

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
Pavlo Tychyna Uman State Pedagogical University

PRACTICAL PHONETICS OF THE ENGLISH LANGUAGE

Manual for the first degree students in Secondary Education.
English Language and Literature

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P90 **Practical** Phonetics of the English Language = Практична фонетика англійської мови: manual for the first degree students in Secondary Education. English Language and Literature = навч. посіб. для студ. першого рівня вищ. освіти спец. 014.021. Середня освіта. Англ. мова і л-ра / MES Ukraine, Pavlo Tychyna Uman State Pedagogical University; comp. by: O. Halai, O. Zhupanyk. – Uman : Publisher «Sochinskyi M. M.», 2024. – 172 p.

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The proposed teaching aid provides educational material on the main topics of practical phonetics in the English language: speech sounds, stress patterns, and phonetic phenomena in connected speech.

This manual includes theoretical foundations and a set of practical exercises aimed at enhancing students' listening and reading comprehension.

The material is presented entirely in English to increase university students' professional competence in the perception and use of the language in both spoken and written communication.

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FOREWORD

In today's interconnected world, clear and accurate pronunciation in English is an invaluable skill, both for global communication and cultural exchange. Practical Phonetics of the English Language aims to equip learners with a solid foundation in English phonetics, bridging theory with hands-on practice for both teachers and students. This manual serves as a comprehensive guide to understanding and mastering the sounds, rhythm, intonation, and stress patterns that characterize the English language, allowing learners to communicate more confidently and effectively.

For educators, this manual provides structured, accessible content designed to foster a dynamic learning environment where students actively engage with pronunciation principles. Whether used as part of a broader curriculum or as a stand-alone reference, the exercises, examples, and illustrations support both theoretical understanding and practical application, making complex concepts accessible.

For students, Practical Phonetics is an invaluable resource to refine pronunciation, improve listening skills, and deepen understanding of how phonetics underpins language comprehension. By practicing the methods and exercises provided, students can enhance their spoken English, cultivate a more authentic accent, and overcome common pronunciation challenges.

As English continues to grow as a lingua franca, phonetic competence becomes increasingly significant. We hope this manual will be a trusted resource that inspires learners to embrace the nuances of English pronunciation, fostering communication that transcends boundaries.

Phonetics is the branch of linguistics that studies the sounds of human speech. It explores how sounds are produced (articulated), transmitted, and perceived, focusing on the physical properties of speech sounds and their systematic organization in language. Phonetics is essential for understanding pronunciation, as it allows learners to identify and produce sounds accurately, making communication clearer and more effective. This subject involves several key concepts:

Phonemes: The smallest units of sound that can distinguish meaning in a language. For instance, the sounds /p/ and /b/ differentiate "pat" and "bat."

Allophones: Variants of a phoneme that occur in different contexts but don't change the word's meaning (e.g., the /p/ in "spin" vs. "pin").

Intonation and Prosody: The patterns of pitch, stress, and rhythm in speech, contributing to the expressiveness and flow of spoken language.

Together, these elements allow linguists, educators, and learners to analyze, describe, and replicate the sounds of language systematically, forming the basis for effective pronunciation and language teaching.

1. THE ORGANS OF SPEECH

The organs of speech are divided into **active** and **passive (movable and immovable)**.

The active organs of speech which take an active part in the production of speech sounds are called **active**.

The active organs of speech are:

- **the vocal chords;**
- **the tongue;**
- **the soft palate with the uvula;**
- **the lips;**
- **the lower jaw.**

The most movable organ of speech is **the tongue**. It is divided into the following parts:

- **the tip of the tongue;**
- **the blade of the tongue;**
- **the front of the tongue;**
- **the back of the tongue;**
- **the root of the tongue.**

The immovable organs of speech are called **passive**. They are:

- **the upper jaw;**
- **the alveoli;**
- **the hard palate;**
- **the teeth.**

Speech sounds are produced while **exhaling**. The air exhaled from the **lungs** passes through **the bronchi**, then through the **windpipe** and gets into the upper part of the windpipe which is called the **larynx**. The larynx is rather wide. It is made up of two main **cartilages: the cricoid and the thyroid**. Across the larynx there are movable cartilages called **the vocal chords**. Having passed the larynx the air passes through **the pharynx** and gets into **the mouth and nasal cavity**.

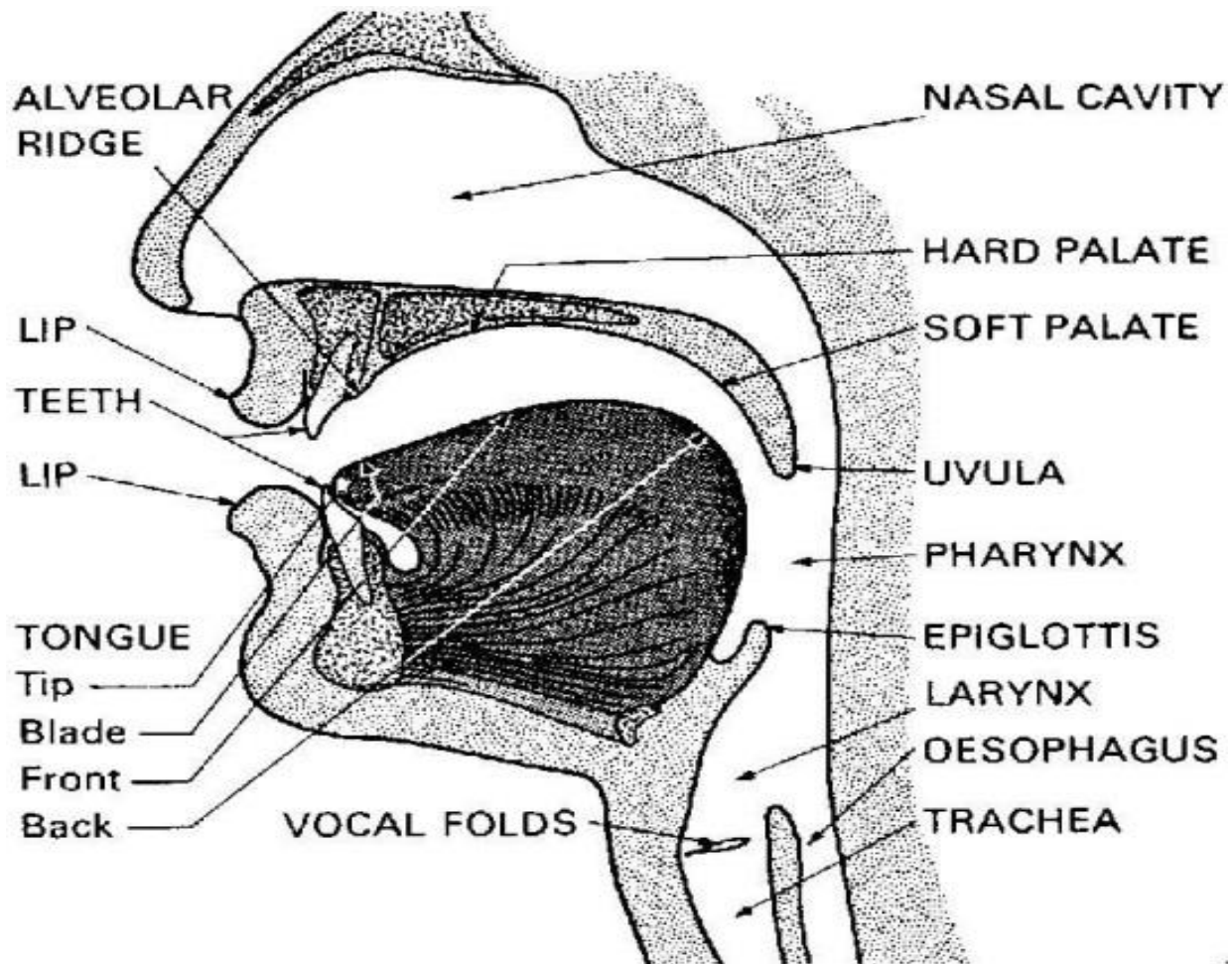
The following organs of speech participate in the formation of speech sounds:

- **the tongue;**

- the hard palate and the soft palate;
- the lips and the teeth.

Organs of Speech

Figure 1.



2. THE CLASSIFICATION OF SPEECH SOUNDS

The work of the speech organs necessary for making speech sounds is called **articulation**.

According to the presence or absence of the **obstruction** speech sounds are divided into **vowels** and **consonants**.

A VOWEL is a **voiced sound** produced in the mouth cavity with no obstruction to the **air stream**. The air stream is **weak**. The tongue and the vocal chords are **tense**. Vowels have no **fixed place of articulation**. In vowels **voice prevails** over **noise**. Vowels are **syllable-forming** sounds.

A CONSONANT is a sound produced with an obstruction to the air stream. The organs of speech are tense in the place of obstruction. Consonants are divided into **voiced** and **voiceless**. In the articulation of voiceless consonants the air stream is strong while in the articulation of voiced consonants it is weaker. The articulation of consonants can **be localized**. In consonants noise prevails over voice. Consonants aren't syllable-forming sounds.

Besides these two main types of speech sounds there is an **intermediate type** called sonants.

A SONANT has features common to both vowels and consonants. Like a consonant, a sonant is characterized by an obstruction and the **concentration of muscular tension** in the place of obstruction. But like in producing vowels, the **air passage** is wide. As a rule, sonants are not syllable-forming sounds but under certain conditions [m], [n], [l] become **syllabic**.

3. THE CLASSIFICATION OF VOWELS

Vowels are classified according to:

1. the position of the tongue;
2. the position of the lips;
3. the stability of articulation.

I. The tongue may move **vertically** and **horizontally** (forward and backward) and raise to different height.

1. According to the vertical movement of the tongue vowels are divided into:

- close: [i:], [u:], [ɪ], [ʊ];
- open: [æ], [ɒ], [ɑ:], [ɔ:];
- half-open: [e], [ʌ], [ɜ:], [ə].

In pronouncing **close** vowels the tongue comes close to the palate.

In pronouncing **open** vowels the tongue is lowered and the air passage is wide.

In pronouncing **half-open** vowels the tongue is raised half-way to the palate:

2. According to the horizontal movement of the tongue vowels are divided into:

- front: [i:], [e], [æ];
- front-retracted: [ɪ];
- mixed: [ɜ:], [ə];
- back: [ɒ], [ɔ:], [ɑ:], [u:];
- back-advanced: [ʌ], [ʊ].

In pronouncing **front** vowels **the front part of the tongue** is raised in the direction of **the hard palate**.

In pronouncing front-retracted vowels **the front part of the tongue** is raised in the direction of **the hard palate**, but **slightly retracted**.

In pronouncing **mixed** vowels the tongue lies more or less **flat**.

In pronouncing **back** vowels the back of the tongue is raised in the direction of **the soft palate**.

In pronouncing **back-advanced** vowels the back of the tongue is raised in the direction of the **soft palate**, but somewhat **advanced**.

II. According to the position of the lips vowels can be:

- Labialized (rounded): [ɔ:], [ɒ], [u:], [ʊ];
- Non-labialized (unrounded): [i:], [ɪ], [e], [æ], [ɜ:], [ə], [ɑ:], [ʌ].

In pronouncing **labialized** vowels the lips are more or less **rounded**.

In pronouncing **non-labialized** vowels the lips may be either **spread** or **neutral**.

III. According to the stability of articulation vowels are divided into:

1) Monophthongs;

2) Diphthongs;

3) Triphthongs.

A **monophthong** is an unchanging vowel sound: [i:], [ɪ], [e], [æ], [ɜ:], [ə], [ʊ], [u:], [ʌ], [ɔ:], [ɒ], [ɑ:].

A **diphthong** is a complex sound consisting of two vowel elements pronounced so as to form **a single syllable**. The first element of an English diphthong is called the **nucleus**, it is a strong and clear sound. The second element is weak. It is called the **glide**.

There are 8 diphthongs in English:

- 3 with a glide toward [ɪ] – [aɪ], [eɪ], [ɔɪ];
- 3 with a glide toward [ə] – [ɪə], [eə], [ʊə];
- 2 with a glide toward [ʊ] – [aʊ], [ɜʊ].

A **triphthong** is a complex sound consisting of three vowel elements pronounced so as to form two syllables. There are 2 triphthongs in English: [aɪə], [aʊə].

Table 1

English vowel phonemes

According to the horizontal movement of the tongue According to the vertical movement of the tongue		Front	Front retracted	Mixed	Back advanced	Back
Close	Narrow variety	[i:]				[u:]
	Wide variety		[ɪ]		[ʊ]	
Half-open	Narrow variety			[ɜ:]		
	Wide variety	[e]		[ə]	[ʌ]	
Open	Narrow variety					[ɔ:]
	Wide variety	[æ]				[ɒ] [ɑ:]

4. THE CLASSIFICATION OF CONSONANTS

Consonants are classified according to three principles:

- the active organs of speech forming the obstruction;
- the manner of producing noise;
- the work of the vocal chords.

I. According to the active organs of speech consonants are divided into 3 groups:

1. Labial:

- bilabial: [p], [b], [m], [w]
- labio-dental: [f], [v].

2. Lingual;

3. Pharyngeal.

In pronouncing **bilabial** consonants the obstruction is formed by two lips.

In pronouncing **labio-dental** consonants the obstruction is formed by the upper teeth and the lower lip.

Lingual consonants are subdivided into:

- forelingual;
- mediolingual: [j];
- backlingual: [k], [g], [ŋ].

In pronouncing **lingual** consonants the obstruction is formed by the tongue.

Forelingual sounds are subdivided into:

- apical: [θ], [ð], [t], [d], [n], [l], [s], [z], [ʃ], [ʒ];
- dorsal: [tʃ], [dʒ];
- cacuminal: [r].

In pronouncing **forelingual** consonants the obstruction is formed by the front of the tongue.

In pronouncing **apical** consonants the blade of the tongue is against the upper teeth or the alveoli.

In pronouncing **dorsal** consonants the blade or the front of the tongue is against the upper teeth.

A **cacuminal** sound is pronounced by the tip of the tongue.

In pronouncing **mediolingual** consonants the front of the tongue is raised towards the hard palate.

In pronouncing **backlingual** consonants the back of the tongue is raised towards the soft palate.

II. According to the manner of producing noise English consonants are divided into:

1. Occlusive;
2. Constrictive;
3. Affricates.

Occlusive consonants are subdivided into:

- plosives: [b], [p], [d], [t], [g], [k];
- occlusive sonants: [m], [n], [ŋ].

In making **occlusive** consonants the active organs of speech form a **complete obstruction**.

In pronouncing **plosives** the active organs of speech form a complete obstruction which is **suddenly broken** by the pressure of the air stream.

In making **occlusive sonants** the active organs of speech form a **complete obstruction**, the **mouth is blocked**, the **air passes through the nasal cavity**, the soft palate is lowered.

Constrictive consonants are subdivided into:

- fricatives: [f], [v], [s], [z], [ʃ], [ʒ], [θ], [ð], [h];
- constrictive sonants: [r], [j], [w], [l].

In making **constrictive** consonants the active organs of speech do not block the air passage completely, but form a **narrowing** of the air passage.

In making **fricatives** the active organs of speech form a narrowing through the air passes **with audible friction**.

In pronouncing **constrictive sonants** the active organs of speech form a narrowing through which the air passes **without audible friction**.

Affricates are: [tʃ], [dʒ].

In pronouncing **affricates** the active organs of speech form a complete obstruction at first and then they are **slowly released**, forming a narrow air passage.

III. According to the work of the vocal chords consonants are divided into:

- Voiced: [b], [d], [m], [w], [v], [n], [z], [dʒ], [ð], [ʒ], [l], [r], [j], [g], [ŋ];
- Voiceless: [p], [t], [f], [s], [tʃ], [θ], [ʃ], [k], [h].

In pronouncing **voiceless** consonants the vocal chords are not made to vibrate. During this process noise prevails over voice. In making these sounds the air stream is strong.

In pronouncing **voiced** consonants the vocal chords are made to vibrate.

5. ENGLISH VOWEL PHONEMES IN DETAIL

Vowel phoneme [i:]

A long, non-labialized, front, closed monophthong. While pronouncing this sound the tongue is in the front part of the mouth. The tip of the tongue touches the lower teeth, the front of the tongue is raised towards the hard palate. The lips are slightly spread.

Phonetic exercise 1

i:v	fi:	di:n	di:l	bi:st
i:ʃ	ki:	li:n	hi:l	fi:st
i:st	ni:	ki:n	mi:l	bi:ʃ
i:gl	hi:	si:n	si:l	ri:ʃ
i:gl	wi:	kwi:n	zi:l	ti:ʃ

Phonetic exercise 2

pi:	bi:	mi:	ti:	ni:	si:	li:	wi:
pi:l	bi:m	mi:n	ti:m	ni:l	si:m	li:v	wi:l
pi:z	bi:d	mi:d	ti:z	ni:d	si:d	li:d	wi:d
pi:t	bi:t	mi:t	ti:θ	ni:t	si:k	li:k	wi:p

Phonetic exercise 3

bi: -- bi: -- bi:t	si: -- si:d -- si:t
di: -- di:n -- di:p	li: -- li:g -- li:
ni: -- ni:d -- ni:t	i:v -- 'i:zɪ -- i:t

PROVERBS AND SAYINGS TO PRACTICE

1. A friend in need is a friend indeed.
2. Extremes meet.
3. Between the devil and the deep sea.
4. Please feel free to leave.
5. He speaks Chinese and Japanese with equal ease.

Vowel phoneme [ɪ]

A monophthong, front-retracted, close, short, non-labialized. In pronouncing this sound the tongue is in the front part of the mouth cavity. The front of the tongue is raised towards the hard palate. The tip of the tongue is at the lower teeth, the lips are slightly spread.

Phonetic exercise 4

ɪt	tɪp	dɪd	tɪg
ɪf	dɪp	fɪd	tɪn
ɪl	nɪp	fɪl	tɪŋ
ɪn	tɪf	gɪv	sɪŋ
ɪnʃ	kɪs	lɪv	rɪŋ
ɪz	lɪp	tɪl	sɪn

Phonetic exercise 5

'dɪkɪ	'pɪkɪt	dɪ'fɪt
sɪtɪ	'krɪkɪt	dɪ'si:v
'pɪgɪ	'flɪmzɪ	dɪ'zɪst
'pɪtɪ	'dɪmɪtɪ	dɪ'sɪʒn
'nɪpɪ	'dɪgnɪtɪ	bɪ'gɪn
'prɪkɪ	fɪ'zɪʃn	bɪ'dɪm

Phonetic exercise 6

dɪd	sɪt	'sɪtɪ	ɪt	sɪt – sɪd
dɪg	nɪt	'kɪtɪ	ɪz	dɪk – dɪg
kɪd	sɪk	'tɪkɪt	ɪn	tɪk – tɪg
sɪn	kɪs	'gɪdɪ		

PROVERBS AND SAYINGS TO PRACTICE

1. Sink or swim.
2. As fit as a fiddle.
3. Bit by bit.
4. Six little kittens lost their mittens.

It's a pity, they were so pretty.

5. Little Bill, sit still.

Will you sit still, little Bill?

If you sit still, little Bill,

Jimmy Nill will bring you to a big hill.

Vowel phoneme [e]

A monophthong, front, half-open, short, non-labialized. In pronouncing this sound the tongue is in the front part of the mouth cavity. The front of the tongue is raised towards the hard palate. The tip of the tongue is at the lower teeth, the lips are slightly spread.

Phonetic exercise 7

eb	pet	sent
eg	bed	send
eft	red	nest
eld	let	best
end	leg	kwest
els	les	ʃest
elk	hed	ʃes
edʒ	hem	ʃek

Phonetic exercise 8

'belɪ	'pensl	rɪ'ses
'ʃerɪ	'pelɪt	dɪs'pel
'emptɪ	'pensɪv	ɪn'dent
'enɪmɪ	'prefɪs	bɪ'hest

Phonetic exercise 9

pɪt – pet	bɪd – bed	'penɪ
pɪn – pen	bɪd – bed	'tedɪ

Phonetic exercise 10

ten	get	en	det – ded	sɪt – set	'bɪzɪ -- 'benɪ	gets
pen	pet	eg	bet – bed	bɪt – bet	'pɪtɪ – betɪ	pets
men	net	et	set – sed	bɪg – beg	'mɪnɪ – menɪ	bedz
				dɪd – ded		kɪdz

PROVERBS AND SAYINGS TO PRACTICE

1. All is well that ends well.
2. East or West, home is best.
3. Get ten eggs ready for breakfast.
4. Every day in every way.

The weather is getting better and better.

5. Better late than never.
6. Health is above wealth.

Vowel phoneme [æ]

A non-labialized, tense, front, open, wide, short vowel. In pronouncing [æ] the tongue moves forward, the tip of the tongue is at the lower teeth. The front of the tongue is slightly raised to the palate. The jaw is lowered. The lips are spread.

Phonetic exercise 11

æm	plæn	ræm	ɪn'tækt
æd	plæd	ræn	rɪ'trækt
ænd	glæd	ræg	dɪs'bænd
ænt	græb	ræt	dɪs'pæʃ

Phonetic exercise 12

pæn	bæn	kæn	hæm
pæd	bæd	kæd	hæd
pæt	bæt	kæt	hæt

æpt	sæd	ræp	'pækɪdʒ	Phonetic exercise 13	
ækt	mæd	rænt	'læmskɪn	fen – fæn	bek – bæk
æz	fæg	læmp	'hedlænd	men – mæn	sed – sæd
æs	læg	lænd	'læmpblæk	mes – mæs	hed – hæd
				beg – bæg	end – ænd

Phonetic exercise 14

læb – læp	æd	dɪd – ded – dæd	pɪt – pet – pæt	ə bɪg bæɡ
kæb – kæp	æm	hɪd – hed – hæd	tɪn – ten – tæn	ə blæk kæt
hæd – hæt	æt	sɪt – set -- sæt	pɪn – pen – pæn	ɡet ðə məps

PROVERBS AND SAYINGS TO PRACTICE

1. One man is no man.
2. A hungry man is an angry man.
3. He that hatches matches hatches cathes.
4. Once there was a lad
Who was always very sad,
For he hadn't any mother
And he hadn't any dad.
5. That's the man who sat on my hat in the tram.

Vowel phoneme [ɑ:]

A long, non-labialized, open, back, wide monophthong. In pronouncing [ɑ:] the tongue is retracted from the lower teeth. The back part of the tongue is raised towards the soft palate. The jaw is lowered, the lips are neutral.

Phonetic exercise 15

ɑ:	pɑ:k	pɑ:s
ɑ:m	mɑ:k	ɡrɑ:s
ɑ:t	bɑ:d	ɡlɑ:s
ɑ:sk	lɑ:d	bɑ:sk
ɑ:nt	kɑ:d	mɑ:sk
ɑ:tʃ	hɑ:t	pɑ:tʃ
ɑ:k	kɑ:t	lɑ:dʒ

Phonetic exercise 16

bɑ:	kɑ:	pɑ:	hɑ:
bɑ:n	kɑ:m	pɑ:m	hɑ:m
bɑ:dʒ	kɑ:d	pɑ:d	hɑ:v
bɑ:k	kɑ:t	pɑ:t	hɑ:f

Phonetic exercise 17

kɑ: -- kɑ:m – kɑ:t	ɑ:m	ə fɑ: stɑ:
fɑ: -- fɑ:m – pɑ:t	ɑ:t	ɑ:sk fɑ:ðə
bɑ: -- bɑ:d – bɑ:k	ɑ:sk	ðə dɑ:k gɑ:dn

PROVERBS AND SAYINGS TO PRACTICE

1. He laughs best who laughs last.
2. Cars can't be parked here after dark.
3. After a storm comes a calm.
4. Can't you ask Father or Aunt Margaret?
5. Half heart is no heart.

Vowel phoneme [ɒ]

A short, labialized, open, back, wide monophthong. I pronouncing [ɒ] the tongue is retracted and lowered. The back of the tongue is raised towards the soft palate. The jaw is lowered, the lips are flat and slightly spread.

Phonetic exercise 18

ɒf	fɒks	dʒɒb	nɒk
ɒv	bɒks	mɒb	mɒk
ɒft	gɒt	gɒd	ʃɒk
ɒn	dɒt	nɒt	bɒs
ɒpt	pɒt	kɒd	mɒs
ɒd	lɒt	sɒŋ	'ɒfis
ɒks	hɒt	lɒŋ	'ɒnɪst

Phonetic exercise 19

kɑ:d -- kɒd
dɑ:k -- dɒk
dɑ:t -- dɒt
gɑ:d -- gɒd
hɑ:d -- hɒd
hɑ:t -- hɒt
lɑ:k -- lɒk

Phonetic exercise 20

gɒd -- gɒt	ɒn	ə dɒg -- dɒgz	ə bɒks -- 'bɒksɪz
nɒd -- nɒt	ɒd	ə dɒl -- dɒlz	ə fɒks -- 'fɒksɪz
dɒg -- dɒk	'ɒfə	ə kɒk -- kɒks	'mɒd(ə)n 'nɒv(ə)lz
lɒg -- lɒk	'ɒksən	ə lɒk -- lɒks	ɡɪv 'pɒli 'kɒli

PROVERBS AND SAYINGS TO PRACTICE

1. Honesty is the best policy.
2. A little pot is soon hot.

3. Rod often got into hot water.
4. “What an odd clock,” said Tom.
5. Molly’s got a spot on her frock.
6. A watched pot never boils.

Vowel phoneme [ɔ:]

A long, tense, labialized, back, open vowel phoneme. In pronouncing [ɔ:] the back of the tongue is raised to the soft palate. The tongue is retracted. The lips are slightly rounded but not protruded.

Phonetic exercise 21

ɔ:	nɔ:	pɔ:k
ɔ:b	fɔ:	fɔ:k
ɔ:t	lɔ:	hɔ:k
pɔ:	bɔ:n	kɔ:t
bɔ:	pɔ:l	gɔ:t
gɔ:	hɔ:l	sɔ:t
sɔ:	bɔ:l	wɔ:d

Phonetic exercise 22

pɔ:	kɔ:	lɔ:	hɔ:
pɔ:n	kɔ:n	lɔ:n	hɔ:l
pɔ:z	kɔ:d	lɔ:d	hɔ:d
pɔ:t	kɔ:k	lɔ:s	hɔ:s

Phonetic exercise 23

pɒt -- pɔ:t
 kɒd -- kɔ:d
 kɒk -- kɔ:k
 nɒt -- nɔ:t
 fɒs -- fɔ:s
 ʃɒt -- ʃɔ:t]]
 mɒtl -- mɔ:tl

Phonetic exercise 24

kɔ: -- kɔ:d -- kɔ:t	ɔ:l	kɑ:d -- kɔ:d
sɔ: -- sɔ:d -- sɔ:t	'ɔ:gəst	kɑ:t -- kɔ:t
fɔ: -- fɔ:m -- fɔ:k	ɔ:t	pɑ:t -- pɔ:t
tɔ: -- tɔ:l -- tɔ:k		pɑ:t -- pɔ:k

PROVERBS AND SAYINGS TO PRACTICE

1. Velvet paws hide sharp claws.
2. New lords – new laws.
3. To talk to Mart is like talking to the wall.
4. George was born in August.
5. Of all the saws I ever saw, I never saw a saw as that saws.
6. I saw more than forty horses.
7. Her naughty daughter Maud is at fault.

Vowel phoneme [ʊ]

A short, close, back-advanced, labialized, wide monophthong. In pronouncing [ʊ] the back of the tongue is raised to the palate. The tip of the tongue is retracted from the teeth. The lips are rounded but not protruded.

Phonetic exercise 25

pʊl	bʊk	'pʊli
pʊt	hʊk	'pʊlit
fʊt	tʊk	'pʊlpɪt
sʊt	kʊk	'pʊdɪŋ
gʊd	bʊʃ	'pɑ:mful
wʊd	pʊs	'pændful
hʊd	kʊd	'bɑ:skɪtfʊl

Phonetic exercise 26

gʊd	ə gʊd bʊk
kʊd	ə gʊd kʊk
kʊk	lʊk ət ðə bʊk

PROVERBS AND SAYINGS TO PRACTICE

1. How many cookies could a good cook cook
If a good cook could cook cookies?
A good cook could cook as much cookies
as a good cook who could cook cookies.
2. The cook took a good look at the cookery book.
3. It' good he could go on foot.
4. A good beginning makes a good ending.
5. Could a woodchuck chuck wood if a woodchuck could chuck wood?
6. The butcher looked at the pudding book.
7. Look, could you put the wool in the hood?
8. Foot after foot, the bull pulled the wooden sled.
9. Could you push the cushion into the nook?
10. Would you look at the wool on the footstool?

Vowel phoneme [u:]

A long, close, back, labialized, narrow sound. In pronouncing [u:] the back of the tongue is raised in the direction of the soft palate. The tip of the tongue is retracted from the teeth. The distance between the jaws is narrow. The lips are rounded but not protruded.

Phonetic exercise 27

bu:	ku:l	gu:s
ku:	ru:l	lu:z
mu:	pu:l	mu:s
nu:	su:n	su:θ
glu:	lu:n	smu:θ

Phonetic exercise 28

ru:l	mu:n	glu:m
ru:d	mu:d	gru:v
ru:t	mu:t	gru:p

Phonetic exercise 29

fʊt – fu:d	pʊl – pu:l
kʊd – ku:t	fʊl – fu:l
rʊm – ru:m	pʊs – gu:s
hʊd – hu:t	pʊt – bu:t

lu:z – lu:s

mu:d – mu:t

su:n – su:p

Phonetic exercise 30

nju:, fju:	ju: α:
'mju:zɪk	ju: α:
'mju:zɪkəl	α: ju:
'stu:dənts	ju: 'α:nt

PROVERBS AND SAYINGS TO PRACTICE

1. The exception proves the rule.
2. Soon learnt soon forgotten.
3. Hugh's tooth is loose.
4. Sue is beautiful.
5. I'd like some fruit juice.
6. Two cool fools flew to the moon.
7. Blue balloons flew through the room.
8. Who knew Sue chewed blue food too?
9. True blue Sue blew through two flutes.
10. Sue blew a blue balloon.

Vowel phoneme [ʌ]

A short, non-labialized, back-advanced, half-open, wide vowel. In pronouncing [ʌ] the tongue is raised to the roof of the mouth. The tip of the tongue is retracted from the lower teeth. The lips are neutral.

