

Pronunciation exercises

Sound, stress, intonation

Hints on pronunciation for foreigners

I take it you already know
Of tough and bough and cough and dough?
Others may stumble but not you
Or hiccough, thorough laugh and through?
Well done: And now you wish perhaps
To learn of these familiar traps:

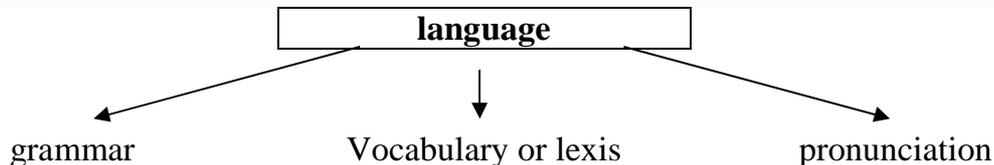
Beware of heard a dreadful word
That looks like beard and sounds like bird.
And dead: It's said like bed, not bead,
For goodness' sake, don't call it deed!
Watch out for meat and great and threat,
They rhyme with suite and straight and debt.
A moth is not a moth in mother
Nor both in bother, broth in brother.
And here is not a match for there
Nor dear and fear for bear and pear
And then there's does and rose and lose,
Just look them up; and goose and choose.

And cork and work and hard and ward
And font and front and word and sword.
And do and go and thwart and part –
Come, come, I've hardly made a start!
A dreadful language?
Man alive, I'd mastered it when I was five!
(Anon)

Pronunciation

Why is pronunciation necessary?

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



- a) Structures (the patterns that can be seen in these are usually called **grammar** of the language).
- b) Words that convey meaning (vocabulary or lexis).
- c) Sound, stress, and intonation patterns, which combine to make "Pronunciation".

If you communicate only through the written word, you will need only the first two of these components. If, on the other hand, you want to be able to understand spoken language, and to be understood, you'll need all three components.

Communication is a two-way process:

- a) **Understanding other people when they speak.**
- b) **Conveying what you want to say so that other people can understand you.**

If you have no idea, for instance, that there is an important difference in English between "s" and "sh" (phonetically written [s] and [ʃ] and furthermore you can't distinguish between the two, you won't know how to react if someone asks you to "bring the seat" - or was it the sheet? This situation doesn't seem very serious, but it could be. There are hundreds of stories told of misunderstandings caused by mispronunciation. Sometimes there is laughter, sometimes people walk out in anger, and on at least one occasion there was nearly an International Incident. Suppose there were two or three "mistakes" in your pronunciation. The consequences could be

- offence to the listener,
- misunderstanding by the listener,
- a listener too exhausted by the effort of trying to interpret what it is you're trying to say that he gives up and goes and talks to someone else.

Not a very happy prospect! Let's minimize the dangers!

Vowel Practice: Monophthongs

ɪ	<p>is articulated with the jaws very close together and the lips tensely spread. This is a tense vowel. <i>seat, feel, sheep, heel, feet, leaves...</i></p>
I	<p>This is a very relaxed sound. The tongue lies with no tension on the bottom of the mouth, the lips are relaxed, slightly spread. <i>sit, fill, ship, hill, fit, lives, primitive, ministry, distinguishing, Mississippi, thick-skinned, British history, fish and chips</i></p>
e	<p>In comparison to [i] the lips are spread more tensely and the jaws are slightly farther apart. This is a relaxed sound like [i]. <i>bed, bend, dead, guess, head, lend,.... Ken, when, send, never, adventure, heavy, said, again, bury, ate, many, lemon, weather,</i></p>
æ	<p>In comparison to [e] the jaws are farther apart, and the lips are not so tensely spread, <i>bad, band, dad, gas, had, land, Jack, crackle, sprang, Sam, understand, apple, album, palace bag, bat, cap, cat, hat, lamp, match,...</i></p>
ɑ:	<p>The jaws are pretty far apart and the lips must not be rounded. The vowel has a "dark" quality. <i>calf, card, cart, clerk, dark, darn, heart, glass, car, starved, France, ask, can't, father, half art, Arthur, barn, cart, darn, far, park, part</i></p>
ʌ	<p>The jaws are not quite so far apart as for [ɑ:]. It is a little "darker" than the German vowel in "Matte". The lips are slightly more spread than for [ɑ:]. It's a relaxed, short sound <i>bug, but, cup, cut, hut, lump, much,... fun, cut, stuck, shut, stung, onion, honey, money, wonder, cover, rough, touch, does, flood</i></p>
ɒ	<p>has the same articulation as [ɑ:], but the lips are rounded. <i>cough, cod, clock, dock, don, hot, boss, box, doctor, quality, Austria, problem, cloth, bother</i></p>
ɔ:	<p>The jaws are closer together than for the previous sound and the lips are more closely rounded. <i>ought, author, born, court, dawn, four, pork, port, or, roar, glory, salt, taught, daughter</i></p>
ʊ	<p>is more open than the previous sound and the lips are extremely relaxed <i>good, put, should,</i></p>
u:	<p>is articulated with the jaws very close together and the lips closely rounded and slightly protruded. <i>do, fool, nuisance, queue, shoe, you, fuse, few, true, juice, huge, lose, who, museum,</i></p>
ɜ:	<p>The lips must not be rounded as for the German "ö"-sound. The jaws must not be too far apart and must not be moving during the articulation of the vowel, <i>bird, curl, her, murmur, purr, stir, world,</i></p>
ə	<p>can only occur in an unstressed syllable. The articulation is the same as for the previous sound, only much shorter, <i>a, ago,.....</i></p>

Vowel - Practice : Diphthongs

A diphthong is a vowel-sound containing two elements, during the articulation of which the tongue, jaws and lips change their position. In all English diphthongs the first element is considerably stronger than the second.

eɪ

The first element in [eɪ] is produced with the jaws closer together than for the monophthong [e]
eight, date, gate, late, main, mate, pain,....

aɪ

For the first element the jaws are farther apart than for the vowel [æ]. Be sure that the second element is not [i:] as in "bead"[bi:], but a sound between [i] as in "bid" and [e] as in "bed" [bed]. The second element is extremely short.
my, nine, reply, rise, climb, wine, arrive,....

ɔɪ

For the first element the jaws are far apart and the lips are openly rounded. For the second element see the description of [au].
noise, annoying, boil, enjoy, appointment, oyster,...

əʊ

The first element is the same as in "bird", but shorter. For the second element see the description of [au]
no, coast, coat, code, holy, hope, own, road, won't

aʊ

For the first element see the preceding description. Be sure that the [a] is not pronounced with a too "dark" a.
now, foul, crown, brown, fountain, doubt.....

