

FIRST
OF ITS
KIND

THE ENGLISH SPEECH
TRAINING MANUAL

PART ONE

Get Rid of your Accent

Tried and trusted method used in London drama schools

LINDA JAMES & OLGA SMITH

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First Edition

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Yenibosna-Istanbul, Turkey

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Introduction

Why we wrote this book

Following the tremendous success of our first book, "Get Rid of your Accent", we launched a series of accent reduction courses for diplomats and professionals. Many of our students had reasonably good pronunciation with a few problem sounds, and just needed to fine tune some of the details, such as:

- usage of neutral vowels,
- linkages,
- liaisons, and
- intonation, sentence stress and usage of pauses.

We decided to create a complement to our first book with all the things mentioned above, plus:

- usage of voiced and unvoiced consonants,
- consonant clusters,
- intrusive vowels, and
- glottal stops.

The difficulty with English pronunciation comes from the fact that English inherited many foreign words and names, and kept foreign spelling, but partly or completely anglicised their pronunciation. That's why we also included:

- pronunciation of London Underground stations,
- British geographic names, and
- names of colleges and places of historic interest.

We have also discovered that many non-native English speakers use old-fashioned, outdated expressions that they've taken from various textbooks. Some of them also try to create their own expressions by combining words using correct grammar. That makes them sound very foreign, because English expressions are not based on correct grammar, but just spring up creatively over time and are then copied by others. Native English speakers tend to hear whole phrases, rather than separate words.

All of our students had one goal in common: to blend into an English-speaking society in a most natural way, using good colloquial speech. What we decided to do in this book was to collect expressions that native speakers of English use nowadays. We put them into our sentences, passages and mini dialogues. Our new book will help you to uncover the most current form of this dynamic language.

A short history of English pronunciation

You may notice that the English pronunciation of certain words – especially place names – is not the same as the spelling of the words. Why is this?

Many English words are imported from foreign languages, often when speakers of the language immigrated to or conquered part of England. Germanic peoples, Vikings, and of course the French, who conquered all of England, Wales and Scotland after invading in 1066, are the best-known examples.

When native English people adopted the words, they anglicised them. For many centuries, the people speaking the newly adopted words were illiterate. They never saw, and wouldn't have recognised, the spelling of the words they were saying. So the pronunciation evolved, for hundreds and hundreds of years, completely unconstrained by the way the word was actually spelled.

This is why, just for one example, Worcester is usually pronounced "Wooster", or Leicester is pronounced "Lester". In general, it's often very difficult for a foreign-born person who has seen a place name in print to recognise the same place name when a native English speaker pronounces it.

In the last couple of centuries, as literacy became the norm, some pronunciations have drifted back towards the way a word is spelled. Contact with foreigners causes some English people to try to say words the way they're pronounced in the original language, even though this can sound pretentious. (The French phrase "hors d'œuvres", or appetizers, is pronounced in many different ways for this reason). But place names are deeply embedded in the speech of the indigenous population. So it's unlikely we'll hear English people saying "Warsester" any time soon.

Americans, from a much younger country, were never as illiterate as the medieval English, and were never conquered. So Americans tend to pronounce words in a way much closer to their spelling. But in the UK, American pronunciations, word choices and spellings are somewhat looked down on, and foreign-born speakers who accidentally pick them up often try to get rid of "Americanisms" and return to the original English phrasing, spelling and pronunciation.

Methodology used in this book

We believe that the best way to write a training manual is to base it on practical work, and the best way to learn language skills is by the regular, daily practice of these exercises, so eventually the correct pronunciation becomes second nature to the speaker. We use mini dialogues, short passages, and sentences for you to incorporate the fine points in your speech.

We show how the meaning of a sentence can be changed by placing stress on different words. We use a selection of poetry and prose, where we show how you can use the 4 Ps – power, pitch, pace and pause – to create an impact with your speech.

We support all exercises with recordings on the accompanying CDs.

Who this book is for

Native English speakers include:

- Pronunciation and speech teachers
- Actors with non-RP accents who wish to widen their range
- Hollywood actors who need to develop a British accent
- Professionals for whom a high standard of English and clarity of speech are important
- Public speakers.

Non-native English speakers include:

- Students
- International businessmen and executives
- Diplomats
- Call centre employees
- Intelligence agents
- Skilled professionals: teachers, professors, doctors, lawyers, journalists, etc, who wish to advance in their profession in Britain, the United States, Canada, Australia and other countries where English is an official or business language (e.g. India)
- People who work in service and hospitality industries and need to communicate with good English
- Public speakers.

Part 1: Difficult Speech Patterns

Lesson 1: Consonant clusters

Consonant clusters can be quite difficult to pronounce for both native and non-native English speakers. The tip of the tongue needs to be tightly controlled in the following clusters.

Do not change /s/ as in "sing" into /ʃ/ as in "shall" in consonant clusters: "str", "spr", "scr", "spl".

A1

Exercises for consonant cluster "str"

Practise by breaking the word down, as in the examples below, starting the word with the third consonant of the cluster, then adding the second and finally the first.

street	reet	treet	s----treet	street
stress	ress	tress	s----tress	stress
strategy	rategy	trategy	s----trategy	strategy
strange	range	trange	s----trange	strange
strong	rong	trong	s----trong	strong
straight	raight	traight	s----traight	straight

A2

Sentences for consonant cluster "str"

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. Simon reckoned that at a **stretch**, his **strategy** would put him **streets** ahead of his rivals.
2. The **strong**, silent **stranger** stared **straight** ahead across the room at the **stripper**.
3. The **strength** of feeling showed in the **strained** expressions of the protesters.



A3

Exercises for consonant cluster "spr"

Practise by breaking the word down, as in the examples below, starting the word with the third consonant of the cluster, then adding the second and finally the first.

spring	ring	pring	s----pring	spring
spread	read	pread	s----pread	spread
sprawl	rawl	prawl	s----prawl	sprawl
spray	ray	pray	s----pray	spray
sprain	rain	prain	s----prain	sprain
sprinkle	rinkle	prinkle	s----prinkle	sprinkle

A4

Sentences for consonant cluster "spr"

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. With a final **sprint**, the hurdler won the race but **sprained** his ankle.
2. The hostess served **spring** greens and brussels **sprouts** with her roast beef.
3. The lawn was **sprayed** with water and **sprinkled** with fertiliser.



A5

Exercises for consonant cluster "scr"

Practise by breaking the word down, as in the examples below, starting the word with the third consonant of the cluster, then adding the second and finally the first.

scream	ream	cream	s----cream	scream
screen	reen	creen	s----creen	screen
screech	reech	creetch	s----creech	screech
scrap	rap	crap	s----crap	scrap
scratch	ratch	cratch	s----cratch	scratch
scramble	ramble	cramble	s----cramble	scramble

A6

🎧 Sentences for consonant cluster "scr"

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. **S**creaming and **sc**reeching in public is not really done.
2. The film director decided to **sc**rap the **sc**reenplay and re-write the **sc**ript.
3. Simon **sc**rapped his legs as he **sc**rambled through the **sc**rubland.

A7

🎧 Exercises for consonant cluster "spl"

Practise by breaking the word down, as in the examples below, starting the word with the third consonant of the cluster, then adding the second and finally the first.

splash	lash	plash	s----plash	splash
split	lit	plit	s----plit	split
splendid	lendid	plendid	s----plendid	splendid

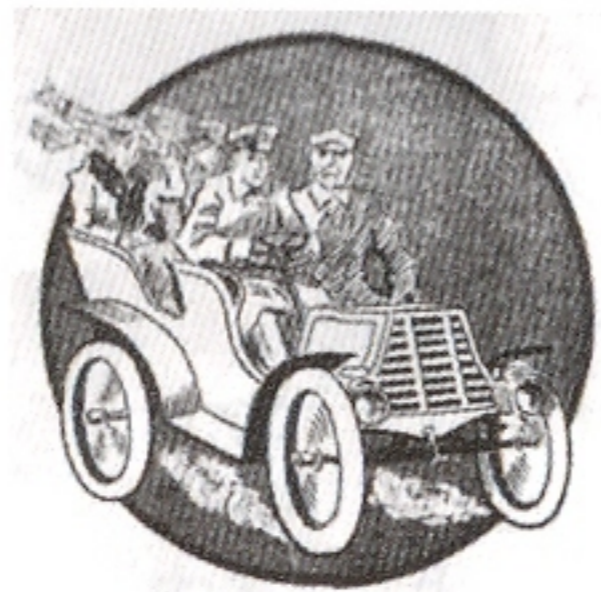
splutter	lutter	plutter	s----plutter	splutter
splinter	linter	plinter	s----plinter	splinter
splurge	lurge	plurge	s----plurge	splurge

A8

🎧 Sentences for consonant cluster "spl"

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. On his birthday, Richard **spl**urged on a **spl**endid meal.
2. The news of the couple's **spl**it was **spl**ashed all over the newspapers.
3. The car engine **spl**uttered and then **spl**attered oil across the road.