Phonetic exercise 31

ʌp	bʌt	bʌlk	'ʌn'æpt
ʌs	bʌs	bʌsk	'ʌn'kʌt
'ʌɡli	ɡʌn	stʌmp	'ʌn'fɪt
'ʌdə	kʌt	tʌsk	'ʌn'pɪn
'ʌðə	kʌm	dʒʌmp	'ʌn'nɪt

Phonetic exercise 32

bɑ:k -- bʌk	bʌs -- bɒs
bɑ:d -- bʌd	fɑ:s -- fʌs
dɑ:k -- dʌk	dʌɡ -- dɒɡ
pɑ:k -- pʌk	hʌt -- hɒt
mɑ:k -- mʌk	lʌɡ -- lɒɡ

'ʌndə	sʌm	ri'zʌlt	'ʌn'liŋk	kɑ:d -- kʌd	kʌd -- kɒd
'ʌŋkl	kʌp	in'sʌlt	'ʌn'lɜ:n	ʃɑ:m -- ʃʌm	ʃʌk -- ʃɒk

Phonetic exercise 33

kʌp	kʌb	ʌs	'sʌmθɪŋ 'fʌnɪ
bʌd	bʌt	ʌp	kʌm tə ðə klʌb
sʌn	lʌk	'ʌndə	maɪ 'mʌðəz 'kʌzn ɪz ə 'dɒktə
tʌŋ	hʌt		'evrɪ 'kʌntrɪ hæz ɪts 'kʌstəmz

PROVERBS AND SAYINGS TO PRACTICE

1. Every country has its custom.
2. Don't trouble trouble until trouble troubles you.
3. When your work's done, come in the sun and have some fun.
4. Some love onions for lunch and supper, but when one has stuffed oneself with onions, one isn't loved much, is one?
5. If you're keen on stunning kites and cunning stunts, buy a cunning stunning stunt kite.

Vowel phoneme [ɜ:]

A long, half-open, mixed, non-labialized, narrow variety, monophthong. In pronouncing [ɜ:] the tongue is in the middle part of the mouth cavity. It is slightly raised. The tip is at the lower teeth. The jaw is slightly lowered. The lips are neutral.

Phonetic exercise 34

ɜ:	bɜ:	kɜ:b	wɜ:d
ɜ:k	fɜ:	kɜ:l	wɜ:m
ɜ:n	hɜ:	gɜ:l	wɜ:l
ɜ:θ	pɜ:	pɜ:m	wɜ:k
ɜ:ɟ	sɜ:	bɜ:n	wɜ:ld
ɜ:l	wɜ:	hɜ:d	wɜ:θ
'ɜ:lɪ	spɜ:	bɜ:d	wɜ:s

Phonetic exercise 35

fɜ:	bɜ:	pɜ:	sɜ:
fɜ:m	bɜ:d	pɜ:l	sɜ:ʃ
fɜ:st	bɜ:θ	pɜ:s	sɜ:ɟ

Phonetic exercise 36

sɜ: -- sɜ: -- sɜ:f	ɜ:n	ən 'ɜ:lɪ	bɜ:d
fɜ: -- lɜ:n -- nɜ:s	'ɜ:lɪ	ðə fɜ:st	vɜ:b
bɜ: -- bɜ:d -- bɜ:θ	ɜ:θ	ðə 'θɜ:tɪ	fɜ:st

PROVERBS AND SAYINGS TO PRACTICE

1. It's an early bird that catches the worm.
2. As is the workman so is the work.
3. First come first served.

4. The first word is a verb and the third word is an adverb.

Vowel phoneme [ə]

A short, non-labialized, mixed, half-open monophthong of the wide variety. In pronouncing [ə] the position of the tongue and lips resembles that of [ɜ:], but the tongue is lower. The lips are neutral.

Phonetic exercise 37

'hæmə	'hæməz
'rɪvə	'rɪvəz
'kwɪvə	'kwɪvəz
'bɑ:bə	'bɑ:bəz
'pætə	'pætəz
'pɔ:tə	'pɔ:təz

Phonetic exercise 38

pə'sɪfɪk	ə 'bæg
pə'si:v	ə 'net
pə'sent	ə 'tɪp
pə'fɔ:m	ə 'si:t
pə'mɪt	ə 'plæn
lə'gu:n	ə 'bʊks

ENGLISH DIPHTHONGS

Phonemes [ɪə], [ɛə], [ʊə]

Phoneme [ɪə]. The English diphthong [ɪə] starts as a short non-labialized front retracted close vowel [ɪ] and immediately proceeds in the direction of [ə].

Phoneme [ɛə]. The English diphthong [ɛə] starts as [ɛ], a short, non-labialized, front, half-open vowel of wide variety, somewhat wider than the English [e], and immediately proceeds in the direction of [ə]. The lips are slightly spread for the nucleus and move to neutral position during the glide.

Phoneme [ʊə]. The English diphthong [ʊə] starts as a short labialized back-gadvanced close vowel [ʊ] and immediately proceeds in the direction of the English [ə]. In pronouncing the nucleus of the diphthong [ʊə] the lips are slightly rounded. Un pronouncing the glide the lips become neutral, the distance between them somewhat increases.

Phonetic exercise 39

pɪə	pɛə	pʊə
dɪə	rɛə	bʊə
kwɪə	ʃɛə	mʊə
snɪə	ʒɛə	tʊə

Phonetic exercise 40

dɪə	bɛə	pʊə
nɪə	ðɛə	ʃʊə
hɪə	hɛə	'jʊərəp
	'pɛərənts	'ju:ʒʊəlɪ

pɪəs	lɛə	ʃʊə	
rɪəl	rɪəl	ˈjʊərəp	ˈwɛər ɪz ˈmɛəri
			ˈwɛər ɪz ˈðə ˈfɛə
			ˈwɒt ɪz ðɛər ɪn ðə ˈbæg
			ˈwɒt ɪz ðɛə ɒ ðə ˈfɛə

PROVERBS AND SAYINGS TO PRACTICE

1. Near an ear, a nearer ear, a nearly eerie ear.
2. Fear the fierce deer near the pier.
3. The bear and the hare shared their lair.

Phonemes [eɪ], [aɪ], [ɔɪ]

Phoneme [eɪ]. The English diphthong [eɪ] starts as a short non-labialized front, half open vowel [e] and immediately proceeds in the direction of [ɪ]. In the pronouncing the English [eɪ] the lips are spread for the nucleus and move to a more close position during the glide. The distance between the jaws, which is rather wide at the beginning of the articulation, becomes narrower during the glide.

Phoneme [aɪ]. The English diphthong [aɪ] begins as [a], a short non-labialized front retracted open vowel, and immediately proceeds in the direction of the English [ɪ]. The lips are neutral. The distance between the jaws, which is rather wide at the beginning of the articulation, becomes narrower during the glide.

Phoneme [ɔɪ]. The English diphthong [ɔɪ] begins as short, labialized, back, open vowel, resembling the English [ɒ], but more advanced and close, and immediately proceeds in the direction of [ɪ]. In pronouncing the nucleus the lips are slightly rounded and not at all protruded.

Phonetic exercise 41

eɪm -- ˈpeɪpə
 eɪd -- ˈbeɪkə
 eɪt -- ˈweɪtə
 eɪl -- ˈveɪkənt
 leɪm -- ˈpeɪvmət
 peɪn -- ˈreɪlwei
 teɪk -- ˈreɪdɪʊ

Phonetic exercise 42

aɪ -- paɪp
 aɪs -- kaɪt
 aɪdl -- baɪt
 paɪ -- paɪl
 baɪ -- taɪm
 taɪm -- naɪn
 laɪ -- naɪs

Phonetic exercise 43

bɔɪ	nɔɪz
dʒɔɪn	pɔɪz
ɔɪl	hɔɪst
kɔɪn	mɔɪst
sɔɪl	pɔɪnt
tɔɪl	dʒɔɪnt
spɔɪl	əˈpɔɪnt

PROVERBS AND SAYINGS TO PRACTICE

Why do you cry, Willy?

Why do you cry?

Why, Willy? Why, Willy? Why, Willy? Why?

Phonemes [ɜʊ], [aʊ]

Phoneme [ɜʊ]. The English diphthong [ɜʊ] begins as [ɜ], a short, non-labialized, front, half-open vowel of wide variety, somewhat wider than the English [e], and immediately proceeds in the direction of the English [ʊ]. In pronouncing the English [ɜʊ] the lips start from a slight rounding and rather a large opening. At the end of the articulation the lips are considerably rounded, forming a rather small oval opening.

Phoneme [aʊ]. The English diphthong [aʊ] begins as the front open [a] and proceeds in the direction of the English [ʊ]. The lips are neutral. The tongue moves forward, the tip of the tongue comes close to the front lower teeth.

Phonetic exercise 44

gɜʊ	bɜʊld
gɜʊ	gɜʊld
ʃɜʊ	kɜʊld
ɜʊn	hɜʊld
lɜʊn	tɜʊld
mɜʊn	sɜʊld
grɜʊn	skɜʊld

Phonetic exercise 45

baʊ	daʊt
kaʊ	flaʊt
saʊ	staʊt
raʊ	raʊt
braʊn	draʊt
taʊn	saʊn
paʊnd	maʊθ

Phonetic exercise 46

bɜʊ	--	baʊ
nɜʊ	--	naʊ
nɜʊn	--	naʊn
tɜʊn	--	taʊn
krɜʊn	--	kraʊn
ɜʊt	--	aʊt
flɜʊt	--	flaʊt
gɜʊt	--	gaʊt

PROVERBS AND SAYINGS TO PRACTICE

1. Oh, no, don't go home alone, nobody knows how lonely the road is.
2. Soames never boasts of what he knows.
But Rose never knows of what she boasts.
3. As you sow you shall mow.
4. Little strokes fell great oakes.

Sound combinations [aɪə], [aʊə]

The so-called "triphthongs" [aɪə], [aʊə] are combinations of a diphthong and the neutral [ə].

Phonetic exercise 47

faɪə	aʊə	ðeər ɑː 'flaʊəz and 'flaʊəz 'evriwɛə
waɪə	ʃaʊə	taɪd -- 'taɪəd
taɪəd	taʊə	laɪn -- 'laɪən
laɪə	paʊə	kwaɪt -- 'kwaɪət
		'aɪlənd -- 'aɪələnd

Table 2

English diphthongs

Glide \ Nucleus	Front	Back
ɪ-glide diphthongs (front)	eɪ, aɪ	ɔɪ
ə-glide diphthongs (centering)	ɪə, ɛə	ʊə
ʊ-glide diphthongs (back)	aʊ	ɜʊ

PROVERBS AND SAYINGS TO PRACTICE

1. The tired lion admired the fire.
2. A liar tried to light the fire higher.
3. In an hour, the tower will shower power.
4. Howard devoured a sour flower.
5. The royal lawyer enjoys loyal employ.
6. The employer annoyed the loyal lawyer.

6. ENGLISH CONSONANT PHONEMES IN DETAIL

Consonant phonemes [p], [b]

Bilabial, occlusive, plosive consonants. [p] is voiceless, [b] is voiced. In pronouncing these sounds the lips form the complete obstruction. The soft palate is raised and the air passes through the mouth cavity. [p] is pronounced with aspiration.

Phonetic exercise 48

↓ pip	bi:
paɪ	bi:m
paɪp	beɪ
pep	beə
pi:p	'beɪbɪ
pi:	bɑ:m
pɑ:	bʌmp
pʌmp	bɑ:
pə'pɑ:	bɒm

Phonetic exercise 49

→ pi:	bi:
pi:p	bi:m
pen	ben
pæk	bæk
pɪg	bɪg
pɔ:t	bɔ:t
'hæpɪ	'ʃæbɪ
kʌp	kʌb
kæp	kæb

PROVERBS AND SAYINGS TO PRACTICE

1. Peter Piper picked a peck of pickled peppers,
A peck of pickled peppers Peter Piper picked.
If Peter Piper pa peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked.
2. Betty Botter bought some butter,
but she said "this butter's bitter!
But a bit of better butter
will but make my butter better"
So she bought some better butter,
better than the bitter butter,
and it made her butter better
so 'twas better Betty Botter
bought a bit of better butter!

Consonant phoneme [m]

A bilabial, occlusive, nasal sonant. In pronouncing this sound lips form a complete obstruction and the air passes through the nasal cavity. The lips are more spread than in Ukrainian.

Phonetic exercise 50

mi:	miə	maɪə	meɪ	mæp	mɒb	mɔ:	mʊ
mɛə	mæn	maɪnd	'meni	mɪlk	maɪld	mi:t	'mʌni

Phonetic exercise 51

'sæmən	mæʃ	'mɪnɪt	'mju:zɪ	'mɑ:stə	'mɪnɪ
si:m	mə'ʃi:n	'mʌndɪ	'meɪkɪŋ	'mætə	'mʌŋkɪ
meɪd	'mʌðə	'mɑ:kɪt	'mænɪdʒ	'mi:tɪŋ	'mɒrəl
'fæmɪlɪ	'mɒdən	'mædʒɪk	'mænə	'membə	'mʌtə

PROVERBS AND SAYINGS TO PRACTICE

1. Many men many minds.
2. Men may meet but mountains never.
3. Mary Mac's mother's making Mary Mac marry me.
My mother's making me marry Mary Mac.
Will I always be so Merry when Mary's taking care of me?
Will I always be so merry when I marry Mary Mac?
4. Mommy made me eat my M&Ms.
5. The murmur of the bees in the elms brings back memories of many memorable summer.
6. Some men may make many mistakes in Mathematics.
7. Since time immemorial the moon has moved men to make poems.

Consonant phoneme [w]

A bilabial, constrictive, central sonant. In pronouncing [w] the lips are protruded and rounded. The tip of the tongue is retracted from the lower teeth. The back of the tongue is raised towards the soft palate. The soft palate is raised. The vocal chords are in vibration.

Phonetic exercise 52

wɪ:p	wɑɪ	wɔ:	kwɪk	kwɪz	'kwɒrəl
wɪm	wɑɪp	wɔ:m	kwel	kwɪt	'kwɒlɪtɪ
wɪp	wɛə	wɔ:n	kwɪ:n	kwɑɪt	'kwɒntɪtɪ
web	wɑɪə	wʊ	kweɪl	kwɑɪət	'kwɒlɪfaɪ

Phonetic exercise 53

wɪ:	'wɪntə	wɪ'ɑ:	'wɒts ðə 'mætə
wel	'wɪndʊ	wɪ'ɑ: 'nɒt	'wen ɪz hi' bɪzɪ
wɑɪ	wɒnt	'ɑ: wɪ'	'wɑɪ 'ɪznt ðə 'wɔ:tə 'wɔ:m
wɪð	wʊnt		

PROVERBS AND SAYINGS TO PRACTICE

1. Where's a will, there's a way.
2. When the wine is in, the wit is out.
3. William was not very willing to wait.
4. No sweet without sweat.
5. Which word would one want if one wanted a word?
6. It was a pleasure to watch the wonderful way in which they worked.
7. "What", "why", "when" and "where" are the words we require quite often when we want to ask questions.
8. Whether the weather is warm or wet, we will weather the weather, whatever the weather.
9. Will's weird whale waited in the windy waves.

Consonant phonemes [f], [v]

Labio-dental, constrictive fricatives. [f] is voiceless, [v] is voiced. In pronouncing these sounds the lower lip is raised to the upper teeth. The air passes through the narrowing formed between the lower lip and the upper teeth. The air passes through this narrowing producing audible friction.

Phonetic exercise 54

fib	fə:
fiə	fə:m
fɑ:	fɜ:
fɑ:m	fɜ:
fɛə	fɜ:m
feim	fɜ:m

Phonetic exercise 55

væmp	'bi:və
vaʊ	'vi:və
vju:	'fi:və
viə	'vaɪpə
vɜ:b	'feivə
vɜ:v	'bevɪ

Phonetic exercise 56

bɪf -- i:v
bi:f -- wi:v
bʌf -- waɪv
mʌf -- mu:v
wu:v -- vɜ:v
faiɪf -- faɪv

PROVERBS AND SAYINGS TO PRACTICE

1. Far from eyes, far from heart.
2. Fortunes favours the brave.
3. From the frying-pan into the fire.
4. Fight fire with fire.
5. Four furious friends fought for the phone.
6. Fresh French fried fly fritters.
7. A fly and flea flew into a flue,
said the fly to the flea "what shall we do?"

“let us fly’ said the flea
 said the fly ‘shall we flee”
 so they flew through a flaw in the flue.

8. Fresh fried fish; fish fresh fried, fried fish fresh, fish fried fresh.

9. Vivian’s family visited five farms for fresh food.

10. A very fine friend finds five frogs.

Consonant phonemes [t], [d]

Forelingual, apical, alveolar, occlusive, plosive consonants. [t] is voiceless, [d] is voiced. In pronouncing these sounds the tip of the tongue touches the alveoli forming a complete obstruction. Then the tension is released and the air compressed in the mouth cavity breaks the obstruction with explosion. [k] is pronounced with aspiration before stressed vowels.

Phonetic exercise 57

ti:	ti:m	taim	’ta:tə
taɪ	taim	teim	’tetə
tɑ:	tɜ:m	teɪp	’mætə
tɔ:	tɒp	tɔɪ	’betə
tʊ	tju:b	taʊ	’pætə

Phonetic exercise 58

pɪt -- pi:t -- pet
bɪt -- bi:t -- bæt
fɪt -- fi:t -- fæt
wɪt -- wi:t -- wet

Phonetic exercise 59

daɪ	di:m	dɛə	dɪ’fi:t
deɪ	di:p	dɪə	dɪ’fend
dæn	dɔ:	dɜ:t	dɪ’fam
dæmp	dʒʊm	daʊt	dɪ’fɔ:m

Phonetic exercise 60

ted	pæd	’sɒlɪd
tend	mæd	’mɔ:bɪd
taɪd	bæd	’tɪmɪd
tɒd	feɪd	’fɒrɪd

Phonetic exercise 61

bɪt -- bɪd	fɪt -- fɪd
bi:t -- bi:d	fi:t -- fi:d
wɪt -- wi:d	twi:t -- twi:d
wet -- wed	bæt -- bæd

PROVERBS AND SAYINGS TO PRACTICE

1. Take care of the pence and the pounds will take care of themselves.
2. To tell tales out of school.
3. A good dog deserves a good bone.
4. Put two and two together.

Consonant phoneme [n]

A forelingual, apical, occlusive nasal sonant. In pronouncing [n] the tip of the tongue touches the alveoli but the soft palate is lowered and the air passes through the nasal cavity.

Phonetic exercise 62

nɪp	naɪt	pɪn
næp	naɪn	tɪn
ni:p	nʌt	wɪn
ni:t	nɒt	di:n
ni:d	nɒd	ten
nɪə	nʊt	fʌn

Phonetic exercise 63

meɪdn	pætn	wepn
gɑ:dn	bætn	ʊpn
pɑ:dn	bʌtn	
bɜ:dn	mʌtn	

Phonetic exercise 64

'nɪtɪŋ 'ni:dlz ə 'tɪn 'kæn
ə 'naɪs 'neklɪs ə 'faɪn 'laɪn
'ni:t 'næpkɪnz

PROVERBS AND SAYINGS TO PRACTICE

1. Many men many minds.
2. Men may meet but mountains never.
3. Can you can a can as a canner can can a can?
4. Seventy seven benevolent elephants.
5. Ann and Andy's anniversary is in April.
6. The rain in Spain falls mainly on the plains.
7. That fine bunch of bananas will make a nice snack for noon.
8. There's no news of Annie.
9. Nine nice nightingales nested near Nellie's nest.
10. Nina knows nine new knitting knots.
11. Nancy's nanny knit nine knobby napkins.

Consonant phonemes [s], [z]

Forelingual, apical, alveolar, constrictive fricative consonants. [s] is voiceless, [z] is voiced. In pronouncing these sounds the blade of the tongue is raised towards the alveoli. The narrowing is formed between the tip of the tongue and the alveoli. The air passes through the narrowing with friction.

Phonetic exercise 65

si:	snæp	bʌs	best
si:t	snɪf	bɒs	nest
si:d	smait	feɪs	fɑ:st
si:m	snɒb	si:s	fi:st
seɪv	spɒt	vaɪs	æks
seɪn	spɔ:t	ni:s	ɒks
sain	sma:t	naɪs	bɒks
sait	sta:t		
s3:v	swɪm		

Phonetic exercise 66

zʊn	ɪz	dɪ'zɪst
zu:m	wɪz	dɪ'zɜ:v
zest	waɪz	dɪ'zɜ:t
zju:s	əd'vaɪs	dɪ'zaɪn
'zɪbu:	saɪz	dɪ'zaɪə
'zɪbɪt	nɔɪz	dɪ'vaɪz

Phonetic exercise 67

bi:mz	si:z	bæks -- bægz
ni:z	ni:dz	bets -- bedz
di:nz	mi:nz	si:ts -- si:ds
tɜ:mz	baɪz	
tju:bz	traɪz	
tɔɪz	dɪ'faɪnz	
dɔ:z	dɪ'pendz	
webz	dɪ'sendz	

PROVERBS AND SAYINGS TO PRACTICE

1. Slow and steady wins the race.
2. Speech is silver but silence is gold.
3. As sure as eggs are eggs.

Consonant phonemes [θ], [ð]

Forelingual, apical, interdental, constrictive fricative consonants. [θ] is voiceless, [ð] is voiced. In pronouncing these sounds the blade of the tongue is flat and not tense. The tip of the tongue is between the upper and lower teeth.

Phonetic exercise 68

taɪ -- saɪ -- θaɪ
tɪn -- sɪn -- θɪn
tɪk -- sɪk -- θɪk
tɪl -- sɪl -- θɪl

Phonetic exercise 69

di: -- ði:
daɪ -- ðaɪ
deɪ -- ðeɪ
dæm -- ðæn

Phonetic exercise 70

θθθɪk -- θɪk
θθθi:f -- θi:f
θθθeɪn -- θeɪn
θθθeft -- θeft

tɪ:m -- si:m -- θi:m
tɔ:t -- sɔ:t -- θɔ:t

dɛə -- ðɛə

θθθɜ:m -- θɜ:m

Phonetic exercise 71

ðððɪs -- ðɪs
ððði: -- ði:
ðððæt -- ðæt
ðððem -- ðem
ðððen -- ðen

Phonetic exercise 72

θi:m ði:
θaɪ ðeɪ
θɪn ðem
ɜ:d ðæn
θɔ:n ðæt
θɔ: ðɛə
θʌm ðʌs

Phonetic exercise 73

pɪθ pɑ:θ wɪð
kɪθ nɔ:θ taɪdð
smɪθ mʌθ bu:ð
ti:θ tu:θ su:ð
depθ maʊθ smu:ð
lɑ:f saʊθ beɪð

PROVERBS AND SAYINGS TO PRACTICE

1. Wealth is nothing without health.
2. Birds of a feather flock together.
3. The third Thursday of this month is the sixteenth.
4. Thirty-three thousand three hundred and thirty-three.
5. These are three brothers, these are their father and mother, this is their other brother.
6. First think then speak.

Consonant phonemes [ʃ], [ʒ]

Forelingual, apical, constrictive, fricative consonants. [ʃ] is voiceless, [ʒ] is voiced. In pronouncing [ʃ] and [ʒ] the lips are slightly pushed forward and form an oval opening. The tongue is raised. A narrowing of the air-passage is formed between the tip of the tongue and the hard palate is rather narrow.

Care should be taken not to soften the English [ʃ], [ʒ] too much, that is to avoid a too high position of the front of the tongue.

Phonetic exercise 74

ʃaɪn fɪʃ 'pæʃn 'ʒɑ:nda:m
ʃeɪm dɪʃ 'pɔ:ʃn 'meʒə
ʃeɪp smɪʃ pɑ:'tɪʃn vɪʒn
ʃɑ:p meʃ fɪ'zɪʃn dɪ'vɪʒn
ʃi:p mʌʃ pə'zɪʃn 'pleʒə

Phonetic exercise 75

ʃi: ʃæl ʃɪ' 'ɪz
fɪʃ 'fɪnɪʃ ʃɪ' 'ɪznt
'meʒə 'pleʒə ʃɪ' ɪz n'nɒt
dɪ'vɪʒn dɪ'sɪʒn 'ɪz ʃɪ'

ʃɔ:t	tʌʃ	'pɑ:ʃəl	re'zi:m
ʃɒt	pʊʃ	ə'fɪʃəl	ru:ʒ

PROVERBS AND SAYINGS TO PRACTICE

1. She sells sea-shells on the sea-shore.
The shells she sells are sea-shells,
I am sure.
2. Eat at pleasure, drink with measure.
3. I wish to wish the wish you wish to wish, but if you wish the wish the witch wishes, I won't wish the wish you wish to wish.
4. I wish to wash my Irish wristwatch.
5. Casual clothes are provisional for leisurely trips across Asia.
6. She said she should sit.
7. She measured the unusual pleasure beyond measure.
8. The chef's strange measure of sugar caused a shock.

Consonant phonemes [tʃ], [dʒ]

Forelingual, dorsal, back, alveolar affricates. Sound [tʃ] is voiceless, [dʒ] is voiced. In pronouncing these sounds the front of the tongue is raised to the hard palate. The tip of the tongue touches the alveoli. These sounds start with a complete obstruction followed by a slow release which results in the formation of a narrow air passage.

Phonetic exercise 76

ʃi:f	ʃæp	ɪʃ	fetʃ
ʃi:t	ʃɒp	bɪʃ	bætʃ
ʃi:p	ʃɔ:	dɪʃ	mætʃ
ʃi:k	ʃɔ:k	fɪʃ	pætʃ
ʃi:z	ʃɑ:m	pɪʃ	mʌʃ
ʃeɪz	ʃeə	swɪʃ	tʌʃ
ʃeɪn	'ʃaɪnə	twɪʃ	wɒʃ

Phonetic exercise 77

dʒeɪp	dʒɒb	eɪdʒ
dʒeɪd	dʒɒt	peɪdʒ
dʒæm	dʒɔɪn	wedʒ
dʒæz	dʒɔ:	bædʒ
dʒʌst	dʒɑ:	bʌdʒ
dʒʌmp	dʒɔ:n	dʒʌdʒ

Phonetic exercise 78

fætʃ	ʃest	'dʒestʃə	edʒ	dʒɔɪn
kætʃ	ʃæt	dʒʌst	bædʒ	pɔɪnt
lætʃ	ʃɑ:t	dʒɒb	la:dʒ	ɪn'dʒɔɪ

PROVERBS AND SAYINGS TO PRACTICE

1. Just a joke.
2. A journalist made a journey over Japan.
3. John put the orange juice into the fridge.
4. What a charming child!
5. Hatches, catches, matches and dispatches.
6. Charlie doesn't know chalk from cheese.

Consonant phoneme [l]

A forelingual, apical, constrictive fricative, lateral sonant. In pronouncing this sound the tip of the tongue touches the alveoli. The sides of the tongue are lowered and the air passes through the narrowing formed between the lower lip and the upper teeth. The soft palate is raised. The vocal chords are made to vibrate.

Phonetic exercise 79

li:	lift	left	leɪs	lʌk	la:d	lɔ:	lɒt	lu:m
li:f	list	les	leɪk	lʌv	la:dʒ	lɔ:n	lɒk	lu:s
li:v	lɪmp	let	leɪm	lʌmp	la:k	lɔ:d	lɒb	lu:t
li:p	lɪv	læd	leɪn	lʌntʃ	la:st	lɔ:ntʃ	lɒdʒ	lu:p
li:n	'lɪvə	læmp	laɪ	lʌndʒ	la:f	lɔ:s	'lɒbɪ	lɒk

Phonetic exercise 80

bɪl	bel	dʌl	fu:l
ʃɪl	sel	mʌl	pu:l
kɪl	ʃel	nʌl	spu:l
mɪl	tel	fɒl	tu:l
sɪl	wel	pʊl	stu:
wɪl	swell	wɒl	mju:l

Phonetic exercise 81

ʒʊld	belt	bɪlk
bʒʊld	delt	bʌlk
sʒʊld	dwelt	sʌlk
wɜ:l	felt	mɪlk
fɔ:lt	melt	pælp
sɔ:lt	smelt	skæp

PROVERBS AND SAYINGS TO PRACTICE

1. Let sleeping dog lie.
2. Life is not all cakes and ale.
3. Loo before you leap.
4. Let Lucy light a candle and we'll all look for the missing ball.
5. A little pill may well cure a great ill.

Consonant phoneme [r]

A fore lingual, cacuminal, constrictive, central, nasal sonant. In pronouncing [r] the tip of the tongue is raised approaches the back of the alveoli forming a wide narrowing there. The back of the tongue is raised to the soft palate. The air passes through the mouth along the tongue. The vocal chords are made to vibrate.

Phonetic exercise 82

ri:d	red	ræt	rɒb	ri'ses
rip	rent	ræp	rʊb	ri'si:v
riʃ	rest	ræʃ	rʊm	ri'fə:m
ri:d	rein	raiz	ru:t	ri'fain
ri:ʃ	reid	raiv	ru:d	ri'li:v
reim	reidʒ	raið	rʌʃ	ri'pɔ:t

Phonetic exercise 83

tri: -- θri:
trɪl -- θrɪl
trʌst -- θʌst
træʃ -- θræʃ
tred -- θred
tret -- θret

Phonetic exercise 84

'mæri	'iərə	'fɒrist	i'rekt
'feri	'mɪrə	'fɒrid	i'reiz
'dʒʊəri	'erənd	'peri	iks'tri:m
'lɒri	'erənt	'pɒridʒ	mə'ri:n
'sɒri	'terə	'perəfin	mɪ'rɑ:ʒ
'tɑ:ri	'tæriʃ	'piəriəd	di'reil
'evri	'fɒrin	'mæridʒ	di'raiv

Phonetic exercise 85

trip -- dri:p
traɪ -- draɪ
tru:p -- dru:p
træm -- dræm
trein -- drein
tred -- dred
trenʃ -- drenʃ

PROVERBS AND SAYINGS TO PRACTICE

1. Respect yourself or no one will respect you.
2. When a friend asks there is no tomorrow.
3. Rack your brains.
4. The great Greek grape growers grow great Greek grapes.

Consonant phoneme [j]

A mediolingual, constrictive, central, voiced sonant. In pronouncing this sound the front of the tongue is raised to the hard palate. The tip of the tongue is lowered. A narrowing of the air-passage is formed between the central part of the tongue and the hard palate. The air passes through the

narrowing formed there. The soft palate is raised. The vocal chords are made to vibrate. The lips are spread or neutral.

Phonetic exercise 86

i: -- ji:
es -- jes
æm -- jæm
ɔ: -- jɔ:
ɪə -- jɪə
ɔ:t -- jɔ:t

Phonetic exercise 87

ji: jel ja:
ji:ld jen ja:n
jɪə jelp ja:d
jes jænɪk jɔ:
ji:st jæp jɔ:t
jet jæk jʊk

Phonetic exercise 88

tju:b vju:
tju:n nju:d
dju:k mju:z
dju:n 'mju:zɪk
dju:p pjʊə
sju:t kjʊə

PROVERBS AND SAYINGS TO PRACTICE

1. As you make your bed, so you must lie in it.
2. No news is good news.
3. Yesterday I heard a curious and beautiful new tune.
4. Don't argue about duty, or you'll make me furious – I know the value of duty.
5. Excuse me if I refuse, but this suit isn't suitable.
6. You know New York.
You need New York.
You know you need unique New York.
7. Yellow yaks yell loudly in the yard.
8. Young Yolanda yodeled yesterday.
9. Younger youth use yellow yarn.