ɪə

The first element is similar to the vowel [i] in "bid", i.e. the jaws should not be too close together, nor the lips too tensely spread. During the articulation the jaws open slightly.
beer, cheers, dear, fear, here, peer, tear,..

eə

The first element is more open than the vowel [e] in "bed", i.e. the jaws are quite far apart and the lips are laxly spread. During the articulation of the sound the jaws open slightly. For the second element see above.
bear, chairs, dare, fare, hair, pair, tear,....

ʊə

This diphthong is a combination of the two vowels already described
tour, sure, pure, cure, during, newer, curious,....

ɪ READ	ɪ SIT	ʊ BOOK	u: TOO	ɪə HERE	eɪ DAY		
e MEN	ə AMERICA	ɜ: WORD	ɔ: SORT	ʊə TOUR	ɔɪ BOY	əʊ GO	
æ CAT	ʌ BUT	ɑ: PART	ɒ NOT	eə WEAR	aɪ MY	aʊ HOW	
p PIG	b BED	t TIME	d DO	tʃ CHURCH	dʒ JUDGE	k KILO	g GO
f FIVE	v VERY	θ THINK	ð THE	s SIX	z ZOO	ʃ SHORT	ʒ CASUAL
m MILK	n NO	ŋ SING	h HELLO	l LIVE	r READ	w WINDOW	j YES

[I] **Busy in the kitchen**

Billy: Mummy! Are you busy?
Mother: Yes, I 'm in the kitchen.
Billy: Can I go swimming in
Chichester with Jim this
morning?
Mother: Jim?
Billy: Jim English. He's living with
Mr. and Mrs. Willis in the village
- Spring Cottage.
Mother: Isn't it a bit chilly to go
swimming?
Billy: What's this? Can I pinch a bit of
it?
Mother: Oh, Billy, you little pig! It's
figgy pudding. Get your fingers
out of it!
Billy: Women are so silly! I only
dipped a little finger in.
Mother: Well, it's filthy little finger. Here,
tip this chicken skin into the bin
and I'll give you a biscuit.

[E] **The end of the adventure**

Ken: Ted, Thank heaven!
I was getting desperate.
Ted: Hello there, Ken.
Where are Jeff and the rest
of the men?
Ken: They left me in the tent with some
eggs and some bread, and off they
went.
Ted: Where were they heading?
Ken: West. In that direction. They said
they'd bury the treasure under the dead
elm – you remember, by the bend in
the fence - and get back by sunset.
Ted: All ten of them went?
Ken: They said the chest was heavy.
Ted: They left - when?
Ken: Yesterday, between ten and eleven.
Ted: And you let them?
Ken: There were ten of them....
Ted: Well, my friend, I reckon that's the end
Of the adventure. We'll never see the
treasure chest or any of those ten men
again.

[I] **Weeding's not for me!**

Peter: This is the season for weeds. We'll
each weed three metres before tea,
easily.
Celia: Do we kneel? My knees are weak.
Do you mean all these?
Peter: Celia, my sweet, those aren't weeds,
those are seedlings. Beans, peas and
leeks. Can't you see?
Celia: If they're green they're weeds to me.
But I agree, Peter - weeding's not for
me!
Peter: Well, let me see. May be we'll leave
the weeds. You see these leaves? If
you sweep them into a heap under
that tree I'll see to the tea.
Celia: Pete, my feet are freezing. You
sweep the leaves. I'll see to the tea!

[æ] **Crackle, crackle, Galactic Static**

Gran: Jack, Do you have to bang and slam on
that piano like that? Jack: I'm practicing
for our new album. It's
smashing.
Gran: An album? You mean that racket you
and your gang bash out?
Jack: We're not a gang, we're a fantastic jazz
band. Sally and Janet, me on the piano,
Alec on the sax - the Galactic Static. It'll
be an absolute smash hit.
Gran: The Galactic Racket, if you ask me.
And you'll smash is Granddad's piano.
Jack: Gran, we have talent. We're cool cats,
man. Crackle, crackle, Galactic Static!
Gran: The young man's mad. Here. I've made
you a fat ham sandwich and a crab-
apple jam flan.
Jack: Ah, Gran, you may not understand jazz
but your flans are fab.

[**A**] **The bungalow's flooded**

Duncan: Jump up, Cuthbert! The bungalow's flooded!

Cuthbert: The bungalow? Flooded?

Duncan: Come on, hurry up.

Cuthbert: Just our luck! We're comfortably in London for a month, come down to the country on Sunday - and on Monday we're flooded! Trust us!

Duncan: Shut up! Come on, double up the rugs and stuff them above the cupboard. Chuck me that shovel. There's a ton of rubble that I dug out of the rubbish dump. I'll shove it under the front door - it seems to be coming from the front.

Cuthbert: Duncan! I'm stuck!

Duncan: Oh, brother! You're as much use as a bloody duck!

Cuthbert: If I'd been a duck, I could have swum! Oh crumbs! The mud's coming in under the other one! We're done for! We'll be sucked into the disgusting stuff!

Duncan: Hush! How wonderful! The current's suddenly swung. It's not going to touch us... unless.. I wonder

[**Q**] **Making a pass at Martha**

Charlie: The dance doesn't start till half past,

Martha: Let's park the car under the arch by Farmer Palmer's barn. It's not far. Ah, here we are. There's the farm cart.

Martha: Ooh, Charlie, it's dark!

Charlie: The stars are sparkling. My heart is enchanted. Martha you are - marvellous!

Martha: Your father's car's draughty,

Charlie: Pass me my scarf.

Charlie: Rather let me clasp you in my arms, Martha, my darling.

Martha: Ah, Charlie! Your moustache is all nasty and sharp. I can't help laughing. Aren't you starved? Here, have half a Mars Bar. Ssh! There's a car passing.

Charlie: Keep calm, can't you? It's only Sergeant Barker. He plays darts in the "Bar of the Star and Garter". Martha.... darling....

Martha: Don't be daft, Charlie! You can't start making a pass till after the dance!

[**D**] **What's wrong with the blonde popsy?**

Bob: Sorry, Tom. I wasn't gone long, was I? My God! What's wrong with the blonde popsy? She looks odd - sort of floppy.

Tom: No longer a blonde popsy, old cock - a body.

Bob: Oh my God! You gone off your rocker? I just pop off to the shop for a spot of....

Tom: Stop your slobbering, you clot! So we got a spot of bother. Come on, we got to squash the blonde into this box and then I want lots of cloths and a pot of water - hot - and probably a mop - to wash off all these spots.

Bob: Clobbering a blonde! It's not on, Tom!

Tom: Put a sock on it, Bob, or I'll knock your block off! (Knock, knock.)

Bob: Oh my God! What's that knocking?

Tom, Tom, it's a copper!

[**O**] **Fawns, horses and a tortoise**

Paul: Any more of these awful autumn storms, George, and we'll be short of corn. I ought to have bought some more in Northport.

