> cise	<u>con</u> fetti	<u>con</u> secutive
<u>con</u> clusion	<u>con</u> fi <sup>1</sup> de	<u>con</u> sent
<u>con</u> coct	<u>con</u> figuration	<u>con</u> servative
<u>con</u> comitant	<u>con</u> fine	<u>con</u> serve
<u>con</u> cordance	<u>con</u> firm	<u>con</u> sider
<u>con</u> cur	<u>con</u> flicted	<u>con</u> siderate

---



◀	c <u>o</u> n <u>s</u> ignment	c <u>o</u> n <u>t</u> agious	c <u>o</u> n <u>t</u> rite
	c <u>o</u> n <u>s</u> istency	c <u>o</u> n <u>t</u> ain	c <u>o</u> n <u>t</u> rive
	c <u>o</u> n <u>s</u> istent	c <u>o</u> n <u>t</u> aminate	c <u>o</u> n <u>t</u> rol
	c <u>o</u> n <u>s</u> ole	c <u>o</u> n <u>t</u> empt	c <u>o</u> n <u>t</u> usion
	c <u>o</u> n <u>s</u> olidate	c <u>o</u> n <u>t</u> end	c <u>o</u> n <u>u</u> ndrum
	c <u>o</u> n <u>s</u> ort ( <i>verb</i> )	c <u>o</u> n <u>t</u> ent ( <i>adjective</i> )	c <u>o</u> n <u>v</u> ene
	c <u>o</u> n <u>s</u> picuous	c <u>o</u> n <u>t</u> est ( <i>verb</i> )	c <u>o</u> n <u>v</u> enient
	c <u>o</u> n <u>s</u> pire	c <u>o</u> n <u>t</u> ingency	c <u>o</u> n <u>v</u> ention
	c <u>o</u> n <u>s</u> tituency	c <u>o</u> n <u>t</u> inual	c <u>o</u> n <u>v</u> erge
	c <u>o</u> n <u>s</u> train	c <u>o</u> n <u>t</u> inue	c <u>o</u> n <u>v</u> ert ( <i>verb</i> )
	c <u>o</u> n <u>s</u> trict	c <u>o</u> n <u>t</u> inuum	c <u>o</u> n <u>v</u> ertible
	c <u>o</u> n <u>s</u> truct ( <i>verb</i> )	c <u>o</u> n <u>t</u> ortion	c <u>o</u> n <u>v</u> ey
	c <u>o</u> n <u>s</u> true	c <u>o</u> n <u>t</u> raction	c <u>o</u> n <u>v</u> ict ( <i>verb</i> )
	c <u>o</u> n <u>s</u> ult ( <i>verb</i> )	c <u>o</u> n <u>t</u> ralto	c <u>o</u> n <u>v</u> ince
	c <u>o</u> n <u>s</u> ume	c <u>o</u> n <u>t</u> raption	c <u>o</u> n <u>v</u> ulsion
	c <u>o</u> n <u>s</u> umption	c <u>o</u> n <u>t</u> ribute	

## Suffix spelling patterns that affect syllable stress

Most suffixes fall into three groups: (1) those from Old English and other Germanic languages, (2) those from Latin through Old French, and (3) those from Greek.

The suffixes derived from Old English (such as *-ness*, *-en*, *-ish*, *-like*, and *-ern*) do not influence syllable stress. However, we can isolate 21 Latin and Greek suffixes that, when added to the roots of words, usually shift the stress (but, of course, there are always exceptions in English). Additionally, 10 suffixes derived from Old French receive primary stress themselves.

The following Latin and Greek suffixes shift the stress within words to the syllable right before the suffix.



SUFFIX	WORD	WORD WITH SUFFIX
-tion	<b>a</b> uthorize	authoriz <b>á</b> tion
-sion	<b>p</b> érmitt	perm <b>í</b> ssion
-ic	<b>h</b> éro	her <b>ó</b> ic
-tic	<b>f</b> ántasy	fant <b>á</b> stic





SUFFIX	WORD	WORD WITH SUFFIX
◀ -ical	<b>h</b> istory	hist <b>ó</b> rical
-ial	<b>é</b> ditor	edit <b>ó</b> rial
-ian	<b>m</b> usic	mus <b>í</b> cian
-ity	el <b>é</b> ctric	electr <b>í</b> cidity
-ety	s <b>ó</b> cial	soci <b>é</b> ty
-ify	h <b>ú</b> mid	hum <b>í</b> dify
-graphy	ph <b>ó</b> to	phot <b>ó</b> graphy
-logy	ph <b>ý</b> sics	physi <b>ó</b> logy
-cracy	b <b>ú</b> reau	bure <b>á</b> ucracy
-ual	í <b>n</b> tellect	intell <b>é</b> ctual
-ious	í <b>n</b> dustry	ind <b>ú</b> strious
-eous	é <b>r</b> ror	err <b>ó</b> neous

The following Latin and Greek suffixes dictate that the stress within words falls two syllables before the suffix.

SUFFIX	WORD	WORD WITH SUFFIX
-graph	phot <b>ó</b> graphy	ph <b>ó</b> tograph
-crat	dem <b>ó</b> cracy	démocrat
-ate	dem <b>ó</b> nstrative	démonstrate
-ar	ré <b>ct</b> angle	rect <b>á</b> ngular
-ize	imm <b>ú</b> ne	ímmunize

The following suffixes are derived from Old French, and they receive primary stress themselves.

SUFFIX	WORD
-ade	lemon <b>á</b> de
-eur/-euse	mass <b>é</b> ur/mass <b>é</b> use
-air/-aire	debon <b>á</b> ir
-eer	pion <b>é</b> er
-ette	usher <b>é</b> tte
-ese	Japan <b>é</b> se
-esque	pictur <b>é</b> sque
-ee	refer <b>é</b>
-ique	techn <b>í</b> que
-oon	ballo <b>ó</b> n

## Examples



Following are lists of common English words with Latin and Greek suffixes that shift the stress within words to the syllable right before the suffix. You can practice this sound by checking your pronunciation against the word list recordings.

### *-tion*

administr**tr**ation  
 associ**á**tion  
 communic**á**tion  
 cooper**á**tion  
 exclam**á**tion  
 explan**á**tion  
 identific**á**tion  
 organiz**á**tion  
 recogn**í**tion  
 transport**á**tion

### *-sion*

comm**í**sion  
 comp**á**sion  
 concl**ú**sion  
 conf**ú**sion  
 disc**ú**sion  
 expr**é**sion  
 impr**é**sion  
 poss**é**sion  
 proc**é**sion  
 prof**é**sion

### *-ic*

acad**é**mic  
 diab**ó**lic  
 econ**ó**mic  
 elé**ct**ric  
 electr**ó**nic  
 geogr**á**phic\*  
 horr**í**fic  
 mech**á**nic  
 org**á**nic  
 scient**í**fic

### *-tic*

art**í**stic  
 autom**á**tic  
 character**í**stic  
 enthusi**á**stic  
 magn**é**tic  
 democr**á**tic\*  
 stat**í**stic  
 sympath**é**tic  
 rom**á**ntic  
 dram**á**tic

\*If a word contains two or more suffixes that affect stress, the last suffix determines the stress within the word.