Consonant phonemes [k], [g]

Back-lingual, occlusive, plosive consonants. [k] is voiceless, [g] is voiced. In pronouncing these sounds the back of the tongue is raised to the soft palate forming a complete obstruction. Immediately after that the tension in the place of obstruction is released and the air breaks through the obstruction. The tip of the tongue is retracted from the front lower teeth. The soft palate is raised. [k] is pronounced with aspiration before vowels. In pronouncing [g] vocal chords are made to vibrate.

Phonetic exercise 89

kɪd kek kɔ:k

Phonetic exercise 90

gɪv geɪt gri:f

Phonetic exercise 91

pɪg -- pɪk

kɪn	kedʒ	kɔ:n	ɡɪft	ɡeɪn	ɡrɪ:t	brɪɡ -- brɪk
kɪl	kæb	kɔ:l	ɡɪlt	ɡeɪm	ɡrɪ:n	wɪɡ -- wɪk
kɪθ	kæp	kɜ:k	ɡet	ɡɒd	ɡreɪd	li:g -- li:k
ki:p	kæn	kɜ:b	ɡes	ɡʒʊ	ɡreɪp	bæg -- bæk
ki:n	keɪk	kɜ:s	ɡæs	ɡʒʊld	ɡrɑ:sp	kræg -- kræk
ki:l	kɑ:m	kɒt	ɡæp	ɡɑ:d	ɡrɑ:nt	dɒɡ -- dɒk
ki:	kɑ:f	kʒʊt	ɡæʃ	ɡu:s	ɡrʌdʒ	lɒɡ -- lɒk

PROVERBS AND SAYINGS TO PRACTICE

1. Take care of the pence and the pounds will take care of themselves.
2. To tell tales out of school.
3. To carry coal to Newcastle.
4. If you can't can any candy can,
how many candy cans can a candy canner can
if he can can candy cans? If you can't can any candy can,
how many candy cans can a candy canner can
if he can can candy cans?
5. Kirk's goat got caught in the gate.

Consonant phoneme [ŋ]

A backlingual, occlusive, nasal sonant. In pronouncing [ŋ] the back of the tongue is raised towards the soft palate. The soft palate is lowered and a complete obstruction is formed between the soft palate and the back of the tongue. The tip of the tongue is at the lower teeth. The air passes through the nasal cavity. The vocal chords are made to vibrate.

Phonetic exercise 92

kɪŋ	bʌŋ	ɪŋk	'sɪŋɡə
fɪŋ	hʌŋ	pɪŋk	'sprɪŋɡə
strɪŋ	lʌŋ	θɪŋk	'æŋɡə
hæŋ	jʌŋ	blæŋk	'hæŋɡə
fæŋ	ɡʊŋ	θæŋk	'ɡæŋɡə
klæŋ	rʊŋ	mʌŋk	'jʌŋɡə
slæŋ	strʊŋ	drʌŋk	'lɒŋɡə

Phonetic exercise 93

klɪŋ -- 'klɪŋɪŋ	θɪn -- θɪŋ
sɪŋ -- 'sɪŋɪŋ	pɪn -- pɪŋ
rɪŋ -- 'rɪŋɪŋ	dɪn -- dɪŋ
stɪŋ -- 'stɪŋɪŋ	wɪn -- wɪŋ
brɪŋ -- 'brɪŋɪŋ	pæn -- pæŋ
hæŋ -- 'hæŋɪŋ	bæn -- bæŋ
lɒŋ -- 'lɒŋɪŋ	tʌn -- tʌŋ

Phonetic exercise 94

sɪŋ	hæŋk	gʊd 'mɔ:nɪŋ
lɒŋ	tæŋk	gʊd 'ɑ:ftənʊ:n
'i:tɪŋ	'lɪŋkɪŋ	gʊd 'i:vɪŋ
'skeɪtɪŋ	'θɪŋkɪŋ	

PROVERBS AND SAYINGS TO PRACTICE

1. Seeing is believing.
2. Saying and doing are two things.
3. Anything's better than going on doing nothing.
4. The spring brings many charming things.
5. I think the thing is impossible.
6. "Running, singing, and swinging bring joy in the spring.

Consonant phoneme [h]

A pharyngeal, constrictive, fricative, voiceless consonant. In pronouncing [h] the narrowing is formed between the root of the tongue and the back part of the pharynx. The vocal chords do not vibrate.

Phonetic exercise 95

æm	--	hæm
ænd	--	hænd
el	--	hel
ɛə	--	hɛə
i:v	--	hi:v
ɔ:l	--	hɔ:l
ɑ:m	--	hɑ:m
ɑ:t	--	hɑ:t

Phonetic exercise 96

hi:	hʌnt	bɪ'hed
hi:p	hɜ:t	bɪ'heɪv
hɪt	hɒt	ɪn'heɪl
hɪf	hɔɪst	bɪ'hænd
haɪ	hɜ:p	bɪ'hɑ:f
haɪd	hɑ:d	ɪn'hæbɪt
haɪt	hu:f	pə'hæs

PROVERBS AND SAYINGS TO PRACTICE

1. Habit cures habit.
2. He that has no head needs no hat.
3. High winds blow on high hills.
4. In Hertford, Hereford and Hampshire hurricanes hardly ever happen.
5. Humble hairy Herbert has his hand on his heart because he sees how his brother's horse has hurt his hoof in a hole while hunting. Henry helps him to hobble home; Henry is very humorous.

6. A happy hippo hopped and hiccupped.
7. Harry Hunt hunts heavy hairy hares. Does Harry Hunt hunt heavy hairy hares? If Harry Hunt hunts heavy hairy hares, Where are the heavy hairy hares Harry Hunt hunts?
8. Harry the hungry hippo happily hopped home.

7. SYLLABLE AND STRESS

The Four Types of Stressed Syllables

A syllable is a unit of sound in a word, consisting of one or more phonemes (sounds) that include a vowel sound (or a vowel-like sound) as its core. Syllables form the building blocks of words, helping structure the rhythm and pronunciation in speech. For instance, the word "computer" has three syllables: com-pu-ter.

The way the vowel is read in English depends on the type of stressed syllable. The type of the syllable is defined by the letters which follow the stressed vowel. The stressed syllables are divided into four types:

I. Open:

a) *absolutely open* – the syllable ends in a vowel that is read as it is named in the alphabet:

a	--	[eɪ]	nature
o	--	[ɜʊ]	no
e	--	[i:]	me
i	--	[aɪ]	item
y	--	[aɪ]	sky
u	--	[ju:]	unit

b) *conditionally (conventionally) open* – the word ends in the mute **e**:

a	--	[eɪ]	take
o	--	[ɜʊ]	note
e	--	[i:]	Pete
i	--	[aɪ]	time
y	--	[aɪ]	type
u	--	[ju:]	tune

II. Closed: the stressed vowel is followed by one or more consonants (except **r**). The vowel has a short reading:

a	--	[æ]	cat
o	--	[ɒ]	not
e	--	[e]	met
i	--	[ɪ]	it
y	--	[ɪ]	lip
u	--	[ʌ]	cup

III. The Third type:

Vowel + r + (consonant)

The syllable ends in the letter **r** which is not pronounced but shows that the vowel has a long reading:

a	+	r	--	[ɑ:]	far
o	+	r	--	[ɔ:]	sport
e	+	r	--	[ɜ:]	her
i	+	r	--	[ɜ:]	girl
y	+	r	--	[ɜ:]	myrtle
u	+	r	--	[ɜ:]	turn

IV. The Fourth type:

Vowel + re

The vowel is followed by the letters **re** and is usually read as a diphthong:

a	+	re	--	[eə]	care	but: are [ɑ:]
o	+	re	--	[ɔ:]	more	
e	+	re	--	[ɪə]	here	but: there [ðeə], where [weə], were [wɜ:]
i	+	re	--	[aɪə]	fire	
y	+	re	--	[aɪə]	tyre	
u	+	re	--	[juə]	pure	but: sure [ʃʊə]

READING RULES

1. **-er; -or** in an unstressed syllable give the sound [ə]
e.g. **doctor** ['dɒktə]; **teacher** ['ti:tʃə]

2. **o + ld** = [ɜʊ]
e.g. **cold** [kɜʊld]

3. Letter **s** gives sound **[z]** in two cases:

- between vowels
e.g. visit ['vɪzɪt];
- at the end of the word after voiced consonants and vowels
e.g. names [neɪmz], bags [bægz].

4. Letter **s** gives sound **[s]** in three cases:

- at the beginning of the word
e.g. sit [sɪt], street [stri:t];
- at the end of the word after voiceless consonants
e.g. books [bʊks];
- before a consonant
e.g. task [tɑ:sk].

5. Letter **c** can be read as **[s]** or **[k]**. It is read as **[s]** before letters **e, i, y**.
In all other cases it is read as **[k]**.

e.g. city ['sɪtɪ], cycle [saɪkl], cell [sel], coat [kɔt], cream [kri:m]

6. Letter combination **ck** is read as **[k]**

e.g. back [bæk]

7. Letter **x** before a stressed vowel is read as **[gz]**, in other cases – as **[ks]**.

e.g. exam [ɪg'zæm]

THE RULES OF SYLLABLE DIVISION

In English vowels are syllable-forming sounds. But under certain conditions sonants may become syllabic.

e.g. picture [pɪk-tʃə]

lesson [le-sn]

rhythm [rɪ-ðm]

table [teɪ-bl]

To denote the number of syllables it's necessary to remember the following rules of syllable-division:

1. If a stressed vowel is followed by one consonant (except r), this consonant refers to the next syllable.

e.g. 'student - 'stu-dent

In this word the first syllable is open and the vowel has alphabetic reading. But in English there are some exceptions from the rule in which vowels are read as short sounds.

e.g. city, pity, copy, very etc.

2. If a stressed vowel is followed by two consonants including double r, one consonant refers to the first syllable and the next consonant refers to the second syllable.

e.g. din-ner, mar-ry

In these words the first syllable is closed, so the vowels are read as short sounds.

3. If a stressed vowel is followed by two consonants the last of which is a sonant, both consonants refer to the second syllable.

e.g. ta-ble

In this word the first syllable is open and the vowel has alphabetic reading.

STRESS IN ENGLISH

In English phonetics, *stress* refers to the emphasis placed on certain syllables within words or on specific words within sentences. Stress in English can change the meaning, rhythm, and natural flow of speech.

Types of Stress in English Phonetics:

Word Stress:

- Within a word, one syllable typically receives more emphasis than the others. This stressed syllable is pronounced louder, longer, and often at a higher pitch than the other syllables.
- For example:
 - *PHOtograph* (stress on the first syllable)
 - *phoTOgraphy* (stress shifts to the second syllable)
 - *photoGRAPHic* (stress on the third syllable)

Sentence Stress:

- In sentences, certain words are emphasized more than others, usually content words like nouns, main verbs, adjectives, and adverbs, which carry the core meaning of the sentence.
- Function words, such as articles, auxiliary verbs, and prepositions, are typically less stressed.

Stress patterns are crucial for intelligibility, as they help distinguish between words that might otherwise sound similar.

In connected speech, stress affects the rhythm and melody of English, known as the *intonation* pattern, which influences meaning, especially in questions, statements, and commands.

Stressed syllables or words are typically marked by:

- Increased volume
- Slightly higher pitch
- Lengthened vowel sounds

Word stress is the prominence given to the syllable or syllables of a word.

1. In two-syllable words the first syllable is usually stressed.

e.g. 'of-fice,
'sup-per

Note! If a two-syllable word has a prefix, the second syllable is stressed.

e.g. re'turn
be'gin

2. In the three- and many-syllabic words the third syllable from the end is usually stressed. The stressed vowel is usually short, except [ju:] which is long.

e.g. 'fac-to-ry
ex'pe-ri-ment
fu-ne-ral

Note! To denote a stressed syllable, endings and suffixes are not taken into account.

e.g. 'demonstrate
demonstrating

Only the noun-forming **suffix -ion** influences the defining of a stressed syllable. The syllable preceding the suffix becomes stressed. The stress of the verb the noun is derived from becomes secondary.

e.g. 'demonstrate

,demon'stration

Some words have **two main stresses**. They are:

- numerals from 13 to 19

e.g. 'fif'teen, 'six'teen etc.

- compound adjectives if their first element is an adjective

e.g. 'good-'looking, 'ready-'made etc.

- compound nouns and adjectives if their first and the second element have their

own distinct meaning.

e.g. 'red 'deer, 'good 'will etc.

- the words with prefixes giving the word another as a rule, opposite, meaning (**un-, ir-, il-, non-, dis-, under-**, etc.)

e.g. 'dis'like, 'un'able, 'ir'regular.

8. SENTENCE STRESS AND RHYTHM OF SPEECH

Rhythm is generally measured in regular flow of speech in which stressed and unstressed syllables occur at definite intervals. There are two kinds of speech rhythm: syllable-timed rhythm and stress-timed rhythm. Every language in the world is spoken with one kind of rhythm or with the other. Each language has developed its own characteristic speech rhythm. French and Japanese, for example, are syllable-timed languages, they depend on the principle that all syllables are of equal value. In these languages syllables follow each other with fairly equal length and force; and we feel an even rhythm, based on the smooth flow of syllables without a strong contrast of stress. To an English-speaking person this kind of rhythm sounds mechanically regular. English pronounced with such a rhythm would be hard to understand.

Rhythm in English, Russian and some other stress-timed languages is based primarily on the alternation of strongly and weakly stressed syllables.

Within each intonation group the stressed syllables occur at fairly equal intervals of time. This means that if there are any unstressed syllables between stressed ones, they have to be fitted in without delaying the regular beat.

Sentence stress is the main means of providing rhythm in speech. Rhythm is the key to fluent English speech. Imagine a metronome beating the rhythm. The stressed syllables are like the beats of the metronome: regular, loud, and clear. The unstressed syllables between the beats are shortened, obscured and joined together.

Look at this sentence: *Kevin sent a letter* .

Let's mark the stressed syllables: *KEVin SENT a \ LETter*.

The pattern of stress here is stress - unstress - stress - unstress - stress - unstress, and every "stress" and "unstress" has one syllable behind it. Try to pronounce this sentence rhythmically, it's easy to do because the alternation of one stressed and one unstressed syllable is easy to reproduce. Be sure to make the stress in the stressed syllables strong, much stronger than normal Ukrainian stress:

KEV in SENT a \ LETter.

Let's make this sentence a little longer:

Kevin decided to send a letter to his relatives in the village.

Кевин решил послать письмо своим родственникам в деревне.

Mark the stressed syllables and the fall:

KEVin deCIDed to SEND a LETter to his RELatives in the \ VILlage.

Now we have one, two or several unstressed syllables in the intervals between the stressed syllables, but we have the same amount of time for each interval because the stressed syllables, like the beats of the metronome, have to occur regularly. And the sentence is not very long, so we won't need noticeable pauses between the thought groups.

How do we fit all the unstressed syllables in the intervals between the stressed syllables without breaking the rhythm that we had in "Kevin sent a letter"? The rules of reduction and linking will help us to do it:

1. All vowel sounds in the unstressed syllables in this sentence will become very short and most of them will be probably pronounced as the neutral sound. In a number of other cases, the neutral sound may be

dropped, for example, can - [kn], BAKery - [ˈbeikri], MEMory - [ˈmemri]. By the way, the neutral sound [ə] is the most common vowel sound of English and deserves your special attention.

2. The final consonant of one word will be blended with the initial sound of the next word, for example, “n-th” will lose part of their articulation at the juncture, “d-t” will blend into one sound (or “d” may be dropped).

3. The sound [h] in the word “his” will disappear. This often happens in the words like “his, him, her, have”.

4. The unstressed syllables will become a stream of sounds jammed together. They will be lower in pitch and much less distinct than the stressed syllables.

Tempo of speech

By speech tempo we mean the relative speed (of slowness) of utterance which is measured by the rate of syllable succession and the number and duration of pauses in a sentence. The average rate of delivery may contain from about two to four syllables per second for slow speech (lento), from about three to six syllables for normal speech, and from about five to nine syllables for fast speech (allegro).

Every speaker has a norm which characterises his usual individual style of utterance. Some people speak more quickly, some more slowly; some people use more variation of tempo than others. Tempo is a feature, which like loudness can be varied from time to time by the individual speaker.

The rate of speaking varies constantly. When two strongly stressed syllables occur close together, it is slower; when they are separated by unstressed syllables the speed is faster. The speed of utterance becomes slower or faster according to the number of unstressed syllables between the stressed ones.

Differences of rate are used to help the listener to differentiate the more important (slow rate) and the less important (fast rate) parts of the utterance. For example: *I want you to understand that it is **very important***. We slow the last part of the sentence down and lengthen the syllables to get a stronger impression than if we say it at normal speed. An increase in the

speed of the utterance may show it is less important: *His own plan, **he now saw** , would fall through.*

Rate also performs emotional and attitudinal functions. It varies according to the emotional state of the speaker and the attitude conveyed. Fast rate, for instance, may be associated with anger, scolding, etc.

Where is the hammer? What did you do with the hammer? → Great `heaven! | `Seven of you, §→ gaping `round there, | and you `don`t know § what I → did with the `hammer. || (Jerome K. Jerome. “Three Men in a Boat”)

By pause we generally mean an act of stopping in the flow of speech. In speaking or reading aloud, we make pauses from time to time. These pauses break our speech or texts into paragraphs, sentences, intonation groups.

In English there are three main degree of pauses: unit pause (one-unit), double (two units) and treble (three-unit) pause. The length of pauses is related and is correlated with the rate of speech and rhythmically norms of an individual.

9. PHONEMES AND ALLOPHONES

Speech sounds are vibrations that travel through a medium (usually air) by displacing the molecules of this medium. Depending on the consistency of the given medium, the sounds travel at different speeds and have varying intensities. This is why we sound differently when we speak under normal circumstances from when we try to talk under water and also why it is completely impossible for speech sounds to travel through a vacuum. Speech sounds travel in the shape of waves, similar to the ripples that arise when we throw an object – such as a stone – into the water. The degree of displacement corresponds to the height (amplitude) of the wave. Amplitude in sound waves corresponds to intensity – measured in decibel, or dB for short – which, in turn, corresponds to our subjective impression of loudness.

Speech sounds are grouped into language units called phonemes. A phoneme may be thought of as the smallest contrastive language unit which

exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning. The phoneme is a functional unit/ That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning:

pie – tie lot – lit Are you fond of this cut? – Are you fond of this cart?

The phoneme is realized in speech in the material form of speech sounds of different type. Various speech realizations of the phoneme are called its allophones. The difference between the allophones of the same phoneme is due to their position in various phonetic contexts. For example, the consonant [d] in the isolated position as well as in such a sound sequence as [dɒt] is a lenis voiced stop articulated with the tip of the tongue against the teeth ridge. In the position before an interdental constrictive [θ] as in *breath* it is formed with the tip of the tongue against the upper teeth. The articulatory features which are common to all the allophones of the same phoneme and are capable of differentiating the meaning are called distinctive. All allophones of the same phoneme are indicated by the same symbol.

Vowels and consonants. It is convenient to distinguish two types of speech sounds: vowels and consonants. Vowels are voiced sounds produced without any obstruction in the suppra-glottal cavities and consequently have no noise component. In the articulation of consonants a kind of noise producing obstruction is formed in the suppra-glottal cavities. Such sounds may be pronounced with or without vocal cords vibrations.

Stress in disyllabic and polysyllabic words

In every word in English, there is one main emphasized syllable. The vowel sound in this syllable sounds **higher** in pitch, **longer**, and **louder**, and this is called stress. This helps create the rhythm of the language, and knowing how to recognize the stressed syllable will help you with comprehension. Placing the stress where it should be when you're speaking helps native speakers understand you better as well.

English words have certain patterns of stress which you should observe strictly if you want to be understood. The best way to learn English stress is to listen to audio materials and to repeat them after the speaker. The links on the pages Phonetics, Phrases and Vocabulary lead to the websites that offer a lot of useful listening materials, including sounds, words, sentences and conversations. Below is an overview of typical English patterns of word stress that will help you to recognize and understand word stress when you work with listening materials.

General guidelines on word stress

Generally, common English nouns, adjectives and adverbs are more often stressed on the first syllable than on any other syllable. Verbs with prefixes are usually stressed on the second syllable, that is, on the first syllable of the root after the prefix. English words can't have two unstressed syllables at the beginning of the word; one of these syllables will be stressed. If a word has four or more syllables, there are usually two stresses in it: a primary stress (strong stress) and a secondary stress (weak stress). Also, the secondary stress may be present (in addition to the primary stress) in shorter words in the syllable where the vowel remains long and strong. Prefixes are often stressed in nouns and less often in verbs. Suffixes are rarely stressed. Endings are not stressed.

Note: Capital letters show the main stressed syllable in the word, for example, LEMon. In the words with two stresses, capital letters with a stress mark before them show the syllable with the primary stress, small letters with a stress mark before them show the syllable with the secondary stress, for example, `eco`NOMics.

There are two very simple rules about word stress:

1. One word has only one stress. (One word cannot have two stresses. If you hear two stresses, you hear two words. Two stresses cannot be one word. It is true that there can be a "secondary" stress in some words. But a secondary stress is much smaller than the main [primary] stress, and is only used in long words).

2. We can only stress vowels, not consonants.

Here are some more, rather complicated, rules that can help you understand where to put the stress. But do not rely on them too much, because there are

many exceptions. It is better to try to "feel" the music of the language and to add the stress naturally.

1 Stress on the first syllable

rule	example
most 2-syllable nouns	PRESent, EXport, CHIna, TAbLe
most 2-syllable adjectives	PRESent, SLENDER, CLEVer, HAPpy

2 Stress on the last syllable

rule	example
most 2-syllable verbs	to preSENT, to exPORT, to deCIDE, to beGIN

There are many two-syllable words in English whose meaning and class change with a change in stress. The word present, for example is a two-syllable word. If we stress the first syllable, it is a noun (gift) or an adjective (opposite of absent). But if we stress the second syllable, it becomes a verb (to offer). More examples: the words export, import, contract and object can all be nouns or verbs depending on whether the stress is on the first or second syllable.

3 Stress on penultimate syllable (penultimate = second from end)

rule	example
Words ending in -ic	GRAPHic, geoGRAPHic, geoLOGic
Words ending in -sion and -tion	teleVIsion, reveLAtion

For a few words, native English speakers don't always "agree" on where to put the stress. For example, some people say teleVIsion and others say TELevision. Another example is: CONtroversy and conTROversy.

4 Stress on ante-penultimate syllable (ante-penultimate = third from end)

rule	example
words ending in -cy,-ty,-phy and -gy	deMOcracy, dependaBility, phoTOgraphy
words ending in -al	CRItical, geoLOGical

5 Compound words (words with two parts)

rule	example
For compound nouns the stress is on the first part	BLACKbird, GREENhouse
For compound adjectives, the stress is on the second part	bad-TEMpered, old-FASHioned
For compound verbs, the stress is on the second part	to underSTAND, to overFLOW

Sentence stress

Sentence stress is the governing stress in connected speech. All words have their individual stress in isolation. When words are connected into thought groups, and thought groups into sentences, content words keep their stress and function words lose their stress. The most important words in the sentence receive stronger stress. The last stressed word in the sentence receives the strongest stress with the help of falling or rising intonation. If it is necessary for keeping the rhythm, the stress in some words can be shifted or weakened in a certain way, for example:

New YORK - NEW York CITY

in the afterNOON - AFternoon SLEEP

Note: Capital letters show stressed syllables, the backslash shows falling intonation. Emphatic stress may be used in a sentence, usually to compare, correct or clarify things. Emphatic stress singles out the word that the speaker considers the most important and in this case even a function word may be stressed strongly, for example:

Tom gave the book to \ ANN.

\ HE gave her the book.

I said that \ MAX gave the book to Ann.

Sentence stress is not just a phonetic peculiarity of English. Sentence stress has a very important function of marking the words that are necessary for understanding the utterance. When the English listen to their conversation partners, they listen for the stressed words, because the stressed words provide important information. It is often difficult to understand the meaning of the sentence in which even one content word is

missing. It is also difficult to understand the sentence in which an important word is not stressed or a function word is stressed.

The unstressed function words make the sentence grammatically correct. They are not that important in terms of the information they provide and anyway, their meaning is understandable from the context and from their immediate surrounding in the sentence. Even if you don't get some of the quickly pronounced function words, the meaning of the whole sentence will be clear to you.

For example, a message from your friend says, "Missed train back Sunday." You will understand that it means "I missed my train and will be back on Sunday", right? Only the content words are given in the message, but the meaning is clear. In the same way you should listen for the stressed content words in speech to understand the meaning of the whole utterance, and stress the content words yourself for the others to understand you.

10. REDUCTION

In English as well as in Russian vowels in unstressed syllables are usually reduced. The law of reduction is not the same. Reduction is a historical process of weakening, shortening or disappearance of vowel sounds in unstressed position. This phonetic phenomenon, as well as assimilation, is closely connected with the general development of the language system. Reduction reflects the process of lexical and grammatical changes.

The neutral sound represents the reduced form of almost any vowel or diphthong in the unstressed position: combine [*ˈkɒmbain*] – combine [*kəmˈbain*]. The vowel sounds of the two related words are in contrast because of different stress positions. The sound [i] and also [ʊ] in the suffix –ful are very frequent realization of the unstressed positions, for example possibility [*pɒsiˈbiliti*], beautiful [*ˈbju:tɪfʊl*].

There is also tendency to retain the quality of the unstressed vowel sound, for example in retreat, programme, situate.

Non-reduced unstressed sounds are often retained in:

- compound words: blackboard, oilfield;

- borrowings from the French and other languages: bourgeoisie, kolkhoz.

Reduction is closely connected not only with word stress, but also with rhythm and sentence stress. Stressed words are pronounced with great energy of breath. Regular loss of sentence stress of certain words is connected with partial or complete loss of their lexical significance. These words play the part of form-words in a sentence.

Reduction affects form words (articles, particles, prepositions, conjunctions, auxiliary and modal verbs, personal, possessive, reflexive, relative pronouns and the word 'some' meaning 'indefinite quantity'. These words have two forms: **strong and weak**.

There are three degrees of reduction:

- **Quantitative reduction** (shortening of a long vowel)

e.g. *he* [hi: - hi - hi]

- **Qualitative reduction** (changing of the quality of a vowel)

e.g. *can* [kæn - kən]

- **Zero reduction** (omission of a vowel)

e.g. *I'm* [aim]

The following cases should be remembered as the traditional use of strong forms:

a. Prepositions have their strong forms in the sentence final position or when followed by an unstressed personal pronoun.

e.g. *What are you looking at?* [æt]

I'm listening to you. [tu:]

b. Auxiliary and modal verbs are in their strong forms at the end of a sentence or sense-group and in contracted negative forms. In both cases the verbs are stressed.

e.g. *Are you free? – I am.* [æm]

I can't come. [kɑ: nt]

c. The verb 'to have' in the meaning of 'to possess' is used in its full form whether stressed or unstressed. The verb 'to do' is not reduced when used for emphasis.

e.g. *I have a brother.* [hæv]

Do tell me about it. [du:]

d. The demonstrative pronoun ‘that’ is never reduced while the conjunction ‘that’ is always weak.

e.g. I know that. [ðæt]

I know that you are ill. [ðæt]

Reduction of /hw/

The cluster /hw/ (spelled <wh> since Middle English) has been subject to two kinds of reduction:

- Reduction to /h/ before rounded vowels (due to /hw/ being perceived as a /h/ with the labialization characteristic of that environment). This occurred with the word *how* in the Old English period, and with *who*, *whom* and *whose* in Middle English (the latter words having had an unrounded vowel in Old English).
- Reduction to /w/, a development that has affected the speech of the great majority of English speakers, causing them to pronounce <wh-> the same as <w-> (sometimes called the *wine–whine merger* or *glide cluster reduction*). The distinction is maintained, however, in Scotland, most of Ireland, and some Southern American English.

Reduction of /hl/, /hr/ and /hn/

The Old English consonant clusters /hl/, /hr/ and /hn/ were reduced to /l/, /r/, and /n/ in Middle English. For example,

Old English hlāf, hring and hnutu become loaf, ring and nut in Modern English.

Reduction of /hj/

In some dialects of English the cluster /hj/ is reduced to /j/, leading to pronunciations like /ju:dʒ/ for *huge* and /'ju:mən/ for *human*, and making *hew* a homophone of *ewe* and *you*. This is sometimes considered a type of glide cluster reduction, but it is much less widespread than wh-reduction, and is generally stigmatized where it is found. Aside from accents with general H-dropping, in the United States this reduction is mostly found in accents of Philadelphia and New York City; it also occurs

in Cork accents of Irish English. In other dialects of English, *hew* and *yew* remain distinct; however, the cluster /hj/ of *hew*, *human*, etc. is often reduced from [çj] to just [ç] (a voiceless palatal fricative).

Reduction of /wr/ and /wl/

Old and Middle English had an initial /wr/ cluster, hence the spelling of words like *write* and *wrong*. This was reduced to just /r/, apparently during the 17th century. An intermediate stage may have been an [r] with lip rounding.

As a result of this reduction, pairs of words like *rap* and *wrap*, *rite* and *write*, etc. are homophones in practically all varieties of Modern English. They remain distinct in the Doric dialect of Scots, where the *wr-* cluster is pronounced /vr/.

Old English also had a cluster /wl/, which reduced to /l/ during Middle English. For example, the word *lisp* derives from Old English *wlisp(ian)*.

Reduction of /kn/

Middle English initial /kn/ is reduced in modern English to /n/, making pairs like *knot/not* and *knight/night* homophones.

The /kn/ cluster was spelled *cn-* in Old English; this changed to *kn-* in Middle English, and this spelling survives in Modern English, despite the loss of the /k/ sound. Cognates in other Germanic languages usually still sound the initial /k/. For example, the Old English ancestor of *knee* was *cnēo*, pronounced /kne:ɔ/, and the cognate word in Modern German is *Knie*, pronounced /kni:/.

Most dialects of English reduced the initial cluster /kn/ to /n/ relatively recently; the change seems to have taken place in educated English during the seventeenth century. The cluster is preserved in some Scots dialects.

Reduction of /gn/

The Middle English initial cluster /gn/ is reduced to /n/ in Modern English. Like the reduction of /kn/, this seems to have taken place during the seventeenth century. The change affected words like *gnat*, *gnostic*, *gnome*,

etc., the spelling with *gn-* being retained despite the loss of the /g/ sound. The cluster is preserved in some Scots dialects.