George: This morning, just before dawn, I thought I saw signs of a thaw. I was sure -

Paul: Sssh! Behind that door there are four fawns that were born in the storm. They're all warm in the straw now.

George: Poor little fawns! Paul, what's that snorting next door?

Paul: Those are the horses' stalls. They're snorting at my daughter's tortoise. It always crawls around in the straw.

George: If Claud saw us walking across his lawn.... He's an awful bore about his lawn.

Oh, Lord, we're caught! There is Claud! Now we're for it!

<p>[U!] Where are you, Hugh?</p> <p>Lucy: Hugh? Yoo? Yoo hoo! Hugh! Where are you?</p> <p>Hugh: I'm in the loo. Where are you?</p> <p>Lucy: Removing my boots. I've got news for you.</p> <p>Hugh: News? Amusing news?</p> <p>Lucy: Well, I saw June in Kew. You know how moody and rude she is as a rule? Hugh, are you still in the loo? What are you doing?</p> <p>Hugh: Well, you see, Lucy, I was using the new foolproof screwdriver on the Hoover and it blew a fuse.</p> <p>Lucy: You fool! I knew that if I left it to you, you'd do something stupid. You usually do.</p> <p>Hugh: And then I dropped the screwdriver down the loo.</p> <p>Lucy: Hugh! Look at your shoes! And your new blue suit! It's ruined! And you – you're wet through!</p> <p>Hugh: To tell you the truth, Lucy – I fell into the loo, too.</p>	<p>[3!] How's my pert little turtledove?</p> <p>1st bird: How's my pert little turtledove this early, pearly, murmuring morn?</p> <p>2nd bird: I think I'm worse. I can't turn on my perch. And I'm permanently thirsty – burning, burning. It's murder.</p> <p>1st bird: My poor, hurt bird. The world's astir. I've heard that even worms are turning. A worm! You yearn for a worm!</p> <p>2nd bird: I'm allergic to worms. Ugh! Dirty, squirming worms!</p> <p>1st bird: I'll search under the fur trees and the birches, I'll circle the earth – and I'll return with a superb firm earthworm for my perfect turtledove.</p> <p>2nd bird: What an absurd bird! You're very chirpy, Sir. I wish I were. All this fervid verse. I find it disturbing so early. I prefer a less wordy bird.</p> <p>1st bird: No further word, then. I'm a bird with a purpose. Er – I'd better fly; it's the early bird that catches the worm – or so I've heard.</p>
--	--

[**CI**], [**DI**], [**OI**]

James Doyle and the boilermakers' strike

Old gentleman: I say! What's all that frightful noise?

Boy: It's the boilermakers from Tyneside. They're on strike. I'm on the way to join them.

Old gentleman: You a boilermaker?

Boy: Me? No, I slave for United Alloys. But I'll add my voice to anyone fighting for his rights.

Old gentleman: Wait! Why are they striking this time?

Boy: A rise in wages mainly – and overtime for nights.

Old gentleman: Why don't they use their brains? A rise in pay means rising prices and greater inflation. What's the point? Who gains?

Boy: That's blackmail, mate. There's high unemployment in Tyneside and the employers exploit the situation. They pay a high trained boilermaker starvation wages. It's a disgrace.

Old gentleman: What's your name?

Boy: James Doyle. I come from a line from fighters. My aunt Jane chained herself to the railings in 1809. She was quite famous.

Old gentleman: I shall be highly approved if you tie yourself to mine!

English pronunciation

i:	<p>a tree three leaves a bee a sheep a fleet a sea ice-cream for tea Stephan meets Eve Stephan is greedy. He eats three pieces of cheese. Asleep. Stephan dreams of Eve. He sees Eve fleeing from three beasts.</p>
i	<p>ink a ship a fish a biscuit a tin whistle a big pig a little kitten a kitchen sink with dishes in it Which of the six thin women is a wicked witch?</p>
i: / i	<p>a sheep a ship a bean a bin a meal a mill a lead a lid Jean likes gin..... but gin doesn't like Jean! Sleepy Freda seeks size six slippers to fit her feet. Fish and chips are cheap and easy to eat.</p>
e	<p>a leg a tent a penny a letter a wren's nest seven pets a treasure chest ten well-dressed men a wedding-dress eleven hens with twelve eggs in ten nests.</p>
æ	<p>a hand a map a stamp a flag a tank a jazz band a fat man clapping his hands a black cat catching a fat rat. Anne has plaits and black slacks. Harry has a hacking jacket. Harry and Anne are standing hand in hand.</p>
e / æ	<p>a pat a pet one man many men a net a gnat pedalling paddling Ted has Dad's hat on his head Jack's Czech friend Franz is very expensive. Franz's French friend is very expensive.</p>
ʌ	<p>a puff a cup a glove a gun a jump a duck a country cousin a lovely crusty buttered bun for supper. Cuthbert puts some mustard on his Mother's custard. a thump Cuthbert's young brother wonders why Mother doesn't love her other son.</p>
æ / ʌ	<p>a hat a hut, a battler a butler, a stamp a stump a banker a bunker These windows were shattered. These windows were shuttered, mashed potatoes with butter / mashed potatoes with batter</p>
a:	<p>a heart a harp an arm a mast a bard a castle a palm a carpet a fast car a farm-cart a dark barn in a large farm-yard Mark can't park his car in the barn because of a calf and a large cart blocking the farmyard.</p>

a: / ʌ	a park a puck, a carp a cup, a larva a lover a barking horse a bucking horse
ɒ	a dog a fog a blot a chop a shop a lot of knots a dog squatting on a rotten log John Olive, John is strong Olive is not John is a docker Olive is a shopper Olive watches John load a locked strong-box on a yacht in a lock at the dock.
ʌ / ɒ	a dun a don, a hug a hog, a suck a sock, a buddy a body The zoologist wonders about bugs. The botanist wanders about bogs.
a: / ɒ	a darn a don, a tart a tot, a shark a shock, a Rajah Roger This cross-country runner is last. This cross-county runner is lost.
ɔɪ	A thought a talk a yawn a call a stormy dawn Maud is short Paul is tall Maud is walking on the lawn. Paul is crawling along the wall. Maud warns Paul, "You'll fall!" "Not at all!" retorts Paul.
ɔɪ / ɒ	a cork a cock, a dawn a don, a sport a spot, a corset to cosset, a warm water bottle a dog's paw
ʊ ʊ / u:	a butcher a cook a bull a rook The cook looks at her cookery book. She puts some sugar in the pudding. The pudding looks good. Look at Luke, pulling a poor fool out of the pool in the wood. This foolish, bookish Duke is too full of good food to move a foot.
u:	a new moon a rude uncouth youth a brute a goose a stool two new shoes a few used boots Hugh Sue Hugh's tooth is loose. Sue is beautiful. Hugh shoots a moose and loses his loose tooth. Sue is foolish and stupid at school as a rule.
ɜɪ	Murtle her purse her curl her jersey her skirt a dirty turtle an early bird with a squirming earth-worm a serpent lurking amid the ferns Pearl Pearl is a circus girl. An earl gave Pearl a fur and a circlet of pearls for her thirty-first birthday.