Task: Read the following idioms and colloquial expressions with examples. Note consonant clusters. Make up your own sentences using the examples.

1. To be **streets** ahead of somebody.
Meaning: To be superior compared to somebody.
2. To have a **screw** loose.
Meaning: To be irrational or mentally unstable.
3. To **scrimp** and save.
Meaning: To economise.
4. **Split** second.
Meaning: A very brief period of time.
5. To start something from **scratch**.
Meaning: To start something from the very beginning.
6. To pull a few **strings**.
Meaning: To use connections for getting a job, a promotion, etc.



Lesson 2: Voiced and unvoiced endings for plurals and third person singular

Rule: If the sound before the ending is unvoiced, then the ending will be unvoiced too. If the sound before the ending is voiced, then the ending will be voiced.

Unvoiced consonants are made purely with breath, voiced consonants are made with breath and sound.

A9 Unvoiced Consonants

/p/ - put - /pʊt/
 /t/ - two - /tuː/
 /k/ - cake - /ˈkeɪk/
 /f/ - fish - /fɪʃ/
 /θ/ - think - /θɪŋk/
 /s/ - sip - /sɪp/
 /ʃ/ - shall - /ʃæl/
 /tʃ/ - church - /tʃɜːtʃ/
 /h/ - hat - /hæt/

A10 Voiced Consonants

/b/ - but - /bʌt/
 /d/ - do - /duː/
 /g/ - go - /gəʊ/
 /v/ - very - /veri/
 /ð/ - that - /ðæt/
 /z/ - zoo - /zuː/
 /ʒ/ - measure - /meɪʒə/
 /dʒ/ - judge - /dʒʌdʒ/

 /m/ - money - /ˈmʌni/
 /n/ - no - /nəʊ/
 /ŋ/ - sing - /sɪŋ/
 /l/ - light - /laɪt/
 /r/ - river - /ˈrɪvə/
 /j/ - yes - /jes/
 /w/ - was - /wɒz/

Note: All vowels and diphthongs are voiced

A11 Comparison: [s] and [z]

[s]	[z]
Verbs	Verbs
breaks	brings
rants	reads
jumps	jives
skips	skids
gallops	gives
Plurals	Plurals
bits	beds
cats	kegs
hats	hands
gnats	gnomes
nuts	needs

A12 Sentences for /s/ and /z/

Listen and repeat the following sentences, noting unvoiced and voiced ending.

1. Sticks(s) and stones(z) may break my bones(z) but names(z) will never hurt me.
2. Sweet words(z) butter no parsnips(s).
3. The most successful performer acts(s), dances(z) and sings(z) to a very high standard.
4. Among his many tasks(s), the busy chef chops(s), whisks(s), sieves(z), roasts(s) and grills(z).
5. It's been raining cats(s) and dogs(z) in London, all my clothes(z) are soaking wet.



Rule: An extra syllable is formed by the short vowel /ɪ/ (as in /pit/) in plurals and words in the third person singular ending in "es". The result is that the "es" is pronounced as a voiced /ɪz/.

A13

🔊 Words

Listen and repeat the following words, noting the /ɪz/ ending.

Plurals ending in /ɪz/ sexes, noises, roses, promises, courses, cases, bases, tortois**es**, sentences**es**, expenses**es**.

3rd person singular ending in /ɪz/ chases, refuses, excuses, produces, divorces, studies, uses.

A14

🔊 Sentences

Listen and repeat the following sentences, noting the /ɪz/ ending.

1. Mark refuses to buy his wife her favourite pink roses.
2. Under certain circumstances, the accountant uses excuses for claiming excessive expenses.
3. In certain cases, judges hand down severe sentences to hardened criminals.
4. In the course of the hunt, hedges and fences proved too high for the horses.



Task: Read the following idioms and colloquial expressions with examples. Note voiced and unvoiced endings. Make up your own sentences using the examples.

1. On the horns of a dilemma.

Meaning: In a very tricky situation – not knowing which way to turn.

I am expected to produce the name of our new team leader tomorrow; I just can't choose between Brown or Thomson – I'm on the horns of dilemma.

2. Let's run this up the flagpole and see if anyone salutes it.

Meaning: I have this idea – will anyone agree with it.

Miss Jones from the furniture department has come up with this scheme – let's run this up the flagpole and see if anyone salutes it.

3. To blow hot and cold.

Meaning: He constantly keeps changing his mind.

One day my boss promises me a rise and the next day he changes his mind - he keeps blowing hot and cold.

4. To be three sheets to the wind.

Meaning: To be very drunk.

Having consumed a whole bottle of wine, by the time he rose to make a speech he was already three sheets to the wind.

5. Pigs might fly!

Meaning: It's highly unlikely!

When the fortune teller told me that I would definitely win a million pounds on the lottery I thought – oh yes, and pigs might fly!



Lesson 3: Past tense verbs ending in "ed"

"ed" at the end of a word can be pronounced as /t/ or /d/, depending on the sound preceding.

Rule 1: If the sound preceding the "ed" is any voiced sound, with the exception of /d/, the "ed" is pronounced /d/ (voiced).

A15

🔊 Words for voiced ending /d/

Listen and repeat the following words, noting the voiced /d/ ending.

hummed, clothed, muddled, dragged, breathed, cradled, bobbed, used, survived, planned, listened, declared, transferred, featured.

A16

🔊 Sentences for voiced ending /d/

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. The mugger pummeled and punched his victim before he seized his wallet.
2. The doctor examined the patient, listened to his breathing and declared him fit for work.
3. The baby chuckled and gurgled when he was tickled.
4. Bruised and battered, the boxer lay motionless on the canvas.



Rule 2: If the sound preceding the "ed" is any unvoiced sound, with the exception of /t/, the "ed" is pronounced /t/ (unvoiced).

A17

🔊 Words for unvoiced ending /t/

Listen and repeat the following words, noting the unvoiced /t/ ending.

kicked, crashed, pressed, pumped, cuffed, fished, tossed, brushed, splashed, coughed, washed, pitched, hopped, rushed, reached, kissed, packed, laughed.

A18

🔊 Sentences for unvoiced ending /t/

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. When pressed by the police, the thief confessed everything at once.
2. The stallion kicked out, tossed his mane and galloped away.
3. At the circus the children laughed and clapped at the clowns' routines.
4. The hungry chickens pecked and scratched the ground for food.



Rule 3: If the "ed" is preceded by /t/ or /d/, an extra syllable is formed by a short vowel /ɪ/ as in /pit/. The result is that the "ed" is pronounced as a voiced /ɪd/.

A19

🔊 Words for voiced ending /ɪd/

Listen and repeat the following sentences, noting the voiced /ɪd/ ending.

acted, studied, hunted, decided, painted, headed, started, departed, shouted, pointed, deserted, knitted, chatted, mended, landed, applauded, waded, handed, disbanded, needed, pleaded, divided, parted, eroded.

A20

🔊 Sentences for voiced ending /ɪd/

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. At the cross-roads, the hiker consulted his map, headed towards the hills, then decided to take the lower road.
2. Having reflected, the suspected criminal handed himself in at the police station because he wanted to clear his name.
3. The pilot acted on impulse and crash-landed on a deserted island.
4. The old ladies chatted and knitted as they waited for their tea to arrive.