The song *The Gnu* jokes about this silent *g* and other silent letters in English. In fact the *g* in *gnu* may always have been silent in English, since this loanword did not enter the language until the late 18th century. The trumpeter Kenny Wheeler wrote a composition titled *Gnu High*, a pun on "new high".

S-cluster reductions

In some types of Caribbean English, the initial clusters /sp/, /st/, and /sk/ are reduced by the loss of /s/. The following stop is then subject to regular aspiration (or devoicing of the following approximant) in its new word-initial environment. Some examples of such pronunciations are:

spit → 'pit ['spɪt] → ['p^hɪt]
stomach → 'tomach ['stʌmək] → ['t^hʌmək]
spend → 'pen ['spɛnd] → ['p^hɛn]

Reduction of /mb/ and /mn/

In later Middle English, the final cluster /mb/ was reduced to just /m/ (the plum-plumb merger). This affects words such as *lamb* and *plumb*, as well as derived forms with suffixes, such as *lambs*, *lambling*, *plumbed*, *plumber*.

By analogy with words like these, certain other words ending in /m/, which had no historical /b/ sound, had a silent letter ⟨b⟩ added to their spelling by way of hypercorrection. Such words include *limb* and *crumb*.

Where the final cluster /mn/ occurred, this was reduced to /m/ (the him-hymn merger), as in *column*, *autumn*, *damn*, *solemn*. (Compare French *automne*, where the cluster has been reduced to /n/.) Both sounds are nonetheless still pronounced before vowels in certain derivatives, such as *autumnal*, *damnation*, *solemnity*.

Generalized final cluster reduction

General reduction of final consonant clusters occurs in African American Vernacular English and Caribbean English. The new final consonant may be slightly lengthened as an effect.

Examples are:

test → *tes'* [tɛst] → [tɛs(·)]

desk → *des'* [dɛsk] → [dɛs(·)]

hand → *han'* [hænd] → [hæn(·)]

send → *sen'* [sɛnd] → [sɛn(·)]

left → *lef'* [lɛft] → [lɛf(·)]

wasp → *was'* [wɒsp] → [wɒs(·)]

The plurals of *test* and *desk* may become *tesses* and *desses* by the same rule that gives plural *messes* from singular *mess*.

Exercise 1

In the conversation that follows, the words 'a' and 'the' are not there. Put in the missing articles. Comment on all the weak and strong form words. Practise reading the conversation.

'a' and 'the' are nearly always weak!

: *Do you have children, Shirley?*

: *Yes, son and daughter.*

: *Oh that's nice, what do they do?*

: *My daughter jenny's music teacher, and Michael, my son, is at college – he wants to be a pilot!*

: *Oh, lovely!*

: *Yes...*

: *Do they live at home?*

: *Michael lives with me, but Jenny lives in London – she's married with two children.*

: *Oh! So you're grandmother!*

: *Yes, she has girl and boy too – Rebecca and Thomas.*

: *Oh, lovely – how old are they?*

: *Girl's seven and boy's two – do you want to see photo?*

: *Oh yes... Ah... aren't they beautiful!*

Exercise 2

Match the parts in A and B to make full sentences. Comment on weak form words.

- | | |
|-------------------------------|----------------------------------|
| a. I'm going out | 1. to see the manager. |
| b. They're waiting | 2. to buy a newspaper. |
| c. My daughter's studying | 3. to go out with her boyfriend. |
| d. My brother's going abroad | 4. to meet some friends. |
| e. We're going to the airport | 5. to work. |
| f. She's getting ready | 6. to become a doctor. |

Exercise 3

Fill in the missing prepositions and practise reading the conversation with a partner.

Boss: Hello. Can I speak ____ Miss Money Penny?

Secretary: Speaking.

Boss: Hello, M here. I'm phoning ____ the Ritz.

I'm looking ____ James Bond. We had a lunch appointment ____ twelve. Is he there?

Secretary: I'm sorry, sir, but he's gone ____ Budapest.

Boss: I was afraid ____ that. Where exactly?

Secretary: He's staying ____ the Hotel Royal.

Boss: Why didn't he listen ____ me? He's just asking ____ trouble.

Secretary: He's only staying there ____ a couple ____ days

Boss: All right. Contact him and tell him ____ me he's a damn fool. Oh, and you can tell him

I'm waiting ____ his call.

Secretary: Yes, sir.

Exercise 4

Fill in the missing words. Are they weak or strong? Practise saying the dialogues with a partner.

1. How long are you here ____?

Only ____ another couple ____ days.

2. My brother's working ____ Macdonald's this summer.

Oh, what's he working ____?

____ a cook!

3. Where's the other half ____ that bottle ____ whiskey?

You left it ____ the bottom ____ the stairs.

4. Would you like ____ come back ____ my flat ____ a drink?

I'd love ____!

Exercise 5

A. Answer the questions using short answers. What form auxiliary verbs do you use each time?

B. Mark the auxiliary verbs in the following sentences 'W' if they are weak and 'S' if they are strong. Practise saying the questions and the answers.

Exercise 6

Rewrite the following sentences using contractions where possible.

We use contractions in conversations and in informal writing. Here are some rules for contractions:

1) There are no contractions in affirmative answers: *Is he French?* - *Yes, he is.*

2) The only contraction with nouns and names is "s" (from 'is' or 'has'): *Mary's arrived.* (*not: The children've arrived.*)

3) The only contraction with non-personal pronouns (e.g. what, who, here, that, etc.) is "s": *Where's the ball?* (*not: Where've you been?*)

4) There are no "s" contractions with wh-questions ending in the word 'it': *What is it?*

5) The contracted form of 'am I not' is 'Aren't I': *Aren't I going with you?*

a. You should not eat fatty foods.

b. The planet will not survive if people are not more careful.

c. She cannot speak German very well.

d. You have not read it, have you?

e. When is your birthday?

f. There is a good film on TV tonight.

g. Jane would like to be an English teacher.

- h. Her boyfriend has got a Volkswagen.
- i. I am late, am I not?
- j. It will be over 500 floors high.
- k. What are your names?
- l. Luckily the plane did not crash, and the passengers were not hurt.
- m. Who is it?
- n. I did not use to like vodka.

Exercise 7

Fill in the correct verb forms (affirmative or negative): *can, could, was, were*. Practise saying the dialogue line by line paying attention to the pronunciation of these verbs.

: *My mother's parents, Thomas and Frida, _____ a strange couple.*

There _____ married nearly twenty years. They _____ very rich, but they _____ very happy.

: *Why?*

: *Frida _____ English... she _____ speak English very well.*

: *Where _____ she from?*

: *Berlin... Germany.*

: *_____ Thomas speak German?*

: *Well, he _____ speak many languages, but he _____ speak German.*

: *That's strange! And what about your mother? _____ she speak German?*

: *Well, she _____ understand it very well, but she _____ really speak it.*

Exercise 8

Study the table below. Learn the weak forms of auxiliary verbs and their contractions, then practise saying them in the sentences that follow.

Do you [d u] or [d ə] They're [ðeə] We're [wiə] or [wə] You're [juə] or [jə] be [bi] Being [biɪŋ] been [bin] Was [wəz] wasn't [w znt]	Were [wə] Weren't [w ε :nt] I'm [aim] or [æm] I'll [ail] or [æl] We'll [wil] Have [həv] or [əv] Haven't [hævnt] They've [ðeiv] or [ðev] We've [wiv]
--	---

- a. Do you really like Beethoven?
- b. You weren't I when I called.
- c. They're leaving this Wednesday.
- d. She's just being difficult.
- e. I was worried about you.
- f. I've been waiting for you to phone.
- g. We're dealing with the problem.
- h. I haven't said a word to anyone.
- i. I'm afraid we were too late.
- j. I'll have finished typing it by lunchtime.
- k. They've never been happy together.

Exercise 9

Practise reading the dialogue line by line. Be prepared to comment on the weak and strong forms of form-words in it.

A: Have you ever been to Ireland, Pete?

B: Yes, loads of times. My parents go over there every year, you see.

A: Do they? Why's that then?

B: Oh, my Dad was born in Dublin.

A: Was he really? He doesn't sound Irish at all?

B: No... well his family left when he was about ten. What about you? Have you ever been there?

A: Well, we were going to Dublin last summer and then there was that long ferry strike...

B: That's right, there was.

A: Anyway we were hoping to go this year instead, but hotel prices have gone up so much...

B: Yes, I know they have, it's terrible. I tell you what, shall I give you my cousin's address? Perhaps you can stay with her for a few days?

A: Are you sure we can? It seems a bit cheeky...

B: No...

11. LINKING

In connected speech words are not separated from each other. To achieve this, the following rules should be observed:

1. A word ending in a consonant blends with the initial vowel of the next word, no glottal stop should be heard.

e.g. as a rule

2. The letter 'r' is sounded at the end of a word if the next word begins with a vowel sound. But there is no linking [r] between two words separated by a pause.

e.g. nearer and nearer

He paused there, and then spoke again.

3. Between the word final [i] and the initial vowel of the next word an extra [j] sound can be heard to link them.

e.g. the apple [ðijæpl]

4. Between the final [u] and the initial vowel of the next word an extra [w] sound can be heard to link them.

e.g. go and do that [gəuwəndu:ðæt]

Exercise 10

- a. free entrance
- b. blue eyes
- c. no understanding
- d. The awful aunty is here in a new outfit.
- e. The doctor advised me to eat only apples.
- f. The author is an ugly individual who earns a lot.
- g. A new Austin is too expensive for us to afford.
- h. He and Hugh Appleby are thirty-eight years old.

Exercise 11

Look at this famous book, play and film names and mark the links:

War and Peace

Out of Africa

Death on the Nile

Alice in Wonderland

The Wizard of Oz
 Close Encounters of the Third Kind
 A Clockwork Orange
 Laurence of Arabia
 Cat on a Hot Tin Roof
 Kiss of the Spiderwoman
 Indiana Jones and the Temple of Doom
 Venus and Adonis
 First among Equals
 Death of a Salesman.

Exercise 12

Practice saying these London place names, paying attention to the linking.

THE WEST END
MARBLE ARCH
Gatwick Airport
THE CITY OF LONDON
Heathrow Airport
Westminster Abbey
The Royal Albert Hall
The Houses of Parliament
The Tower of London
Shaftsbury Avenue
The London Underground
The Bank of England

Exercise 13

Practise saying the names quickly in pairs.

Names ending in the sound [ə] are linked with an extra [r] sound. With names which already contain [r] the final [ə] is elided and the [r] and the linking [r] merge when speaking at speed.

e.g. Sarah and Sheila [səərənd ʃi:lə]

A. Maggie – Susie Cathy - Charlie Bobby - Billy Tommy - Lizzie Johnnie – Andy	B. Kennedy - Cleopatra Plato - John Lennon Franco - Charles Victoria -
--	---

Linda – Hannah Laura – Sarah Sheila –
Patricia Sandra – Amanda Romeo – Juliet
Othello – Desdemona Horatio – Hamlet

Kruschev Isabella - Mussolini Diana -
Albert Mary - Minnie (Mouse) Yoko Ono
- Aristotle Antony - Ferdinand Mickey -
Joseph

Exercise 14

Complete these pairs of dialogues with ‘very’ or ‘too’.

Practise reading the dialogues with a partner.

a/ i. Excuse me for asking, but how much did the train ticket to Newcastle cost?

It was _____ expensive, about £60.

ii. Why didn’t you come here on the train?

It was _____ expensive, about £60.

b/ i. It seems quite safe in this area at night.

Actually it’s _____ unsafe.

ii. Why didn’t you travel up here in that old car of yours?

Actually, it’s _____ unsafe.

c/ i. How did you feel about things when you woke up this morning?

To be honest, I was still _____ annoyed.

ii. Why didn’t you come out for a drink with the boss last night?

To be honest, I was still _____ annoyed.

d/ i. Why didn’t Mary apply for that job, do you know?

I’m not sure, but I think she was _____ old.

ii. How old was her grandmother when she died?

I’m not sure, but I think she was _____ old.

Exercise 15

Read the tongue-twisters, pay attention to all the links.

Practise until you can say them smoothly and quickly.

a. My aeroplane arrives in Australia at about eight o’clock in the evening.

b. Uncle Alfie and auntie Elsie always go away at Easter.

c. Are you asking us to accept an offer of only eighty pounds?

- d. Nicky and Laura are off to Italy and Austria again.
- e. Bruno and Anna are arriving in an hour or so and they're often early.

Exercise 16

Read the dialogue and mark the linking [r]s.

Practise reading the dialogue with a partner.

M: Peter! Are you going anywhere over Easter this year?

P: Well, yes, as a matter of fact we are. We're off on a tour of Italy for a week or two.

M: Mmm. That sounds really wonderful. Where exactly will you be going?

P: Oh, here and there. Rome's more or less definite, but apart from that we're open to suggestion.

M: Are you traveling by coach?

P: No, by car, actually.

M: Dear old Italy! When you're in Rome you must remember to throw a coin over your shoulder into the Trevi fountain.

P: Really? What for?

M: Well, if you do that, it means that, sooner or later, you're sure to return.

12. ASSIMILATION

One of the adjustments in connected speech is the process of **assimilation**. Assimilation is a process of alteration of speech sounds during which one of the sounds becomes fully or partially similar to the adjoining one. The word "assimilation" is an example of this phenomenon. The Latin word is composed of the preposition "ad" – *to*, and the adjective "similis" *alike, similar*: ad-similatio – assimilation: [d] under the influence of the following [s] was changed to [s].

The use of assimilation is often misunderstood as "lazy" or "sloppy" speech. However, it is not true. Assimilation is a universal feature of a spoken language. In English it occurs frequently, both within words and

between words; it by no means marks a speaker as inarticulate or nonstandard.

There are several types of assimilation. Types of assimilation can be distinguished according to: 1) **direction**, 2) **degree of completeness**, 3) **degree of stability**.

Direction of Assimilation. The influence of the neighbouring sounds in English can act in a *progressive*, *regressive* or *reciprocal (double)* direction.

When some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged, assimilation is called *progressive*.

1. The pronunciation of the plural suffix –s of nouns depends on the quality of the preceding consonant. E.g. *pens*, *desks*.

2. Within the words *sandwich*, *grandmother*, etc. under the influence of [n] the consonant [d] changed into [ɳ] and then disappeared,

E. g. *sandwich* [sænnwɪdʒ] ⇒ [sænwɪdʒ]

When the following sound influences the articulation of the preceding one assimilation is called *regressive*. For example, within the word ‘*width*’ and in the word combination ‘*in them*’ the alveolar [d] and [n] become dental, before the interdental [θ] and [ð].

Reciprocal or *double* assimilation means complex mutual influence of the adjacent sounds. For, example, within the word ‘*tree*’ the sonorant [r] is partly devoiced under the influence of the voiceless[t] and the alveolar [t] becomes post-alveolar before the post-alveolar [r].

Degree of completeness. According to its degree, assimilation can be complete and incomplete. Assimilation is called *complete* in the case the two adjoining sounds become alike or merge into one. We find cases of complete assimilation within words, eg *cupboard* [kʌpbəd] ⇒ [kʌbəd]; and at the word junction in fluent speech, eg *less shy* [les ʃaɪ] ⇒ [leʃʃaɪ].

Assimilation is called *incomplete* when the likeness of the adjoining sounds is partial as the assimilated sound retains its major articulatory features. For example, the sonorants [w, l, r] are partly devoiced by the voiceless fortis [p, t, k, s, f, θ] within words ‘*sweet*, *place*, *try*’.

Degree of Stability. Many assimilatory phenomena of older stages in the development of the language have become *obligatory* in modern English; they may, or may not be reflected in spelling. Such changes which have taken place over a period of time within words are called historical,

eg ‘orchard’ (ort yard) – [ɔ:tjəd] ⇒ [ɔ:tʃəd].

In modern language obligatory assimilations are special allophonic variants characteristic of the natives’ speech. The use of the wrong allophone may be one of the causes of a foreign accent making understanding difficult.

There are also a lot of widely spread *non-obligatory* cases of assimilation which can be traced at word boundaries.

Eg *ten minutes* [tem mɪnɪts]

good girls [gʊg gɜːlz].

Non-obligatory assimilations are characteristic of fluent or careless speech and should be avoided by public speakers.

Assimilation can affect different characteristics of a sound, and its types are numerous. Some of the most frequent types are:

1. Alveolar [t], [d], [n], [l], [s], [z] are replaced by their dental variants when immediately followed by the interdental [θ] or [ð].

e.g. tenth, on the desk

2. The sonorants [m], [n], [l], [w], [r], [j] are partly devoiced when preceded by the voiceless consonants.

e.g. rush – crush, got wet

3. Consonants followed by [w] become slightly rounded.

e.g. twin, swift

4. In a cluster of two plosives, when the positions of the organs of speech are the same for both consonants, the first plosive loses its plosion.

e.g. bookcase, that child

5. When the positions of the organs of speech are different, the first plosive has an incomplete plosion.

e.g. talked, good book

6. When a plosive is followed by the syllabic [n] or [m] the nasal plosion is produced.

e.g. shipmate, escape noisily

7. When a plosive is immediately followed by the sound [l] the lateral plosion is produced.

e.g. black, settle, it lasts

8. In rapid speech 'do you' often becomes [d u].

e.g. Do you know his name? [dZu nəu hiz neim]

Assimilation can be synchronic being an active process in a language at a given point in time or diachronic being a historical sound change.

A related process is coarticulation where one segment influences another to produce an allophonic variation, such as vowels acquiring the feature nasal before nasal consonants when the velum opens prematurely or /b/ becoming labialised as in "boot".

1. / t / changes to / p / before / m // b / or / p /
2. / d / changes to / b / before / m // b / or / p /
3. / n / changes to / m / before / m // b / or / p /
4. / t / changes to / k / before / k / or / g /
5. / d / changes to / g / before / k / or / g /
6. / n / changes to / ŋ / before / k / or / g /
7. / s / changes to / ʃ / before / ʃ / or / j /
8. / z / changes to / ʒ / before / ʃ / or / j /
9. / θ / changes to / s / before / s /

/ t / changes to / p / before / m // b / or / p /

basket maker

best man

cat burglar

cigarette paper

circuit board

coconut butter

court martial

direct method

dust bowl

mixed bag

mixed blessing

mixed marriage

mixed metaphor

pocket money

post mortem

pot plant

private property

put back

fast motion	put by
first base	right pair
flight plan	secret police
foot brake	set point
front bench	set back
front man	set piece
fruit machine	sheet metal
Great Britain	sit back
harvest moon	soft porn
hatchet man	split pea
hit man	split personality
hot metal	street piano
hot money	sweet basil
last post	sweet pea
Left Bank	sweet pepper
light bulb	sweet potato
light music	test ban
light meter	test match
light middleweight	test paper
market price	that man
midnight blue	unit price
mint bush	wet blanket
private bill	white bag
private member	white birch
private patient	white meat
private parts	white paper
private practice	

/ d / changes to / b / before / m // b / or / p /

bad pain	good cook
blood bank	good morning
blood bath	grand master
blood brother	ground plan
blood poisoning	head boy

blood pressure	hold back
blood pudding	lord mayor
broad bean	mud bath
card punch	mud pie
closed book	Old Bailey
command module	old boy
command post	old man
custard pie	old maid
custard powder	old moon
dead beat	Oxford blue
food poisoning	red bag
food processor	second mate
gold plate	sound barrier
gold medal	stand by
gold mine	united party
good man	word blindness

/ n / changes to / m / before / m // b / or / p /

action planning	iron man
American plan	on me
brown paper	one pair
brown bear	open book
chicken breast	open market
Common Market	open prison
con man	pen pal
cotton belt	pin money
cotton picker	queen bee
down payment	queen mother
fan belt	question mark
fan mail	roman mile
Foreign minister	sun bath
Foreign mission	sun blind
garden party	tin plate
green belt	town planning

green bean
hen party
human being
in blue
iron maiden

venetian blind
virgin birth
wine box
wine bar

/ t / changes to / k / before / k / or / g /

cigarette card
credit card
cut glass
fat girl
first class
flat cap

short cut
smart card
street credibility
street cry
that cake

/ d / changes to / g / before / k / or / g /

bad girl
bird call
closed game
cold call
cold cream
field glasses
good cook
Grand Canyon
ground control
ground cover
had come
had gone

hard cash
hard copy
hard core
hard court
highland cattle
red carpet
sand castle
second class
second coming
second cousin
slide guitar

/ n / changes to / ŋ / before / k / or / g /

action group
common good
common ground
garden cress
golden gate

open court
roman calendar
roman candle
roman catholic
tin can

golden goose
human capital
in camera
iron curtain

tone control
town clerk
town crier

/ s / changes to /ʃ/ before /f/ or /j/ followed by a rounded vowel sound

bus shelter
dress shop
nice shoes

nice yacht
space shuttle

/ z / changes to /ʒ/ before /f/ or /j/ followed by a rounded vowel sound

cheese shop
rose show
these sheep

where's yours?

/θ/ changes to /s/ before /s/

bath salts
bath seat
birth certificate
both sexes
both sides

earth science
fifth set
fourth season
fourth summer
north-south divide

Exercise 17

Cross out the unpronounced plosive sounds in the following sentences, comment on all the other cases of assimilation there are in them.

- a. She was wearing a deep purple evening dress.
- b. They had dinner at eight o'clock.
- c. We've got a flat tyre, I'm afraid.
- d. She gave him a quick kiss.
- e. You're a big girl now dear.
- f. He didn't do the washing-up.

- g. We had a really good time at Antonia's.
- h. What are my job prospects after the course?
- i. Mmm! I love ripe bananas!
- j. Give that ball a big kick!
- k. They've got a lovely back garden.

13. PALATALIZATION

Palatalization means pronouncing a sound nearer to the hard palate, making it more like a palatal consonant; this is towards the front of the mouth for a velar or uvular consonant, but towards the back of the mouth for a front (e. g. alveolar) consonant.

Palatalization is typically effected by bringing the tip of the tongue near the palatal ridge, and raising the middle part of the tongue towards the palatal vault. It tends to occur in the vicinity of front vowels or palatal approximants. The palate is the roof of the mouth in humans and vertebrate animals.

Palatal consonants are consonants articulated with the middle or back part of the tongue raised against the hard palate (the middle part of the roof of the mouth).

Velars are consonants articulated with the back part of the tongue (the dorsum) against the soft palate (the back part of the roof of the mouth, known also as the velum).

Uvulars are consonants articulated with the back of the tongue against or near the uvula, that is, further back in the mouth than velar consonants.

Alveolars are consonants articulated with the tip of the tongue against the alveolar ridge, the internal side of the upper gums (known as the alveoles of the upper teeth). A front vowel is a type of vowel sound used in some spoken languages. In the International Phonetic Alphabet, palatalized consonants are denoted with a small superscript *j*, e. g. [d^j]. The International Phonetic Alphabet is a phonetic alphabet used by linguists to accurately and uniquely represent each of the wide variety of sounds (phones or phonemes) the human vocal apparatus can produce.

Palatalization can be the result of:

- A synchronic phonological process, by which some phonemes are realized as palatalized sounds in certain contexts (e. g. before front vowels), and non-palatalized elsewhere. This process does not produce two phonemes, but only allophonic variation that might even go unnoticed to the speakers.

- A synchronic grammatical process, where palatalization as a form of consonant alternation serves a grammatical purpose (for example, palatalizing the first consonant of a verb root might signal the past tense). This type of palatalization is also phonemic (it is recognized by the speakers as a contrasting feature).

- A diachronic phonemic split, that is, a historical change by which a phoneme becomes two different phonemes over time through palatalization and produces lexical splits (pairs of words in which the speakers recognize two different sounds).

Palatalization has played a major role in the history of the Uralic, Romance, Slavic, Korean, Japanese, Chinese, and Indic languages, among many others throughout the world. In Japanese, for example, allophonic palatalization affected the alveolar stops /t/ and /d/ turning them into alveolo-palatal affricates before /i/ (Japanese has only recently regained phonetical [ti] and [di] through borrowed words, and thus palatalization has become lexical).

Synchronic study is the study of language at a particular point in time. In spoken language, a phoneme is a basic, theoretical unit of sound that can distinguish words (that is changing one phoneme in a word can produce another word) A succinct way to describe the idea of a phoneme is the smallest difference that makes a difference in meaning.

In phonetics, an allophone is one of several similar phones that belong to the same phoneme. Diachronic study is the study of the development of a language over a period of time. Historical linguistics (also diachronic linguistics or comparative linguistics) is primarily the study of the ways in which languages change over time, by means of examining languages which are recognizably related through similarities such as vocabulary, word formation, and syntax, as well as the surviving records of ancient languages.

Palatalization is common in many languages. Some English examples are: The English language is a West Germanic language that originates in England. The *t* of *question* and *nature* are pronounced as *ch*, or the *d* of *soldier* and *procedure* sound like *j*. As these examples suggest, in English orthography, palatalization is often indicated by a following *i* or *u*. An example from casual speech can be found when *what are you up to* comes out like *whacha up to*.

The historical change in pronunciation of the initial sound in *Caesar* from the /k/ sound in Classical Latin to the familiar /s/ sound in English and some other languages, through several intermediate steps (palatalized /k/ becomes an affricate, and then loses the plosive component). This change occurred universally in Latin after front vowels such as *e* or *i*.

14. LINKING [R]. INTRUSIVE [R]

Linking R and intrusive R are phonological phenomena that occur in many non-rhotic dialects of English. In all non-rhotic dialects, the phoneme /ɹ/ does not appear in the coda of a syllable (so *spar* is pronounced the same as *spa*); in dialects with linking and/or intrusive R, however, /ɹ/ may appear at a word boundary before a vowel-initial word.

Linking R

The linking R occurs in most (but not all) non-rhotic dialects of English. In dialects that possess linking R, if a word that ends with /ɹ/ precedes a word that begins with a vowel, /ɹ/ will be realized at the onset of the next word. Thus, for example, the R in *here* would not be pronounced in *here they are* (because it is followed by a consonant), but it would be pronounced in *here I am*. Likewise, the R at the end of *far* would only be pronounced if the next word begins with a vowel, as in *far away* or *far off*. In other words, in a non-rhotic dialect with linking R, [ɹ] is retained only if it is followed by a vowel, including across word boundaries.

Intrusive R

Some (but not all) dialects that possess linking R also possess intrusive R. In a dialect with intrusive R, an epenthetic [ɹ] is added after a word that

ends in a non-high vowel or glide if the next word begins with a vowel, regardless of whether the first word historically ended with /ɹ/ or not.

For example, intrusive R would appear in *Asia*[ɹ]and *Africa* or *the idea* [ɹ]of it : *Asia* and *idea* did not historically end in /ɹ/, but the [ɹ] is inserted epenthetically to prevent a hiatus. Intrusive R also occurs within words before certain suffixes, such as *draw* [ɹ]ing or *withdraw* [ɹ]al .

This is now so common in England that by 1997 the linguist John C. Wells considered it objectively part of Received Pronunciation, but he noted that it was still stigmatized as an incorrect pronunciation, as it is or was in some other standardized non-rhotic accents.

Examples of intrusive R

- "I saw(r) a film today, oh boy" (The Beatles, "A Day in the Life")
- "All of a sudden I saw(r) a new morning" (Bee Gees, "Saw a New Morning")
- "His face is a sad sight, vodka(r) and snake bite. (The Streets, "The Irony of It All")
- "The law(r) is the law!" (Nigel Terry as King Arthur in the 1981 film *Excalibur*)
- "Brenda(r) and Eddie" (Billy Joel, "Scenes from an Italian Restaurant")
- "When Joanna(r) is here" (McFly, "Little Joanna")
- "Vodka(r) and tonics" (Elton John, "Goodbye Yellow Brick Road")
- "The idea(r) of perfection holds me" (The Cure, "Faith")
- "In a champagne supernova(r) in the sky" (Oasis, "Champagne Supernova")
- "Casanova(r) in Hell" (Pet Shop Boys, "Casanova in Hell")
- "There's an orchestra(r) in May (The Servant, "Orchestra")
- "Last week, I saw(r) a film." (Andy Samberg, "Jizz in My Pants")
- "I wanna(r) I wanna(r) I wanna be adored" (The Stone Roses, "I Wanna Be Adored")
- "Brimful of Asha(r) on the 45" and "Illuminate the main streets and the cinema(r) aisles" (Cornershop, "Brimful of Asha")

- "It's Santana(r) again, steppin', steppin' out." Rapper Juelz Santana in singer Chris Brown's 2006 single, "Run It!".
- "Look, mama(r), I love you" (Howard Jones, "Look Mama")
- "She's coming up from Florida(r), isn't she?" (Michael Caine in the movie *Dressed To Kill*)
- "To push too far your dreams are, china(r) in your hand" (T'Pau, "China in Your Hand")

15. ELISION

Elision is dropping sounds or not pronouncing them fully in fluent speech. Sometimes, words seem to have letters missing within the phonetic transcription. For instance, we know that the word **round** is pronounced /**raʊnd**/ and the word **to** is pronounced /**tə**/. However, when the words are used together as in **round to**, we often drop the final /**d**/, so that phonetically it reads /**raʊn tə**/. This is because /**t**/ and /**d**/ are both labio-dental sounds, and we tend to drop one – in this case the voiced /**d**/. This is called **elision**.

In English, stress placement in sentences and rhythm are part and parcel of everyday speech. As a result, stress placement is variable depending upon the meaning and the effect sought. This is quite a large area of phonetics, so for now we will simply identify some regular features of stress placement in connected utterances.

Some words regularly attract the stress, while others don't. Those that are regularly unstressed are:

- **auxiliary verbs** – primary and modal
- **determiners** (articles, demonstrative pronouns, etc.)
- **subject pronouns** (he, she, it, they, etc.)
- **prepositions** (one/two syllable words e.g. on, in, at, upon, etc.)
- **conjunctions** (and, but, so, etc.)

These are primarily grammatical words, rather than content words such as nouns, verbs, adjectives, etc. We might think of them as 'small' words but technically they are called 'function' words. However, you could say '*I want an apple and an orange*' – where the 'and' is unstressed and pronounced with schwa, but imagine that the question were '*Would you like*

an apple or an orange in your lunchbox?'. The answer might be '*I want an apple **AND** an orange*', in which case the important part is the fact that speaker wants **BOTH** and therefore the '**and**' doesn't have schwa...

Elision is called gradation by some and involves the loss of a phoneme in connected speech. This tends to happen in unstressed syllables and, in a sense, elision is a simplification or an economy made in rapid colloquial speech. In short, in natural conversation, we tend to glide over weak forms and 'lose' some of them. As a result, learners of English need to be made aware of it more for their ability to understand native speakers' rapid speech than for their own speech production.