ə	<p>a balloon a banana a cactus a cormorant an abacus a fashionable photographer an adventurous professor an amateur astrologer a professional astronomer</p>
ə	<p>Alderman Sir Edward Anderson is a prosperous government official at the Treasury. The comfortable apartment of Sir Edward Anderson at Aldeburgh. A professional burglar has entered the apartment by a ladder that was at the back of the house. But an observant amateur photographer has focused a camera on the burglar and summoned a police-constable. As the burglar leaves there is a policeman at the bottom of the ladder.</p>
e i	<p>a space ship a sailor a mate a great wave daybreak a grey, rainy day a train waiting at the railway station. James plays with trains and planes. Jane bakes eight cakes. James Jane James takes a cake from Jane's plate.</p>
a i	<p>an eye a wide smile a white kite flying high in the sky a stile a bicycle a child five white mice Clive and Dinah Clive climbs high spires at night. Dinah is quite nice, but frightfully shy. Clive decides to invite Dinah to dine. He tries to find a fine white wine. Dinah decides she would like to dine with Clive and arrives on time, but politely declines the fine white wine.</p>
ɔɪ	<p>Mr Hoyle a boy a quoit soil Mr Hoyle toils with the soil The boy is adroit with his quoit. a choice moist oyster a loyal royalist Roy Joyce Roy is a noisy boy. Joyce is spoilt and coy. Joyce enjoys annoying Roy. Roy destroys Joyce's choicest toys.</p>
eɪ / e	<p>a taste a test, a sailor a seller, they raced I rest David failed his exam..... so he felled his examiner! Jane sails boats. Jen sells boots.</p>
eɪ / aɪ	<p>to lay to lay, a pain a pine, the lake that I like David baits his hook.... and a whiting bites it.</p>
ɔɪ / aɪ	<p>good boys good-byes, a point a pint, a foil a file Joyce walks off with poise. Giles walks off with pies.</p>

əʊ	a goat, a cone, a note, an overcoat, poached eggs on toast an old coastal boat – Joan Joe Joan is combing her golden hair. Joe has a noble Roman nose. Joe and Joan go for a stroll. Joe shows Joan his roses. Joan won't go home alone, so Joe goes home with Joan.
ɑʊ	a scowl a cloud a cow a scout a plough a rout This owl has found a brown mouse on the ground. A hound with a grouse in its mouth. proud cowed mountains and fountains a round house The loud shouts and howls of the crowd of louts from the town drown the sound of the vows of the devout on the mound.
əʊ / ɔɪ	a phone a faun, a load a lord, a stoke a stalker John has bought his adoring daughter Joan a motor-boat with an outboard motor.
əʊ / ɜː əʊ / ʌ	coals curls, a joke a jerk, floating flirting a hope a hoop, a roller a ruler, a goal a ghoul
əʊ / ɑʊ	a bow a bow, a crone a crown, a foal a fowl, a cold figure a cowled figure
ɑɪ ə / ɑʊ ə	we conspire a spire a higher spire a fire a tyre some wire a towel a tower our shower in a flowery bower Howard is a coward, says Brian. Brian is a liar, says Howard. Brian glowers sourly at Howard
ɪə	A seer a spear fear a deer a tear a theatre A dreary peer sneers in the grand tier. At the rear they hear the peer and jeer. But here, clearly the cheers for the hero are fierce. The wary hero (King Lear) is nearly in tears.
eə	tear swear share despair various pairs of things to wear Mary - Mary is scared of fairies in the dairy Sarah - Sarah has fair hair. Fair-haired Sarah stares warily at the hairy bear, glaring from his lair.

Consonant Practice

tʃ a church an arch a chubby child a chair a watch-chain and watch
Charles scratching his itching chin.
Charles is a cheerful chicken-farmer
A poacher is watching Charles' chickens, choosing which to snatch.
He chucks at the chance of a choice chicken to chew for his lunch.
But the chuckle reaches Charles, who chases the poacher and catches him.

dʒ a jelly a juicy orange a large jug gingerbread a jam-jar Jeremy Jones an
aged judge a jolly jury
The aged judge urges the jury to be just but generous

tʃ / dʒ a chick a jug a chill Jill
a huge treasure chest on a large Chinese junk
Joe plays Jazz - Richard plays chess

f a finger a fly a face a knife half a loaf
four friends fifteen ruffians
The rough tough ruffians make fierce faces to frighten the four friends
The friends fight off the ruffians
Four oafs fall flat on the floor, and the rest flee in fear

v a stove a vest vice virtue
seven devils a village vicar
Victor, Vivian, Eve, Vivienne, every evening
Victor and Vivian are rivals. Both vow to love Eve forever.
But Eve is very vain, Vivienne is vivacious and full of verve.
Eventually, Victor gives Eve up and goes over to Vivienne, leaving Eve to Vivian.

θ 3 3 333 3333 333333
Arthur Smith, a thick-set, healthy athlete sees three thieves throw a thong round
Thea's throat and threaten to throttle her. He throws one thug to earth with a
thud that shakes his teeth. Both the other thieves run off with a filthy oath. Thea
thanks Arthur for thrashing the three thugs.

f / θ

a laugh a lath a thin Finn
Frances has a First Francis has a thirst
Philip fought while Philippa thought
This useful thread is free. This youthful Fred is three.

ð

weather wreaths a feather a leather tether
These bathers are breathing through their mouths
Smooth breathing is rather soothing
These are three brothers This is their other brother
These are their father and mother

S

some spinsters several mice a saw a saucer seven sausages
Sue and Cecily are sisters.
Sue is sixteen this summer, Cecily was seventeen last Sunday
Sue is sowing grass seed.
She sees Cecily asleep with a glass of cider and a nice sixpenny ice by her side.
Sue slips across, sips the glass of cider and eats the ice.

Z

a zoo cages prison bars a zebra a zebu daisies
Zoe is visiting the zoo.
A lazy zebra called Desmond is dozing at the zoo.
He feels flies buzzing round his eyes, ears and nose.
He rouses, opens his eyes, rises and goes to Zoe.
Zoe is wearing a rose on her blouse. Zoe gives Desmond these buns.