Task: Read the following idioms and colloquial expressions with examples. Note "ed" endings. Make up your own sentences using the examples.

1. A copper-bottomed case.

Meaning: A rock solid case.

The barrister told the judge that the plaintiff definitely had a copper-bottomed case.

2. A well-heeled couple.

Meaning: A rich couple.

The wealthy shoe shop owner and his wife were known locally as a well-heeled couple.

3. No strings attached.

Meaning: It's free of any complications.

Miss Morris, would you like to come out to dinner tonight – purely platonic – no strings attached.



Lesson 4: Glottal Stops /ʔ/

A glottal stop occurs when the vocal chords clamp together for a split second, blocking the passage of breath in the throat. (You can feel this happening if you strain or lift something heavy). It is important to keep the breath flowing freely in a phrase or sentence before words starting with a vowel. The phonetic symbol for the glottal stop is /ʔ/.

In some British regional accents, glottal stops often replace the "t", "p" and "k" consonants. This is to be avoided.

e.g., "What a lot of bottles" becomes: /wʌʔ ə lɒʔ əv bɒʔlɪz/.

The glottal stop is often inappropriately used to give extra emphasis to a word which starts with a vowel.

A21

Sentences

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way, keeping a smooth flow of breath between the words.

1. I ate an egg and an apple after boarding the aeroplane.
2. It's absolutely awful the way some people emphasize the wrong word in a sentence.
3. Oh Adrian, it's unbelievably expensive shopping in Oxford Street.
4. Of all the animals in the London Zoo, the most interesting are the elephants and the antelopes.

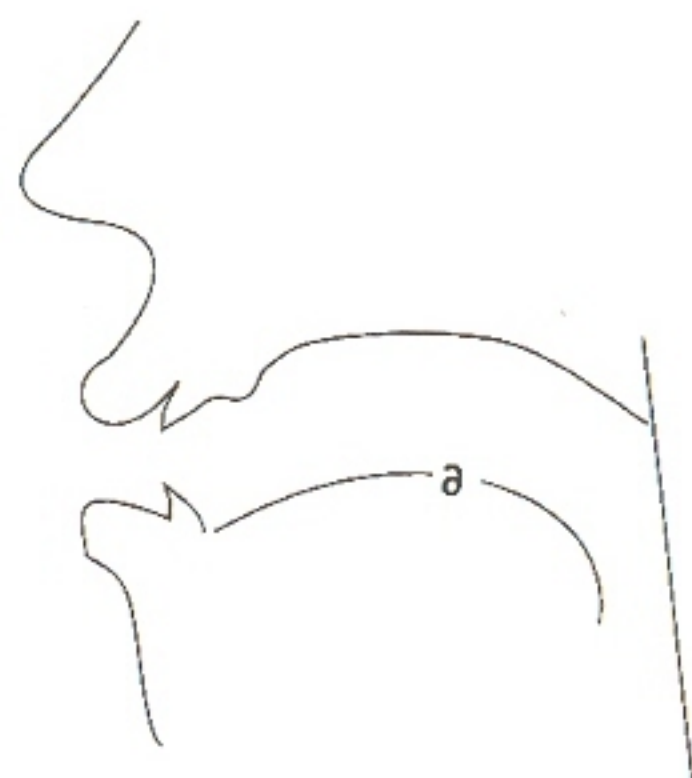


Lesson 5: Neutral vowel (schwa) /ə/

The schwa is the most used vowel sound in English. It can be found in many words, always in an unstressed position. Its use makes speech more fluent and natural.

Speech organs position:

Jaw is half open, relaxed tongue and lips. Middle of the tongue is halfway up. Tongue is not going forward. The sound is very short.



A22

Words

community, London, effort, suppose, observe, seven, woman, construction, convince, given, support, dozen, intuition, driven, featured, treasured, wondered, announcement.

A23

Classes of words that have the neutral vowel schwa /ə/:

1. Endings of names:

Margaret /ˈmɑːgrət/

Barbara /ˈbɑːbrə/

Deborah /ˈdebrə/

Richard /ˈrɪtʃəd/

2. UK Counties ending in "shire" will have [ə] after "sh":

Derbyshire /ˈdɑːbɪʃə/

Hampshire /ˈhæmpʃə/

Lincolnshire /ˈlɪŋkənʃə/

Hertfordshire /ˈhɑːtʃədʃə/

3. Names of places ending in "mouth" will usually have [ə] after "m":

Bournemouth /ˈbɔːnməθ/

Dartmouth /ˈdɑːtməθ/

Portsmouth /ˈpɔːtsməθ/

Falmouth /ˈfælməθ/

4. Names of places ending in "ford" will have [ə] after "f":

Guildford /ˈɡɪlfəd/

Oxford /ˈɒksfəd/

Stamford /ˈstæmfəd/

Bedford /ˈbedfəd/

5. Names of places ending in "borough" will have [ə] after "r":

Scarborough /ˈskɑːbərə/

Loughborough /ˈlɒf bərə/

Wellingborough /ˈwelɪŋbərə/

Borough /ˈbɒrə/

6. Names of places ending in "ham" will have /əm/ at the end:

Birmingham /ˈbɜːmɪŋəm/

Nottingham /ˈnɒtɪŋəm/

Oldham /ˈəʊldəm/

Clapham /ˈklæpəm/

7. Prefix "St." is pronounced with the schwa:

St. Albans /sənt ˈɔːlbənz/

St. Pauls /sənt ˈpɔːlz/

St. Ives /sənt ˈaɪvz/

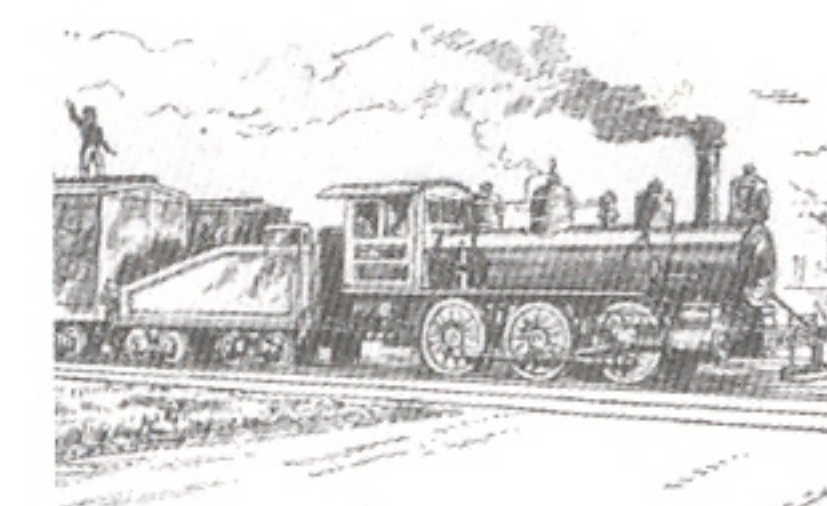
St. George /sənt dʒɔːdʒ/

A24

Sentences

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way. Schwa is highlighted.

- The fast train from Clapham Junction to Wokingham is made up of eleven carriages.
- It was obvious to the panel that the second candidate was streets ahead of the others because of the way he delivered his presentation.
- On their visit to London, the tourists from Japan were very impressed with St. Paul's Cathedral.



A25

Dialogue: A tutorial

Listen and repeat the following dialogues, noting not only the highlighted schwa, but also inflection and intonation.

HE: Miss Masters, taking all things into consideration, I don't think you've got a leg to stand on with that excuse.

SHE: Sir, I'm not trying to pull the wool over your eyes – it's more than my job's worth.

HE: In that case, we must **agree to differ**.

SHE: Very well, I'll clear my desk straight **away**.

A26

 **Dialogue:** *Going out*

SHE: Darling, should I wear **the** red dress or **the** black one **tonight**?

HE: You look good in both **of** them.

SHE: Oh, **for** heaven's sake, you must have **a** preference.

HE: I don't really. There's nothing **to** choose between **them**. It's six **of** one **and** half **a** dozen **of** the **other**.



Task: Read the following idioms and colloquial expressions with examples. Note schwa. Make up your own sentences using the examples.

1. Haven't a leg to stand on.

Meaning: There is no basis for your arguments.