There are 3 main phonetic environments where this occurs:

a) Syllable-final clusters involving /**t**, **d**/ conscripts is pronounced /'kɒnskripts/ **facts** is pronounced /fæks/ the fact that is pronounced /ðə fækt/ *Helen's machine stopped printing* is pronounced /'hlənz mə'ʃi:n 'stɒp 'prɪntɪŋ/ /**h**/ and /**j**/ tend not to create this elision but other consonants can in rapid speech. The vulnerability of /**t**/ and /**d**/ in combinations such as **-pt**, **-kt**, **-st**, **-ft**, **-jt**, **-tʃt**, **-bd**, **-gd**, **-nd**, **-ld**, **-zd**, **-dʒd**, **-vd**, **-ðd**: **next day** /neɪks deɪ/ **mashed potatoes** /mæʃ pə'tetəʊz/ **the last post** /ðə lɑ:s pəʊst/ **Liz smiled gently** /'lɪz 'smaɪl 'dʒentli/

b) The elision of /ə/. This can occur in several environments. In connected speech /ə/ can easily disappear at word boundaries when the sound comes at the start of a word, positioned between two stressed syllables, as in: **go away** /'gəʊ_ 'weɪ/ or when it is followed by a stressed syllable beginning with /**r**/ or /**l**/ **police** /pli:s/ Elision can also occur when the sound comes in the middle or final combinations as in: **preferable** /'prefrəbəl/ **library** /'laɪbrəri/

c) The loss of /**h**/. /**h**/ is lost in pronominal weak forms (i.e. the weak form of the pronoun) when they don't occur at the start of an utterance. As you can see from the example below, the /**h**/ of the two masculine pronouns is retained at the beginning of the sentence – '**He**', but gets elided when it occurs for a second time, in the middle of the sentence. **He passed his exam** is pronounced /hɪ 'pa:st ɪz ɪg'zæm/.

Elision examples from poetry

Sonnet 116 by William Shakespeare

In Sonnet 116, William Shakespeare uses elision to help the sonnet keep its strict rhythm of iambic pentameter. This is particularly noticeable in “**wand’ring**,” “**prov’d**,” and “**lov’d**”:

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove.

O no! it is an ever-fixed mark

That looks on tempests and is never shaken;

It is the star to every wand'ring bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error and upon me prov'd,

I never writ, nor no man ever lov'd.

I Wandered Lonely As a Cloud by William Wordsworth

Wordsworth also uses elision to help maintain his meter of iambic tetrameter in I Wandered Lonely as a Cloud. In the first stanza, he reduces “**over**” to a single syllable with the elision of the “**v**”:

I wandered lonely as a cloud

That floats on high **o'er** vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Ode to a Nightingale by John Keats

Poets don't always use elision to maintain meter. Sometimes, it can lend a more casual tone or allow the poet to start a line with a consonant instead of a vowel, as in Keats' use of "'Tis" in the first stanza of *Ode to a Nightingale*:

My heart aches, and a drowsy numbness pains

My sense, as though of hemlock I had drunk,

Or emptied some dull opiate to the drains

One minute past, and Lethe-wards had sunk:

'Tis not through envy of thy happy lot,

But being too happy in thine happiness,—

That thou, light-winged Dryad of the trees

In some melodious plot

Of beechen green, and shadows numberless,

Singest of summer in full-throated ease.

Elision Examples From Prose

Elision isn't as common in prose as it is in poetry, but there's one area you see it frequently. That's when the writer is using elision to convey the dialect of speech to the reader.

To Kill a Mockingbird

In *To Kill a Mockingbird*, Harper Lee uses elision to communicate the dialect of the characters, which involves leaving off the “g” in “ing” endings:

You ain’t **sendin’** me home, missus. I was on the verge of **leavin’** ---- I done my time for this year.

Bleak House

Charles Dickens relied on dialect to add dimension to his characters, and some of it involved elision. You can see how he left out the “t” in “gentlemen” in this example from *Bleak House*:

Different times there was other **genlmen** come down Tom-all-Alone’s **a-prayin**, but they all mostly sed as the **t’other** ’wuns prayed wrong, and all mostly sounded to be a-talking to theirselves, or a-passing blame on the **t’others**, and not **a-talkin** to us.

The Adventures of Tom Sawyer

In *The Adventures of Tom Sawyer*, Mark Twain uses elision in writing the dialogue in the appropriate dialect for the place, time, and social standing of the characters. Here, Tom says “gimme” instead of “give me.”

Oh, never you mind what she said, Jim. That’s the way she always talks. **Gimme** the bucket – I won’t be gone only a minute. She won’t ever know.

16. COMPOUNDING WORDS

Compounding words are formed when two or more lexemes combine into a single new word. Compound words may be written as one word or as two words joined with a hyphen. For example:

- noun-noun compound: note + book → notebook
- adjective-noun compound: blue + berry → blueberry
- verb-noun compound: work + room → workroom
- noun-verb compound: breast + feed → breastfeed
- verb-verb compound: stir + fry → stir-fry
- adjective-verb compound: high + light → highlight
- verb-preposition compound: break + up → breakup
- preposition-verb compound: out + run → outrun
- adjective-adjective compound: bitter + sweet → bittersweet

- preposition-preposition compound: in + to → into

Compounds may be compositional, meaning that the meaning of the new word is determined by combining the meanings of the parts, or non-compositional, meaning that the meaning of the new word cannot be determined by combining the meanings of the parts. For example, a *blueberry* is a berry that is blue. However, a *breakup* is not a relationship that was severed into pieces in an upward direction. Compound nouns should not be confused with **nouns modified by adjectives, verbs, and other nouns**. For example, the adjective *black* of the noun phrase *black bird* is different from the adjective *black* of the compound noun *blackbird* in that *black* of *black bird* functions as a noun phrase modifier while the *black* of *blackbird* is an inseparable part of the noun: a black bird also refers to any bird that is black in color while a blackbird is a specific type of bird.

17. CLIPPING WORDS

Clipping is the word formation process in which a word is reduced or shortened without changing the meaning of the word. Clipping differs from back-formation in that the new word retains the meaning of the original word. For example:

- advertisement – ad
- alligator – gator
- examination – exam
- gasoline – gas
- gymnasium – gym
- influenza – flu
- laboratory – lab
- mathematics – math
- memorandum – memo
- photograph – photo
- public house – pub
- raccoon – coon
- reputation – rep
- situation comedy – sitcom

- telephone – phone

The four types of clipping are back clipping, fore-clipping, middle clipping, and complex clipping. Back clipping is removing the end of a word as in *gas* from *gasoline*. Fore-clipping is removing the beginning of a word as in *gator* from *alligator*. Middle clipping is retaining only the middle of a word as in *flu* from *influenza*. Complex clipping is removing multiple parts from multiple words as in *sitcom* from *situation comedy*.

18. BLENDING WORDS

Blending is the word formation process in which parts of two or more words combine to create a new word whose meaning is often a combination of the original words. Below are examples of blending words.

- advertisement + entertainment → advertainment
- biographical + picture → biopic
- breakfast + lunch → brunch
- chuckle + snort → chortle
- cybernetic + organism → cyborg
- guess + estimate → guesstimate
- hazardous + material → hazmat
- motor + hotel → motel
- prim + sissy → prissy
- simultaneous + broadcast → simulcast
- smoke + fog → smog
- Spanish + English → Spanglish
- spoon + fork → spork
- telephone + marathon → telethon
- web + seminar → webinar

Blended words are also referred to as portmanteaus.

19. CONVERSION

Conversion is the word formation process in which a word of one grammatical form becomes a word of another grammatical form without any changes to spelling or pronunciation. For example, the

noun *email* appeared in English before the verb: a decade ago I would have sent you an email (noun) whereas now I can either send you an email (noun) or simply email (verb) you. The original noun *email* experienced conversion, thus resulting in the new verb *email*. Conversion is also referred to as zero derivation or null derivation with the assumption that the formal change between words results in the addition of an invisible morpheme. However, many linguistics argue for a clear distinction between the word formation processes of derivation and conversion.

Noun to Verb Conversion

The most productive form of conversion in English is noun to **verb** conversion. The following list provides examples of verbs converted from nouns:

- **Noun – Verb**
- access – to access
- bottle – to bottle
- can – to can
- closet – to closet
- email – to email
- eye – to eye
- fiddle – to fiddle
- fool – to fool
- Google – to google
- host – to host
- knife – to knife
- microwave – to microwave
- name – to name
- pocket – to pocket
- salt – to salt
- shape – to shape
- ship – to ship

For example:

- My grandmother bottled (verb) the juice and canned (verb) the pickles.

- My grandmother put the juice in a bottle (noun) and the pickles in a can (noun).
- She microwaved (verb) her lunch.
- She heated her lunch in the microwave (noun).
- The doctor eyed (verb) my swollen eye (noun).

Verb to Noun Conversion

Another productive form of conversion in English is verb to **noun** conversion. The following list provides examples of nouns converted from verbs:

- **Verb – Noun**
- to alert – alert
- to attack – attack
- to call – call
- to clone – clone
- to command – command
- to cover – cover
- to cry – cry
- to experience – experience
- to fear – fear
- to feel – feel
- to hope – hope
- to increase – increase
- to judge – judge
- to laugh – laugh
- to rise – rise
- to run – run
- to sleep – sleep
- to start – start
- to turn – turn
- to visit – visit

For example:

- The guard alerted (verb) the general to the attack (noun).

- The enemy attacked (verb) before an alert (noun) could be sounded.
- Sometimes one just needs a good cry (noun).
- The baby cried (verb) all night.
- We need to increase (verb) our productivity to see an increase (noun) in profits.

Verb to noun conversion is also referred to as nominalization.

Other Conversions

Conversion also occurs, although less frequently, to and from other grammatical forms. For example:

- adjective to verb: green → to green (to make environmentally friendly)
- preposition to noun: up, down → the ups and downs of life
- conjunction to noun: if, and, but → no ifs, ands, or buts
- interjection to noun: ho ho ho → I love the ho ho hos of Christmastime.

20. DERIVATION

Derivation is the word formation process in which a derivational affix attaches to the base form of a word to create a new word. Affixes, which include prefixes and suffixes, are bound morphemes. Morphemes are the smallest linguistic unit of a language with semantic meaning. Bound morphemes, unlike free morphemes, cannot stand alone but must attach to another morpheme such as a word. For example, the following two lists provide examples of some common prefixes and suffixes with definitions in English:

Prefixes

- a- – without, not
- co- – together
- de- – opposite, negative, removal, separation
- dis- –opposite, negative
- en- – cause to be

- ex- – former, previous, from
- in- – negative, not
- non- – absence, not
- re- – again, repeatedly
- un- – negative, not, opposite, reversal

Suffixes

- -able – sense of being
- -er – agent
- -ful – characterized by
- -fy – make, become, cause to be
- -ism – action or practice, state or condition
- -less – lack of
- -ly – -like
- -ology – study, science
- -ship – condition, character, skill
- -y – characterized by, inclination, condition

Derivation may result in new words of the same grammatical form, e.g., noun to noun, or of different grammatical forms, e.g., verb to noun. For example:

Grammatical Form Retaining Derivation

- verb to verb: appear → disappear
- noun to noun: friend → friendship
- adjective to adjective: practical → impractical

Grammatical Form Changing Derivation

- verb to noun: preserve → preservation
- verb to adjective: bore → boring
- noun to verb: code → codify
- noun to adjective: nature → natural
- adjective to noun: ugly → ugliness
- adjective to verb: sweet → sweeten
- adjective to adverb: quick → quickly

Note that, although both processes involve the affixation of suffixes, derivation differs from inflection in that inflection results in the creation of a

new form of the same word rather than a new word. For example, the addition of the third person singular -s inflectional suffix to verbs creates the third person singular form of verbs, e.g., *eat* and *eats*, and the addition of the plural -s inflectional suffix to nouns creates the plural form of nouns, e.g., *_dog_* and *_dogs_*. Both *_eats_* and *_dogs_* are new forms of the same word, *_eat_* and *_dog_*, rather than new words.

21. BACK-FORMATION

Back-formation is the word formation process in which an actual or supposed derivational affix detaches from the base form of a word to create a new word. For example, the following list provides examples of some common back-formations in English:

Original – Back-formation

- babysitter – babysit
- donation – donate
- gambler – gamble
- hazy – haze
- moonlighter – moonlight
- obsessive – obsess
- procession – process
- resurrection – resurrect
- sassy – sass
- television – televise

Back-formation is often the result of an overgeneralization of derivation suffixes. For example, the noun *back-formation* entered the English lexicon first, but the assumption that the -(at)ion on the end of the word is the -ion derivational suffix results in the creation of the verb *back-form*. Back-formation, therefore, is the opposite of derivation.

22. ABBREVIATIONS

Abbreviation is the word formation process in which a word or phrase is shortened. Initialisms are a type of abbreviation formed by the initial

letters of a word or phrase. Although abbreviation is largely a convention of written language, sometimes abbreviations carry over into spoken language.

For example:

Written Abbreviations

- Apr. – April
- cm – centimeter(s)
- d. – died, died in
- dept. – department
- Dr. – doctor
- Jr. – Junior
- Mr. – Mister
- oz – ounce(s)
- Sun. – Sunday
- yd – yard(s)

Spoken-Written Abbreviations

- A.M. – ante meridiem [in the morning]
- B.C.E. – Before Common Era
- GOP – Grand Old Party (Republican Party)
- HIV – Human Immunodeficiency Virus
- i.e. – id est [that is]
- JFK – John Fitzgerald Kennedy
- OJ – orange juice
- PMS – premenstrual syndrome
- RSVP – répondez s'il vous plait
- VIP – very important person

Abbreviation is related to both the word formation processes of clipping and blending.

Acronyms

Acronyms are words formed by the word formation process in which an initialism is pronounced as a word. For example, *HIV* is an initialism for Human Immunodeficiency Virus that is spoken as the three letters H-I-V. However, *AIDS* is an acronym for Acquired Immunodeficiency Syndrome

that is spoken as the word *aids*. Other examples of acronyms in English include:

- ASAP – as soon as possible
- AWOL – absent without leave
- laser - light amplification by stimulated emission of radiation
- NASA – National Aeronautics and Space Administration
- NASDAQ - National Association of Securities Dealers Automated Quotations
- PIN – personal identification number
- radar - radio detection and ranging
- scuba - self-contained underwater breathing apparatus
- TESOL – Teachers of English to Speakers of Other Languages
- WASP – White Anglo-Saxon Protestant

Acronyms are related to the word formation process of abbreviation.

Eponyms

Eponyms are a word form by the word formation process in which a new word is formed from the name of a real or fictitious person. For example:

- atlas – Atlas
- boycott – Charles C. Boycott
- cardigan – James Thomas Brudenell, 7th Earl of Cardigan
- cereal – Ceres
- dunce – John Duns Scotus
- guillotine – Joseph Ignace Guillotin
- jacuzzi – Candido Jacuzzi
- luddite – Ned Ludd
- malapropism – Mrs. Malaprop
- mesmerize – Franz Anton Mesmer
- mirandize – Ernesto A. Miranda
- narcissistic – Narcissus
- nicotine – Jean Nicot
- pasteurization – Louis Pasteur

- poinsettia – Noel Roberts Poinsett
- praline – César de Choiseul, Count Plessis–Praslin
- sadistic – Marquis de Sade
- salmonella – Daniel Elmer Salmon
- sandwich – John Montagu, 4th Earl of Sandwich
- volcano – Vulcan

Coinages

Coinage is the word formation process in which a new word is created either deliberately or accidentally without using the other word formation processes and often from seemingly nothing. For example, the following list of words provides some common coinages found in everyday English:

- aspirin
- escalator
- heroin
- band-aid
- factoid
- Frisbee
- Google
- kerosene
- Kleenex
- Laundromat
- linoleum
- muggle
- nylon
- psychedelic
- quark
- Xerox
- zipper

Nonce Words

The Jaberwocky is an example of nonce words[/caption] Nonce words are new words formed through any number of word formation processes with the resulting word meeting a lexical need that is not expected to recur.

Nonce words are created for the nonce, the term *for the nonce* meaning “for a single occasion.” For example, the follow list of words provides some nonce words with definitions as identified in the *Oxford English Dictionary*.

- cotton-wool – to stuff or close (the ears) with cotton-wool.
- jabberwock – The name of the fabulous monster in Lewis Carroll’s poem *Jabberwocky*. Hence in allusive and extended uses, especially “incoherent or nonsensical expression.” So jabberwocky is invented language, meaningless language, nonsensical behavior; also nonsensical, meaningless, topsy-turvy.
- touch-me-not-ishness – having a “touch-me-not” character; stand-off-ish.
- twi-thought – an indistinct or vague thought.
- witchcraftical – The practices of a witch or witches; the exercise of supernatural power supposed to be possessed by persons in league with the devil or evil spirits. Power or influence like that of a magician; bewitching or fascinating attraction or charm.

Note that although most nonce words come in and out of use very quickly, some nonce words catch on and become everyday words. For example, Lewis Carroll coined the word *chortle*, a **blend** of *chuckle* and *snort*, for the poem *Jabberwocky* in the book *Through the Looking-Glass and What Alice Found There*; unlike most nonce words, however, *chortle* has gained acceptance as a legitimate blended word.

English Loanwords

Loanwords are the word formation process in which a word from one language is borrowed directly into another language. For example, the following common English words are borrowed from foreign languages:

- algebra – Arabic
- bagel – Yiddish

- cherub – Hebrew
- chow mein – Chinese
- fjord – Norwegian
- galore – Irish
- haiku – Japanese
- kielbasa – Polish
- murder – French
- near – Sanskrit
- paprika – Hungarian
- pizza – Italian
- smorgasbord – Swedish
- tamale – Spanish
- yo-yo – Tagalog

English loanwords are also referred to as borrowed.

Calquing

Calquing is the word formation process in which a borrowed word or phrase is translated from one language to another. For example, the following common English words are calqued from foreign languages:

- beer garden – German – Biergarten;
- blue-blood – Spanish – sangre azul;
- commonplace – Latin – locus commūnis;
- flea market – French – marché aux puces;
- free verse – French – vers libre;
- loanword – German – Lehnwort;
- long time no see – Chinese – hǎo jiǔ bu jiàn;
- pineapple – Dutch – pijnappel;
- scapegoat – Hebrew – ez ozel;
- wisdom tooth – Latin – dēns sapientiae.

Calques are also referred to as root-for-root or word-for-word translations.

23. YOD-DROPPING

Yod-dropping is the elision of the /j/ from certain syllable-initial clusters of the type described above. Particular cases of yod-dropping may affect all or some of the dialects that have the relevant clusters.

The change of [ɪ] to [j] in these positions (as described above) produced some clusters which would have been difficult or impossible to pronounce, which led to what John Wells calls Early Yod Dropping in which the [j] was elided in the following environments:

- After /ʃ, tʃ, dʒ/, for example *chute* /ʃu:t/, *chew* /tʃu:/, *juice* /dʒu:s/
- After /j/, for example *yew* /ju:/ (compare [jɪʊ] in some conservative dialects)
- After /r/, for example *rude* /ru:d/
- After stop+/l/ clusters, for example *blue* /blu:/

The previously mentioned accents that did not have the [ɪ]→[j] change were not subject to this process. Thus, for example, in much Welsh English pairs like *chews/choose*, *yew/you* and *threw/through* remain distinct: the first member of each pair has the diphthong /ɪʊ/, while the second member has /u:/:

- *chews* /tʃɪʊz/, *choose* /tʃu:z/
- *yew* /jɪʊ/, *you* /ju:/
- *threw* /θɪʊ/, *through* /θru:/

Conversely, an initial /j/ does not appear in Welsh English before /i:/ in words such as *yeast* and *yield*.

Many varieties of English have extended yod-dropping to the following environments if the /j/ is in the same syllable as the preceding consonant:

- After /s/, for example *suit* /su:t/

- After /l/, for example *lute* /'lu:t/
- After /z/, for example *Zeus* /'zu:s/
- After /θ/, for example *enthusiasm* /ɛn'θu:ziæzəm/

Yod-dropping in the above environments used to be considered nonstandard in England but now also occurs by educated RP-speakers. (The /j/ after /s/ is not normally dropped in RP in medial positions, however: compare *pursuit* /pə'sju:t/.) In General American, yod-dropping is found not only in the above environments but also after /t/, /d/ and /n/, for example *tune* /'tu:n/, *dew* /'du:/, *new* /'nu:/

The lack of yod-dropping in those contexts has occasionally been held to be a shibboleth distinguishing Canadians from Americans. However, in a survey conducted in the Golden Horseshoe area of Southern Ontario in 1994, over 80% of respondents under the age of 40 pronounced *student* and *news* without yod.

The areas marked in pink show where in the United States a distinction between /ɪʊ/ in *dew* and /u/ in *do* may be made.

General American thus undergoes yod-dropping after all alveolar consonants. A few accents of American English, such as working-class Southern American English, however, preserve the distinction in pairs like *do/dew* because like in the Welsh English dialects discussed above, they retain a diphthong /ɪʊ/ in words in which RP has /ju:/: /lut~lɪʊt/, /du~dɪʊ/, etc.

However, in words like *annual*, *menu*, *volume*, *Matthew*, *continue*, etc., with a syllable break before the /j/, there is no yod-dropping. The same applies accordingly to British and other accents; the yod is often dropped after initial /l/, for example, but it is not dropped in words like *volume* or *value*. (British speakers omit the /j/ in *figure*, but most Americans retain it.)

Yod-dropping after /t/, /d/, and /n/ was also a traditional feature of Cockney speech, which continues to be the case after /n/, but now, after /t/ and /d/, yod-coalescence is now more common.

Some East Anglian accents such as Norfolk dialect extend yod-dropping not only to the position after /t/, /d/ or /n/ but also to the position after nonalveolar consonants as well: pairs like *beauty/booty*, *mute/moot*, *cute/coot* can then be homophonous. A well-known series of British television advertisements beginning in the 1980s featured Bernard Matthews, who was from Norfolk and described his turkeys as "bootiful" (for *beautiful*). Such accents pronounce a /j/ in words like "use", "unit", etc. only if there is no consonant before the /j/.

24. YOD-COALESCENCE

Yod-coalescence is a process that fuses the clusters /dj, tj, sj, zj/ into the sibilants [dʒ, tʃ, ʃ, ʒ] respectively (for the meanings of those symbols. The first two are examples of affrication).

Unlike yod-dropping, yod-coalescence frequently occurs with clusters that would be considered to span a syllable boundary and so commonly occurs before unstressed syllables. For example, in *educate*, the /dj/ cluster would not usually be subject to yod-dropping in General American, as the /d/ is assigned to the previous syllable, but it commonly coalesces to [dʒ]. Here are a few examples of yod-coalescence universal in all English dialects:

- /tj/ → [tʃ] in most words ending *-ture*, such as *nature* ['neɪtʃəɪ]
- /dj/ → [dʒ] in *soldier* ['soʊldʒəɪ]
- /sj/ → [ʃ] in words ending with *-ssure* such as *pressure* ['pɹɛʃəɪ] (also in words ending with *consonant+sure*, *consonant+sion*, *-tion*)
- /zj/ → [ʒ] in words ending *vowel+sures* such as *measure* ['mɛʒəɪ] (also *vowel+sion*)

In some other words, the coalesced pronunciation is common in English dialects around the world, but an older non-coalesced form still exists among some speakers of standard British English:

- *educate* ['ɛdʒʊkeɪt] (also in standard RP: ['ɛdjʊkeɪt])

- *azure* ['æzər] (also in RP ['æzjə])
- *issue* ['ɪʃu:] (also in RP ['ɪsju:]), the intermediate form ['ɪʃju:] being also common

Coalescence can even occur across word boundaries, as in the colloquial "gotcha" /'ɡɒtʃə/ (for *got you* /'ɡɒtju/) and "whatcha" /'wɒtʃə/ (for *what're you* /'wɒtərjə/).

In certain English accents, yod-coalescence also occurs in stressed syllables, as in *tune* and *dune*. That occurs only in Australian, Cockney, Estuary English, Zimbabwean English, some speakers of Hiberno-English, Newfoundland English, South African English, and to a certain extent in New Zealand English, many speakers in Scottish English, and even some varieties of English in Asia, like Philippine English (many speakers because of the influence by the phonology of their mother languages). That results in pronunciations such as the following:

- *dew/due* [dʒu:] (RP: [dju:])
- *tune* [tʃu:n] (RP: [tju:n])

In certain varieties such as Australian and Ugandan English, stressed [sj, zj] can also coalesce:

- *resume* [ɹə'zju:m] (RP: [ɹɪ'zju:m])
- *assume* [ə'ʃu:m] (RP: [ə'sju:m])

That can lead to additional homophony; for instance, *dew* and *due* come to be pronounced the same as *Jew*.

Yod-coalescence has traditionally been resisted in Received Pronunciation. It has certainly become established in words of the first group listed above (*nature*, *soldier*, *pressure* etc.), but it is not yet universal in those of the second group (*educate* etc.), and it does not generally occur in those of the third group (*dew*, *tune* etc.).

CONSONANT INSERTIONS

Prince–prints merger

For many speakers, an epenthetic [t] is inserted in the final cluster /ns/, making it identical or very similar to the cluster /nts/. For example, the words *prince* and *prints* have come to be homophones or nearly so.

The epenthesis is a natural consequence of the transition from the nasal [n] to the fricative [s]; if the raising of the soft palate (which converts a nasal to an oral sound) is completed before the release of the tongue tip (which enables a fricative sound), an intervening stop [t] naturally results. The merger of /ns/ and /nts/ is not necessarily complete, however; the duration of the epenthetic [t] in /ns/ has been found to be often shorter (and the [n] longer) than in the underlying cluster /nts/. Some speakers preserve a clearer distinction, with *prince* having [ns], and *prints* having [nts] or [nʔs]. The epenthesis does not occur between syllables, in words like *consider*.

Other insertions

The merger of /nz/ and /ndz/ is also possible, making *bans* and *pens* sound like *bands* and *pends*. However, this is less common than the merger of /ns/ and /nts/ described above, and in rapid speech may involve the elision of the /d/ from /ndz/ rather than epenthesis in /nz/.

Epenthesis of a stop between a nasal and a fricative can also occur in other environments, for example:

- /ɲʃ/ may become /ntʃ/ (so *pinscher* is often pronounced like *pincher*)
- /ms/ may become /mps/ (so *Samson* becomes "Sampson", *hamster* becomes "hampster")
- /ŋs/ may become /ŋks/ (so *Kingston* becomes "kinkston")

An epenthetic [p] often intervenes in the cluster /mt/ in the word *dreamt*, making it rhyme with *attempt*.

Some originally epenthetic consonants have become part of the established pronunciation of words. This applies, for instance, to the /b/ in words like *thimble*, *grumble* and *scramble*.

25. GLOTTALIZATION

In English phonology, **t-glottalization** or **t-glottalling** is a sound change in certain English dialects and accents that causes the phoneme /t/ to be pronounced as the glottal stop [ʔ] in certain positions, particularly in accents of the United Kingdom. It is never universal, especially in careful speech, and it most often alternates with other allophones of /t/ such as [t] (help·info), [t^h], [tⁿ] (before a nasal), [t^l] (before a lateral), or [ɾ].

As a sound change, it is a subtype of debuccalization. The pronunciation that it results in is called glottalization. Apparently, glottal reinforcement, which is quite common in English, is a stage preceding full replacement of the stop,^[1] and indeed, reinforcement and replacement can be in free variation.

Glottal reinforcement (pre-glottalization)

Pre-glottalization of /t/ is found in RP and General American (GA) when the consonant /t/ occurs before another consonant, or before a pause:

- pre-consonantal: *get some* ['gɛʔt̚ 'sʌm] *lightning* ['laɪʔtnɪŋ] *at last* [əʔt̚ 'lɑːst]
- final (pre-pausal): *wait* [weɪʔt] *bat* [bæʔt] *about* [ə'baʊʔt]

The glottal closure overlaps with the consonant that it precedes, but the articulatory movements involved can usually be observed only by using laboratory instruments. In words such as 'eaten' and 'button', pronounced with a glottal closure, it is generally almost impossible to know whether the /t/ has been pronounced (e.g. ['iːʔn̩], ['bʌʔn̩]) or omitted (e.g. ['iːʔn̩], ['bʌʔn̩]).

However, in the same syllable coda position, /t/ may instead be analyzed as an unreleased stop.

In some accents of English, /t/ may be pre-glottalized intervocalically if it occurs finally in a stressed syllable. In the north-east of England and East Anglia, pronunciations such as 'paper' ['peɪʔpə], 'happy' ['hæʔpi] are found.

There is variation in the occurrence of glottalization within RP according to which consonant follows /t/: for example, some speakers do not glottalize /t/ when /r/ follows, in words such as 'petrol' /'petrəl/, 'mattress' /'mætrəs/.

T-glottalization rarely occurs syllable-initially in English but has been reported in some words that begin /tə/ in some northern dialects.

Glottal replacement

In RP, and in many accents such as Cockney, it is common for /t/ to be completely replaced by a glottal stop before another consonant, as in *not now* [nɒʔnaʊ] and *department* [dɪpɑː(ɪ)ʔmənʔ]. This replacement also happens before a syllabic /n/, as in *button* (representable as ['bʌʔn]).

Among speakers of Britain, especially younger ones, glottal replacement of /t/ is frequently heard in intervocalic position before an unstressed vowel. It is most common between a stressed vowel and a reduced vowel (/ə/, /ɪ/):

- *getting better* [gɛʔɪŋ bɛʔə(ɪ)] (in GA, this is [gɛɪŋ bɛə]);
- *societies* [sə'saɪəʔɪz], *detail* ['diːʔeɪl] (these are slightly less likely to be glottalized).

In both RP and GA, /t/-replacement is found in absolute final position:

- *let's start* [lɛʔ staː(ɪ)ʔ]
- *what* [wɒʔ] or [wɐʔ]
- *foot* [fʊʔ]

T-glottalization is believed to have been spreading in Southern England at a faster rate than th-fronting. Cruttenden comments that "Use of [ʔ] for /t/ word-medially intervocalically, as in *water*, still remains stigmatised in GB. " (GB is his alternative term for RP). The

increased use of glottal stops within RP is believed to be an influence from Cockney and other working-class urban speech. In a 1985 publication on the speech of West Yorkshire, KM Petyt found that *t*-glottalization was spreading from Bradford (where it had been reported in traditional dialect) to Halifax and Huddersfield (where it had not been reported in traditional dialect). In 1999, Shorrocks noted the phenomenon amongst young people in Bolton, Greater Manchester: "It is not at all typical of the traditional vernacular, in contradistinction to some other varieties of English, but younger people use [ʔ] medially between vowels more than their elders."

Recent studies (Milroy, Milroy & Walshaw 1994, Fabricius 2000) have suggested that *t*-glottalization is increasing in RP speech. Prince Harry frequently glottalizes his *t*'s. One study carried out by Anne Fabricius suggests that *t*-glottalization is increasing in RP, the reason for this being the dialect levelling of the Southeast. She has argued that a wave-like profile of *t*-glottalization has been going on through the regions, which has begun with speakers in London, due to the influence of Cockney. She says that this development is due to the population size of the capital, as well as London's dominance of the Southeast of England. However, Miroslav Ježek has argued that linguists attribute changes to London too readily, and that the evidence suggests that *t*-glottalization began in Scotland and worked its way down gradually to London.