θ / ð

s / z

a thumb a sum a mouth a mouse
a path a pass a race a wraith
The cook thickens the soup
The soup sickens the cook
The atheist has lost faith This Asiatic has lost face
The third Thursday of this month is the sixteenth
Mosquitoes are rising. The fishermen are writhing
an endless fence across the endless fens
a few pens costing a few pence

r a pair of robins a shipwrecked mariner a tree-trunk
a wreck
a rope rocks a rubber ring
This rusty wreck has run aground on the rocks of the Barrier Reef
Rowena is very rich and rides her mare in Rotten Row.

r Strawberries, raspberries and red-currants with real cream are really
very refreshing.
This train and its trucks are trapped by a tree-trunk across the track.
Three hundred readers used the library reading room in the period from
February to April, reports the librarian.

r / s rubbish Sheila a rash a shawl a traditional politician
This shop is a fish shop
six sheep a mission station in the bush
Sheila has just finished washing this sheet in her washing-machine
camouflage invasion a vision a tape measure treasure
rouge

w a window the Wild West a weeping willow
a wicked woman
a sweet white wine a wig
William is worried about woodworm in the woodwork of his wardrobe
Why wouldn't Walter wash with water that wasn't warm?
Walter works at a waxworks and wax won't wash off without warm
water

v / w a vale a whale a viper a wiper
a verse a worse verse
Why is the worse verse worse than the first verse?
William always wears a very warm woollen vest in winter
Victor, however, will never wear woollen underwear, even in the Wild
West

[f] **The great decision**

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

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

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

Jean: Where is this treasure?

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

Jean: After years of derision -I hope you will not be disillusioned by your television.

[t] **Life is a question of choice - or chance**

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

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

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

Richard: Life is a rich adventure and largely a question of chance. You don't choose your future as you choose a chocolate or a piece of cheese.

Charles: But, Richard, you do choose. You forge your own future - a butcher? a cellist? a teacher? a merchant? Each choice suggests a further choice - which tree, which branch, which twig?

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

Charles : But you actually choose chicken and chips! Chops would have been much cheaper!

[dʒ] **George's jaw**

Dr Jones: Ah, George, jolly good. Just exchange your jacket and jeans for these pyjamas, while I jot down your injuries in my register. Age, religion, that's the usual procedure.

George: Well, Doctor Jones, I was just driving over the bridge on the edge of the village....

Dr Jones: Half a jiffy. Let's adjourn to the surgery. I've got a large sandwich and ajar of orange juice in the fridge. Join me?

George: Jeepers! My indigestion.... and my jaw! I shan't manage...

Dr. Jones: A generous measure of gin - just the job!

George: It's my jaw, Doctor. I was on the bridge at the edge of the village. I was just adjusting the engine when this soldier jumped out of the hedge....

Dr. Jones: Imagine! He damaged your jaw, did he? I suggest an injection into the joint. Just a jiffy. I'll change the syringe.

George: Oh jeepers! Gently, Dr Jones!

[θ] **My birthday's on Thursday**

Ruth: It's my birthday on Thursday. My sixth birthday,

Arthur: My seventh birthday's on the 13th next month, so I'm - let me think - 333 days older than you, Ruth.

Ruth: Do you always put your thumb in your mouth when you're doing arithmetic, Arthur?

Arthur: My tooth's loose, Ruth. See? I like maths. I came fourth out of 33. My father's a mathematician.

Ruth: My father's an author. He writes for the theatre. We're very wealthy. When I'm thirty I'll have a thousand pounds.

Arthur: I'm going to be an Olympic athlete. I may be thin but Mr Smith says I've got the strength of three. Watch me. I'll throw this thing the length of the path.

Ruth: Oh Arthur! You've thrown earth all over us both. I'm filthy! Now they'll make me have a bath!

[r] The respective merits of frogs and rabbits

Roger: My rabbit can roar like a rhinoceros.
Barry: Rubbish! Rabbits don't roar, Roger.
Roger: You're wrong, Barry. My rabbit's an Arabian rabbit. They're very rare. When he's angry he races round and round his rabbit run. And if he's in a real rage he rushes on to the roof and roars.
Barry: How horrid! Really, I prefer my frog. I've christened him Fred.
Roger: Freddie Frog! How ridiculous!
Barry: An abbreviation for Frederick. Well, you remember when I rescued him from the river last February? He was crying like a canary. He was drowning.
Roger: Really, Barry! Frogs don't drown.

[ð] I'd rather be a mother than a father

Father: Where are the others?
Mother: They've gone bathing. Heather and her brother called for them.
Father: Heather Feather?
Mother: No, the other Heather - Heather Mather. I told them to stay together, and not to go further than Northern Cove.
Father: Why didn't you go with them?
Mother: I'd rather get on with the ironing without them.
Father: In this weather? There's a southerly breeze. One can hardly breathe indoors.
Mother: Go and have a bathe then.
Father: Another bathe? I can't be bothered. I'll go with you, though.
Mother: But all these clothes..... who'd be a mother!
Father: I'd rather be a mother than a father! All those hungry mouths!

The Tonic

The main stress usually comes on the last stressed word of a sentence. Now we shall see how you can alter the whole meaning of a sentence simply by shifting the point of main stress - the TONIC, as it is called. In the sentence "John didn't speak to Mavis", the main stress will normally be on "Mavis", holding the listener's attention right to the end of the sentence. But if you alter the stress you can imply all sorts of different meanings:

John didn't speak to Mavis. (Peter did) John **didn't** speak to Mavis. (you've got it all wrong)

John didn't **speak** to Mavis, (he wrote to her)
John didn't speak to **Mavis**, (he spoke to Anna)
Notice how after the Tonic, what's left of the sentence stays at the same pitch, with very little stress even on normally stressed syllables.

Practice shifting the Tonic yourself:

Are you coming to Majorca with us this summer?

Can you add something to each sentence to explain the implication of the change of stress in the sentence?

[r] A dreadful train crash

Prue: Weren't you in that train crash on Friday, Fred?
Fred: Oh, Prue, it's like a dreadful dream.
Prue: A tractor - isn't that right? - crossing a bridge with a trailer of fresh fruit crashed through the brick wall in front of the train?
Fred: Yes. The train driver's a friend of my brother's. I was travelling up front with him. I was thrown through the windscreen on to the grass, but he was trapped under a huge great crate. I could hear him groaning.
Prue: Fred! How grim!
Fred: I was pretty frightened, Prue, I can promise you! I crawled through the broken crates and tried to drag him free. His throat was crushed. He couldn't breathe properly, but he managed a grin.
Prue: How incredibly brave!

[f] A fine, flashy fox fur

Felicity: That's a fine, flashy fox fur you've flung on the sofa, Daphne.

Daphne: Yes, I found it on Friday afternoon in Iffley Forest.

Felicity: But, Daphne! That's Fiona's fox fur - her fiftieth birthday gift from Freddie. You are awful! Fiona will be furious.

Felicity: Well, if Fiona left her fur in the forest.....

Daphne: Fiona leave her fabulous fox fur in the forest? Stuff and nonsense! You're a thief! Take it off! Felicity! What a fuss over a faded bit of fluff! Anyway, fancy Fiona in a fur! She's far too fat!