AUDIO



17.3

*-ical*

biol**ó**gical\*  
 econ**ó**mical  
 ecum**é**nical  
 id**é**ntical  
 mathem**á**tical  
 m**ú**sical  
 physiol**ó**gical\*  
 pol**í**tical  
 theor**é**tical  
 t**ý**pical

*-ial*

bin**ó**mial†  
 col**ó**nnial†  
 comm**é**rcial  
 ess**é**ntial  
 ind**ú**strial†  
 mat**é**rial†  
 off**í**cial  
 presid**é**ntial  
 resid**é**ntial  
 subst**á**ntial

*-ian*

beaut**í**cian  
 cust**ó**dian‡  
 gu**á**rdian‡  
 hist**ó**rian‡  
 mag**í**cian  
 obstetr**í**cian  
 phys**í**cian  
 polit**í**cian  
 techn**í**cian  
 ut**ó**pian‡

*-ity*

ab**í**lity  
 cap**á**city  
 contin**ú**ity  
 fin**á**lity  
 min**ó**riority  
 nation**á**lity  
 possib**í**lity  
 probab**í**lity  
 sensit**í**vity  
 univ**é**rsity

\*If a word contains two or more suffixes that affect stress, the last suffix determines the stress within the word.

†The *-ial* suffix of these words is pronounced as two syllables: iəl. For the other words in the list, the suffix is pronounced as one syllable: əl.

‡The *-ian* suffix of these words is pronounced as two syllables: iən. For the other words in the list, the suffix is pronounced as one syllable: ən.

*-ety*

anxíety  
impíety  
impropíety  
moíety  
naívety  
notoríety  
propríety  
sobríety  
sociéty  
varíety

*-ify*

acídify  
clássify  
códifý  
divérsify  
emúlsify  
idéntify  
módify  
objéctify  
quálify  
solídify

*-graphy*

bibliógraphy  
biógraphy  
callígraphy  
cartógraphy  
choreógraphy  
cinematógraphy  
geógraphy  
lithógraphy  
stenógraphy  
topógraphy

*-logy*

anesthesiólogy  
anthólogy  
anthropólogy  
archaeólogy  
astrólogy  
biólogy  
cardiólogy  
ecólogy  
geólogy  
pathólogy

*-cracy*

aristócracy  
autócracy  
bureáucracy  
demócracy  
hierócracy  
monócracy  
physiócracy  
plutócracy  
technócracy  
theócracy

*-ual*

accéntual  
concéptual  
contéxtual  
contráctual  
habítual  
indivídual  
instíntual  
intelléctual  
perpétual  
resídual

AUDIO

*-ious*

delírious  
harmónious  
labórious  
luxúrious  
melódious  
mystérious  
suspíci<sup>\*</sup>ous  
tédious  
várious  
victóri<sup>\*</sup>ous

*-eous*

advantágeous<sup>\*</sup>  
beáuteous  
courágeous<sup>\*</sup>  
extemporáneous  
extráneous  
instantáneous  
miscelláneous  
outrágeous<sup>\*</sup>  
simultáneous  
spontáneous

Following are lists of common English words with Latin and Greek suffixes that dictate that the stress within words falls two syllables before the suffix.

*-graph*

áutograph  
épigraph  
hólograph  
líthograph  
páragraph  
pólygraph  
télegraph

*-crat*

arístocrat  
áutocrat  
búreaucrat  
démocrat  
plútocrat  
téchnocrat  
théocrat

<sup>\*</sup>In these words, the suffixes *-ious* and *-eous* are pronounced as one syllable: əs. For the other words in the lists, the suffix is pronounced as two syllables: iəs.

## AUDIO



17.6

*-ate\**


---

**á**ccurate  
**á**dquate  
**c**óncentrate  
**d**émonstrate  
**é**ducate  
**el**aborate  
**é**stimate  
**í**ndicate  
 inter**m**édiate  
 óperate

---

*-ar*


---

al**v**éolar  
**á**ngular  
 av**ú**ncular  
 cardio**v**ascular  
 extra**c**urr**í**cular  
 mol**é**cular  
 part**í**cular  
 per**pend**ícular  
**r**égular  
 spect**á**cular

---

*-ize*


---

acc**é**ssorize  
 an**é**sthetize  
 attit**ú**dinize  
 a**ú**thorize  
 bure**á**ucraticize  
 cr**í**ticize  
 depart**m**éntalizer  
**é**mphasize  
 e**ú**logize  
 in**í**tialize

---



---

\*The suffix *-ate* is pronounced *it* if the word is a noun or adjective, and *eĭt* if the word is a verb.



Following are lists of common English words with suffixes derived from Old French; the suffixes themselves have primary stress.

---

*-ade*

---

arcáde  
blockáde  
brigáde  
crusáde  
dissuáde  
grenáde  
masqueráde  
persuáde  
stockáde

---



---

*-eur/-euse\**

---

chanteúse  
chaufféur  
connoisseú  
entrepreneú  
liqueú  
masséuse  
restaurateú  
saboteú  
voyéú

---



---

*-air(e)*

---

au páir  
au contraíre  
billionáire  
concessionáire  
doctrináire  
legionnáire  
millionáire  
questionnáire

---



---

*-eer*

---

auctionéer  
careér  
commandéer  
engineér  
musketéer  
puppetéer  
racketéer  
voluntéer

---



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*-ette*

---

bachelorétte  
brunétte  
cassétte  
majorétte  
roulétte  
silhouétte  
vinaigrétte

---



---

*-ese*

---

Chinése  
legalése  
Maltése  
obése  
Pekingése  
Siamése  
Viennése

---



---

\*The French suffix *-euse* denotes the feminine form of masculine nouns ending in *-eur*.

*-esque*

arabésque  
burlésque  
chivalrésque  
grotésque  
picturésque  
Romanésque  
statuésque

*-ee*

adressée  
advisée  
chimpanzée  
devotée  
divorcée  
garantée  
jamboreé

*-ique*

antíque  
boutíque  
critíque  
mystíque  
oblíque  
physíque  
uníque

*-oon*

baboón  
buffoón  
cartoón  
harpoón  
macaróon  
raccoón  
salóon

## Sentences



Turn to *Audio Track 17.9*. Listen to the recording of the following sentences, then read the sentences aloud. Concentrate on the syllable stress within individual words as dictated by suffix spelling patterns.