26. PROPOSED TOPICS FOR PRACTICAL SESSIONS

Seminar 1

‘Introduction. Phonetics. Phonetic Transcription’

Problems for discussion:

1. Comment on phonetics as a Notion, Subject and Object of Linguistic Study.
2. Clarify the significance of phonetics.
3. Speak on methods of phonetic transcription.
4. Identify kinds of phonetic symbols.

Seminar 2

‘Introducing Letters and Sounds’

Problems for discussion:

1. Define the importance of letters and sounds in language acquisition.
2. Explain methods of introducing letters and sounds.
3. Discuss the relationship between phonetic awareness and literacy.
4. Analyze common difficulties people face in differentiating similar sounds.

Seminar 3

‘Organs of Speech. Active and Passive Organs of Speech’

Problems for discussion:

1. Describe the roles of active and passive speech organs in sound production.
2. Identify and classify the main organs of speech involved in articulation.
3. Discuss how an understanding of speech organs can improve pronunciation.
4. Explain the interaction between active and passive organs in forming different sounds.

Seminar 4

‘Classification of Speech Sounds. Articulation. A Vowel. A Consonant. A Sonant’

Problems for discussion:

1. Define the criteria for classifying vowels, consonants, and sonants.
2. Explain the concept of articulation in the production of speech sounds.
3. Describe the key features that distinguish vowels from consonants.
4. Discuss the importance of sound classification in language teaching.

Seminar 5

‘The Classification of Vowels according to the Vertical Movement of the Tongue’

Problems for discussion:

1. Describe how the vertical movement of the tongue impacts vowel sounds.

2. Classify vowels based on close, open, and half-open positions.
3. Explain the significance of tongue positioning in vowel articulation.
4. Identify and give examples of common vowel sounds in each category.

Seminar 6

‘Vowels. The Classification of Vowels according to the Horizontal Movement of the Tongue’

Problems for discussion:

1. Discuss the effects of horizontal tongue movement on vowel sounds.
2. Classify vowels based on front, central, and back positions.
3. Explain how horizontal tongue positioning can impact accent and dialect.
4. Provide examples of vowels and describe their tongue placement.

Seminar 7

‘Vowels. Classification by Position of the Lips and Stability of Articulation’

Problems for discussion:

1. Explain how lip positioning affects vowel sounds, focusing on labialized vs. non-labialized vowels.
2. Discuss the concept of stability in vowel articulation.
3. Describe common challenges in teaching labialized and non-labialized vowels.
4. Classify vowels according to both lip position and articulation stability.

Seminar 8

‘The Classification of Consonants’

Problems for discussion:

1. Outline the main categories of consonants and their characteristics.
2. Explain the role of articulation in consonant classification.
3. Discuss the importance of consonant classification in ESL pronunciation.

4. Compare and contrast consonants with similar articulation but different sounds.

Seminar 9

‘The Classification of Consonants according to the Active Organs of Speech which form an Obstruction. Labial, lingual, pharyngeal consonants’

Problems for discussion:

1. Classify consonants based on the active organs of speech involved in their production.
2. Discuss how labial, lingual, and pharyngeal consonants differ.
3. Explain the challenges in teaching each type of consonant.
4. Identify examples of sounds that rely on different active organs of speech.

Seminar 10

‘Consonants and the Passive Organs of Speech’

Problems for discussion:

1. Classify consonants according to the passive organs of speech they use.
2. Discuss the importance of passive speech organs in consonant formation.
3. Explain the role of the alveolar ridge and teeth in articulating sounds.
4. Analyze the challenges in mastering sounds involving different passive organs.

Seminar 11

‘The Classification of Consonants according to the Manner of Producing Noise. Occlusive, constrictive, affricates consonants’

Problems for discussion:

1. Define occlusive, constrictive, and affricate consonants and provide examples.
2. Discuss how noise production affects the clarity of consonant sounds.
3. Explain why understanding noise production is crucial for pronunciation.

4. Analyze the role of noise production in distinguishing similar sounds.

Seminar 12

‘The Classification of Consonants according to the Work of the Vocal Chords’

Problems for discussion:

1. Classify consonants as voiced or voiceless and provide examples.
2. Discuss the impact of vocal chord vibration on sound quality.
3. Explain common challenges for learners in mastering voiced vs. voiceless sounds.
4. Analyze the role of voiced and voiceless sounds in conveying meaning.

Seminar 13

‘Intonation. Graphical Representation of Intonation’

Problems for discussion:

1. Define intonation and its importance in communication.
2. Explain how intonation can be represented graphically.
3. Discuss common patterns in English intonation and their meanings.
4. Analyze the role of intonation in expressing emotion and intent.

Seminar 14

‘Intonation Patterns I-II (Low Fall, Descending Head + Low Fall)’

Problems for discussion:

1. Describe the characteristics of Low Fall intonation.
2. Discuss when Low Fall intonation is typically used.
3. Explain the significance of the descending head in intonation.
4. Analyze the use of Low Fall in different types of sentences.

Seminar 15

‘Intonation Patterns III-IV (Low Rise, Descending Head + Low Rise)’

Problems for discussion:

1. Describe the characteristics and use of Low Rise intonation.
2. Explain the role of the descending head combined with Low Rise.

3. Discuss when Low Rise intonation is most effective in communication.

4. Analyze how Low Rise intonation can change the meaning of a sentence.

Seminar 16

‘Accidental Rise. Sequence of Tones. Alternative/Disjunctive Questions’

Problems for discussion:

1. Define accidental rise and its impact on meaning in speech.
2. Discuss the importance of tone sequences in fluent speech.
3. Explain the intonation patterns used in alternative/disjunctive questions.
4. Analyze the effect of intonation choices on listener comprehension.

Seminar 17

‘Intonation Pattern V (Mid-Level)’

Problems for discussion:

1. Describe the characteristics of the Mid-Level intonation pattern.
2. Discuss typical contexts where Mid-Level intonation is used.
3. Explain how Mid-Level intonation contributes to conversational tone.
4. Compare Mid-Level intonation with other intonation patterns.

Seminar 18

‘Sequence of Tones in Simple Sentences. Intonation of Adverbials’

Problems for discussion:

1. Discuss how tone sequences enhance meaning in simple sentences.
2. Explain the role of intonation in emphasizing adverbials.
3. Analyze how intonation can change sentence structure and emphasis.
4. Identify examples of tone use in conveying subtle changes in meaning.

Seminar 19
‘Intonation Patterns VI-VII (Fall-Rise, Descending Head + Fall-Rise)’

Problems for discussion:

1. Describe the Fall-Rise pattern and its typical applications.
2. Explain how the Descending Head with Fall-Rise affects tone.
3. Discuss the emotional or attitudinal connotations of Fall-Rise intonation.
4. Compare Fall-Rise to other intonation patterns in terms of meaning.

Seminar 20
‘Word Stress and Sentence Stress’

Problems for discussion:

1. Define the difference between word stress and sentence stress.
2. Explain the impact of stress placement on sentence meaning.
3. Discuss challenges in teaching English stress patterns to ESL learners.
4. Analyze how stress changes can convey different emotions or emphases.

Seminar 21
‘Assimilation and Reduction’

Problems for discussion:

1. Describe assimilation and its effect on pronunciation in connected speech.
2. Explain the concept of reduction and its role in fluent speech.
3. Discuss common assimilation and reduction patterns in English.
4. Analyze how these processes affect understanding in spoken communication.

Seminar 22
‘Clipping and Elision’

Problems for discussion:

1. Define clipping and its usage in spoken English.
2. Discuss the role of elision in natural-sounding speech.
3. Explain how clipping and elision can create challenges for learners.
4. Identify examples of clipping and elision in everyday conversations.

Seminar 23
‘Glottal Stop’
‘Problems for discussion’

1. Describe the glottal stop and how it is produced.
2. Explain the glottal stop’s role in various English dialects.
3. Discuss the impact of glottal stops on speech clarity and comprehension.
4. Compare the use of glottal stops in English to other languages.

Seminar 24
‘Linking and Intrusive “r”’
Problems for discussion:

1. Define linking and intrusive “r” and their roles in connected speech.
2. Explain why these features are challenging for non-native speakers.
3. Discuss how the intrusive “r” affects fluency and natural pronunciation.
4. Identify strategies to help students master linking and intrusive “r.”

Seminar 25
‘Yod Dropping and Yod Coalescence’
Problems for discussion:

1. Define yod dropping and yod coalescence in English pronunciation.
2. Explain the regional variations where yod dropping and coalescence occur.
3. Discuss how these processes impact spoken English clarity.
4. Compare yod dropping with coalescence and analyze their effects on accents.

**27. SUPPLEMENTARY TEXTS FOR ORAL PRESENTATION
AND PHONETIC ANALYSIS**

Having meals at a restaurant

Waiter: Welcome to our restaurant. Did you book a table in advance?

David: Hello. Yes, we ordered a table for Laurins.

W: All right. Follow me. Here's your table, as you wanted, by the window.
Let me take your and your lady's coats.

D: Yes, please. Sit down, dear.

W: Check out our menu. I'll come in a minute ... Are you ready to order?

D: No, not yet. Give us a little time to study the menu.

W: Good. Call me when you're ready.

D: Darling, what will you eat?

Amanda: Oh, there is such a chic choice of dishes. I am even confused. What would you advise?

D: I can recommend fried duck with cream sauce. A tasty dish. The fish here is also gorgeous. Actually, the chef in this restaurant is a true master. All his dishes are delicious.

A: Then I'll order a salad with seafood and a duck.

D: And the dessert?

A: I would like to try a cheesecake. I love to cook it myself, but I will not refuse from the ready dish.

A: Excellent. Waiter!

W: I'm listening to you.

D: Bring us, please, a salad with seafood and a duck for the lady, and I'll order a julien with mushrooms and entrecote.

W: Will you order the dessert?

D: Yes, of course. One cheesecake and a slice of banana cake.

W: What will you drink?

D: Today we have a holiday, an anniversary, which means that we will drink champagne.

W: Dry, sweet or semisweet?

D: White semisweet.

W: Excellent choice. Your order will be ready in 15 minutes. Shall I bring the champagne right now?

D: Yes, so it will not be boring to wait for our order.

W: Here is your champagne. And this is a gift from the chef in honor of your holiday.

D: Thank you very much. We are very pleased!

A: Your order, sir. Anything else?

D: Thank you. All is perfect.

Hotel room

Administrator: Hello, how can I help you?

Guest: Hello. I would like to stay at your hotel.

A: Have you booked the room in advance?

G: No, but I hope you will find something for me.

A: Now I'll look. So ... We have several free rooms. There is a suite, there is a single standard and a double economy.

G: And what is the cost of the rooms?

A: The suite costs \$ 30 per night, the "Standard" room - \$ 20 per night, and the "Economy" for two - \$ 15 per person.

G: I would like to have a single room. I do not want to live with a stranger. I'll take the room for \$ 30.

A: Good. We have a room with mountain view, and there is one with a view of the park. Which one would you prefer?

G: I really like greenery. I have a beautiful view of the forest from my window at home. And the mountains are not mine. I'm afraid of heights. Give me a room with a view of the park.

A: All right.

G: What about meals?

A: Breakfast is included in the room price. Standard continental breakfast.

G: And where can I have lunch and dinner here?

A: There is a small restaurant on the 1st floor of the hotel. There you can eat at any time.

G: Great.

A: If everything suits you, please fill in the application form and write down all the data.

G: Here you are. Is it all right?

A: Yes, all is well. Here are the keys to your room. You will be taken to the room and shown how to use the devices.

G: Is there a mini bar in the room?

A: Yes, there is. But you need to pay extra for everything there.

G: I see. And another question. I need to send a few emails today. Do you have the opportunity to do this?

A: Our hotel has free Wi-Fi. Moreover, we have a business center where you can not only send letters, but also print out everything that you need.

G: Great. Thanks for the info.

A: Have a nice rest.

Visiting the cinema

Gregory: Hello, Susan. How do you feel about going to the movies today?

Susan: Oh, great idea! I have not visited cinema for ages. I'll go with pleasure. What cinema are we going to?

G: As for me, I really like "The Stealth". It's always very clean there, the sessions start on time, and the sound is fantastic. They say that they have installed a new sound system recently.

S: Great. And what movie?

G: Today they show several films. What kind of genre do you prefer? Comedy? Fantasy? Action?

S: Honestly, I like melodramas more. But I will also watch comedy with pleasure. But I do not really like horror and militants.

G: Great. Today they show a wonderful film. I think you'll like it. This is a romantic comedy "Midnight in Paris". Have you heard about it?

S: Yes, I've recently watched the advertisement of this film, and I really liked the plot. What a coincidence that we will go to this film!

G: And I have not seen any commercials. Can you describe what this film is about?

S: Oh, this film is about one eccentric who was sure he was not born in his time and that he had to live a hundred years ago.

G: And what happens to him?

S: He went to France with his beloved woman, and got into the past. There he met many celebrities of the time, and did not want to go back.

G: An interesting story. And do not you remember who the director of the picture is?

S: Of course I do. Woody Allen. I love his films.

G: Yes, he is really a talented director and screenwriter.

C: And Owen Wilson plays the lead role.

G: Really? Cool actor! I've seen a lot of his films and he always plays perfectly.

S: I think, today we will see one more such wonderful film.

G: The session starts at 7 pm. We can stop by for coffee before the start.

S: Good idea.

G: Then I'll come after you at 6. See you.

S: I'm looking forward to it.

Calling a doctor

Doctor: Hello, Mr. McCain. What's up with you? You told my nurse on the phone that you were very ill and needed urgent help.

Mr. McCain: Hello, Doctor. Yes, I said so. The thing is I'm really bad. I'm dying.

D: Why do you think so? Let me examine you, and you will tell me what your problem is.

M: All right. The fact is that I have a high fever. I've read in the Internet that this could be a symptom of a very serious disease.

D: So what else?

M: I also have a rash. I've found some information, and they say that it can be very dangerous.

D: What other symptoms do you observe?

M: I have a heavy headache. Especially from behind. And I've read ...

D: Yes, I understand. You have read that this is a very terrible symptom.

M: Right! Is it really so? Am I dying?

D: If you die, then only from an overflow of information. You need to read less.

M: What's wrong with me?

D: I observe all the symptoms of chickenpox. As far as I know, you did not have it in childhood, did you?

M: Yes, indeed.

D: Well, now you have it.

M: Is it dangerous?

D: No, if you follow the doctor's recommendations: bed rest, these medicines three times a day, and no Internet. Only rest! And I will come to see you in a day.

M: Thank you, doctor. I'm so glad that this is not a fatal disease! I will do whatever you say. See you.

D: See you. Get well soon.

Choosing a career

Susan: Oh, my god! It's like a nightmare! The final exams are coming, and I still have not chosen the place to enter.

Dan: Stop panicing! Let's try to determine which profession suits you most of all.

S: But how can we do it?

D: It's very easy. I will ask you questions, and you will honestly answer them. Then we will analyze and understand what your future profession.

S: How do you know all this?

D: Have you forgotten? I attend psychology courses once a week. We have recently discussed such problem.

S: Really?

D: Yes, you will be surprised, but you are not alone to have such a problem.

S: That calms me a little. Well, come on, let's start.

D: What kind of work do you prefer: working with people, with animals or with documents?

S: I'm afraid of animals, and a little shy to communicate with people. I prefer to work with documents.

D: I see. In which subject do you have better grades: math or languages?

S: I'm very bad at math, but I like languages. Especially, foreign ones.

D: Do you like children?

S: Oh, yes. I always play with children when guests come to us. I think they like to spend time with me too.

D: Well, even having conducted such a small questioning, it became clear to me that you need to choose a profession that relates to children, languages and documents. For example, an interpreter, a school teacher of foreign language or a kindergarten nurse.

S: Well done! Now I have something to think about. Your advice really helped me, thank you!

D: Not at all. I was glad to do it.

How do you spend your leisure time

Tracy: Hello, Mark! How are you? Have not seen you for ages!

Mark: Hello, Tracy! Just wonderful! Glad to see you.

T: So do I. What are you doing here? I thought you had left the city after the exams.

M: I was going, but the plans have changed, and here I am.

T: It's a surprise to see you in the Sports complex. I did not know that you are fond of sports.

M: And I'm not fond of it. I certainly do gymnastics and all that, but I'm not a big fan. And here I am because my girl goes in for figure skating. So I am waiting here the end of her training. And what are you doing here?

T: Shame on you, Mark. You forgot that I have been doing tennis for a long time.

M: Oh, I'm sorry. I completely forgot. And how are you getting on?

T: I've already participated in the city tournament and won the second prize.

M: Terrific! You're doing great! I was always surprised at people like you. How do you have enough willpower not to give up all these workouts?

T: It helps to spend free time and at the same time do something useful for your health. And what do you do when you have a free minute?

M: Well, I also found an interesting occupation for myself. I write poems. Even when I wait for my girl from training, and I have inspiration, I can write a couple of lines.

T: This is also an interesting way to spend time usefully. Something like training for the brain. Some time ago I also tried to write poems, but failed, so I fixed myself just on reading. And what else do you like to do? I mean active rest.

M: To talk about active rest, I love summer sports, such as diving. If I am lucky enough to have holiday in summer, then I certainly go to the place where I can dive.

T: That's not bad either. Well, I should go. My training is in 5 minutes. I was glad to see.

M: So was I. Good luck to you.

T: Thank you. You too.

A trip around the city

- Excuse me, could you tell me how can I find this address?
- Let me have a look... Yes, of course, I know this house.
- Oh, I have luck! I can't find it for two hours.
- Aren't you a native dweller? Have you come here recently?
- Yes, I've come on a mission and I really have to carry out a personal charge.
- This house is not far from mine, that's why it's familiar to me. You need take bus number 201.
- Will it take a lot of time to get there?
- No, only four stops. You will get off at "Park Avenu" stop.
- And where shall I do then?
- You will be in front of the crossroad. Go straight along the main road for another two blocks and then turn to the right.
- Shall I cross the road?'
- No. Keep always the right side. Next you will see a large store. This is a supermarket. By the way, if you need to buy something, you can surely go there. This is the best shop in that area.
- Thanks for advice. I will certainly do it.
- So, passing by the store, you will see a two-storey grey building. This is the house you need. If I'm not mistaken, the entrance is directly opposite the store.
- Thanks a lot! Now I will surely find the address I need!
- Not at all. Can I help you with anything else?
- Yeah, if you can, just tell me where the nearest pharmacy is.
- Are you unwell? Shall I call an ambulance?
- No, thank you, you are so kind. I was a little cold yesterday and today I feel sick. I want to buy some pills for the cold.
- Of course, there's a very good pharmacy not far from here. You will find there everything you need. Just turn left the corner and go for one block. The pharmacy can't be missed. It's a small colorful building with a beautiful sign on it.
- Thank you a lot for the help. Good bye.
- Good bye. Good luck.

Immigration control/passport control

- Good morning, sir. Can I have your valid passport and your landing card, please?
- Good morning. Here they are.
- OK. Sorry but you are not allowed to use your mobile phone or your camera in this area.
- Sure. No problem.
- Thanks. So... what is the purpose of your visit to the United Kingdom, Mr. Vronsky?
- Tourism and visiting my friends here during my vacation.
- Are you travelling alone?
- Yes.
- Are your friends meeting you?
- Yes. They are waiting outside.
- Do you have a girlfriend here?
- No. They are just my friends.
- How long will you be staying in the UK?
- For two weeks.
- Where will you be staying? Do you have any hotel reservations?
- I'm going to stay at my friend's place. He lives in an apartment. This is his address in Brighton.
- Are you going to work here?
- No. Just tourism, sightseeing and visiting my friends.
- Do you have a return ticket?
- Yes. It's for August 15th.
- May I see it?
- Sure. Here it is.
- Thank you. What's your job?
- I'm a wholesale trader at a building materials warehouse.
- How much money are you bringing?
- I have 3000\$ in cash and my credit cards as well. I'm going to cover all my expenses in the country.
- Do you have your recent bank statement with you? May I see it?
- OK. Here you are, sir.

- Have you visited the United Kingdom before?
- No. this is the first time I've arrived here.
- Fine. Welcome! And enjoy your stay!

Lost luggage

- Hello! Is this the Lost Luggage Office?
- Yes, that's right, sir. What can I do for you?
- Well... My bag hasn't arrived. And I don't know what I should do now.
- Please, calm down, sir. Where was your flight from?
- I have arrived from Deli, India.
- OK. Are you sure that your luggage isn't on the carousel?
- Yes, of course. I've been waiting for an hour there. All the other passengers have already gone. And there are no more bags coming out.
- I see. Well, I need some personal details, please, to fill in the report. Could I have your surname and first name?
- I'm Nicholas. And my surname is Patterson.
- OK. May I see your boarding pass and your baggage ticket, please?
- Sure. Here they are.
- Thank you. And I need the description of your suitcase. Could you tell me what it looks like?
- It's quite small. And it's dark green.
- Is it all dark green? And the handle as well?
- Mmmm ... I really can't remember. I think the handle is made of black plastic.
- All right. Anything else? Is the bag with trolley wheels?
- Oh, yes. It's got two wheels. And there must be an orange label on the bag with my surname.
- OK. Is that all?
- Yes, that's everything I suppose. Look! I really need that bag. I've got some necessary papers and my pills inside.
- Don't worry, sir. I'm sure we'll find it. Now you should wait a couple of minutes while I'm making some phone-calls. Please, fill in this lost luggage form now.
- OK, sir.

- And please, be sure to write down your home address or the hotel address, and your correct telephone number.
- Why?
- Well, it's just in case if we aren't able to find your bag right now. So when it finally arrives we'll deliver it to your address.
- Thank you so much. Please, do your best. Hope to get my suitcase back soon.
- We're really sorry about this problem, Mr. Patterson.

Family vacation at the sea

- Hi, Julia! Welcome back to work! How was your vacation?
- It was so much fun. I really enjoyed it.
- Where did you go?
- I went to Halkidiki, a popular beach resort in Greece.
- Who did you go with?
- I went with my father, mother and an elder sister.
- Do you have a house at the beach?
- Oh, no! We stayed at a hotel.
- Which hotel did you stay at?
- It's called "The Vitamin". It's a nice 4-star hotel.
- Have you stayed there before?
- Yes, we've already been there several times.
- Really? It must be very nice.
- Absolutely true. And not so expensive.
- Did you play in the water?
- Sure. I went swimming much and I rode a banana boat.
- How about your elder sister?
- She doesn't like the water. She prefers sitting on the beach and reading a book.
- I see. And what do your parents like doing?
- They like sightseeing and eating in restaurants.
- What was the weather like during your vacation?
- It was mainly dry and hot, about 30 degrees above zero. Sometimes it rained at nights. And the water was so clean and warm.

- You were lucky enough to have such wonderful weather. How long was your vacation?
- It was 10 nights or 11 days.
- And will you go there again next year?
- Of course, I will.

Calling the police

- Police station. What can I do for you?
- Hi, officer. Please, help. It's an emergency! Whom should I inform?
- What has happened, sir?
- I need your help immediately!
- Please, calm down! Where are you now? Can you tell me the address?
- I am at the North Market. And I have just been robbed of my wallet. And my passport has been stolen too.
- Right, sir. I've sent the squad to the market. They'll be with you in 5 minutes. When did the pickpocketing happen?
- Well, a couple of minutes ago.
- When did you discover the robbery? Have you seen the thief?
- Yes, I have. I even managed to catch him by hand, but he escaped. The market is too crowded, so he disappeared quite easily.
- So you've seen his face and you can describe him to our officer in details. That's fine.
- Yes, I remember his face. He is about 25 years old, short and slender. Black hair, brown eyes and tattoos on his right arm. Please, officer, catch him. I need my passport and the money. He must be punished.
- Don't worry, sir. We'll do our best to find the robber. If there are any witnesses, please, ask them to wait for the police.
- OK, officer.
- Now tell me what has been stolen exactly?
- Well, as I've told you: plenty of money, the driving license and my ID.
- What else, apart from that? Any keys?
- No. Fortunately they were in my pocket.
- I see. What about credit cards?
- My god! Yes, he has stolen them too.

- You should cancel your credit cards as soon as possible. Notify your bank right now. And please beware of pickpockets in crowded places.
- OK, officer. Thank you.

Dialogue between a secretary and an office guest

- Good morning! Can I see Mr. Watson, please?
- Good morning, sir. Do you have an appointment?
- Yes, I have an appointment at 10 o'clock. My name is Sam Johnson.
- That's right, Mr. Johnson. May I take your coat, please?
- Thank you. Here you are. Is Mr. Watson in his office?
- Would you like to take a seat? I'll see if he is available.
- Sure.
- Well. Would you mind waiting a little, please? Mr. Watson is having an important international phone call at the moment. He won't be long. But I can offer you to see his assistant if you're in a hurry.
- I don't think so. I need to see Mr. Watson personally.
- Can I offer you a cup of tea or coffee while you are waiting?
- Tea would be nice, thank you. I'm sorry but is there a smoking-room here on the floor?
- No, smoking is not allowed in the building. I'm afraid you can do that outside only.
- OK. No problem.
- Here is your tea. Please, help yourself to the cookies.
- Thank you very much.
- Well. Please, call me if you need anything. And I'll let you know when Mr. Watson is free.

Congratulations

1. Happy Birthday!
 - Hi, Alice! Happy birthday, honey!
 - Oh, thank you, Martha! You're always the first one to call me on my birthday! It's so nice you remember this day.
 - And on this special day I'm wishing you everything your heart desires. May all your dreams come true and hope the sun shines on you and the wind blows at your back.

- Thank you, darling. Could you come over to my house tonight? I'm having some friends over to blow the candles on the birthday cake.

- Oh, I'd love to, Alice! Thanks for the invitation.

- Cool! Ok then. See you later.

2. Happy New Year!

- Hello, Mum. I'm calling to say "Happy New Year and Merry Christmas to you and dad!"

- Oh, thank you, sweetheart. I'm glad you called.

- The New Year is just around the corner now. May the coming year be a year of health, wealth, peace and happiness for our family.

- Yes, and also a year of love and sunshine. May the New Year be filled with simple pleasures of life. And I wish all the difficulties and sadness end with this year too.

3. Birth of the son

- Hello, Max! My wife has told me the greatest news! You are the father now!

- Yes, David. My son was born last night. Can you imagine how happy I am?

- Oh, I know how it feels to become a father. My sincere and hearty congratulations to you and your wife! You are sure to make ideal parents. And welcome to sleepless nights and restless days!

- Thank you, bud!

- Are Mary and your son both well?

- Yes, they are fine. They are still in hospital now and I can't wait to see my baby.

- OK. I'm sending oceans of blessings to your newborn son.

4. Wedding day

- Hi, Victor.

- Good morning, Boris.

- I was so glad to hear of your marriage last week. Let me congratulate you on this wonderful occasion and wish your family prosperity, love and understanding for many-many years.

- Thank you very much for your kind wishes, Boris. I wish you could have been at our wedding but you were out of the city for such a long time.

- I am really sorry I couldn't come. Anyway I am truly happy for you. I always felt that you both are made for each other. May your mutual love last for the rest of your lives. Congrats!

5. Job promotion

- Hello, Alex! My heartiest congratulations on your promotion! Great job!
- Thank you ever so much. I hope this is the first step on my way to success.
- Well, you are very talented and hard-working. So you've deserved this success. And I still hope that our cooperation will continue.
- I hope so too. It has been a pleasure to work with the staff from your department.
- Pleased to hear that. Please, accept my best wishes for your future bright career.
- Thanks again.

6. Happy Valentine's day!

- Happy Valentine, sweetheart! Every day we are together I thank my lucky star that I met you. You are the love of my life.
- I love you too, honey. You have filled my life with so much happiness and love. I also feel lucky to have you in my life. I can't imagine being without you now. Happy Valentine's Day!

Meeting a business partner at the airport

- Excuse me. Are you Mr. Hitchcock from Sydney?
- Yes?...
- I am Charles Atkinson from Telecom Systems. How do you do!
- How do you do! Thank you for coming to meet me. Have I kept you waiting?
- Not at all. Your plane has arrived according to the timetable. Did you have a good flight?
- Yes, thank you. The trip was quite long and I was a bit airsick but I'm OK now.
- Oh, you might be exhausted... Sorry, I completely forgot to introduce you Phillip Mason, our sales manager.
- Pleased to meet you, Mr. Mason. So where shall we go now?

- My idea is to go to the office from here first and have lunch there. It will take us about 40 minutes to get to the place.
- It sounds good. Is Mr. Jackson waiting for us there?
- Certainly. We are going to discuss the details of our future partnership after lunch.
- Is the hotel far from your office?
- No. We reserved a single room in a good hotel just round the corner.
- Thank you very much. I really appreciate it.
- No problem, Mr. Hitchcock. So, shall we go then? Our car is just outside the airport. Let me take one of your bags, please.

In the underground/subway/tube

- Excuse me. Could you tell us the best way to Richmond Station, please? We are tourists from Russia and we don't know the city.
- Oh, sure. No problems. That's easy. Take the Circle Line, it's the yellow one on the map. Then go 4 stops and get off at South Kensington Station. Then change to the District Line. It's green.
- But which direction?
- Westbound. The train will take you towards Richmond Station. It will be the terminal station, by the way.
- Fine. Is it necessary to change? Isn't there some direct route?
- Unfortunately there isn't. You have to change. I guess it will take you about 40 minutes to get to your place in total.
- All right. Which way shall we go now? How do we get down to the trains?
- Go straight down those stairs, then turn right at the bottom. You will see the escalators. Take the escalator on your left.
- OK. Which platform do we want then?
- Well. Follow the signs. You won't get wrong.
- Thank you so much.
- Good luck! Have a good trip!

At the library

- Good morning!
- Hello! Are you looking for a book in particular?

- I'm looking for a specific book titled "Animal Psychology". Unfortunately I couldn't find it anywhere in the psychology section.
- I see. Have you already used the computer terminal on this floor?
- I have, in fact. The book is listed in this section but I didn't find it on the shelves. There are DVDs related to the subject, but I need the book.
- Just a moment, please. Let me check... Well, yes. The book is in our database but somebody has checked it out recently.
- Oh. Don't you have another copy of it?
- No. Sorry. We have only one copy. And it should be available in 7 days.
- So, I can check again next Tuesday, right?
- That's right. But you can look for some other books today if you want. Do you have a library card?
- No, I don't. I want to sign up for it. What do I need for that?
- You have to submit a photo identification and proof of residence. When you find the book you'd like to check out, bring it to the front desk and I'll explain you how to fill out the library card.
- OK. How long may I have the books checked out?
- You can have our books for 10 days.
- And how much is the fine after that?
- According to our rules, you'll be charged 20 cents every day you don't return it after 10 days.
- I see. Thanks a lot. I'll browse what is available.