2. To pull the wool over somebody's eyes.

Meaning: To deliberately obscure the facts.

3. It's more than my job's worth.

Meaning: It's not worth it.

I'm sorry gov'nor, I cannot let you park in the managing director's space – it's more than my job's worth.

4. It's six of one and half a dozen of the other.

Meaning: It's the same.

(Idiomatic expressions from dialogues)

5. A different kettle of fish.

Meaning: A totally different situation.

You can't compare **an** amateur production to **a** professional one – it's **a** totally different kettle **of** fish.

6. To make a mountain out of a mole hill.

Meaning: To make a small incident out to be bigger than it is.

You're making a mountain out **of** a mole hill, you've only stubbed your toe, you haven't broken your leg.

7. A cock and bull story.

Meaning: A lot of nonsense.

What a ridiculous excuse – I've never heard such **a** cock and bull story in my life!

8. It's time to grasp the nettle.

Meaning: It's time to tackle a difficult problem.

Now look here, team, this problem has been rumbling on **for** years, it's time **to** grasp the nettle and sort it out once **and** for all.

9. To cost an arm and a leg.

Meaning: To cost a lot of money.

The way things **are** going, dear, this forthcoming wedding is going **to** cost me **an** arm **and** a leg.



Lesson 6: Strong and weak forms of words

Certain words have two pronunciations. One we call the strong form, which is usually only used when the word is on its own or when it is stressed in a sentence. The other pronunciation, the weak form, is often used in a phrase or sentence if the word is unimportant and thrown away.

There is no consistent rule as to when you would use a strong or weak form. It depends on what message a speaker wishes to convey to his/her listener.

You will see from the sentences below, that we use the strong form when the word is important for the sense of the phrase. We use the weak form, on the other hand, when the word is unimportant and not stressed in a phrase.

A27

🔊 Sentences

Listen carefully and repeat the sentences, noting the pronunciation of the strong and weak forms of the word. Colloquial and idiomatic expressions are italic font. Weak forms are underlined.

1. At the end of the day, Linda was right about that.
2. To tell the truth, I'm not very keen to meet him.
3. It's as true as I'm standing here that my ex-husband has a girlfriend who is three years younger than me.
4. It's the height of bad manners to interrupt when someone is speaking.



A28

🔊 Comparisons

Listen carefully and repeat the sentences, noting the pronunciation of the strong and weak forms of the word.

1. Prepositions and pronouns

Stressed position/Strong form, pronounced with a full vowel

Unstressed position/Weak form, pronounced with /ə/

I said I want eggs **and** bacon! [æ]

I'll have fish **and** chips.

What are you driving **at**? [æ]

I'm not driving **at** anything.

As you already know.... [æ]

it's **as** simple **as** that.

Did you really think **that**? [æ]

Yes, I thought **that** it was alright.

What is he thinking **of**? [ɒ]

He is not thinking **of** anything.

Where has she come **from**? [ɒ]

She comes **from** London.

I would... **but** I can't. [ʌ]

We can **but** hope.

What are you doing that **for**? [ɔ:]

It's **for** you.

Have you seen **her** [ɜ:]

I saw **her** just now.

Is that **you**? [u:]

Who do **you** think you are?

Where are you going **to**? [u:]

I'm going **to** work.

Is it us or **them**? [e]

We could always ask **them**.

A29

🔊 Comparisons: Present tense verbs

Listen carefully and repeat the sentences, noting the pronunciation of the strong and weak forms of the word.

Stressed position/Strong form, pronounced with a full vowel	Unstressed position/Weak form, pronounced with /ə/ or not at all
Am I wrong? [æ]	I'm not sure.
Can we make this work? [æ]	Well, we can try.
Shall we catch this bus? [æ]	We shall have to.
Has he arrived yet? [æ]	He has just come in.
Have you finished? [æ]	Yes, I've just finished.
Had you any idea? [æ]	We'd no idea at all.
Are you sure he was there? [ɪ]	Well, he was supposed to be.
Are you leaving? [ɑ:]	Yes, we are going now.
Were they pleased? [ɜ:]	They were very pleased.
This is definitely the solution. [e]	It's working well.

A30

🔊 Comparisons: Contractions of the verb "have"

Listen carefully and repeat the sentences, noting the pronunciation of the strong and weak forms of the word.

Stressed position/Strong form, pronounced as /hæv/	Unstressed position/Weak form, pronounced as /əv/
Might you have known this?	Well, I might've done.
Could they have lied to you?	They could've done, I suppose.
Would he have done that?	I think he would've.
Should we have left earlier?	Perhaps we should've.

A31

🔊 Passage

Listen carefully, repeating one section at a time, noting how many times we use the weak form of the word. Read the whole passage without referring to the CD, again, always working towards fluid, connected speech. The weak form of the words is underlined.

"Good morning, ladies and gentlemen,

I've lots of exciting things to tell you about our new product. Because it's so new it'll have to be referred to as "Product X". Can you hear me at the back? I can't speak too loudly in case there're industrial spies about. I would love to have brought a sample of our new secret product to show you but I couldn't because the inventor wouldn't release it, as it's very secret. So you'll have to take my word for it.



I'll try and describe it to you. It's quite simply the most dramatic and innovative invention since the electric kettle.

I hope I don't give too much away if I was to say I'm not sure how we could've managed if it hadn't been invented.

Many of you will have seen similar products on the market. That's not to say they aren't quite good but I can state, without fear of contradiction, that "Product X" is streets ahead of our competitors.

Because of the superior quality of "Product X" we shall have to launch a highly sophisticated advertising campaign. For a start, we shall probably need a celebrity, possibly someone from "Big Brother", to front a TV commercial. I can tell you no expense is going to be spared in the world-wide exploitation of our product; and, ladies and gentlemen, when we've achieved total market domination, you'll be able to stand tall and say with pride, I was there when "Product X" was launched!"

Task: Read the following idioms and colloquial expressions with examples. Note strong and weak forms. Make up your own sentences using the examples.

1. It's swings and roundabouts.

Meaning: It could work whichever way you tackled it.

We'll put both your suggestions to the board: which one will they chose? It's swing and roundabouts.

2. It's in the lap of the Gods.

Meaning: It's out of our control.

Well, I've done all I could to win this contract – now it's in the lap of the Gods.

2. It's good riddance to bad rubbish.

Meaning: It's good to get rid of something or someone of no use.

Quite frankly I can't wait to see the back of him – it's good riddance to bad rubbish!



Part 2: Connected Speech Patterns

Lesson 7: Consonant elision

In good, natural speech, not every consonant is pronounced. Speech should flow smoothly. When a word finishes with the same consonant the next word starts with, we glide the two sounds into one with a slight pressure hold.

Similarly, if a word finishes with a consonant made with the same speech organs in the same position as the consonant starting the next word, we lose the first consonant. Consonants /t, d, l, n/ are made with the tip of the tongue against the alveolar ridge.

A32

🎧 Word pairs

Listen and repeat the following word pairs, noting that each pair sounds like one word.

hot_U tea, dead_U duck, don't_U dare, red_U lion, soap_U powder,
bus_U stop, Prime_U Minister, real_U loser, with_U them,
look_U closely, stop_U please!

A33

🎧 Sentences

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. Mad_U dogs and Englishmen go out in the midday sun.
2. The horse was too tired just_U to trot_U to Teddington.
3. I need_U to know what_U train to catch.
4. Big_U goats and black_U cats don't mix.
5. I love thick_U cream with my spotted_U dick pudding.
6. Don't_U take the second_U turning after the lamp_U post or you'll get lost.
7. Have you had_U dinner? If not try some pork_U crackling.



8. Because I don't_U know my pin_U number I can't_U draw any money out.

A34

🎧 Dialogue: Flat Search

Listen and repeat the following dialogues, noting not only the consonant elision, but also inflection and intonation.

HE: What sort of property are you looking to rent, Madam?

SHE: Well – in a nutshell, something small and reasonable.