[f], [v], [w] Twenty foreign visitors

Evelyn: What are you giving your foreign visitors on Wednesday evening, Winnie? How many - twelve, is it?

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

Evelyn: And what will you feed them on?

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

Evelyn: Mmm. My mouth's watering!

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

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

[v] A visit to Vladivostok

Oliver: Victor, have you ever visited Vladivostok?

Victor: Never. In fact, I haven't travelled further than Liverpool.

Oliver: I've had an invitation from the University of Vladivostok to give a survey of my own creative verse.

Victor: How marvellous!

Oliver: Will my navy overcoat be heavy enough, I wonder? It's long-sleeved and reversible. And I've got a pair of velvet Levis - rather a vivid violet! Do you think the professors will view violet Levis with violent disapproval. When do you leave?

Oliver: On the 7th of November.

Victor: I don't advise you to travel on the seventh. It's the anniversary of the Valentine Invasion. And for heaven's sake, Oliver, don't overdo the caviar. Or the vodka.

Oliver: Viktor, I do believe you're envious!

[w] Rowena, are you awake?

Edward: Rowena! Are you awake?

Rowena: What? Edward, what's wrong? What time is it?

Edward: Oh, about two o'clock.

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

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

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

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

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

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

Sentence rhythm

Stressed syllables are louder and higher and longer than the unstressed ones. e.g. Chinese, competition, politics, etc.

The rule to remember: Within each phrase, stresses come at regular intervals of time.

Here are three groups of numbers of different lengths on the paper, but which should take the same amount of time to say:

two four
 twenty forty
 two hundred four hundred

His	new	book's	quite	good
his	latest	novel's a dis-	tinct suc-	cess
an out-	standing	bution to con-	temporary	literature
	contri-			

Elise's hair is green!

Chris: I like your hat, Elise.

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

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

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

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

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

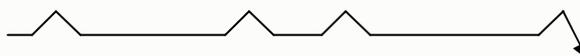
Chris: What does Peter think?

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

Intonation I

Stress, rhythm and intonation are, if anything, more important for communication than the correct pronunciation of individual sounds. The **Tonic** is the syllable of greatest stress within an utterance. It is also the syllable where most "movement" occurs. A sentence with the Tonic at the end will look like this, the voice rising on each stressed syllable and the falling slightly below the pitch it was at before:

A farmer went trotting upon his grey mare.



The whole sentence seems to be dropping like a series of small waterfalls towards the Tonic.

This is called the "**rise-fall**" intonation pattern.

If the Tonic is the last syllable in the sentence, the voice will slide from high to low within that syllable.

I bought some food. Jane's away.



If there are one or more unstressed syllables after the Tonic, the voice drops on the following syllable and there is no further movement until the end of the phrase or sentence.

I thought I saw a burglar.



I thought I saw an alligator.



This pattern is used for statements and for "wh-"-questions (what, when, where, which, who, whom, whose, why, and - a bit of a cheat - how)-

There is also a plain "**falling**" pattern, in which does not rise on the Tonic but remains flat and then falls either within the final syllable or on the following one:

I feel sick It's snowing.



The difference between this and the first pattern is that if you use the second you will sound distinctly bored or, at the very least, lacking in enthusiasm.

When does the plane leave?

Robert: What's the time?
Emily: Ten past two, dear.
Robert: When does the plane leave?
Emily: Not until a quarter to four.
Robert: Why did we get here so early?
Emily: Because you said we must allow plenty of time for traffic jams and accidents.
Robert: Where's my briefcase? What have you done with my briefcase?
Emily: It's there, dear, between your feet. Robert:
Emily! Where are you going?
Emily: I'm going to ask that gentleman what they are announcing over the loudspeaker.
Robert: Which gentleman, Emily?
Robert: Who is he?
Emily: I don't know. But he looked as though

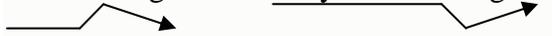
Intonation II The fall-rise pattern (yes/no questions, requests for repetition, greetings)

The main movement in the sentence is still on the Tonic syllable, but this time the voice falls on the Tonic and then rises. You use this pattern to ask questions that require an answer of "Yes" or "No".

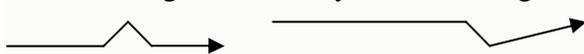
I bought some food. Did you buy some food?



I saw a burglar. Did you see a burglar?



I saw an alligator. Did you see an alligator?



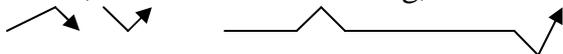
Did you notice that the second pattern is, in fact, not the exact reverse of the first? In the statement, once the voice has fallen after the Tonic, it stays at the same level, but in the question the voice continues to rise to the end of the sentence. Be careful not to rise too sharply, especially if you have a lot to add after the Tonic, or you'll end up in a squeak!

Did you see an alligator in the bath at the party last night?



The fall-rise pattern is also used for greetings, the voice rising and falling on the greeting, and then, on the name that follows falling a little more and rising again sharply.

Hallo, Jane? Good evening, Mrs. Bake



You also use this tune with "wh-" questions when you're asking for information to be repeated. The intonation here usually expresses shock or anger, implying, "I don't believe you!"

I saw your girlfriend at the cinema last night.

Where did you see her?

At the cinema. She was with Charlie Brown.

Who was she with? Charlie Brown?



Practice

Yes, no questions

Are you alone?
Can I come in?
May I sit down?
Are you sure?

Greetings

Hello, Peter
Good morning, Doctor.

Requests for repetition

What did you say?
When was all this?
Which pills did you take?
How did you get in?
Why do you think it was me?

Intonation III (pausing in the middle, lists, doubt, apology, etc.)

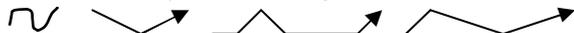
Intonation is one of the means a speaker uses to send signals to the listener, such as "Don't interrupt me; I haven't finished yet", or "That's all for the moment. Over to you." If the speaker pauses in the middle of a sentence, he will stop on a rising tone to show you that he intends to continue.

I was about to put my hands inside the box.....

when I heard a ticking noise.

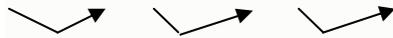
In the first part of the sentence, up to the pause, the pattern is the ordinary rise-fall one of statements, until you come to the Tonic, which has the fall-rise tune. This fall-rise only on the Tonic is frequently used to express doubt, hesitation or apology. It can also imply, „Can I help you?"

Well.. I'm sorry. I think I've got it. Dr. Mark's secretary.



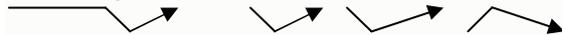
You use the fall-rise tune, too, when enumerating lists. Every items on your list will have its own pattern, each one on the same level as the last:

Monday, Tuesday, Wednesday.....