- 1 Jennifer's abílity to reach a polítical conclúision sólídified her posítion as a cándidate.
- 2 Clarificátion of the económic ideólogy produced satisfáction among the Démocrats.
- 3 The mystíque of the eláborate concéptual choreógraphy caused anxíety in the dancers.
- 4 The económical decísions of Andrew's guárdian were áuthorized by law.
- 5 The auctioneér took bids on áutographs of aristócracy from histórical periods.



- 6 Stephen was an entreprene**ur**; no wonder he became such a successful restaurate**ur**.
- 7 Playing with my Pekingé**se** puppy, Wally, guarante**ed** hours of perpét**ua**l delight.
- 8 The enthusiá**st**ic toddler was có**nc**entrated on the varié**t**y of brightly colored balloó**ns**.
- 9 Pam spoke extemporáneously about é**m**phasizing the positive during crití**q**ues.
- 10 Do all electrón**ic** devices require technológ**ic**al skill to mín**im**imize frustrát**io**n?

## EIGHTEEN

# Word stress within sentences

### The rhythm of English speech

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Native speakers of English know which words to emphasize and which to “throw away,” and therefore have little trouble figuring out how to make even the most complex of sentences fluent. Nonnative speakers of English have a far more arduous task: An English sentence often contains many small words that do not carry the essential meaning of the idea or thought. A common mistake made by nonnative speakers is to pronounce every word with equal stress, creating a very stilted rhythm that does not match that of native English speakers.

To understand the rhythm of English speech, it is useful to differentiate between operative and inoperative words.

### Operative words

Operative words carry the meaning of a sentence and therefore conjure an image in the listener’s mind. There are four categories of these words.

- Verbs
- Nouns
- Adjectives
- Adverbs

## Inoperative words

Inoperative words are largely responsible for the syntax, or structure, of sentences; they don't carry the key meaning of the thought being communicated and are therefore "thrown away"—that is, pronounced with very little emphasis. In some of these words, the vowel can be reduced to the weak form of the schwa ə. There are several categories of these words.

Articles

Prepositions

Conjunctions

Pronouns (Although they are often the subject of a sentence, pronouns refer to a noun mentioned earlier in the discourse.)

Auxiliary verbs

The verb *to be* in all its forms

The first word of infinitives, as in *to look* (The word *to* is reduced to the weak form.)

Of course, rhythm is ultimately the choice of the speaker. But as a general guideline, distinguishing between operative and inoperative words allows a nonnative speaker to more accurately create the natural rhythm of English speech. And if one reduces the stress of all inoperative words while giving more stress to the operative words, the thought or meaning of the communication will be much clearer.

## Weak forms

Certain words in English can have two distinct pronunciations: a strong form and a weak form. Always use the weak forms of these words unless the strong form is needed to change the meaning of the sentence.



## ARTICLES

WEAK FORM	STRONG FORM
ə <u>a</u>	eɪ <u>a</u>
ə <u>an</u>	æ <u>an</u>
ə <u>the</u> *	i <u>the</u>

## PREPOSITIONS

WEAK FORM	STRONG FORM
ə <u>at</u>	æt <u>at</u>
ə <u>for</u>	ɔɹ <u>for</u>
ə <u>from</u>	ʌ <u>from</u>
ə <u>of</u>	ʌ <u>of</u>
ə <u>to</u>	u <u>to</u>
ə <u>into</u>	u <u>into</u>

## CONJUNCTIONS

WEAK FORM	STRONG FORM
ə <u>and</u>	ænd <u>and</u>
ə <u>but</u>	ʌ <u>but</u>
ə <u>than</u>	æ <u>than</u>
ə <u>or</u>	ɔɹ <u>or</u>
ə <u>nor</u>	ɔɹ <u>nor</u>

## PRONOUNS

WEAK FORM	STRONG FORM
ə <u>her</u>	ɹ <u>her</u>
ə <u>them</u>	e <u>them</u>
ə <u>us</u>	ʌ <u>us</u>
ə <u>your</u>	ʊɹ <u>your</u>
ə <u>some</u>	ʌ <u>some</u>
ə <u>that</u>	æt <u>that</u>

---

\*However, always use ði when the next word begins with a vowel.

## AUXILIARY VERBS

WEAK FORM	STRONG FORM	WEAK FORM	STRONG FORM
ə <u>a</u> m	æ <u>a</u> m	ə h <u>a</u> s	æ h <u>a</u> s
ə <u>a</u> re	ɑɜ̃ <u>a</u> re	ə h <u>a</u> ve	æ h <u>a</u> ve
ə <u>c</u> an	æ <u>c</u> an	ə m <u>u</u> st	ʌ m <u>u</u> st
ə <u>c</u> ould	ʊ <u>c</u> ould	ə sh <u>a</u> ll	æ sh <u>a</u> ll
ə <u>d</u> o	u <u>d</u> o	ə sh <u>o</u> uld	ʊ sh <u>o</u> uld
ə <u>d</u> oes	ʌ <u>d</u> oes	ə w <u>a</u> s	ʌ w <u>a</u> s
ə h <u>a</u> d	æ h <u>a</u> d	ə w <u>e</u> re	ɜ̃ w <u>e</u> re

## Examples of strong forms vs. weak forms



Read the following examples of weak forms and strong forms aloud. Compare your pronunciation with the recorded examples. Concentrate on distinguishing between weak and strong forms.

*from*

Where are you <sup>ʌ</sup>from?

Bob is <sup>ə</sup>from Denver.

*of*

When you're under stress, what do you think <sup>ʌ</sup>of?

Meg dreams <sup>ə</sup>of the sea.

*for*

Who is the gift <sup>ɔɜ̃</sup>for?

I bought that <sup>ə</sup>for Anne.

*but*

No “but”<sup>^</sup>s about it!

I want to swim, but<sup>ə</sup> it’s too cold.

*some*

I don’t want all of the pudding, but I want some<sup>^</sup>.

Mike ate some<sup>ə</sup> fruit.

*are*

I’m not going out, but they are<sup>ɑɜ̃</sup>.

Are<sup>ə</sup> you sure you’re finished?

*has*

I want what he has<sup>æ</sup>!

He has<sup>ə</sup> a quick wit.

*does*

Yes, she does<sup>^</sup>!

Does<sup>ə</sup> Mary have a cat?

*was*

Tom wasn’t<sup>ə</sup> happy, but Ed was<sup>^</sup>.

I was<sup>ə</sup> about to volunteer.

*them*

I met with Neil, but not with <sup>e</sup>them.

We could invite <sup>ə</sup>them to the party.

## Contrasting operative and inoperative words

Following is an exercise in practicing the natural rhythms of English speech. Follow the steps below.