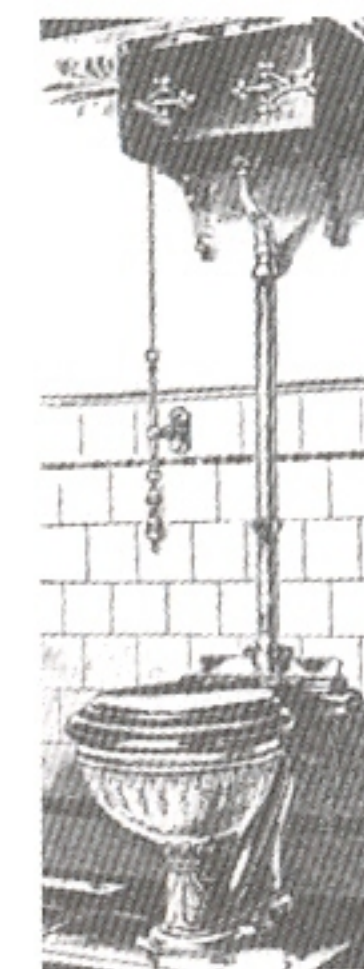
HE: If you said large and expensive perhaps I could possibly accommodate you.

SHE: There must be something you could find for me.

HE: We do have a small studio flat in Surbiton in_U need of some attention.

SHE: Do you think it would suit me?

HE: It's up to you, Madam. Personally, I wouldn't_U touch it with a bargepole.



Task: Read the following idioms and colloquial expressions with examples. Note consonant elision. Make up your own sentences using the examples.

1. The worst case scenario.

Meaning: All things considered, this would be the worst that could happen.

If we have to cancel this holiday, the worst case_U scenario is that would lose our deposit.

2. Not_U to put too fine a point on it.

Meaning: Without being too precise or pedantic.

Not to put too fine a point on it, in my opinion the man is a complete idiot!

3. I wouldn't touch it with a barge pole.

Meaning: I wouldn't go anywhere near it.

This divorce case has too many complications, I wouldn't touch it with a barge pole.

4. Let's get to grips with this.

Meaning: Let's look at all the facts and try and solve the problem.

We've had so many problems with this project for so long now, it's time we got to grips with it and sorted it out.

Lesson 8: Liaisons – Compound nouns

The English tend to speak in phrases, often linking the words together. To sound fluent in English, liaise words that belong together in a phrase gliding from one word to another, almost pronouncing them as one word. One of the group of words we liaise is **compound nouns**.

A35

🔊 Compound noun word pairs

Listen and repeat, liaise words in a pair, pronounce them as one word.



tennis_court, football_pitch, rugby_match, dish_washer,
management_accountant, disc_jockey, sports_car, golf_club,
tennis_racket, civil_servant, travel_agent, foreign_exchange,
bath_towel, rowing_boat, chartered_accountant, bank_manager.

A36

🔊 Sentences

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. My golf_coach advises me to take up ballroom_dancing to help me with my game_plan.
2. After leaving university, the graduate couldn't decide whether to become a brain_surgeon or a disc_jockey.
3. With your breakfast_cereal you can have skimmed_milk and stewed_prunes but not a chocolate_bar.
4. To book your package_holiday see your local travel_agent and order your foreign_currency.

5. I can't go to the rugby_match because I scheduled a meeting with my bank_manager.

Task: Read the following idioms and colloquial expressions with examples noting compound nouns. Make up your own sentences using the examples.

1. It's a dog's breakfast.

Meaning: Essentially, it's a mess.

I've looked at the architect's_plan for our new conservatory and in my opinion it's dog's_breakfast.

2. To live in a dream world.

Meaning: To be out of touch with reality.

If your brother, with two left feet, thinks he is going to be a ballroom_dancing champion, he's living in a dream_world!

3. A ball park figure.

Meaning: An approximate figure.

Having studied all the specifications for the new stadium, I estimate the cost, giving you a ball_park_figure, to be £300 million.



Lesson 9: Liaisons – Phrasal verbs with adverbial particles and prepositions

The second group of words we liaise is **phrasal verbs with their adverbial particles and prepositions**.

A37

🔊 Phrasal verbs

Listen and repeat, liaise verbs with adverbial particles and prepositions, pronounce them as one word.

speakup, getudown, settleudown, cheeruup, getuout, backuoff,
shutuup, writeuoff, writeudown, saveuup, rubuoff, walkuaway,
jumpuoff, eatuup, washuup, reachuout, bendudown, driveuaway,
carryuon.

A38

🔊 Sentences with phrasal verbs

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. Don't diveoff the end of the pier because you might be sweptaway by the tide.
2. The cook decided to heatup the casserole before she setoff for home.
3. You must always lookout when you stepdown from the kerb.
4. The sergeant major told the soldiers to shutup, fallout and polishup their boots.



Task: Read the following idioms and colloquial expressions with examples. Note the vowel to vowel liaisons. Make up your own sentences using the examples.

1. To go all round the houses.

Meaning: You are going round in circles, not getting to the point.

After listeningto your talk on Consonant Elision, I was extremely disappointed because you'd goneallround the houses and hardly mentioned it.

2. Take a leaf out of my book.

Meaning: Do what I would do in this situation.

I know you are crazy about this girl but if you takealeafout of my book you'll forgetallabout her and takeup golf instead!

3. Wake up and smell the coffee.

Meaning: Be alert to what's happening around you.

This firm is slidinginto bankruptcy and you seem to be totally unaware of what's happening – wakeup and smell the coffee!

4. To get out of bed on the wrong side.

Meaning: Things are just not going right today.

You're rather grumpy this morning, did you getoutof bed on the wrong side?

5. To beat about the bush.

Meaning: To be vague.

Oh, for heaven's sake, darling, don't beatabout the bush – just propose and getitoverwith.

6. To be clutching at straws.

Meaning: You're grasping at the smallest thing to try and save the situation.

If you seriously think that issuing the men with a different colour uniform is goingto avert the strike, you're clutchingat straws.

Lesson 10: Liaisons – Continuous verbs with adverbs or nouns

The third group of words we liaise is **continuous verbs and adverbs**.

A39

🔊 Continuous verbs with adverbs

Listen and repeat, liaise verbs with adverbs, pronounce them as one word.

Generally speaking, fast moving, great looking, spending wisely, thinking deeply, wandering aimlessly, speaking clearly, walking briskly, denying vehemently, following blindly, agreeing unanimously.

A40

🔊 Sentences with verbs

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. This jacket costs a pretty penny, but because I'm spending wisely it'll last me for years.
2. We couldn't make head nor tail of the professor's lecture for the simple reason, that he was gabbling inaudibly.
3. Speaking frankly, the exorbitant fee you are charging for this work suggests to me that you are pulling a fast one.
4. Off the top of my head, I would say we're in danger of jumping blindly into what seems to be a doubtful enterprise.



A41

🔊 Continuous verbs with nouns

Listen and repeat, liaise verbs with adverbs, pronounce them as one word.

Encouraging feedback, going bankrupt, raising objections, swallowing food, drinking water, cooking a meal, managing a company, weighing up facts.

A42

🔊 Sentences

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. At the end of the day weighing up all the options, we will have to dismiss him.
2. I know sales haven't been great, but in a manner of speaking, we are making money.
3. His first wife was obsessed with aerobics and now he's gone and married a martial arts fanatic – he's gone out of the frying pan and into the fire.
4. Gentlemen, this company is going bankrupt and there is nothing we can do about it; in a word, we are up the creek without a paddle.



Task: Read the following idioms and colloquial expressions with examples. Note the vowel to vowel liaisons. Make up your own sentences using the examples.

1. Out of the frying pan and into the fire.

Meaning: Going from one bad situation to another.

2. In a manner of speaking.

Meaning: One way of saying it.

3. To be up the creek without a paddle.

Meaning: To be in an impossible situation with no escape.

Lesson 11: Liaisons – Words with prepositions

The fourth group of words we liaise is **prepositions and nouns**.

A43

🔊 Words with Prepositions

Listen and repeat, linking prepositions with nouns.