If your list is complete, the final item will have the rise-fall pattern, indicating to your listener that that's the lot. This is called a "closed" list:

I'm free on Monday, Tuesday, Wednesday, Thursday



If you want to show that you could go on but leave the rest to your listener's imagination, you use the fall-rise pattern on the last item as well. This is called "open" list:

I'm free on Monday, Tuesday, Wednesday, Thursday...

This implies questions, too:

Are you free on Monday or Tuesday or Wednesday..? If you go to India / you must see the Taj Mahal.

Yes. No. Excuse me.



We went to Rome and Athens and Beirut and Cairo.

I can offer you tea or coffee or hot chocolate.

Syllable stress -

Exaggerate the stressing as much as you can
Photography or politics?

Diana: What have you decided to do after college, Jeremy?

Jeremy: I'm going to take up photography Mr. McKenzie's recommended the course at the Institute. He believes I could make a career as a photographer.

Diana: You'll have to develop your own photographs. That requires technical skills. Jeremy, you're not a technician!

And photographic materials are very expensive.

Jeremy: Well, Diana, Mr McKenzie thinks there's a possibility I might win the *Observer* competition. I sent in four entries. All the competitors are amateurs, like myself.

Diana: I detest competitions. I never agree with the decision of the judges! I'm going to be a politician. I shall become the most distinguished woman on the political scene!

Jeremy: I thought you hated competing! Don't tell me politics isn't competitive

Intonation = Meaning

A Is it white? ↘

B What. ↘

A Is it white or is it blue? ↘ ↗

B It's blue. ↘

A Blue? ↗

B I think so. ↗ ↘ ↗ ↘

A Well! ↗ ↘ ↗ ↘ ↗ ↘ ↗ ↘

Intonation tells emotion / passion / irony / political beliefs

The Times is read *by* the people who run this country.

The Financial Times is read by the people who own this country.

The Mail is read by the wives of the people who run this country.

The Express is read by the people who think this country should be run as it used to be run.

The Telegraph is read by the people who think it still is.

The Guardian is read by the people who think they - should be running this country.

The Mirror is read by the people who think they are.

The Sun is read by the people who don't care "who runs this country as long as she's got big tits".

[high to low = extra power
low to high = extra power]

Roy /ɔɪ/	frʌstr'eɪʃən ɪz ə 'bɜ:st hɒtwɔ:də
Mr. Wood /ʊ/	'bɒdl ɔ:'ləʊθɪŋ evrɪ 'məʊmənt
Tom /t/	ʌv ə 'hɒlədeɪ juə 'peɪŋ ə 'fɔ:ʃən
George /ɔ:z/	fɔ: ɪts 'ju:zɪŋ ðə 'rɒŋ 'saɪd əv ðə
Jane /eɪ/	'seləteɪp 'fəgedɪŋ wʌdjə wə:
Ann /æ/	gɒŋ tə 'seɪ ɔ:'lɒkɪŋ jəsɛlf 'aʊt
Mary /eə/	frʌstr'eɪʃn ɪz ʌðə 'pi:pl 'pɑ:kɪŋ
Mike /aɪ/	ɪn 'frʌnt əv jə 'gærədʒ ɔ:rə
Susan /u:z/	'streɪndʒə 'rɪ:ɪdɪŋ ə 'rɪvətɪŋ 'letə
Charles /ɑ:z/	ʌn ə 'bʌs en 'tɜ:mɪŋ 'əʊvə be'fɔ:
Mr. Brown /aʊ/	jə 'get tə ðə 'bʌtəm əv ðə
Fred /e/	'peɪdʒ
Ian /iə/	
Herbert /ɜ:z/	
Douglas /ʌ/	
Linda /ɪ/	
Joan /əʊ/	
Lisa /i:/ /ə/	
Mr. Muir /juə/	
Jean /i:/	

ðeəz ə pə'li:s 'mesədʒ fə 'məʊtərɪsts
 ɪn ðə 'sentə əv 'lʌndən ə 'lɒrɪ hæz
 'ʃed əts 'ləʊd ɪn 'pɑ:ləmənt 'stri:t
 'ju ə 'ɑ:skt tə ə'vɔɪd ðə 'ɛərɪə əz
 'mʌtʃ əz 'pɒsəbl 'səʊθbaʊnd 'træfək
 wɪl bɪ daɪ'vɜ:tɪd fə ðə 'nekst tu:
 'aʊəz 'ðæt əz ðɪ 'end əv ðə 'mesədʒ

ðə 'weðə tə'deɪ wɪl bɪ 'wɔ:m fə
 ðə 'taɪm əv 'jɪə ənd 'faɪn ɒn ðe
 'həʊl ðeə wɪl bɪ 'ʃaʊəz 'hɪə ənd
 'ðeə 'ɔ:lðəʊ məʊst 'pleɪsəz wɪl
 mɪs 'aʊt kəm'pli:tli ðə 'gʊd
 'spel ʃʊd həʊld 'əʊvə ðə 'nekst
 'tu: 'deɪz bʌt ðeə 'meɪ bi: 'fɒg
 əʊvə 'ləʊ 'graʊnd ɪn ðɪ: 'z:li
 'mɔ:mɪŋz 'ðæt ɪz ðɪ: 'end əv ðə
 'dʒenrɪ 'fɔ:kɑ:st

1. 'wɜ:k 'baɪ kəs'ju:m 'daɪ
2. 'bɪd gɪmɪ 'peɪfəns bʌt meɪk ɪt 'kwɪk
3. 'pi:s ɪz θə 'taɪm bi'twi:n 'wəz
4. 'deθ ɪz 'neɪtʃəz 'weɪ əv 'telɪŋ ju: tə sləʊ 'daʊn
5. 'tædeɪ ɪz ðə 'fɜ:st 'deɪ əv ðə 'rest əv jɜ: 'laɪf en'dʒɔɪ ɪt
6. əʊnlɪ 'stju:pɪd 'pi:pəl raɪt grə'fɪtɪ
7. 'laɪf ɪz ə 'tɜ:mɪnəl dɪ'zɪz
8. 'wɪmɪn lʌk ðə 'sɪmpəl θɪŋz ɪn 'laɪf, lʌk 'men
9. jɜ: əʊnlɪ 'jʌŋ 'wʌnz 'aɪftə ðæt ju: nɪd ən'ʌðə ɪks'kju:z
10. ɪf ju: 'wɒntə 'nəʊ waɪ 'wɪmɪn aɪ cəʊld ðɪ 'ɒpəzɪt
'seks 'dʒɛst ek'spres ən ə'pɪnjən
11. maɪ 'brʌðə hæz 'dʒʌst faʊnd ə nju: 'dʒɒb
rɪ'pleɪsɪŋ ə mə'sɪn ðæt faʊnd ðə 'dʒɒb tu: 'bɔ:ɪŋ

<i>Number</i>	<i>Phonetic description</i>
1	[br'waɪldərd]
2	['mʌsl]
3	['fraɪtnd]
4	['θru:]
5	['mɪnɪt]
6	['stʌf]
7	['ləʊəd]
8	['fraʊwnd]
9	['tʃɒps]
10	['frɪzə]

Phonetic descriptions: Part 1

Give for each phonetic description the correct word.