1. Underline all the operative words in a sentence.
2. Cross out all the inoperative words in a sentence.
3. Now, read aloud only the underlined operative words. Notice that they make sense and convey the essential meaning of the sentence without the inoperative words.
4. Finally, read the entire sentence aloud. Notice if this affects the rhythm to which you are normally accustomed.

Just as primary stress within words makes a *syllable* longer, louder, and higher in pitch, so stressing operative words in sentences makes those *words* longer, louder, and higher in pitch. Reading aloud enables you to listen and correct yourself as you work toward a more natural rhythm and flow of English speech.

## Sentences

In the following sentences, the operative words are underlined and the inoperative words are crossed out. The weak forms of words are marked with the schwa ə phoneme. Following the steps above, read aloud only the operative words in a sentence, and notice that the thought still makes sense. Then read the entire sentence aloud, giving the inoperative words less stress than the operative words. You will notice an improvement in your intonation. You can check yourself by listening to a recording of these sentences on *Audio Track 18.3*.



- 1 Kate <sup>ə</sup>would <sup>ə</sup>have <sup>ə</sup>loved <sup>ə</sup>to <sup>ə</sup>have <sup>ə</sup>gone <sup>ə</sup>on <sup>ə</sup>vacation.
- 2 Is <sup>ə</sup>it <sup>ə</sup>a <sup>ə</sup>crime <sup>ə</sup>to <sup>ə</sup>witness <sup>ə</sup>a <sup>ə</sup>robbery <sup>ə</sup>and <sup>ə</sup>say <sup>ə</sup>nothing?
- 3 Pam <sup>ə</sup>is <sup>ə</sup>a <sup>ə</sup>valued <sup>ə</sup>colleague <sup>ə</sup>as <sup>ə</sup>well <sup>ə</sup>as <sup>ə</sup>the <sup>ə</sup>perfect <sup>ə</sup>boss.
- 4 Cheesecake <sup>ə</sup>for <sup>ə</sup>breakfast <sup>ə</sup>are <sup>ə</sup>you <sup>ə</sup>kidding <sup>ə</sup>me?
- 5 Study <sup>ə</sup>hard <sup>ə</sup>and <sup>ə</sup>practice <sup>ə</sup>frequently, <sup>ə</sup>and <sup>ə</sup>you <sup>ə</sup>will <sup>ə</sup>be <sup>ə</sup>sure <sup>ə</sup>to <sup>ə</sup>see <sup>ə</sup>results.
- 6 Can <sup>ə</sup>you <sup>ə</sup>believe <sup>ə</sup>that <sup>ə</sup>another <sup>ə</sup>year <sup>ə</sup>has <sup>ə</sup>gone <sup>ə</sup>by <sup>ə</sup>so <sup>ə</sup>quickly?
- 7 If <sup>ə</sup>raised <sup>ə</sup>together, <sup>ə</sup>puppies <sup>ə</sup>and <sup>ə</sup>kittens <sup>ə</sup>can <sup>ə</sup>be <sup>ə</sup>terrific <sup>ə</sup>playmates.
- 8 The <sup>ə</sup>first <sup>ə</sup>half <sup>ə</sup>of <sup>ə</sup>the <sup>ə</sup>movie <sup>ə</sup>was <sup>ə</sup>great, <sup>ə</sup>but <sup>ə</sup>the <sup>ə</sup>second <sup>ə</sup>half <sup>ə</sup>was <sup>ə</sup>disappointing.
- 9 Did <sup>ə</sup>you <sup>ə</sup>think <sup>ə</sup>the <sup>ə</sup>fashion <sup>ə</sup>show <sup>ə</sup>contained <sup>ə</sup>clothing <sup>ə</sup>lines <sup>ə</sup>that <sup>ə</sup>were <sup>ə</sup>extreme?
- 10 After <sup>ə</sup>a <sup>ə</sup>long <sup>ə</sup>day's <sup>ə</sup>work, <sup>ə</sup>I <sup>ə</sup>enjoy <sup>ə</sup>the <sup>ə</sup>company <sup>ə</sup>of <sup>ə</sup>my <sup>ə</sup>friends.

## Speaking in phrases and clauses

The last piece in the puzzle of English intonation is to speak in phrases and clauses. A **phrase** is a group of words that may contain nouns and verbs, but it does not have a subject acting on a verb. A **clause** is a group of words that contains a subject that is acting on a verb. Independent clauses can stand on their own as sentences; dependent clauses cannot stand on their own and are secondary thoughts within sentences.

This sounds technical, but the rhythm of English speech is achieved by grouping patterns of words around a central idea. Just as we cautioned against breaking a sentence into individual words, we must also warn against trying to deal with the entire sentence at once. Depending on your past training, you may have been taught to impose an overall sing-song rhythm on English, and indeed, to nonnative speakers, English



speech may sound melodious, rhythmic, and fairly arbitrary. But English intonation is actually quite specific: You must distill sentences into phrases and clauses in order to use operative and inoperative words effectively.

The essential communication of a phrase or clause is the expression of an image. In its purest form, the thought of a speaker is condensed into an image or picture that is readily grasped by the listener. This sounds complicated, but is relatively intuitive. Consider the following phrases.

a long day's work  
a frisky puppy playing  
an abandoned red barn

Each of these phrases probably conjures a definite image in your mind, which will in turn translate into a very specific picture in the minds of your listeners. Consider the following sentence.

After a long day's work, I was reinvigorated by the sight  
of a frisky puppy playing in an abandoned red barn.

Now, let's bracket these phrases within the sentence.

[After a long day's work], [I was reinvigorated] by [the sight  
of a frisky puppy playing] in [an abandoned red barn].

Notice how much more specific your intonation is by breaking the sentence into phrases, or basic units of thoughts. We can analyze this sentence further by marking the operative and inoperative words, as follows.

[After a long day's work], [~~I~~ was reinvigorated] ~~by~~ [~~the~~ sight  
~~of a~~ frisky puppy playing] ~~in~~ [~~an~~ abandoned red barn].

## Intonation or pitch variance

Many nonnative speakers have been taught that English uses “staircase intonation”—that a speaker should inflect as if lightly bounding

down a flight of stairs toward the period at the end of the sentence. But operative words are longer, louder, and higher in pitch, and as you can see in the example above, they generally fall toward the end of phrases and clauses. While native English speakers do inflect downward at the ends of sentences, *the downward inflection occurs only on the final phoneme of the sentence*. If we were to score the pitch in the sentence above, it would look like the following.

[After a long day's work], [I was reinvigorated] by [the sight  
of a frisky puppy playing] in [an abandoned red barn].

It is only the final phoneme that inflects downward, making the statement a declarative sentence. (In this case, it is the r coloring attached to the consonant n.) Similarly, *it is the upward inflection of the final phoneme that turns a statement into a question*. If we were to score the pitch of the interrogative sentence *Would you like some coffee?* it would look like the following.

Would you like some coffee?