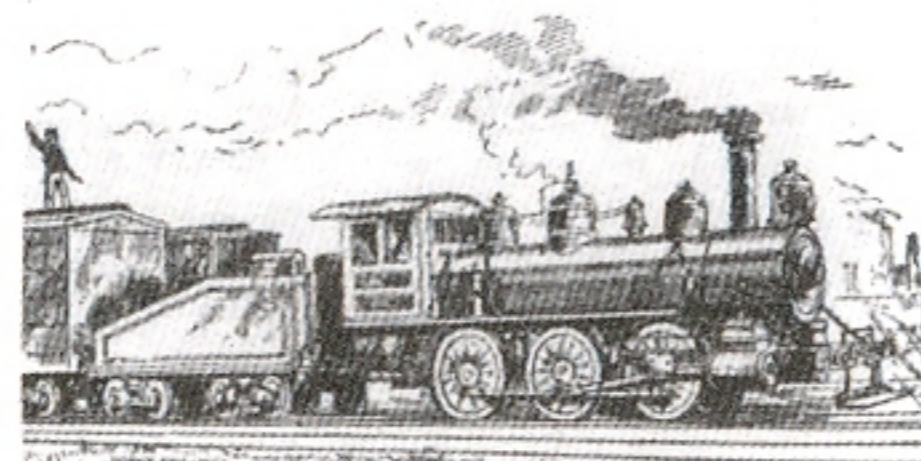
in addition, from London, in town, from home, in context,
in a way, on television, on the radio, at the cinema,
in the woods, on the news, in the papers, with the rest,
out of the country.

A44

🔊 Sentences: liaise prepositions and articles with nouns

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. If you look carefully, from a distance you can just see the bus stop by the theatre.
2. Arriving in the countryside, the final group of walkers strode purposefully into the woods with the others.
3. Despite being under the instruction of his tutor, the student failed to hand in his essay on time.
4. Due to signal failure, the express train from Liverpool was unable to stop at the station platform.



A45

🔊 Dialogue: A Matter of Disagreement

Listen and repeat the following dialogue, noting not only liaisons, but also inflection and intonation.

SHE: From where I'm standing, the situation is quite clear.

HE: Without stating the obvious, I think it needs further discussion.

SHE: It seems to me that we are poles apart on this issue.

HE: In that case, we must agree to disagree.



A46

🔊 Dialogue: A Tall Story

SHE: I can't believe Nigel actually said that.

HE: Are you inferring he was economical with the truth?

SHE: That's putting it mildly.

HE: I agree. He's heading for a fall.

Task: Read the following idioms and colloquial expressions with examples. Note liaison of nouns with prepositions. Make up your own sentences using the examples.

1. Dead in the water.

Meaning: It's ground to a halt.

As far as this company is concerned we're not proceeding with this contract – it's dead in the water.

2. Reading between the lines.

Meaning: Interpreting what hidden meanings may lie between the actual spoken or written words.

Although I received very positive and encouraging feedback after my presentation, reading between the lines, I think they thought it was rubbish!

3. Let's just go with the flow.

Meaning: We'll go along with what everyone else is doing.

I feel this is not the time to raise objections to this motion; I think for now we should just go with the flow.

4. It's all water under the bridge.

Meaning: It's past history, no longer important.

It's no use bringing it up again, it happened a long time ago and it's no longer relevant – it's all water under the bridge.

Lesson 12: Liaison of vowel to vowel

Rule: When a word ends with a vowel, and the following word starts with a vowel, we link them together and pronounce them as one word.

A47

🔊 Word pairs

Listen and repeat, linking vowel to vowel.

go_uout, throw_uaway, so_ueasy, be_uaware, how_uabout, stay_uawake,
show_uapproval, go_uaway, go_uabroad, so_uhonest,
my_uown, by_uand large, by_uall means.

A48

🔊 Sentences

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. Every Tuesday_uevening we both go_uout to_uour yoga class.
2. Auntie_uEmily and her nephew_uAndrew are rolling in money.
3. He told her to go_uaway and stay_uout of trouble.
4. Before you say_uanything you should be_uaware of the effect it may have.
5. Say_uit, don't spray_uit!

A49

🔊 Dialogue: A Dreaded Visit

Listen to and repeat the following dialogue, noting not only liaison of vowel to vowel, but also inflection and intonation.

SHE: What would you say_uif I told you Mother wants to come and stay for the weekend?



HE: Between you_uand me_uand the gatepost, I could think of quite a few things to say.

SHE: Isn't it about time you two buried the hatchet?

HE: The question is – where would I like to bury_uit?

SHE: Well, tough luck! She's coming!

HE: Over my dead body.

SHE: If necessary.

Task: Read the following idioms and colloquial expressions with examples. Note the vowel to vowel liaisons. Make up your own sentences using the examples.

1. In this day_uand age.

Meaning: In this particular period in our history.

In this day_uand age people are far more likely to text or send an e-mail than to write a letter.

2. To be_uone over the_ueight

Meaning: To be very drunk.

As the bridegroom weaved his way from side to side down the aisle and then fell flat on his face, it was evident that he was one over the_ueight!



3. To be worlds apart.

Meaning: We couldn't disagree more; we are diametrically opposed. I can see no way that management and the trade union can ever be reconciled – they_uare worlds apart.

4. To hold out the_uolive branch.

Meaning: Make a conciliatory gesture to make peace.

Our two families haven't spoken to_ueach other for nearly ten years; I believe it's time to hold out the_uolive branch and put our differences aside.

5. To play it by ear.

Meaning: To act according to the situation.

Since we are not in full possession of all the facts yet, we shall have to play it by ear and see how the situation develops.

Lesson 13: Linking /r/

When the letter "r" ends a word and is followed by a word starting with a vowel, the "r" sound may be pronounced. This helps to make your speech more fluent and connected.

A50

🎧 Word pairs:

Link words in a pairs by pronouncing /r/ sound.

car_Uinsurance

far_Uaway

car_Uaccident

power_Uengine

under_Uarrest

editor_Uin charge

under_Uage

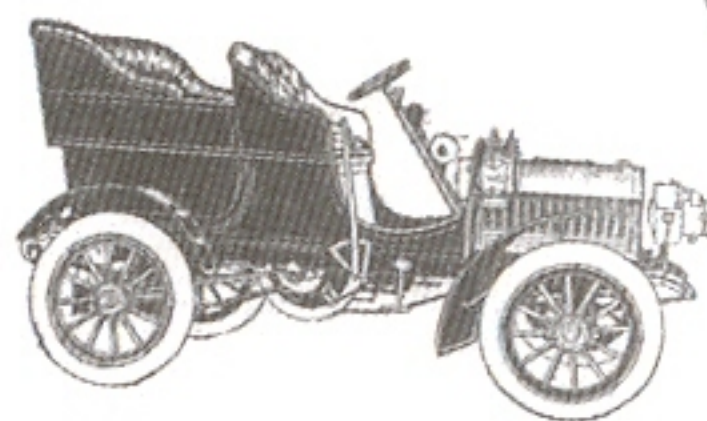
fair_Uenough

A51

🎧 Sentences

Listen and repeat the following sentences, noting that the highlighted linking "r" is pronounced.

1. Where_Uare you working today?
2. Her car_Uis in the garage all day.
3. I'll love you for ever_Uand_Uever_Uand ever!
4. We were better_Uoff last year.
5. My mother_Uand father_Uand brother_Uare coming to stay.
6. I saw Doctor_UAndrews today.
7. I'll have butter_Uand jam on my toast.
8. She gave me more_Uand more homework.
9. Thank you so much for_Ueverything.
10. We're_Uaway in Winchester_Uall next week.



A52

🎧 Dialogue: Bolshoi Ballet

Listen and repeat the following dialogues, noting linking "r".

- HE:** Once and for_Uall, I do not want to go and see the Bolshoi Ballet! It's just not my cup of tea.
- SHE:** But they're_Uin a class of their_Uown.
- HE:** As far_Uas I'm concerned, they can stay on their_Uown.
- SHE:** Look, I've already booked the tickets. We're going!
- HE:** Not for_Uall the tea in China.

A53

🎧 Dialogue: University for Sebastian

- SHE:** We have to think seriously which university would suit Sebastian best. He's very bright, you know. What about your_Uold college, Caius?
- HE:** Yes, Cambridge would be marvelous, but is it far_Uenough away?
- SHE:** Don't be so horrid! Where would you like him to go? Nottingham, Derby, Birmingham, Manchester? Edinburgh even? Is that far_Uenough away?
- HE:** I was thinking more_Ualong the lines of Harvard or Yale.
- SHE:** You're_Uimpossible! Anyway, it's all speculation. After_Uall, he's only 18 months old!