Phonetic description	English word
1. ['emʃənt]	
2. [ə'tæk]	
3. ['breɪk]	
4. ['bætəflaɪ]	
5. ['sentʃəri]	
6. [kə'mju:nikert]	
7. ['deə(r)]	
8. [r'neɪbl]	
9. ['fiə(r)]	
10. ['dʒərənt]	

Phonetic descriptions: Part 2

Give for each phonetic description the correct English word.

Phonetic description	English word
1. ['hju:dʒ]	
2. ['hʌmbəl]	
3. [ɪnflu:'entʃl]	
4. [ɪn'venʃn]	
5. ['nɒlɪdʒ]	

6. ['mɑ:vələs]	
7. ['maɪkrəʊtʃɪp]	
8. [ɒpə'reɪʃn]	
9. ['pæɪlɪs]	
10. [pleɪzə(r)]	

Phonetic descriptions: Part 3

Give for each phonetic description the correct English word.

Phonetic description	English word
1. ['prɒdʌkt]	
2. ['reɪs]	
3. ['rɔ:]	
4. [rɪ'sɜ:tʃ]	
5. ['sɜ:v]	
6. ['stætʃu:]	
7. ['sʌn]	
8. [tre'dɪʃn]	
9. ['wɒʃɪŋ mə'ʃɪn]	
10. ['wʌnde(r)]	

Phonetic descriptions: Part 4

Phonetic description	English word
1. [lʌk'ʒuəriəs]	
2. [eə'reubiks]	
3. ['bit]	
4. ['kukəri 'buk]	
5. [dr'laɪt]	
6. [dr'zeɪnə(r)]	
7. [m'θju:ziæzəm]	
8. ['eksəsaɪsɪz]	
9. ['fæsmeɪtɪd]	
10. ['fʊtbɔ:l]	

Part 5

Phonetic description	English word
1. [dʌk]	
2. ['tu:θeɪk]	
3. ['næərəʊ]	
4. [kə'lektə(r)]	
5. ['dɑsmən]	
6. ['ɪmɪdʒ]	
7. [ɔ:təbaɪ'ɒgrəfi]	
8. ['faɪəwɜ:kɪs]	

Vowel sounds			Consonant sounds		
No.	Symbol	Examples	No.	Symbol	Examples
1	/i:/	fe <u>e</u> t /fi:t/ le <u>a</u> p /li:p/	1	/p/	pe <u>n</u> /pen/ pe <u>e</u> p /pi:p/
2	/ɪ/	fi <u>t</u> /fi:t/ li <u>p</u> /li:p/	2	/b/	bi <u>g</u> /bi:g/ ba <u>b</u> e /berb/
3	/e/	me <u>n</u> /men/ be <u>d</u> /bed/	3	/t/	te <u>n</u> /ten/ le <u>t</u> /let/
4	/æ/	ma <u>n</u> /mæn/ ba <u>d</u> /bæd/	4	/d/	de <u>n</u> /den/ re <u>d</u> /red/
5	/ʌ/	mu <u>d</u> /mʌd/ nu <u>t</u> /nʌt/	5	/k/	ke <u>y</u> /ki:/ ca <u>k</u> e /keɪk/
6	/ɑ:/	fa <u>s</u> t /fɑ:st/ pa <u>s</u> s /pɑ:s/	6	/g/	ge <u>t</u> /get/ le <u>g</u> /leg/
7	/ɒ/	to <u>p</u> /tɒp/ ro <u>ck</u> /rɒk/	7	/s/	se <u>e</u> /si:/ gu <u>ess</u> /ges/
8	/ɔ:/	fa <u>ll</u> /fɔ:l/ lo <u>rd</u> /lɔ:d/	8	/z/	zo <u>o</u> /zu:/ bu <u>zz</u> /bʌz/
9	/ʊ/	bo <u>o</u> k /buk/ fo <u>o</u> t /fʊt/	9	/ʃ/	sh <u>o</u> e /ʃu:/ wi <u>sh</u> /wɪʃ/
10	/u:/	bo <u>o</u> t /bu:t/ fo <u>o</u> d /fu:d/	10	/ʒ/	mea <u>s</u> ure /'meʒə/ trea <u>s</u> ure /'treʒə/
11	/ɜ:/	gi <u>r</u> l /gɜ:l/ bi <u>r</u> d /bɜ:d/	11	/tʃ/	ch <u>e</u> ck /tʃek/ wa <u>ch</u> /wɒtʃ/
12	/ə/	a lo <u>t</u> /ə'lot/ a <u>p</u> art /ə'pɑ:t/	12	/dʒ/	je <u>t</u> /dʒet/ ju <u>d</u> ge /dʒʌdʒ/
13	/eɪ/	ma <u>i</u> l /meɪl/ Ma <u>y</u> /meɪ/	13	/f/	f <u>a</u> n /fæn/ la <u>ugh</u> /lɑ:f/
14	/aɪ/	fl <u>y</u> /flaɪ/ bu <u>y</u> /baɪ/	14	/v/	v <u>a</u> n /væn/ wa <u>ve</u> /weɪv/
15	/ɔɪ/	bo <u>y</u> /bɔɪ/ bo <u>il</u> /bɔɪl/	15	/w/	w <u>e</u> t /wet/ wa <u>it</u> /weɪt/
16	/aʊ/	co <u>w</u> /kaʊ/ ho <u>u</u> se /haʊs/	16	/j/	ye <u>s</u> /jes/ ju <u>o</u> /ju:/
17	/əʊ/	so <u>ld</u> /səʊld/ lo <u>w</u> /ləʊ/	17	/h/	h <u>e</u> n /hen/ h <u>a</u> t /hæt/
18	/ɪə/	be <u>e</u> r /biə/ de <u>a</u> r /diə/	18	/θ/	th <u>i</u> n /θɪn/ th <u>o</u> ught /θɔ:t/
19	/eə/	ha <u>i</u> r /heə/ ra <u>r</u> e /reə/	19	/ð/	th <u>e</u> n /ðen/ th <u>a</u> t /ðæt/
			20	/m/	me <u>n</u> /men/ na <u>m</u> e /neɪm/
			21	/n/	no <u>o</u> /nəʊ/ pho <u>n</u> e /fəʊn/
			22	/ŋ/	ri <u>ng</u> /rɪŋ/ sa <u>ng</u> /sæŋ/
			23	/l/	le <u>t</u> /let/ te <u>ll</u> /tel/
			24	/r/	ra <u>t</u> /ræt/ re <u>a</u> d /ri:d/