In the sample paragraphs below, the operative words are underlined and the inoperative words are crossed out. The images, or phrases, are bracketed. Read the paragraphs aloud. Notice that the operative words are longer, louder, and higher in pitch than the inoperative words. Remember to inflect downward on the final phoneme of declarative sentences, and to inflect upward on the final phoneme of interrogative sentences.

*The following paragraph is recorded on **Audio Track 18.4**.*



### Meg and Ed

[Meg and Ed] were [fond of the countryside]. They [loved the fresh air], the [lush foliage], and the [smells and sounds of the outdoors]. However, they were [not fond of exercise], and therefore did [not enjoy hiking]. [One sunny afternoon], they [decided to take a

drive through the country]. They [saw a sign advertising fresh produce] and [decided to pull over] and [buy vegetables for dinner]. They [got out of the car] and [went into the small store]. [Ten minutes later], [Meg and Ed emerged with cucumbers, tomatoes, peaches, and pears]. But [when they reached their car], they [discovered one of their tires was flat]. The [nearest gas station] was a [mile away]. Not only did [Meg and Ed purchase delicious produce], they were also [forced to take a hike in the country].



*The following paragraph is recorded on Audio Track 18.5.*

### **Rhonda's vacation**

[Rhonda] was [fond of all water sports]. She [enjoyed waterskiing, surfing, and sailing]. But [most of all, she loved to snorkel]. On [one vacation in the Caribbean], she [joined an adventurous tour group] that [rented kayaks] and [paddled across] to a [small deserted island a mile away]. She [put on her mask and flippers] and [dove under the pale blue water]. [Rhonda was astonished] at the [wide variety of fish] and at the [beautiful array of colors surrounding] her, so she [swam out farther] to [continue exploring]. She was [even more astonished an hour later], when she [swam back in] and [found her group had left without her]. [Rhonda began to panic]. Her [heart started to race]. Was she [left alone on a deserted island]!? Suddenly, [another group of kayaks] [came around the bend of the cove], and [Rhonda remembered] that there was a [new tour group] that [set off from the hotel every hour].

The same method of scoring can be used for business presentations. Let's turn now to the final chapter of *Perfecting Your English Pronunciation*, and learn how to mark a business speech.



PART FOUR

# PUTTING IT ALL TOGETHER

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## NINETEEN

# Marking a business speech

### How to prepare for a presentation

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Let's take all the lessons from this book and apply them in an organized fashion in order to drastically improve your performance when giving presentations in English.

If you have worked through this book chapter by chapter, you know what your problem sounds are and how to correct them. You also have an understanding of operative and inoperative words and of speaking in phrases and clauses to allow your listeners to better image the content of your communication. To prepare for your presentation, print out a copy of it (double spaced, so you have space for your marks) and grab a pencil. Let's get started.

### Step 1: Marking difficult sounds

---

Begin by marking all of your difficult sounds. Put the phonetic symbols for these challenging sounds directly above their English spelling equivalents. Following are three examples of Fred's business pitches, with problem sounds marked phonetically.

**Fred's business pitch No. 1**(marked for the sounds  $\delta/\theta$ ,  $r$ ,  $\iota$ , and  $o\ddot{o}/a$ )

$\delta$     $\alpha$     $o\ddot{o}$     $\iota$     $r$     $\alpha$     $r$   
The following PowerPoint presentation on your computer screen  
 $o\ddot{o}$     $\iota$     $\alpha$     $r$     $\iota$     $r$     $o\ddot{o}o\ddot{o}$     $r$     $o\ddot{o}$   
focuses on creating a different portfolio scenario for your client's  
 $\iota$     $\iota$     $\iota$     $\iota$     $\iota$     $\iota$     $\alpha$     $\iota$     $r$     $\alpha$   
dividends. It is examined using an economic deceleration model,  
 $\iota$     $\iota$     $\iota$     $\alpha$     $\delta$     $\iota$     $r$     $\iota$     $\iota$   
as delineated on the accompanying spreadsheets. In our opinion,  
 $\alpha$     $\iota$     $\iota$     $\iota$     $\iota$     $\iota$     $\iota$     $\iota$     $r$   
your client's company stock dividends will be impacted and increase  
 $r$     $\iota$     $\iota$     $\delta$     $\iota$     $o\ddot{o}o\ddot{o}$     $r$     $\iota$     $\iota$     $\iota$     $\iota$     $\delta$   
dramatically if this portfolio structure is implemented in the next  
 $\iota$     $\theta$     $\iota$     $\delta$     $\iota$     $\iota$     $\iota$     $\iota$     $\iota$   
six months. We believe that your client's business is our business.  
 $\iota$     $\iota$     $\iota$     $\iota$     $r$     $r$   
We are Universal Securities Trust—"US Trust." And we can assure  
 $\delta$     $\iota$   
that you will.



Now, mark this business pitch with any additional sounds with which you have difficulty. Then, *turn to Audio Track 19.1* and listen to a recording of Fred's business pitch No. 1. Record yourself reading the pitch above, and compare your pronunciation with that on the audio track.

**Fred's business pitch No. 2**(marked for the sounds  $l$ ,  $\delta\zeta$ ,  $b/v/w$ ,  $\wedge$ , and  $u$ )

$v$     $\iota$     $u$     $\wedge$     $w$     $\wedge$     $\delta\zeta$     $\iota$   
Universal Securities Trust wants you to understand the generally  
 $v$     $u$     $\iota$     $\wedge$     $\wedge$     $w$   
enduring effect of putting together a portfolio structure underweighted  
 $\iota$     $\wedge$     $u$     $v$   
in a few financial companies. The good news is that moving towards  
 $\wedge$     $w$     $\iota$     $bl$     $\iota$     $v$     $lu$   
a new structure will indisputably increase cash flow. A positive outlook  
 $\iota$     $v$     $bu$     $u$     $\delta\zeta$     $\iota$   
until the return of a bull market should re-energize employee  
 $\wedge$     $v$     $w$     $\wedge$     $\delta\zeta$     $\wedge$     $\wedge$     $lu$   
productivity. We're US Trust—just trust us to look out for you!



Now, mark this business pitch with any additional sounds with which you have difficulty. Then, *turn to Audio Track 19.2* and listen to a recording of Fred's business pitch No. 2. Record yourself reading the pitch above, and compare your pronunciation with that on the audio track.