Task: Read the following idioms and colloquial expressions with examples, noting linking /r/. Make up your own sentences using the examples.

1. Without fear of contradiction.

Meaning: This is a rock solid proposition that no one could possibly disagree with.

May I say, without fear of contradiction, that no-one else in this company has won more orders than I have .

2. For old time's sake.

Meaning: Because of shared experiences.

You and I go back a long way, I know my daughter isn't the greatest actress in the world but for old times sake couldn't you give her the part?

3. In a class of his/her/their own.

Meaning: An outstanding performer in art, sport etc.

It's a universally accepted fact that as an artist Coco Chanel was in a class of her own.

4. To be up for it.

Meaning: Ready and willing for action.

Right men- we attack at dawn tomorrow! Are you up for it?

5. Not for all the tea in China.

Meaning: However much you offered, I wouldn't do it.
(expression from the dialogue "Bolshoi Ballet")



Lesson 14: Intrusive /r/

Do not put an /r/ sound between words ending in "aw" (long vowel /ɔː/) or the neutral vowel /ə/, spelt "a", and the following word starting with a vowel. It's easier and lazier, but it's not good English.

A54

Sentences

Listen and repeat the following sentences, noting that a line indicates where you should not put an intrusive "r".

1. Law_ and order.
2. I saw_ a ship at sea.
3. I used raw_ eggs in my cake mixture.
4. Let me draw_ it for you!
5. George Bernard Shaw_ is a well-known playwright.
6. I'll have a soda_ and water, please.
7. She was in awe_ of him.
8. The idea_ of it appalled her.
9. Olga_ and Linda_ are going home.
10. China_ and India_ are on my holiday list.
11. He was given a quota_ of ten tickets.



A55

Dialogue: *You can't tell a book by its cover.*

Listen and repeat the following dialogue, noting that a line indicates where you should not put an intrusive "r".

SHE: Between you and me and the gate post, I think that Amanda_ is up to something.

HE: What are you driving at?

SHE: I saw_ a man leaving her flat at five o'clock in the morning!

HE: He's probably come to read the gas meter.



SHE: Look, I know what I saw.

HE: Amanda? The very idea_ of it is laughable.

SHE: Well... you can't judge a book by its cover!

Task: Read the following idioms and colloquial expressions from the dialogue, noting the intrusive /r/. Make up your own sentences using the examples.

1. To be up to something.

Meaning: To do something secretly.

2. What are you driving at?

Meaning: What are you hinting at?

3. You can't judge a book by its cover.

Meaning: Appearances can be deceptive.

4. Between you me and the gatepost.

Meaning: Just between the two of us.

Part 3: Flow of Speech

Lesson 15: Natural flow of speech

In natural speech, it's important not to emphasize or stress too many words in a phrase or sentence. As a general rule, we tend to pick out the words which convey the meaning, and lean on them, giving them a little more vocal energy. The rest of the words, we "throw away", an expression used by actors. This often means neutralising vowels, increasing the pace and diminishing the volume.

Task: Read the following sentences and dialogues out loud several times, giving the highlighted important words a little extra length and vocal power. Always make sure the "throw-away" words flow smoothly towards the stressed words. Stressed words are underlined.

A56

🎧 Sentences

1. You know because I've already told you that I didn't want to go.
2. The cat who was called "Ginger" was the terror of the neighbourhood.
3. If it hadn't been for the rain, the wedding would've been perfect.
4. From my point of view, the whole affair should've been better managed.
5. The sport was at its height, the sliding was at its quickest, the laughter was at its loudest, when a sharp smart crack was heard. (Pickwick Papers by Charles Dickens).



A57

🎧 Dialogue

- HE:** Good morning, Sarah. Take a seat. Now I've read your essay on Shakespeare's Comedies. I found it very amusing.
- SHE:** Thank you, sir. Actually, it wasn't meant to be funny.
- HE:** In that case, perhaps, you have an undiscovered gift that you could develop.

- SHE:** It's very kind of you to say that, sir. So you mean you think I could become a successful TV comedy writer?

- HE:** Well, I'm thinking more in terms of children's comics.



A58

🎧 Dialogue: Tourist Office

- HE:** Good afternoon. I've just got a few hours to spend in London. I wonder if you could tell me what to see!
- SHE:** Well, it depends what your interests are. We have museums, art galleries, theatres, concert halls.
- HE:** Well, it's just general sightseeing, really.
- SHE:** In that case I suggest you take a stroll from here to Piccadilly Circus, and from there to Leicester Square, taking in the National Gallery on your way. There's always Covent Garden, of course, with the marvelous market and restaurants.
- HE:** I see.
- SHE:** From there just hop on a bus to Baker Street and call in at Madame Tussaud's, finishing up at Regent's Park for a trip round the London Zoo.
- HE:** Oh dear, that all sounds so exhausting. I think I'll just go and have a cup of tea instead.

Lesson 16: Sentence stress

To convey the meaning in a sentence, native English speakers usually stress important words and throw away small, unimportant words. "Throwing away" means these unimportant words are not given the same length and vocal energy.

Task: Practice the following exercises, noting how emphasizing a word in a sentence can change the intonation, as well as the meaning.

Sophie might walk to the cinema in Hammersmith.
Sophie **might** walk to the cinema in Hammersmith.
Sophie might **walk** to the cinema in Hammersmith.
Sophie might walk to the **cinema** in Hammersmith.
Sophie might walk to the cinema in **Hammersmith**.



Stress Analysis

By stressing "**Sophie**", we make it clear it was not Helen.

By stressing "**might**", we make it clear it is not definite that she will walk.

By stressing "**walk**", we make it clear she is not driving.

By stressing "**cinema**", we make it clear she is not going to the theatre.

By stressing "**Hammersmith**", we make it clear she is not going to Chiswick.

A59

Sentences

Repeat the sentence, stressing a different word each time.

1. **We** will be driving to Somerset next week.
We will be **driving** to Somerset next week.
We will be driving to **Somerset** next week.
We will be driving to Somerset **next** week.
We will be driving to Somerset next **week**.

2. **Will** you come and dine with me tomorrow?
Will you come and **dine** with me tomorrow?
Will you come and dine with **me** tomorrow?
Will you come and dine with me **tomorrow**?

Lesson 17: Intonation and inflection

Intonation

Intonation is the rise and fall of pitch **in a phrase or sentence**. Each person will unconsciously copy the speech patterns of his native language or dialect, starting from the time he first begins to talk.

In the British Isles there are many variations of intonation in all areas of regional speech. Compare, for example, someone who comes from Liverpool with someone born in Birmingham. Different languages will have their own patterns of intonation, which in most cases will be very different from Received Pronunciation (RP).

There are books which deal with the complexities of intonation in great depth. We are taking a more practical approach rather than an academic one. In our book, we have sentences, prose passages and poetry recorded in Received Pronunciation by professional English actors. As well as practising the various speech patterns, we recommend that students also pay attention to the intonation and copy it.

The most successful way to achieve RP intonation is to listen to audio books read by English actors, copying and repeating each small section at a time.

Another way of acquiring English intonation is to live in the country and absorb the tunes and rise and fall of the language.

Inflection

Inflection refers to the gentle rise and fall of the voice **in a word or syllable**.

On listening to English speakers it is important to have what we call a "good ear". In other words, to be able to hear the differences in the rise and fall of the voice.

There are six basic inflections, but within these there are many varieties.

A60

Examples of inflection

Listen carefully and repeat

1. Simple Rising followed by Simple Falling.

HE: Is it lamb or pork?

2. Circumflex Rising followed by Circumflex Falling.

SHE: It's beef.

HE: Beef?

3. Compound Rising followed by Compound Falling.

SHE: I think so.

HE: Oh!



A61

Dialogue 1

Listen and repeat, taking note of how the six inflections are used in colloquial speech.

SHE: Do you think it will rain today?

HE: It might snow.