Room service at a hotel

- Can I help you?
- Good morning. This is room 365. Could you send breakfast to my room, please?
- Certainly, madam. What would you like to have?
- A glass of orange juice, one serving of bacon and eggs, a toast with some butter and marmalade and a cup of black coffee, please. How long will it take?
- Well, about 15 minutes.
- That would be fine. I'm going to take a nap after breakfast. So is it possible to get a wake-up call at noon, please?

- Sure. I'll call you at 12 o'clock. Would you like anything else?
- Yes. I'd like to know which floor the swimming-pool is here.
- The swimming-pool, the sauna and the gym are on the first floor.
- Great. Thanks. And do you have laundry service? Could you send someone to pick up the laundry from my room?
- Sure. I'll ask the housekeeping staff to pick it up right now.
- Sounds good. And another thing is - my room is quite messy. Could you, please, clean it and change the bed sheets?
- OK. We shall do it after lunch then.
- Thank you very much. Is it possible to have an extra blanket, please? It was quite cold at night.
- No problem, madam. I'll send it to your room right now.
- Thanks a lot. I appreciate your help.
- You are welcome.

Checking in at a hotel

- Welcome to the Sunny Hotel. How can I help you?
- Good morning! We'd like to check in. Our names are Sam and Rita Gordon. We have a reservation for a double room at your hotel.
- OK. Let me check the record of your booking... Yes. We have a double room for you reserved for 2 nights. Is that right?
- Yes. A room with a balcony facing the Central Square.
- Absolutely right. Could I see your passports, please?
- There you are.
- OK. You need to fill in these registration forms and put your signatures here, at the bottom of the guest cards.
- Sure thing. Here you are. Shall we pay now or at checkout?
- Don't worry. You have already paid a deposit on the first night. The rest must be paid at checkout.
- Fine. By the way, what is the checkout time?
- 11.30 a.m. If you need any assistance, please, feel free to call the front desk or you can find a concierge on your floor.
- Thank you. What time is the restaurant open for lunch?
- It will be open in half an hour.

- I see. Is it possible to have lunch in our room today, please? We are too tired after the flight.
- Certainly. Our room service is available 24 hours. Your food will be delivered in about an hour then.
- Thank you very much. And what time do you serve breakfast here?
- We serve breakfast from 7.30 till 9.30 a.m. Do you need a wake-up call tomorrow?
- Yes, please. At 7 in the morning would be fine.
- OK. No problem. So, here is your room key. Your room is on the third floor.
- Where are the lifts?
- They are over there, on your left. When you get off the lift, turn right. Your room is at the end of the corridor.
- Sorry. The last question. Does the hotel have a wireless internet connection?
- Yes, sure. The wi-fi is free here. Here is your password. Do you need anything else? Would you like the bellboy to help with your luggage?
- The thing is that my wife's luggage was lost at the airport. So it must be delivered to your hotel.
- I'm sorry to hear that. And of course we'll let you know about the delivery as soon as possible.
- Thanks again.
- Enjoy your stay at our hotel!

Booking a table in a restaurant

- Hello. Pizzeria Tricolore. Can I help you?
- Hello. I would like to book a table, please.
- What day and what time do you want to come?
- Tomorrow evening at 7 p.m. Do you have any free tables?
- Yes, we do. We have a couple of tables available for tomorrow. And how many people are there in your party?
- I hope there will be five or six of us.
- Would you like to reserve a private dining-room?
- No, thanks.

- OK. A table for six then. Would you like smoking or non-smoking?
- Non-smoking, please.
- Right. Can I get your name, sir?
- Bond. James Bond.
- Is there anything else I can do for you, Mr. Bond?
- Well, we have a couple of vegetarians in our group, but I don't think that would be a problem, wouldn't it?
- You're right. We can offer a special vegetarian menu with a wide selection of food in our restaurant.
- Fine. That's all I think.
- So you have a reservation for tomorrow at 7 p.m. If there's anything else you need, you can let us know. Just phone the same number and ask for me. My name's Helen.
- Sure. Thank you, Helen.
- Thank you for calling. See you tomorrow.
- Good bye!

Delivery complaint

- Good morning! "Metro Industries". Can I help you?
- Good morning. I would like to talk to the Complaints Manager, please.
- Sure. Just a moment, sir. I'll put you through.
- * * *
- Hello. Customer Complaint department. Gerry Brown speaking.
- Hi. My name is Anthony Lopez. I have a complaint about the order I received last night.
- What seems to be the problem?
- Well. I ordered the delivery of six blue office chairs from your store. And instead of them you sent me four red ones.
- Oh, sorry about that. Could you tell me your order number, please?
- It's GK6780 from the 14th of December.
- Thank you, Mr. Lopez. Now I can see the details of your order. It must be a packaging error for the furniture. Please, accept our appologies. Would you prefer a replacement or shall I fully refund the money?
- I prefer a replacement if my chairs are still available in your stock.
- Yes, they are. We'll deliver the blue ones to your office immediately. I'm terribly sorry for the inconvenience caused, Mr. Lopez. It won't happen again.

- Well. I hope it won't. I have never had any problems with your store before. Please, make sure that all the items are fully functional and have no defects.
- I'm sure you'll be satisfied with the quality of the purchase. Besides, our chairs have a one-year warranty.
- OK. See you later then.

Telephone conversations

1.

- Hello? Is that Gloria?
- Yes! Hello? Who's speaking?
- It's Nick. Nick Edmonds.
- Oh, hi, Nick! I didn't recognize your voice. How are you?
- I'm OK, thanks, Gloria. Is Cathy in?
- Yes, she must be in her room. Could you hang on, please? I'll just get her.
- OK, thanks.

2.

- Good afternoon. «Tower Investment Bank». May I help you?
- Hi. I would like to talk to Mr. Clinton from the accounting department, please.
- May I ask you who is calling?
- My name is Bruno Ponti. I'm calling from an advertising agency.
- Thank you, Mr. Ponti. Just a moment, please. Let me check if Mr. Clinton is in his office.
- Sure.
- Thank you for waiting. I'm sorry but Mr. Clinton isn't available at the moment. Would you like to leave a message or shall I ask him to call you back? Does he have your number?
- I believe he does. But I can give it to you, just in case.
- All right. Go ahead, please.
- My number is 046 78345.
- OK. And would you mind repeating your name?
- Sure. Bruno Ponti. I can spell it: B-R-U-N-O P-O-N-T-I.
- Thank you, Mr. Ponti. I'll ask Mr. Clinton to call you back as soon as possible today.

- Thanks a lot. Bye.

3.

- "Jordan Furniture". Mandy is speaking. Can I help you?

- Good morning. I'm calling on behalf of Mr. Franks from «London Design Studio». Could I speak to someone who deals with reconstruction works?

- Sorry, I didn't catch that. Could you speak up, please?

- I'd like to talk to your chief engineer, please.

- Certainly, sir. Hold on a moment. I'll put you through.

- Thank you.

4.

- Hallo?

- Hallo. Can I speak to Estella, please?

- Speaking. Who's calling?

- Oh hi, Estella. This is Sally. I couldn't get you through yesterday. The line was engaged. Is everything OK with you?

- Hello, Sally. I was just thinking about you. Yes, we're fine. Don't worry.

5.

- Hello?

- Hi. Is Edward home?

- No. He has just popped out to the bank.

- OK. When will he be back?

- He shouldn't be long, I hope.

- Could you ask him to ring me back, please?

- Sure. Who should I say phoned?

- It's Sam, from the golf club.

- Has Edward got your number?

- I think so.

6.

- Hello?

- Hello?

- Can I speak to Helen?

- Mmmm. Who is this?

- It's Anna speaking. Are you her brother?

- No, Anna. I am afraid you've dialed the wrong number.

- Oh, I'm sorry!
- No problem.

Buying food at the supermarket

- Excuse me. Can I have one kilo of ground beef and ten slices of smoked ham, please?
- Sure. Here you are. Anything else?
- Could you tell me where I can find olive oil and instant coffee, please?
- They are in the grocery products section, over there. I can show you.
- That's OK. Thank you.
- Is there anything else you are looking for?
- Well. I need buns for sandwiches and a dozen chicken eggs.
- Right. You will find all sorts of buns in our bakery. As for the eggs, they are located in the dairy product section, on your left. Is that all, sir?
- No. Finally I need fresh fruits and vegetables.
- OK. What would you like?
- Can I have two pine-apples, a kilo of pears, a bunch of red grapes, two kilos of tomatoes and half a kilo of onions, please?
- I'm terribly sorry but there is only one pine-apple left. Do you still want it?
- OK then. I'll take it anyway.
- How about red onions? They are just a bit more expensive than the usual ones but ideal for any salad.
- That would be great!
- OK. Here are your fruits and vegetables. I'll put them in your shopping cart. Do you need any beverages or canned food?
- No. Thanks a lot. Where shall I pay?
- The cash desks are right at the end of the aisle.
- Thank you very much.
- You are welcome. Thank you for shopping with us. Have a good day!

At the exchange bureau/currency exchange

- Hi. What can I do for you?

- Yes. I'd like to exchange US dollars into euro. What's the buying rate for American dollars at your exchange office today?
- Well, today it's 0.85 (nought point eighty-five) euro to one dollar, sir.
- All right. Actually that's pretty good for today. And do you charge any commission?
- No, we don't. Our rates include commission, so there are no extra charges here.
- Oh, that's great!
- How much are you going to change?
- I've got 800 (eight hundred) US dollars.
- OK. That makes 680 (six hundred and eighty) euro. And may I see your passport or some other ID, please?
- Here you are.
- How would you like the money? Would you prefer your currency in large or small bills?
- In fifty euro notes, please, if possible.
- Sure. Please, put your signature on the receipt.
- Here you go.
- Thank you, sir. Here is your money.
- Sorry. But could I have new notes, please?
- Certainly. No problem.
- Thanks. Have a nice day.

Going to the theatre

- What about going to the theatre this weekend, Jane?
- I don't mind, Mark. Do you know what is on at our Opera House?
- It's "The Queen of Spades" by Tchaikovsky. And I am lucky enough to have two tickets for this Sunday. I'd like to invite you, Jane.
- Oh, how can I refuse your invitation? It's my favourite opera! Who is playing the leading role?
- Well. The cast is excellent. The billboard says Alice West and Peter Allen are starring.
- I love the operas where Alice stars. Her singing is very expressive and powerful.

- Our seats are in the stalls, Row 5, in the middle. So we'll be quite close to the stage. Although I prefer dress-circle seats because you can get a good view of the stage.

- The seats are splendid, Mark. And we won't need any opera-glasses. Is it a matinee performance?

- No, it's an evening performance. It starts at 6.30 p.m.

* * *

- Well, did you like the opera, Jane?

- Oh, it was a superb performance! And Alice was a great success with the public. She was at her best as always.

- Yes. The house was packed. There wasn't a single seat vacant today. I was absolutely thrilled with a beautiful voice of the Countess. She really captivated the audience. However, frankly speaking, the soprano voice of Lisa was sometimes a little out of tune.

- Really? I didn't notice that. I just enjoyed every minute of the opera: from the moment the curtain rose till the end of the last act!

- I am glad you enjoyed the performance.

- And I'm very thankful to you for such a wonderful evening, Mark.

Mother and daughter

- Good morning, mum! How are you today?

- Good morning, honey. Well, I don't feel quite well, I'm afraid.

- What's wrong with you? You look so pale and tired.

- Yes, I didn't sleep last night because of the terrible backache. I couldn't fall asleep.

- Oh, dear! Why didn't you wake me up? You should have told me.

- Sorry, sweetheart, but yesterday was a hard day for you, so I just wanted you to have a proper rest. Please, don't worry, Anna. I am much better now.

- I don't believe you, mum. You are always trying to comfort me when you have problems. I think we should call the doctor.

- Oh, no! Let's wait a little. The pain in my back is just the result of my heavy work in our garden. It will soon pass. My temperature is OK, so I just want you to go to the chemist's and buy an ointment to rub my back.

- Are you sure it will help you?

- Yes, it always does. And please, go to the supermarket and buy some milk, bread, chicken and fruits. I won't be able to go outside today, so I'd like you to buy everything.
- Sure. I'll get back in half an hour. And you must stay in bed all day. OK? Don't do any housework!
- Thank you, my love. I promise to take care of myself. The money is in the kitchen, on the windowsill.

Saying thank you

- Hello, Kate. How are you today?
- I'm feeling much better now. Thanks for asking.
- I phoned you yesterday but your mother told me that you had a flue. I can drive you to the doctor if you like.
- Oh, that would be great! Thanks a lot, Nick. That's very kind of you.
- Don't mention it. Let's go then!
- Thank you so much. You're a real friend!
- Anytime!

2.

- Oh, John. Thank you kindly for helping me to fix my car. I'm very grateful to you for that.
- You're welcome. No problem at all. I'm happy to help!
- I really appreciate it.

3.

- Would you like a glass of mineral water?
- Yes, please. I think I'll have some.
- Here you are.
- Thank you.
- Would you like some more?
- I'm full. Thanks anyway.
- Not at all. Please, come again.

4.

- Sara, would you do me a favour?
- Sure, Den. What's up?
- Could you take my clothes to the laundry, please?

- Don't worry. I'll do it right now.
 - I don't know how to thank you! How can I ever repay you?
 - Oh, don't be funny! It was the least I could do after what you did for me.
- 5.
- Thanks for inviting me to the party, Helen!
 - It's my pleasure, Mark. Oh, your present is so nice! I don't know what to say! You shouldn't have!
 - I hope you like it.
 - Thanks ever so much!

In a duty-free shop

- Hello. Can I help you, sir? Are you interested in our duty-free goods?
- Yes. The point is that the customs officer took away my bottle of mineral water, so I would like to buy a new one.
- I see. No problem, sir. Which one do you prefer: still or sparkling?
- Just still, please.
- OK. Here you are. Anything else?
- Well. Can I have a look at that titanium watch, please?
- Certainly. Light or dark grey?
- Dark, please.
- Here it is. You can try it on.
- That's nice. How much is it in Russian roubles?
- That's 7 thousand roubles.
- Great! Why is the price so low?
- Because it's a duty-free shop. So our goods are tax-free and they cost cheaper.
- OK. I'll take the watch. And I'd like to buy some presents for my parents.
- You can choose cosmetics, jewelry, alcoholic beverages, chocolate in our shop.
- But if I buy a bottle of whisky for my dad will it be confiscated again? According to the rules it's forbidden to take any liquids on board, isn't it?
- Don't worry, sir. You should just show the receipt of our duty-free shop while boarding.

- That's fine. I'll take this whisky and a box of sweets then. Is it possible to pay with roubles, please? How much is that in total?
- That's 9 thousand roubles. I'm sorry but I have to give you your change in euros.
- No problem. Thanks.
- Thank you for your purchase. And enjoy the flight!

Paying a restaurant bill

- May I clear away the dishes? Would you like anything else?
- No, thanks. I think that will do for me. Can I have my bill, please? I'm in a bit of a hurry.
- Certainly. I'll bring it to you in a minute. How would you like to pay: in cash or by credit card?
- By credit card. Here you are.
- Well. Here is your bill.
- Thank you. Is the service included?
- No, it isn't. We leave it to the discretion of our guests. I hope you enjoyed your meal.
- Of course, I did. Everything was great. The food was awesome.
- Thank you. I'm glad to hear that.
- And please, give my best regards to your chef. The lasagna was just fantastic!
- Yes, this is our best Italian dish. Can you put in your PIN number and then press Enter, please?
- Right. That's it.
- OK. Here is your card and your receipt.
- Thanks. And that's for you.
- That's very kind of you. Thank you very much for the tips. And I hope to see you here again.
- Bye-bye! Have a good day!

Checking in for a flight

- Next in line, please... Are you checking in, sir?
- Yes, please.

- What's your destination?
- It's Venice, Italy. A connecting flight through Rome. Is the departure still at 9.15?
- Yes, it is. Everything is on time today. Can I have your ticket and passport, sir?
- Here you are.
- Are you checking any luggage, Mr. Angels?
- Yes, I've got one suitcase. Would you tell me what the international luggage allowance is?
- The maximum weight is 35 kilos. Could you place your suitcase on the scale?
- Sure.
- OK. That's 26 kilos. So don't worry, you don't have any excess luggage.
- That's fine.
- And I see you have one carry-on bag. Here is the list of items for you that are prohibited in your carry-on luggage.
- Thanks. I'll check it before going through the security screening. Could you tell me if the flight is very busy?
- Well, it's almost full but you'll have no problem boarding, Mr. Angels.
- Great.
- Do you have any seating preference: window or aisle?
- I'd like an aisle seat, near the front, close to the exit if possible. So I can get off quickly in Rome. My connection is quite tight. And I need to get through immigration and customs as fast as possible.
- I see... OK, sir. You'll have an aisle seat 8C on flight 893, departing from Gate 12 at 9.15. Passengers will begin boarding at 8.50. Here is your passport and boarding pass. Please, go to a passport control. You can follow the signs. And enjoy your flight!

Ordering food delivery

- Hello. Sushiland Delivery. How can I help you?
- Hi. I'd like to order food, please.
- Pick up or delivery?
- Delivery. We're having a big party tonight.

- I see. What's your address, please?
- It's number seven, Victory street.
- Is it a house or an apartment?
- It's a house.
- OK. Can I have your name and phone number as well?
- My name is David Krane. My mobile is 085-784323.
- Thank you. What would you like to order?
- I'd like one Big sushi combo and ten Vegetarian spring rolls.
- Good choice for a big company. Anything else?
- Yes. Five Seafood salads and three Crab meat pizzas.
- Great. Would you like any drinks? Do you need chopsticks?
- No, thanks. That's everything. But could you send some extra soy sauce, please?
- Sure. No problems. How are you paying?
- In cash. How much will it be?
- 185 dollars.
- OK. How long will it take to deliver?
- Your order will be delivered within one hour, I'm afraid. You've ordered a lot of food.
- Awesome! I need the food by 6 p.m. Please make sure the food is packed properly.
- OK. Thank you for calling. Have a great party!

Doctor appointment on the phone

- Hello. District Medical Centre. Debora is speaking. Can I help you?
- Hi, Debora. I'd like to book an appointment with my therapist, please. Doctor Cannon.
- Have you been here before?
- Yes. A couple of months ago. I had my medical examination.
- Could you tell me your name, please?
- Miss Samantha Hilton.
- Hold on a second, please. I'll find your medical chart. ... Right, Miss Hilton. When do you want to come?
- Tomorrow or the day after tomorrow would be fine.

- Let me see. ... Unfortunately Doctor Cannon isn't available on these days, he is fully booked. Do you need some urgent care?
- No. I think it can wait. I just need to renew my prescription.
- OK. How about Friday then, at 3 p.m.?
- That sound fine, Debora. But you can call me if there are any cancellations tomorrow or the day after it.
- Sure, Miss Hilton. We'll see you this Friday then.
- Thank you for your help. Bye.
- Goodbye. Have a nice day!

Ordering coffee and tea

- Hi. How may I help you?
- Hello. I would like a cup of freshly brewed coffee, please.
- Regular or decaf?
- Decaf, please.
- OK. Which size?
- A large cup.
- Any particular flavor? We offer a great choice of flavors.
- Hazelnut coffee, please. And one sugar. Is whipped cream extra?
- No, it's the same price. Is that all? What is your friend going to drink? A cappuccino, a latte, an Americano or a shot of espresso, maybe? And our caramel vanilla latte is on special price today because it's our drink of the day.
- Well, he doesn't drink coffee. Do you have any other drinks?
- Sure. Tea, juice, mineral water, hot chocolate. We also have some fresh pastries.
- That sounds great. What types of tea do you serve?
- Oh, we've got a variety of teas: herbal tea with mint or chamomile, earl grey tea, Darjeeling tea, green tea and ginger cinnamon spice tea.
- I think my friend will have a chocolate donut and green tea. And a croissant for me as well.
- A large or medium-sized cup?
- No, a pot of tea would be fine.
- Is that everything for you?

- Yes. That's it. Thanks. How much is the total?
- That will be 12 dollars.
- Here you go.
- OK. Here is your receipt. Enjoy your drinks!

Weekend plans

- Helen, do you know our office is organizing a trip to the island? Are you coming?
- Oh, that sounds great! Is it this weekend?
- No, the next one. Do you have any plans for the next Saturday and Sunday?
- What a pity! It's not possible. I already have some big plans.
- That's sad. So you won't be coming then?
- I'm really sorry but it's my sister's anniversary. She will be hosting a big party. We are expecting a big family gathering next weekend: grandparents, uncles and aunts, cousins, nieces and nephews.
- I understand. Well, have much fun then!
- Thanks. I hope so. And how about you, Mark? Are you going to the island?
- Sure. Most of our staff is going. And we'll miss you there.
- I'm pleased to hear that. And do you have any special plans for this weekend? Are you going to spend it with your family?
- Right you are. The weather is nice, so I think I'll take the kids to the beach on Saturday. We'll go swimming, make sandcastles and play volleyball. And I'm going to take my wife out to dinner at a very nice Italian restaurant in the evening.
- How sweet of you. Have a great time there!
- Thank you. On Sunday I'll take my kids to the zoo and we're going to spend the afternoon at the fun fair.
- That's fantastic! I am afraid my weekend will be much quieter. I'll do some shopping first and probably catch a movie with my friends on Saturday night. As for Sunday... well, I'm going to play tennis in the morning and then I'll go out for a drink with my sister. So, you see - nothing special at all.
- Your plans sound awesome, Helen! Enjoy your weekend!

Telephone conversation. Bad connection

- Hello. Pizza Delivery. Can I help you?
- Hi. Yes, I've been working all day and I am really hungry. Can I order a pizza, please?
- Sorry. Could you speak a bit louder, please? I can't hear you.
- Okay. I'd like to have a hot Pepperoni pizza, please. Is your home delivery service free?
- I'm so sorry. I didn't catch that again. Are you going to have a pizza?
- Yes. That's right, mam.
- Can you speak a little slower, please? Did you say that you want a vegetarian pizza? Is that right?
- No, I didn't. It's strange but I can hear you quite well.
- Oh, my god. There's a lot of background noise – I can barely hear you. And I'm struggling to understand. Well... Hang on one second, please. I'll go and turn off the radio.
- Sorry. What did you say? Will you speak up, please?... Hello! ... We seem to have a bad connection on this phone. Okay. I think I have to choose someone else. Sorry about that anyway. Bye!
- Hello! ... Apparently we got cut off.

At the dentist's

- Hello, Miss Stewart! How are you doing? Is anything wrong with you?
- Not so good, doctor. I'm having some problems with my teeth and a bad toothache as well.
- Well, nothing unusual for such a sweet tooth like you. OK. Let me check.
- Is it so bad, doctor?
- You've got another set of cavities and a chipped tooth. Besides, you have cut your third molars or so called wisdom teeth.
- Yes, I got my tooth chipped last night when eating almonds. As for the cavities... How come? I've been taking proper care of my teeth.
- That's because the gaps between your teeth make you prone to frequent cavities. Remember that I always ask you to visit the dentist once every 6 months to maintain your oral hygiene. And you should brush your teeth at least twice a day.

- Are the cavities really awful?
- Well. I'll fix them up with composite filling. And I am sure you are pretty tired of this tartar on your teeth too. I suggest you a special treatment to remove it. I can fix that with scaling and polishing.
- I don't mind. How much will it cost?
- The whole treatment takes 3 sittings, 45 minutes each. Each sitting will cost you 50 dollars.
- Is the procedure painful?
- Not at all. It's absolutely painless.
- That's great! Can I make an appointment for the first sitting then?
- Sure. You can do it at the reception later. Well. Let me put a crown over your chipped tooth.
- Will it be painful?
- It could be a bit painful. We can use anaesthesia to numb your mouth if you want.
- That's OK. I hope I can bear a little pain.
- OK then. Let's get started.

On board the plane

- Excuse me. Is it possible to have another blanket, please? I am a little cold.
- Sure. Would you like just one or two?
- One will be enough I think.
- OK. I'll be right back with your blanket. Would you like anything else?
- Yes. Can I get something to drink too?
- Sure. We should avoid dehydration during these long flights. What would you like to drink?
- I'd like some orange juice, please. And no ice in it, of course.
- Oh yes. I'll bring it to you in a minute. By the way you can unfasten your seat belts. It is safe to do so now. And why did you put this bag under your seat? I think it is very uncomfortable for you. You should put it on the shelf above your seat, into the locker.
- OK, thanks. I will do that. Could you tell me how long it'll take to reach Thailand?

- Well, you know it's a long journey. We still have 6 more hours before landing.
- Will there be any food before we land?
- Sure. We'll serve another meal in 3 hours. But if you are hungry I can bring you a little snack if you want.
- Yes, that would be great.
- No problem. ... Here you are, sir. And here is an arrival card for the immigration service. Please, fill in this form using black ink before we land.
- Thank you. But I need a black pen. Could you lend me one?
- One moment, please. Another flight attendant will be bringing pens around shortly.
- Thanks a lot.
- Enjoy your flight.

In the compartment

- Hello. Can I have your ticket, please?
- Sure. Here you are.
- Thank you. Is everything OK in here? Are you comfortable?
- Yes, it's very nice. But can I open the window? It's getting a bit stuffy in the compartment.
- Well. You can while the train is still on the platform. But when the train leaves you should close it. Don't worry the air conditioning system will be on.
- Fine. Can I have something to drink, please?
- What would you like: tea or coffee?
- I'd like some tea with lemon, please. And don't forget the sugar.
- I can also offer you mineral water, chips, biscuits and pastry.
- I think some biscuits would be fine with my tea.
- OK. Would you like to read the latest newspapers or magazines?
- Are they in English?
- Yes, there are some English ones.
- Great. I guess I'll do that a bit later. Thanks. And when do we arrive?
- The train arrives at 8.15. I will wake you up at 7.15.
- Very well. By the way, what about the bed linen? I'd like to make my bed and have a rest.

- I'll bring your tea, biscuits and the bed linen in 5 minutes. Have a nice trip!
- Thank you very much!

Problems at a hotel

- Hello. Reception. How may I help you?
- Hello. I think I've got several problems in my room.
- Excuse me, sir. What's your room number, please?
- Oh, yes. It's 447.
- Right. What's the matter, Mr. Peterson?
- The thing is that the room heating doesn't seem to be working and it was really freezing in here last night.
- OK. I'm sorry, Mr. Peterson. Would you like me to send you the engineer right away and get it fixed?
- Well, I guess it would be better to change the room as this one is too noisy and small for me. And by the way, the sink is clogged in the bathroom and I cannot use the water in it. Hadn't the housekeeping staff examined it before I checked in? The smell is disgusting.
- Please accept my sincere apologies for the inconvenience. I'll find the plumber and let him know.
- I hope so. So is it possible to find another room for me today?
- Let me see... Yes. We can offer you room 205. It is a little larger and not noisy at all. I will send you a porter to help you move your luggage in an hour. Is that all right?
- That sounds perfect. But please make sure that the room is clean and there are towels and a hair-dryer in the bathroom. I have had to ring the housekeeping every day and ask them to clean my room.
- Sure, sir. I'll speak to housekeeping straight away.
- Thanks for your help.
- Enjoy your stay, Mr. Peterson. And feel free to ask or call the reception anytime.

Complaining at a restaurant

- Are you ready to order, madam?

- Well... actually I wanted to find something new in the menu as I haven't been here for a year but I don't see anything interesting today.
- May I help you? What kind of dishes are you looking for?
- I've tried all food here and I just wanted to explore new dishes. Unfortunately there isn't any variety in the menu.
- OK. I'm sure our chef can suggest you something unusual.
- Oh, thank you. Never mind. I feel really disappointed with the quality of the services offered by your restaurant.
- I'm really sorry, madam. I'll definitely take your suggestions to our manager.
- Pleased to hear that. OK... Could I have grilled steak with salad and brown rice now, please?
- Good choice! ... Oops! Sorry, madam. We are out of brown rice today.
- I beg your pardon?
- Do you mind if we serve your steak with spaghetti instead? I do apologize for that replacement on behalf of our chef. As a token of our apologies we won't charge you for spaghetti.
- Mmm... You have been running the restaurant for so many years. Usually such things do not happen here... OK. I hope I won't be disappointed with the food quality.
- I'm sure you won't, madam. Thank you for your patience. Your order will be on your table within 20 minutes.
- Wow! Your service isn't so fast. I think it's not my day today. My lunch hour will be over in half an hour.
- I see. I'll do my best to bring your food as soon as possible.

At the bank

- Good afternoon, madam.
- Good afternoon, sir. How can I help you?
- Yes. I'd like to withdraw \$ 500.
- But you could have used our ATM machine for that purpose. It's very easy and fast.
- Well. I have just tried to access my account several times there. But I guess something is wrong with the machine.

- OK. Are you sure you entered the correct pin number?
- Absolutely. I've been your customer for about 10 years already and I've never been denied the access.
- OK, sir. Please, don't worry. Let's have a look at your account from my computer. Is it a saving or checking account?
- It's a checking account. Here is my ID, madam.
- Thank you, Mr. Barney. Can I have your account number, please?
- Sure. It's 4558 6742.
- OK. ... Well. There is nothing wrong with your account, sir. So, what kind of transactions are you going to make now?
- I want to deposit this check and withdraw \$ 500, please.
- OK. The money from your check should be in your account within 3 working days.
- Yes, I know.
- How would you like your cash?
- In 50's, please.
- Just a minute. Here is your cash, sir. Please, ensure that you've got the exact amount of money.
- Yes. Everything is right. And could I have my statement printed out, please?
- Certainly, sir. Here you are.
- Thank you for your help.
- Have a nice day!

Checking out

- Good morning!
- Good morning, Mr. Silver. Is everything OK?
- The point is that I have to fly to Portugal today. So I would like to check out and pay my bill, please.
- Oh, yes. Certainly, sir. Your room is number 215, isn't it?
- That's right.
- How was your stay? Did you like our hotel and the service?
- Everything was excellent. Thank you very much. Unfortunately smoking is prohibited inside the hotel.

- Well, you should understand our policy, Mr. Silver... Right. Here is the bill. Have a look at it, please.
- I can't believe it! The total amount is \$ 2500. There must be a mistake here.
- Do you think it's too much? Let me explain the details and you'll see that the amount is absolutely correct.
- What are these \$ 400 for?
- That's for the international phone-calls from your room.
- Ah, yes. I talked quite much with my German partners. And how about these \$ 250?
- That's for the drinks from your mini-bar. You have consumed everything from it. And those \$ 300 are for the broken window, sir.
- Oh god! I'm awfully sorry about that... And I guess this is a charge for the laundry, right?
- Yes, sir.
- OK. I'd like to pay by credit card.
- Sure. Can I have your passport, please?
- Here it is.
- Please, put your signature on the receipt. And we'll be glad to see you in our hotel again!
- Thank you. Could you send a porter to my room, please, to pick up my luggage?
- Certainly. Have a good trip to Portugal!