### Fred's business pitch No. 3

(marked for the sounds  $\delta/\theta$ ,  $r$ ,  $\eta$ ,  $e$ ,  $\text{æ}$ , and  $\text{ɔ}$ )

Your accounting <sub>$\eta$</sub>  shows a less <sub>$e$</sub>  than <sub>$\delta$</sub>  plausible <sub>$\text{ɔ}$</sub>  return <sub>$r$</sub>  for projected <sub>$r$</sub>  revenues, and due to a lack <sub>$\text{æ}$</sub>  of operating <sub>$r$</sub>  cash <sub>$\eta$</sub>  flow, we cannot <sub>$\text{æ}$</sub>  recommend <sub>$r$</sub>  that you automatically <sub>$e$</sub>  authorize <sub>$\text{ɔ}$</sub>  complete funding <sub>$\eta$</sub>  on these new ventures. However <sub>$\delta$</sub> , if you will allow Universal Securities <sub>$r$</sub>  Trust to halt <sub>$r$</sub>  further withdrawals <sub>$\text{ɔ}$</sub>  and overhaul <sub>$\delta$</sub>  these accounts with a proper <sub>$\text{ɔ}$</sub>  audit, we can <sub>$\text{æ}$</sub>  assure you of a positive outcome. US Trust— <sub>$r$</sub>  trust us!



Now, mark this business pitch with any additional sounds with which you have difficulty. Then, *turn to Audio Track 19.3* and listen to a recording of Fred's business pitch No. 3. Record yourself reading the pitch above, and compare your pronunciation with that on the audio track.

## Step 2: Marking operative and inoperative words

Now, we'll mark the same three business pitches for operative and inoperative words. To better highlight the images in the pitches, we'll also bracket the phrases and clauses.

### Fred's business pitch No. 1

The [following PowerPoint presentation] ~~on your~~ [computer screen] [focuses ~~on~~ creating a different portfolio scenario] ~~for your~~ [client's dividends]. [~~It is~~ examined] [using ~~an~~ economic deceleration model],



as [delineated ~~on the~~ accompanying spreadsheets]. [~~In our~~ opinion], ~~your~~ [client's company stock dividends] ~~will be~~ [impacted] ~~and~~ [increase dramatically] if ~~this~~ [portfolio structure] is [implemented] in the [next six months]. We [believe] ~~that your~~ [client's business] is [our business]. We are [Universal Securities Trust]—"US Trust". ~~And we can~~ [assure that you will].

### Fred's business pitch No. 2

[Universal Securities Trust] [~~wants you to~~ understand] the [generally enduring effect] of [putting together a portfolio structure] [underweighted] in a [few financial companies]. The [good news] is that [moving towards a new structure] ~~will~~ [indisputably increase cash flow]. A [positive outlook] ~~until the~~ [return of a bull market] ~~should~~ [re-energize employee productivity]. We're [US Trust]—[just trust us ~~to~~ look out for you]!

### Fred's business pitch No. 3

[~~Your~~ accounting] [shows a less than plausible return] for [projected revenues], and [due to a lack of operating cash flow], ~~we~~ [cannot recommend] that you [automatically authorize complete funding] ~~on these~~ [new ventures]. However, if you ~~will~~ [allow Universal Securities Trust] ~~to~~ [halt further withdrawals] and [overhaul these accounts] with a [proper audit], we [~~can~~ assure] you of a [positive outcome]. [US Trust]—[trust us]!

## Further practice

Now, let's work on the more advanced business presentations below. After you have practiced with these sample presentations, you can apply the same steps to your own business text.

## Business sample No. 1: The impact of the economic crisis on insurance companies

Begin by marking all of your difficult sounds in the paragraphs below. Underline the consonant and vowel sounds that you find challenging, then mark their phonetic symbol equivalents above.

The first text is scored for operative and inoperative words. Phrases and clauses are bracketed to highlight the desired imaging of the speaker.

[Most insurers] have [suffered the impact] of [depressed equity prices] and of [low long-term yields]. Even the [best-prepared companies] have had to [reinforce their hedging strategies] and are [currently dealing] with [unprecedented volatility in their stock prices]. We are [still in a phase] where [volatility is largely driven] by the [market's fears regarding solvency].

But [looking beyond] the [immediate market volatility], it is [clear] that there is ["real economy" damage]. This is [already starting to have an impact] on the [insurance industry]. We can [predict with some certainty] that [customer demand] will [decline sharply]. [Insurers] will [need to be clear] about the [markets] and [product areas] that will [continue to thrive] and that [deserve strong investment], those that will [decline temporarily], and those that [present an

opportunity] ~~for~~ [long-term share gains] ~~in~~ [exchange] ~~for~~ [short-term pain].

[Recessions] [always create opportunities] ~~to~~ [reshape the competitive landscape]. The [insurance industry] is [generally better prepared] [this time around]. ~~But the~~ [double impact] ~~of the~~ [financial crisis] ~~and the~~ [damage on consumer demand] mean ~~that~~ [this downturn] ~~will be~~ [no exception].



Now listen to **Audio Track 19.4**. The speaker is a native of Thailand, and there are two recordings—“before” and “after” versions of Business sample No. 1. The second recording was made after learning and using the *Perfecting Your English Pronunciation* method.

## Business sample No. 2: Strategy in the information systems business

Begin by marking all of your difficult sounds in the paragraph below. Underline the consonant and vowel sounds that you find challenging, then mark their phonetic symbol equivalents above.

Next, score this second text for operative and inoperative words, and bracket phrases and clauses to highlight the desired imaging of the speaker.

Let's focus on the information systems business. The issues are real.

Our company can leverage a powerful mix of technologies for the

information systems. Yet other subsidiary companies—parts suppliers, electronics companies, content providers, and airtime providers—are all fighting for dominant positions in the same space. Major growth in information systems is certain—who will capture that growth is not at all clear. For our company, the information systems business represents a wonderful opportunity amidst great uncertainty and change. In the end, we must together define the core value at which our company excels, the currency that will cause partners to sign up for this integrated business model to serve the consumer. To speed our company's race towards the marketplace, and to more clearly define a strategy, we will use external interviews, internal interviews, and objective data to establish the value that each type of player brings at positions along the value chain.



Now listen to **Audio Track 19.5**. The speaker is of Hispanic descent, and there are two recordings—"before" and "after" versions of Business sample No. 2. The second recording was made after learning and using the *Perfecting Your English Pronunciation* method.

### Business sample No. 3: Valuation financial model

Begin by marking all of your difficult sounds in the paragraphs below. Underline the consonant and vowel sounds that you find challenging, then mark their phonetic symbol equivalents above.

Next, score this third text for operative and inoperative words, and bracket phrases and clauses to highlight the desired imaging of the speaker.

This model is a vehicle for comparing the results of your company's valuation methodology with the historical share prices of other companies under analysis. Previously, viewing the effect on share price tracking was laborious and time-consuming. Now, using this tool, your company can perform this analysis quickly. This model also allows analysis on an unlimited number of departments simultaneously, rather than one by one.

It is important to note that this model is designed for use with financial services companies. Thus, the growth rates used to create spot valuations are those of equity, not assets, and the return measure is return on equity, not return on investment. Adapting the model for use with industrial companies should not be difficult, but in its present incarnation, it applies to banks.

## AUDIO



19.6

Now listen to **Audio Track 19.6**. The speaker is a native of India, and there are two recordings—"before" and "after" versions of Business sample No. 3. The second recording was made after learning and using the *Perfecting Your English Pronunciation* method.

## Scoring your presentations

You can use the following system to score all your presentations.

### Step one

To “zero in on” your pronunciation problems, mark all of your difficult sounds on the presentation. If you are not certain which vowel sounds to choose, check the spelling patterns and word lists in Chapters Three through Sixteen. Underline the consonant and vowel sounds that you find challenging, then mark their phonetic symbol equivalents above.

### Step two

Underline the operative words in the presentation and cross out the inoperative words. Read only the operative words. Notice that they make sense on their own; this will enable you to bracket the images. Now, bracket phrases and clauses to highlight your desired imaging.

### Step three

Read the presentation once again, adding the inoperative words. This not only dramatically improves your intonation, it makes your thoughts much clearer to your listeners.

Always remember: Try to relax. Most people speak much more quickly when nervous. This was an ongoing problem for Fred, but he found that bracketing his thoughts on paper helped him slow down and let the images resonate with his audience.

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**Fred**, by the way, is a composite of all students who have used the Cameron Method of Accent Modification®, with *Perfecting Your English Pronunciation*. The name stands for **FR**ustrated with **E**nglish **D**iction. Fred is *you*. And Fred is frustrated no longer!

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## APPENDIX A

# Prefixes, suffixes, and common word endings with *i*

As indicated in Chapter Nine, the vowel *i* is generally spelled with *i* or *y*. There are exceptions, however. When the letter *e* is used in the unstressed first syllable of a word (often a prefix like *de-*, *ex-*, and *re-*), it is pronounced *i*. Following are common words that use the *i* sound in this way.

### PREFIX *i* WITH *e* SPELLING PATTERN

---

b <u>e</u> cause	<u>e</u> merge	r <u>e</u> form
b <u>e</u> come	<u>e</u> njoy	r <u>e</u> lease
b <u>e</u> fore	<u>e</u> xposed	r <u>e</u> lief
b <u>e</u> gan	<u>e</u> xpress	r <u>e</u> sponse
d <u>e</u> bate	<u>e</u> xtend	r <u>e</u> sult
d <u>e</u> cide	<u>e</u> xtent	r <u>e</u> sume
d <u>e</u> clare	<u>e</u> xtreme	r <u>e</u> tain
d <u>e</u> cline	pr <u>e</u> cise	r <u>e</u> tire
d <u>e</u> feat	pr <u>e</u> fer	r <u>e</u> turn
d <u>e</u> scribe	pr <u>e</u> pare	r <u>e</u> veal
d <u>e</u> sign	r <u>e</u> ceive	r <u>e</u> view
d <u>e</u> sire	r <u>e</u> duce	s <u>e</u> lect
<u>e</u> ffect	r <u>e</u> fer	
<u>e</u> lect	r <u>e</u> fect	

---

In addition, there are seven suffixes and other common word endings that use the *i* vowel but are not spelled with *i*: *-age*, *-ate* (as a noun or adjective, but not as a verb), *-ed*, *-es*, *-ess*, *-est*, and *-et*. Following are common words that use these suffixes and common word endings.



SUFFIX *-age*


---

advant <u>a</u> ge	dam <u>a</u> ge	pack <u>a</u> ge
aver <u>a</u> ge	encour <u>a</u> ge	pass <u>a</u> ge
bever <u>a</u> ge	im <u>a</u> ge	percent <u>a</u> ge
carri <u>a</u> ge	langu <u>a</u> ge	sav <u>a</u> ge
cott <u>a</u> ge	man <u>a</u> ge	sew <u>a</u> ge
cour <u>a</u> ge	marri <u>a</u> ge	stor <u>a</u> ge
cover <u>a</u> ge	mess <u>a</u> ge	vill <u>a</u> ge

---

SUFFIX *-ate*


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accur <u>a</u> te	doctor <u>a</u> te
adequ <u>a</u> te	elabor <u>a</u> te ( <i>adjective</i> )
appropri <u>a</u> te ( <i>adjective</i> )	estim <u>a</u> te ( <i>noun</i> )
approxim <u>a</u> te ( <i>adjective</i> )	fortun <u>a</u> te
articul <u>a</u> te ( <i>adjective</i> )	gradu <u>a</u> te ( <i>noun, adjective</i> )
associ <u>a</u> te ( <i>noun, adjective</i> )	illegitim <u>a</u> te
candid <u>a</u> te*	immedi <u>a</u> te
clim <u>a</u> te	intim <u>a</u> te ( <i>noun, adjective</i> )
corpor <u>a</u> te	legitim <u>a</u> te ( <i>adjective</i> )
deliber <u>a</u> te ( <i>adjective</i> )	moder <u>a</u> te ( <i>noun, adjective</i> )
delic <u>a</u> te	separ <u>a</u> te ( <i>adjective</i> )
desper <u>a</u> te	ultim <u>a</u> te

---

SUFFIX *-ed*


---

add <u>e</u> d	nod <u>e</u> d	shout <u>e</u> d
grant <u>e</u> d	not <u>e</u> d	sound <u>e</u> d
greet <u>e</u> d	paint <u>e</u> d	start <u>e</u> d
guid <u>e</u> d	point <u>e</u> d	stat <u>e</u> d
hand <u>e</u> d	print <u>e</u> d	treat <u>e</u> d
hundred	quot <u>e</u> d	vot <u>e</u> d
lift <u>e</u> d	sac <u>e</u> d	wait <u>e</u> d
need <u>e</u> d	seat <u>e</u> d	want <u>e</u> d

---



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\*The *a* of the suffix of this word may also be pronounced *eɪ*.

SUFFIX *-es*


---

bless <u>e</u> s	lash <u>e</u> s	pass <u>e</u> s
caus <u>e</u> s	miss <u>e</u> s	thrash <u>e</u> s
dress <u>e</u> s	nos <u>e</u> s	wish <u>e</u> s

---

SUFFIX *-ess*


---

busin <u>e</u> ss	happin <u>e</u> ss	regardl <u>e</u> ss
consciousn <u>e</u> ss	help <u>e</u> ss	stilln <u>e</u> ss
darkn <u>e</u> ss	illn <u>e</u> ss	thickn <u>e</u> ss
endl <u>e</u> ss	reckl <u>e</u> ss	weakn <u>e</u> ss

---

SUFFIX *-est*


---

bigg <u>e</u> st	honest	mod <u>e</u> st
great <u>e</u> st	interest	near <u>e</u> st
for <u>e</u> st	lat <u>e</u> st	prett <u>i</u> est
high <u>e</u> st	long <u>e</u> st	strong <u>e</u> st

---

SUFFIX *-et*


---

blank <u>e</u> t	jacket	quiet
budget	market	secret
bullet	planet	target
cricket	pocket	ticket
diet	poet	

---

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## APPENDIX B

# Pronunciation of final s: s or z?

Nonnative speakers of English are often confused about how to pronounce the letter *s*: as a voiceless *s* or as a voiced *z*? Unfortunately, *s* can be either voiceless or voiced, independent of spelling patterns. However, there are three instances in English in which *s* is added to an existing word.