In a shoe-store

- Excuse me. I've just seen that cool pair of blue barefoot slippers in the shop-window.
- Yes. Would you like to try them on?
- Yes, please. Are they made of real or artificial leather?
- Well. The upper is made of real leather and the sole is man-made leather.
- OK. Do you have the same model in another colour?
- I'm sorry but that's the only colour. What size do you wear?
- I need a size 36-37, I think.

- OK. Take a seat, please. I'll get your size in a minute... Here you are. Size 36.
- Wow! The heel is really high!
- Yes. It's 10 cm. But it's very firm... So, is it the right size or shall I bring you size 37?
- I think this is my size. I feel quite comfy in them. You are right – the model is very firm.
- And they are the latest fashion. Very trendy. You've got good taste.
- Thank you. They look cute. Though now they seem a bit tight through the instep. I'm afraid I won't be able to walk in them for a long time.
- Well, that's not a problem. You know that real leather will stretch during the first day you wear them.
- OK. I'll take them. How much are they?
- \$45. How would you like to pay?
- By credit card, please.
- Here is your receipt. Have a nice day.

At the travel agency. Choosing a hotel

- Good morning! Come in, please, and make yourself comfortable.
- Good morning! I saw your advertisement and I would like to choose a tour for the end of September.
- Yes, we can offer you tours to any country of the world.
- What can you recommend me?
- Are you going by yourself?
- No. I need a trip for three. We are taking our 3-year old baby with us. We'd like to have a good and not very expensive holiday.
- Oh, then I would recommend you to see Paris and Disneyland in September. You can spend unforgettable days there.
- Thank you but we've already been to Paris last year.
- I see. How about going to Switzerland, to a skiing-resort in the Alps? Snow, fresh air, beautiful mountains ...
- Mmmm. That sounds quite nice but skiing isn't my cup of tea. Besides, our son is too small for that kind of travelling.

- I agree with you. You'd better go to some warm and exotic place then. How about a tour to Cyprus?
- I think that's the best idea!
- How long are you planning to stay there? And have you finally determined the dates?
- That would be 2 weeks. From the 25th of September till the 9th of October.
- Let's have a look at the best hotels of Larnaka in the catalogue. We need to choose a hotel now. And that's the most important thing, to my mind. How many stars do you want?
- Well, it doesn't matter. It should be nice for the family with a baby and have all necessary conditions.
- Ok. Let me recommend you this 4-star hotel then. It is new, comfortable and located just near the sandy beach. A lot of our customers with children were satisfied with it and its service.
- The pictures are very attractive. I can see a lot of greenery around the hotel and the rooms are spacious, well-equipped and overlooking the Mediterranean sea. Is there a children's club there?
- Yes, there is. There is also childcare and a swimming pool for kids with a slide too.
- Is it expensive? How much does it cost?
- They currently offer a good discount and the room in your case will cost only \$50 per night. Breakfast is included.
- That's great! I think we'll take it.
- OK. Then we need to check if there are tickets available for these flights on the days you mentioned.

Giving and receiving compliments

1.
 - Wow! Your house looks fantastic now! I really like what you have done with it.
 - Oh, thanks. I'm pleased to hear that.
 - You have good taste in furniture. It's so stylish!
 - Well. We chose the furniture with my husband.

2.

- This is incredible food! You are one of the best cooks I've ever known.
- I'm glad you like my food, Mary.
- And you really bake fantastic cakes! I must have the recipes.
- You make me smile.

3.

- I really love your new haircut. You look so glamorous!
- Thanks for noticing.
- Where did you get it done?
- Well, just over the corner.
- Great job! And it looks fabulous with your outfit.
- Do you think so?
- Oh, yes. Very fashionable. You have a good sense of style.
- I'm flattered. Thanks.

4.

- Anna, you look so beautiful today.
- Thank you, Nora.
- What a gorgeous dress you are wearing! And the colour really suits you. Where did you buy it?
- Thanks. Actually it was on sale in Market Street.

5.

- Thank you, Mr. Watson. You did an excellent job with your presentation. Well done!
- Oh, thanks. It wasn't too difficult.
- You are so modest. You did it really well.
- Thank you, Mr. Smith. I appreciate your words.

6.

- Wow! You are an amazing pianist!
- Really? Thank you very much. That's very nice of you to say so.

Dialogue with a traffic warden

- Good morning, sir!
- Good morning!
- Do you know why I've pulled you over?

- Sorry, I have no idea. What's the problem? Was I speeding?
- Yes. You were driving 80 km per hour in a 40 km per hour zone.
- Yes, sir. I'm in such a hurry. I'm terribly late for a very important meeting. Sorry for the traffic violation.
- Can I see your driver's license and passport, please?
- Sure. Here you are.
- Mr. Lopez, do you know that your license expired?
- Oh, really? When?
- One month ago. Is your address correct?
- Yes, sir. The point is that I've been away on business for a long time and didn't have a chance to renew the license.
- I see. Another thing is that one of your tail-lights is out of order.
- A taillight? I have just picked up my car from the mechanic!
- Go back then and have it fixed.
- Thank you, sir.
- OK. I'll let you go with a warning for an expired license. And here is your traffic ticket for speeding. Make sure you renew the license and fix the taillight as soon as possible. Please drive carefully.

Boarding the train

- Good evening, sir!
- Hello. Is this the train to Berlin?
- Yes, it is. Can I help you?
- You know I'm a bit confused. I can't find my carriage.
- Oh, I see. Our carriages are numbered from the head of the train today. Do you have a carriage with compartments, a third-class sleeper or a sleeping car?
- As far as I remember I paid for a third-class sleeper but I can't find it in my ticket.
- Can I have your ticket, please? Let me see. Your carriage is number 9. Yes, you are right. It's a third-class sleeper. It's the next carriage. And I am glad to say that I am a conductor in it.
- You don't say so! I'm lucky. Do I have an upper or a lower berth?
- Your seat number is 12. It's an even number, so it's an upper berth.

- That's great! Thank you. How long does it take to get to Berlin?
- It's an express train, so it usually takes 24 hours with some short stops on our way.
- It's quite fast. Are there air-conditioners in the carriage?
- Certainly. They are working. You should hurry, sir. Our train is leaving in 5 minutes. The boarding is over, so you should get into the train and put your luggage under the lower berth. Please, keep the ticket with you. I will come to you after the train leaves.
- Ok. Thanks again.

Saying good-bye

1. (formal)

- Sorry, but I've got to rush off. I have another appointment in half an hour, so I am afraid I have to go. Good bye, Frank. See you tomorrow.
- It was a pleasure meeting you. Talk to you later. Have a nice day.
- You too. Bye.

2.

- It's quite late, Mum. Thank you for dinner. It was lovely. I have to leave now.
- OK. Take care, Robin. See you soon.
- Bye-bye, Mum. Good night, Dad.

3. (informal)

- Alright, guys! I gotta go. See you later.
- Have a good one. See ya.
- So long!

4. (informal)

- Well then, folks! We are ready and off we go!
- Bye for now. Catch you later in the swimming-pool!
- Cheerio!

5.

- I must be going, Anna. It's time to board the plane.
- Have a good vacation in Africa! I will be looking forward to your phone-call.
- Sure. Stay in touch.

Saying sorry

1.

- I'm really sorry I'm late, Mr. Simpson. Please forgive me for keeping you waiting. The traffic is awful this morning.

- That's all right. No problem. Come in, take your seat and join our discussion.

2.

- I'm terribly sorry, Lara. I forgot about your birthday because of my exams. Shame on me!

- Never mind. Don't worry about it. Nobody congratulated me this time.

- Oh, sorry for making you sad on such a day. I realize my mistake.

3.

- I'm sorry about my bad behaviour. Now I regret it. It was wrong of me to lie to you.

- It's hard to believe it but I forgive you. Please don't do it next time.

- I promise I will never do it again. And I hope you can forgive me.

4.

- Please excuse the mess in your house and I really apologize for breaking your window. I didn't do that on purpose.

- Apology accepted. But you must clear up the mess and buy and fix a new window.

- It goes without saying.

5.

- Please, accept my sincerest apologies for being rude to you. I didn't mean it. Forgive me for hurting you.

- No need to apologize. Let's forget it. I do hope we can still be friends. We should let bygones be bygones.

6.

- Darling, I'm really sorry to hear about your granny's death. It's a great loss for you. Please let me know if I can help you in any way.

- Thank you so much. It's very kind of you.

At the car-service station

- Good morning, sir. I have come for a 15 thousand kilometers servicing. I have an appointment for 10 a.m.
 - OK. Please, drive your car into the garage... Let me check the car and diagnose all possible problems... Right. I will have to replace the tyres, change the brake disk and check the oil level.
 - Fine. Please check why my wipers get stuck in the middle of the windshield. And I've got some other problems as well. I've noticed that the clutch is very noisy when I change gears.
 - I see. The plate must be worn out. But it's a normal thing at this mileage. And I can see you have some minor problem with the radiator.
 - Can I get it repaired today too?
 - I'm afraid it will take a couple of days to fix it. You can leave the car some other day. I'm sorry for the inconvenience.
 - Ok then. Another problem is that my car won't start in the mornings. I usually call my neighbour to jump-start it.
 - Let me open the hood and check all the hoses and belts. So... I'm glad to say they are all in working order. Did you check the battery? If you need to jump-start your car, you probably have to change the weak battery. When did you buy the last one?
 - Oh, I guess it was ages ago. You're right. I have to replace it.
- * * *
- Right. There it is. Everything is in order in your car. The oil level was below the full mark, so I've filled it up. Take our 30-day warranty card, please.
 - Great! How much is it?
 - It's 300 \$ in total.
 - Here you are. Thanks for your help. See you for a 30 thousand servicing.

Dialogue about the weather

- Hey, guys, we're lucky today. The weather is fine. It's ideal for our picnic.
- Yes, Mark. The sky is clear today and the breeze is so gentle. What could be better! Let's sit on the blanket and eat our sandwiches and fruit.
- Is it always like that in this place, Polly?

- Certainly not. It depends on a season and on a month. It's spring, the middle of May now. So it could be damp, rainy now and even stormy sometimes.
- You don't say so! Stormy? Do you mean thunderstorms with lightnings?
- Oh yes. And clouds and heavy showers as well. But most of the time the weather in spring is wonderful and quite warm, with a lot of sunshine. Summers are always sunny and hot here.
- Summer is my favourite season. The weather is absolutely fantastic in my country and the nature is fabulous! And how about autumns?
- In autumn it's windy, chilly, wet and grey as a rule. The temperature can drop to zero at nights. As for winters... well... They are always different. It could be rather mild this year but extremely cold – the next year.
- Do you have much snow? It is my dream to celebrate Christmas when there is white snow outside. It feels like a fairy-tale.
- Then you should come here for your Christmas vacation. We have much snow and sometimes even terrible snowstorms. Kids have much fun making snowmen and playing snowballs. But I prefer to stay indoors in winter, I barely go out.
- Thank you for the invitation, Polly.

At the museum

- Wow! This museum is so large! We can even get lost in all those galleries. It's impossible to see everything here. Do you know that the museum comprises more than 100 thousand exhibits?
- Yes, I agree with you. I'm afraid we need several weeks to find all the items here and read all the labels.
- We have to check the floor plans near the stairs at every entrance.
- And we have a booklet guide to the museum. I find it very useful.
- I'm quite interested in pre-historical things and archaeological artefacts of the ancient times.
- Then you are sure to like looking at the dinosaur skeletons and the tools, pottery and jewellery made by the cavemen.
- Oh, that sounds fantastic! According to our maps the ancient collections are on the first floor. There are galleries of Egyptian, Greek and Roman art there.

- As for me I'd rather prefer watching the beautiful costumes, furniture, statues and paintings of the Renaissance period. I really enjoy that. Art can tell us lots of different things. As I can see we'll find plenty of famous masterpieces on the second floor: oil paintings and watercolours, still-lives, landscapes and portraits.
- Well! Let's go then! Don't forget to turn off your cell-phone. I'm sure our visit will be very educational and the museum will give us a glimpse into the past, into the lives of our distant ancestors.

At the chemist's/pharmacy

- Good evening! May I help you?
- Good evening, sir. I've got a prescription from my doctor.
- OK, madam. Would you like this medicine in syrup or in tablets?
- Well. Actually I find it easier to take it in syrup. I can't swallow the whole tablet, unfortunately. And please, give me a complete dosage for 2 months.
- Sure. Here it is. Please mind the precise dosage according to the prescription: 1 teaspoon 3 times a day, just after your meals.
- Thank you. Certainly. By the way, are there any side effects?
- Yes. You might feel a bit sleepy, so be careful when driving. Anything else?
- Yes. Can you recommend me something for these spots on my neck? They are very itchy.
- Let me see. I think you should consult a doctor first.
- It's Saturday today and I can't get an appointment until Monday.
- I see. Try this cream to stop the itching. It's for external use only.
- Thank you for your help and understanding. Oh. I completely forgot! Can I have some painkiller for my severe headache, please?
- OK. But I can give you only an over-the-counter painkiller. Are you allergic to aspirin?
- No, I'm not.
- Take these. They are really effective and will relieve your pain. You can take 1 tablet with water every 4 hours.
- OK. I'll take it. How much do I owe you?
- It's ten euros forty, please.
- Here you are. Good-bye.

At the hairdresser's

- Hello. I'd like to have a haircut, please. Do I have to book in advance?
- Good morning. That's not necessary at the moment. I am available.
- My hair is not quite fresh. So I would like to have it washed first, please.
- No problem. Is the temperature of the water OK with you?
- Yes, it's fine, thanks. Not too cold, not too hot.
- Do you have any precise idea what you would like?
- Can I have a look at your new catalogue to show you something I like?
- Sure. I think a chin length haircut will definitely suit you. Where do you have a parting?
- On the right side, please.
- I can see you have some dandruff. What products do you usually use on your hair?
- Yes, it's my big problem and I can't get rid of it. I brush my hair regularly and I use egg shampoos to make my hair less greasy. I have tried to shorten it, to wear a ponytail and braids, even to rinse it with beer. But it didn't do any good for my hair.
- You should use a special anti-dandruff care for your hair and scalp at least once a week. And your hair will soon become sleek. Would you like to have it dyed?
- Actually, I prefer to keep my natural colour. But I'm going to have some highlights next time.
- OK then. Your haircut is ready. Would you like me to blow-dry it?
- No, thanks. My hair is too fragile, you know.
- Right. I'll just curl your ends to add some volume. Here we go!
- Wow! I can't recognize myself in the mirror! And I really like it! The layers and a short fringe on my forehead are very trendy, to my mind.
- I must say you look much younger with your new hair. Would you like to put some hairspray on your hair or maybe some fixing gel or a little wax?
- Some hairspray, please. Thank you very much.

At school

- Hi, Susan! You came so early today.

- That's true, Mary. That's because my Dad drove me here this morning. Did you see our new French teacher?
- Yes, I did. I met her near the headmaster's office.
- She looks nice, doesn't she?
- I think so. Did you learn the lesson?
- No, I didn't. I had forgotten my workbook at school. I hope she won't hear the lesson today.
- Let's hope for the best. In fact the last topic was a bit complicated for me. So I'm not sure I've done my homework correct.
- When I have some trouble with my French homework I usually ask my elder brother to help me. He is good at foreign languages.
- You are lucky! By the way, did you study for tomorrow Geometry test?
- Not yet. I'll start in the evening. How about you? Did you study all the formulas?
- Yes, I did. I have also done dozens of sums. And I have to ask the teacher a few questions before the test. I hope to get a good grade.
- I see. So do I. Are you having lunch in the canteen today?
- No. My Mum gave me a lunch-box for today. Ok, Susan. The bell is ringing. We should have our seats now. The teacher will be here in a minute. Oh, have you got an extra rubber I could borrow? I forgot to bring it today.
- Let me have a look. Yes, I can lend it to you for today. But I need it back. Here it is.
- No problem! Thanks.

Housework chores

- Darling, do you mind vacuum-cleaning in the living-room and in the children's bedroom while I am doing the washing-up?
- Oh, I did it just half an hour ago. I have also ironed my shirts and trousers. By the way, there is a coffee stain on a sleeve of my blue shirt. I'll have to take it to the dry-cleaner's tomorrow.
- Oh, dear! Thanks a lot, sweetheart. And don't forget to take our white blanket too.
- Sure. It's rather muddy after the barbecue. And I'll be busy mowing the lawn after dinner.

- That would be great! The grass is really tall after the rains. I'll go and ask Kelly to make their beds, water the plants and dust off.
- OK. And who is going to wash the kitchen floor today?
- I think, Johnny is. The floor becomes so dirty every day. We should be less messy! And I want our son to do the laundry as well.
- Probably we have to hire a cleaning lady to do all the scrubbing and tidying in the house at least once a month.
- I don't mind. Well, let's finish all the housework now. Dinner will be ready in an hour. I bought some beef and fresh vegetables this morning. I will call you to set the table. Johnny, could you take the garbage out while I cook? And don't forget to feed the dog, please.

Salary negotiation

- Good morning, Miss Swan. I am here to inquire about my request. Probably you know that I applied for a salary increase last month.
- Yes, Mr. Jackson. I've seen your request and forwarded it to our Human Resources manager.
- I hope you will consider the matter. I have been here long enough and my last 2 annual performance reviews were perfect, so I suppose my salary no longer reflects my contribution to the company development. And I haven't had a salary hike for 2 years.
- I am aware of that, but the salary issues are handled entirely by Human Resources Department.
- I must admit it's really disappointing. I am sure it's high time to ask for a raise.
- The manager responded that it's not our policy to increase salary by 30%. We cannot provide you such a hike.
- I see. Can I expect a 25% increase on my base then?
- Well, I wish you could. I will talk to the manager again about it but unfortunately 10% is a standard in our company. We cannot pay you more than your colleagues, Mr. Jackson.
- Thank you, Miss Swan. I really want to keep working for the company but I should also be able to afford it. And if I don't get any positive responses from my boss there is probably some way that you can look at my bonus

system? Some non-financial benefits like a longer vacation time or paid education, for instance?

Dialogue between two friends

- Wow! It's only 2 days left till our winter holidays!
- Yes, Mark. I can't help waiting for the end of the term. We are going to have a proper rest at last. I'm so tired of my studies.
- Me too, Jack. It's been a long and hard term. What are you going to do during these holidays?
- I'd like to spend a couple of days in a ski-resort for a change but it depends on my parents. And you? Do you have any holiday plans? We should do something interesting together in our free time.
- What about going to the movies first?
- That sounds perfect. Is there anything special you want to see?
- Well, they say that another part of "The Hunger Games" is great. It's a real blockbuster.
- It would be wonderful. How about eating out somewhere beforehand?
- Good idea! You are reading my thoughts! What kind of food shall we try this time?
- I'd rather prefer Japanese food.
- Well, I don't mind. I haven't tried it for a long time.
- And we can shop a little too. You know I need new sneakers.
- OK, then. What day shall we choose?
- Next Monday would be nice. By the way, don't forget I'm celebrating my birthday in 2 weeks.
- Sure. I remember that and I'm looking forward to it. How kind of you to invite me.
- Come on, Mark! You must be joking! You are my best friend.

Greetings

1. (informal dialogue)

- Hi, what's up, Mark! I haven't seen you for ages! Where have you been, I wonder?
- Hello, Frank! I've returned from Finland. What's new here?

- Well, nothing interesting. Everything is just fine. And I'm happy to see you.

2. (formal)

- Good morning, Mr. Goldsmith. It's been a long time since we met. How nice to see you again.

- How do you do, Mr. Brown. I'm glad to see you too. How are you?

- Not bad, thank you.

3. (informal)

- Hey, Susan! Fancy meeting you here. How is it going?

- Great, Anna. And how about you? How's life?

- Yeah. I'm pretty good, thanks. How is your sister?

- She is OK too.

4. (neutral)

- Miss Jones, hello. I'm Mary, your neighbor. It's good to see you.

- Oh, really? Hello, Mary! I've heard much about you. And I'm pleased to see you too. How are you doing?

- Very well, thanks. And you?

- I'm all right, thank you.

5.

- Hello, Tom. What a nice surprise! I'm glad you are back to school. How are you feeling today?

- Good morning, Mr. Watson. I'm much better today, thank you.

- Good to hear that.

Meeting new people

- Hello. My name is Sandra. What's your name?

- I am Jack. Nice to meet you, Sandra.

- Glad to see you too, Jack. Are you alone at this party?

- Yes, I am. My friend has fallen ill today and decided to stay at home. And you?

- Me too. How old are you, Jack?
- I'm 24. And how about you?
- I'm a bit younger. I am 21.
- Are you from Chicago?
- No, I'm originally from Alaska. But currently I live here, in Chicago.
- How long have you lived here?
- I have lived here for 2 years already. And where are you from, Jack?
- I'm from New York and I live there.
- What do you do there?
- I work as an architect at a design company. And what do you do for a living, Sandra?
- Well, I am a student. I am going to be a journalist.
- Oh, really! How interesting!
- Yes. And your job must be very exciting too.
- Yes, you are right, Sandra. I love my job. What do you like doing in your free time?
- Most of all I like watching movies, playing tennis and I kind of like horse-riding. And what do you do for fun?
- Well. I like travelling, sailing, fishing, and stuff like that. It's so much fun.
- Oh, I see. Your lifestyle is quite active.
- Well, it was nice talking to you, but sadly I have to go now. Could I get your phone number, Sandra? Or your e-mail address?
- Yes, sure, Jack. And are you on Facebook or on Skype?
- Yes, I am on both of them.
- That's great!

Making an appointment

- Good afternoon. May I speak to Miss Anna Craig, please?
- It's Anna Craig speaking.
- Hello, Miss Craig. This is Laura Nelson, a lawyer from "Nelson Company". Yesterday you left a message for me to call you back.
- Oh, hello, Ms. Nelson. I'm glad you called me back. Thank you.
- You are welcome. How can I help you?

- I was calling to make an appointment. I would like to know if I can come and see you in your office this week. It's quite an urgent matter.
- Just a minute, Miss Craig. I have to check my diary... Well, Thursday or Friday will be all right. Which day do you prefer?
- How about Friday?
- Yes. I am a little busy in the morning but I will be available after noon.
- That would be fine. It suits me too.
- Would 2 p.m. be convenient for you?
- Yes. But is it possible to meet at 3, instead?
- O.K. It sounds perfect to me too. So I'll see you in my office on Friday at 3.
- Thank you, Ms. Nelson. I'll look forward to seeing you.
- Likewise. Goodbye then.

Renting an apartment

- Oh Gosh! I didn't even know that hunting for an apartment could be so tough!
- Are you going to rent an apartment?
- Yes. As soon as possible. I have to find a new place as my lease expires next week. First I checked all the classified websites regarding a property but I couldn't find anything in my price range. I can't afford an expensive property now. Then I found real estate listings in newspapers, but the apartments I saw were just awful to my mind. They are old, run-down and not well-maintained.
- I understand. And what's your price range? Do you have any special location in mind?
- Well, I expect to pay something around 1000\$ a month. Anything under this price will do. As for the location – I need a place near my office. So I could save a good amount on commuting.
- But the district where you work is a plush one. And the property is quite expensive here. How will you manage the rent alone? Don't you want to look for a roommate to divide the cost of renting?
- That's also a good option. I have to think about it.
- I guess I have a couple of variants for you. A friend of mine is subletting his studio apartment for 6 months while he travels in America. He's got a

beautiful apartment. It's fully furnished and has a large balcony overlooking the park.

- That sounds great. It's a pity that the apartment will be available only for several months. I'm planning to move in for 2 years at least.

- OK. I get the point. There is another vacant place near your office. It's rather spacious with an upscale neighborhood.

- Has it got all the utilities?

- Well, the building itself was recently renovated and it's well-maintained. All the apartments have an intercom and the doors are highly secure. The apartment definitely has electricity, gas, water and heating. I'm not sure about a washing machine or a dish-washer. We have to ask the landlord about the details.

- If it's not over my budget I am ready to see it today.

- As far as I know to move in you will need to pay the first and the last month's rent plus a security deposit that you will get it back at the end of your lease if the apartment is in good condition.

A reference glossary to phonetic terms

28. A REFERENCE GLOSSARY TO PHONETIC TERMS

Accent: A distinctive way of pronouncing words, often associated with a specific region or social group.

Acoustic Phonetics: The study of the physical properties of sounds, including frequency and amplitude.

Active Articulator: The part of the mouth that moves to produce sounds (e.g., tongue, lips).

Affricate: A consonant that starts as a plosive and releases as a fricative, like "ch" in "church".

Allophone: Variants of a phoneme that don't change word meaning, like the aspirated "p" in "pin" vs. "spin".

Alveolar: Consonants produced at the alveolar ridge, like /t/, /d/, /s/.

Alveolar Ridge: The bony ridge just behind the upper front teeth.

Approximant: A sound made by narrowing the vocal tract without causing friction, like /w/ or /r/.

Articulation: Movements and positioning of the mouth organs to create sounds.

Aspiration: A burst of air after certain plosives, like in "pin".

Assimilation: A sound change where a phoneme becomes more like a neighboring sound, as in "input" to "imput".

Backness: Position of the tongue in the mouth for vowels—front, central, or back.

Bilabial: Sounds using both lips, such as /p/, /b/, and /m/.

Breathy Voice: Phonation with the vocal cords slightly apart, producing a breathy sound.

Broad Transcription: Phonetic transcription with minimal detail, representing only phonemes.

Cardinal Vowels: Reference vowels used to describe all vowel sounds.

Click: Speech sounds produced by a vacuum in the mouth, as in some African languages.

Close Vowel: A vowel with the tongue close to the roof of the mouth, like /i:/ in "see".

Coda: The consonants following the vowel in a syllable.

Consonant: Speech sound made by obstructing airflow, may be voiced or voiceless.

Contoid: Sounds with a constriction in the vocal tract, typically consonants.

Dental: Sounds made with the tongue against the upper teeth, like /θ/ in "think".

Diphthong: A complex vowel moving from one position to another, like "oi" in "boil".

Dip: A quick lowering and raising of pitch on a syllable, seen in tonal languages.

Elision: Dropping a sound or syllable, as in "camra" for "camera".

Ejective: Consonants produced with upward airflow by closing the glottis.

Epenthesis: Inserting an extra sound within a word, like "ath-a-lete".

Flap: A single tap of the tongue against the alveolar ridge, like the American English "t" in "butter".

Formants: Resonant frequencies that define vowels in acoustic phonetics.

Fortis: Consonants produced with greater intensity, often voiceless.

Fricative: Consonants made by forcing air through a narrow passage, creating friction, like /f/ and /s/.

Fricative Voicing: Refers to whether a fricative is voiced or voiceless.

Fronting: A sound produced farther forward in the mouth than typical.

Glide: A vowel-like sound acting as a consonant, like /j/ in "yes".

Glottal: Sounds produced at the glottis, like the glottal stop [ʔ] in "uh-oh."

High Vowel: A vowel with the tongue high in the mouth, like /i/ in "see".

Ingressive: Sounds made by inward airflow.

ntonation: Pitch variation across an utterance, affecting meaning and emotion.

IPA (International Phonetic Alphabet): A standardized notation system representing all speech sounds.

Labiodental: Sounds with the lower lip and upper teeth, like /f/ and /v/.

Lateral: Consonants with airflow around the tongue sides, like /l/.

Length: Duration of a sound, crucial in languages with vowel length distinctions.

Lexical Tone: Pitch contour distinguishing word meanings in tonal languages.

Linguo-labial: Sounds produced with the tongue on the upper lip, rare in most languages.

Liquid: Consonants with vowel-like qualities, like /l/ and /r/.

Low Vowel: A vowel with the tongue low in the mouth, like /a/ in "father".

Mid Vowel: A vowel positioned between high and low, like /e/ in "bed".

Minimal Pair: Two words differing by only one phoneme, like "bat" vs. "pat".

Minimal Set: A group of words differing by one phoneme, like "cat", "bat", "rat".

Modal Voice: Normal, regular vocal cord vibration during speech.

Morpheme: The smallest meaning-bearing unit in language.

Monophthong: A vowel with a single, unchanging sound quality.

Nasal: Sounds produced with airflow through the nose, like /m/ and /n/.

Nasalization: Adding nasal quality to sounds, marked with [ã] for vowels.

Obstruent: Sounds with significant airflow obstruction, like stops and fricatives.

Onset: Initial consonants in a syllable.

Oral Sound: Sounds with airflow only through the mouth.

Palatal: Sounds with the tongue against the hard palate, like /j/.

Palatalization: Moving the tongue closer to the hard palate as a secondary articulation.

Pharyngeal: Sounds produced by narrowing the pharynx, like Arabic "ayn".

Phoneme: Smallest sound unit differentiating word meanings.

Phonetics: The study of human speech sounds and their properties.

Phonology: The study of sound systems in languages.

Phone: Any distinct sound in speech, regardless of linguistic function.

Phonation: Vibration of vocal cords during sound production.

Pitch: Perceived sound frequency, affecting tone and intonation.

Place of Articulation: Point where airflow is constricted to produce a sound.

Plosive (Stop): Consonants made by completely blocking then releasing airflow, like /p/, /t/.

Prosody: Patterns of rhythm, stress, and intonation in speech.

Pulmonic Egressive: Sounds produced by pushing air from the lungs.

Retroflex: Consonants made with the tongue curled back toward the hard palate.

Rhoticity: The quality of "r" sounds, as in American English rhotic /r/.

Roundedness: Whether lips are rounded or unrounded for a vowel.

Schwa: The central, neutral vowel sound [ə], common in unstressed syllables.

Segment: An individual sound or phoneme in speech.

Semivowel: A sound with vowel characteristics that functions as a consonant.

Sonorant: Sounds with continuous airflow, usually voiced, like nasals and glides.

Spectrogram: Visual representation of sound showing frequencies over time.

Spirant: Another term for fricatives, like /s/ or /z/.

Stress: Emphasis on a syllable or word, affecting meaning and rhythm.

Syllable: A unit of pronunciation with a vowel, with or without surrounding consonants.

Syllabic Consonant: Consonants that act as syllable nuclei, like /l/ in "bottle".

Syllabification: Division of words into syllables.

Suprasegmental: Features that extend over syllables or phrases, like stress or intonation.

Tense: Refers to vowels with more muscular effort, as in /i/ in "see".

Transcription: Writing sounds using phonetic symbols, often with the IPA.

Trill: A consonant sound made by vibrating an articulator, like the rolled Spanish "r".

Triphthong: A vowel moving through three tongue positions in one syllable.

Unrounded: Vowel sounds produced without rounding the lips.

Uvular: Sounds produced by the tongue against the uvula, as in the French "r".

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