To make a noun plural

To make a noun possessive

To make the third-person singular form of a present-tense verb

In these three instances, a simple rule dictates whether the *s* is voiceless or voiced. When adding *s*, look at the sound that precedes it. If the sound is voiceless, the *s* is voiceless; if the sound is voiced, the *s* is voiced.

Note, however, that if the word ends in a sibilant (*s*, *z*, *ʃ*, *ʒ*, *ʒ*, *ʒ*, or *ʒ*), whether voiced or voiceless, the suffix is *-es* (or *'s* for possessives) and is pronounced *ɪz*.

### Examples

Many teams<sup>z</sup> compete, but not all win pennants<sup>s</sup>.

Kirk's<sup>s</sup> dog is ten years<sup>z</sup> old. Anne's<sup>z</sup> is still a puppy.

After Matt works<sup>s</sup> out at the gym, he runs<sup>z</sup> a mile.

Fred wishes<sup>z</sup> that Thomas's<sup>z</sup> speeches<sup>z</sup> were shorter.

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## APPENDIX C

# Video and audio contents by track

The streaming video and audio that accompany this book are accessed via the McGraw-Hill Education Language Lab app. See inside cover and [mhlanguagelab.com](http://mhlanguagelab.com) for more details. (Internet access required.)

*Video track numbers and titles are followed by corresponding book page numbers.*

- 1 Jaw: articulation exercises 5
- 2 Soft palate: articulation exercises 6
- 3 Back of the tongue: articulation exercises 7
- 4 Tip of the tongue: articulation exercises 8
- 5 Lips: articulation exercises 9
- 6 Stop plosive consonants: articulation exercises 9
- 7  $\theta/\delta$  placement 24
- 8  $r$  placement 35
- 9  $l$  placement 49
- 10  $\eta$  placement 62
- 11  $b, v, w$  placement 74
- 12  $\phi$  placement 95
- 13  $r$  placement 108
- 14  $e$  placement 127
- 15  $\text{æ}$  placement 139
- 16  $\text{ɜ}$  and  $\text{ə}$  placement 157
- 17  $\text{ʌ}$  placement 170
- 18  $u$  placement 186

- 19 ɔ placement 198
- 20 a vs. oǝ placement 211

*Audio track numbers and titles are followed by corresponding book page numbers.*

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- 3.2 θ/ð words 26
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- 3.4 θ/ð sentences 30
- 3.5 θ/ð vs. t/d phrases 31
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- 4.2 r words 37
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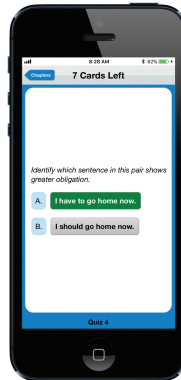
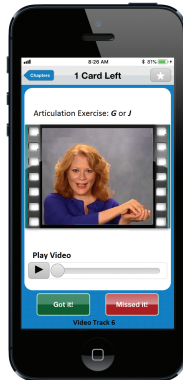
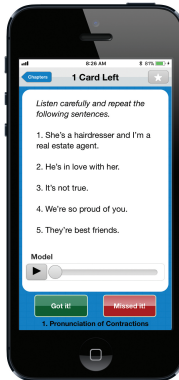
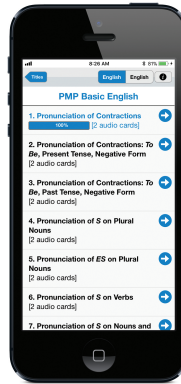
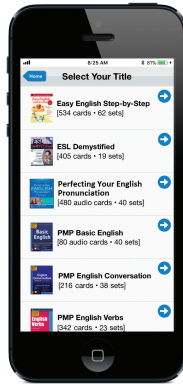
## About the author

**Susan Cameron** is a specialist in accent modification and has taught thousands of students and professionals from all over the world. She was granted a trademark by the U.S. government for the Cameron Method of Accent Modification®, which highlights her use of hand positions to sync the articulators of speech and find the precise physical placement of English pronunciation. This is the second edition of *Perfecting Your English Pronunciation*. A computer-animated version of this content, entitled *Perfect English Pronunciation* has also been rendered as an app and released on IOS and Android. Susan's television/radio appearances include interviews on Sinovision (China), NHK-TV (Japan), and NPR radio (USA).

Susan is also a professional dialect coach in theater, television, and film. As an educator, she currently is on the full-time faculty at Columbia University School of the Arts, as well as an adjunct Associate Professor at The New School for Drama. Former teaching positions include adjunct Associate Professor at New York University's Tisch Graduate Acting Program and Master Teacher and Chair of Voice and Speech at NYU Tisch School of the Arts CAP21 program, among others. Susan holds a Master of Fine Arts degree from Yale University.



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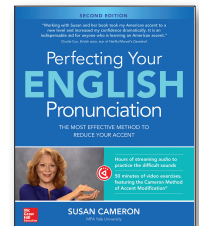
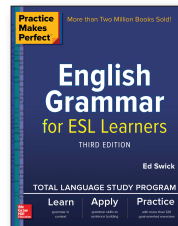
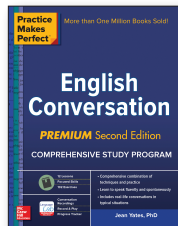
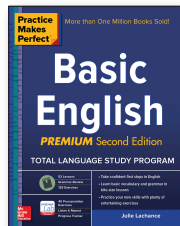
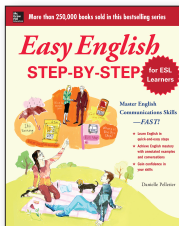
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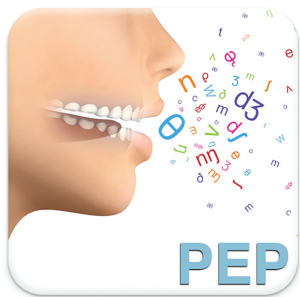


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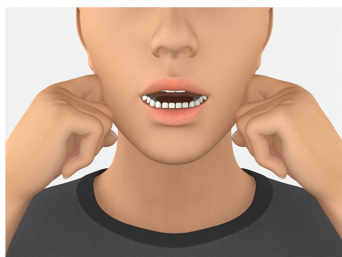
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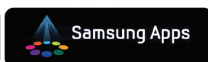


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