SHE: Snow? Oh no! I'm flying to Rome at six.

HE: Keep your fingers crossed.

SHE: OK.

A62**Dialogue 2****SHE:** Are you going out then?**HE:** I might.**SHE:** Where to?**HE:** The park.**SHE:** The park?**HE:** May be.**Task:** Taking a section at a time, listen to the following extracts and repeat, taking note of the different inflections.**A63****Extract from Shakespeare's play *As you Like it***

All the world's a stage,
 And all the men and women merely players:
 They have their exits and their entrances;
 And one man in his time plays many parts,
 His acts being seven ages. At first the infant,
 Mewling and puking in the nurse's arms.
 And then the whining school-boy, with his satchel
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woeful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths and bearded like the pard,
 Jealous in honour, sudden and quick in quarrel,
 Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lined,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances;
 And so he plays his part. The sixth age shifts
 Into the lean and slipper'd pantaloon,



With spectacles on nose and pouch on side,
 His youthful hose, well saved, a world too wide
 For his shrunk shank; and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

A64**A monologue:**

MABEL CHILTERN: Well, Tommy has proposed to me again. Tommy really does nothing but propose to me. He proposed to me last night in the music-room, when I was quite unprotected, as there was an elaborate trio going on. I didn't dare to make the smallest repartee, I need hardly tell you. If I had, it would have stopped the music at once. Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is longing to be absolutely deaf. Then he proposed to me in broad daylight this morning, in front of that dreadful statue of Achilles. Really, the things that go on in front of that work of art are quite appalling. The police should interfere. At luncheon I saw by the glare in his eye that he was going to propose again, and I just managed to check him in time by assuring him that I was a bimetallist. Fortunately I don't know what bimetallism means. And I don't believe anybody else does either. But the observation crushed Tommy for ten minutes. He looked quite shocked. And then Tommy is so annoying in the way he proposes. If he proposed at the top of his voice, I should not mind so much. That might produce some effect on the public. But he does it in a horrid confidential way. When Tommy wants to be romantic he talks to one just like a doctor. I am very fond of Tommy, but his methods of proposing are quite out of date. I wish, Gertrude, you would speak to him, and tell him that once a week is quite often enough to propose to any one, and that it should always be done in a manner that attracts some attention. (An Ideal Husband, Oscar Wilde)



Lesson 18: Onomatopoeia

The definition of onomatopoeia is quite simple: words which sound like their meaning.

To quote the eminent speech teacher, Wilton Cole, "English is an extraordinarily onomatopoeic language and a good use of this technical means of vocal expression can heighten the value of a word or passage very considerably."

This will particularly apply to any form of public speaking or story telling and make your speech more colourful. Listen carefully to the following words on the CD and then repeat, making sure all the sounds are fully articulated, although some will be more emphasized than others.

Notice the effective use of onomatopoeic words by D.H. Lawrence in his poem, "Humming Bird" (page 82).

A65

Onomatopoeic words and their definitions

Listen and copy the sounds in the following onomatopoeic words.

- ATISHOO – sound of a sneeze
- BEEP – sound of a car horn
- BUZZ – hum of a bee
- BUBBLE – sound made of air in liquid
- BASH – a crashing blow
- CUCKOO – bird sound
- CHEEP – sound of a small chick
- CRACKLE – sharp noises, fire or paper crushed
- CRUNCH – crushing or crackling sound
- CLUNK – resounding metallic noise
- DING-A-LING – sound of bells
- FIZZ – hissing or bubbling sound
- GROWL – hostile, angry sound (of animals)
- GURGLE – throaty, bubbling noise
- HICCUP – spasm of the diaphragm, resulting in a sharp sound
- HISS – sound of a prolonged "s"
- JANGLE – discordant, jarring noise



- KNOCK-KNOCK – tapping on wood
- MEOW – mew of a cat
- MOO – noise made by a cow
- PLOP – object crashing into water
- POP – light, explosive sound
- PURR – low, vibrant sound (esp. cats)
- PING – short, high-pitched, resonant sound
- RATTLE – succession of short, sharp sounds
- RUMBLE – deep, resonant sound
- RUSTLE – crisp, rubbing sound (e.g. paper)
- SNAP – sudden, sharp, crackling sound
- SHUSH – sound to silence or calm someone
- SPLASH – to scatter liquid
- SIZZLE – hissing, frying sound
- SQUELCH – sucking noise on wet ground
- THUD – dull, heavy sound
- TICK-TOCK – ticking of a clock
- WHISPER – speak in soft, hushed tone
- WHACK – sharp, resounding blow
- WHIZZ – a loud buzzing sound
- ZIP – short, sharp, whizzing sound
- ZING – high-pitched buzzing sound
- ZOOM – buzzing or humming sound



Listen and repeat, noting the sounds in the underlined, onomatopoeic words.

It was breakfast time in the kitchen of Honeycomb Cottage, the home of Professor Stutter (a world authority on the Science of Speech). On the stove in a pan of hot fat the bacon sizzled. Alongside, a pan of boiling water for his breakfast egg bubbled furiously. The Professor splashed a generous portion of semi-skimmed milk on to his Crunchy Puff cereal, which responded with a satisfying snap!, crackle!, pop!



“Ah”, said the Professor, as he flung open the window and heard the familiar call of the cuckoo in the distance (Cuckoo! Cuckoo!). “What a perfect day!”

At that precise moment, Cuddles the cat padded in with a plaintive miaow, which swiftly turned into an ear-piercing screech as the Professor inadvertently trod on his tail. Startled, the Professor staggered back, knocking the pan of boiling water into the frying pan, which produced a ferocious fizz as the water plopped onto the hot bacon. Attempting to steady himself, his hand accidentally hit the cereal bowl, sending it whizzing through the air and scattering the contents everywhere. He landed with a squelch on the soggy cereal. “Not such a perfect day after all”, he reflected ruefully.

Lesson 19: 4 Ps (Power, Pause, Pace and Pitch)

Introduction

There is nothing attractive about a monotonous voice – a voice which runs along on the same level all the time. This voice is not interesting to others and can never hold their attention for long. The voice drones on without any light or shade, or modulation, as we call it in speech training.

Modulation simply means changing the voice to make it less monotonous to listen to.

We can use what we call the 4 Ps to help make the delivery more energized and dynamic.

The use of 4 Ps is particularly important for prepared speech for more formal settings, where you are addressing an audience. For example: giving a presentation, reading aloud reports and minutes for board meetings, debating, telling a story, broadcasting etc.

Actors will spend a considerable amount of time in their training working on modulation to apply to their performances.

Lesson 20: Power

There will be times when it is necessary to change the amount of volume we use when speaking. In normal conversation no effort or changes will be required. When communicating with an audience, however, the amount of projection of the voice (or loudness) obviously depends on the situation you are in: how big is the room, how many people are you talking to, how far away are they, are you inside or out in the open?

The basis for all speech is breath. In normal, everyday speech, we use a small volume of breath to pass through the vocal chords to create sound. When we need to increase the volume and produce louder speech, we need to increase the breath capacity in the lungs, allowing the voice to be projected forward with energy and attack.

Below are a few basic breathing exercises to practise to increase the capacity in the lungs. Before starting them always check your posture.

Posture Preparation

Stand in a good centred position with feet firmly on the floor, slightly apart, relaxing the knees and hips, and keeping the shoulders down, free from any tension. Feel your spine straightening with your head balanced on the neck, as if it was attached to the ceiling by a piece of elastic coming from the top of it.

Breathing exercises:

Exercise 1: Looking in the mirror, take a deep breath, in through the nose, for a count of 3, filling the lungs and feeling the chest expanding sideways and upwards. You should also feel the stomach area move outwards when you breathe in. Then slowly release the breathe through an open mouth for 3 counts on a whispered "AH" sound. As the lungs gradually empty, feel the chest relaxing and the stomach area return to its normal position.

Exercise 2: (to be repeated 5 times): Repeat the above exercise, but this time count out loud 1, 2, 3 as you breathe out, feeling the energy and power of the voice being directed across the room. Each time, always use up all the breath in the lungs. Continue counting out loud as you breathe out, adding 1 count each time, until you reach the count of 10.

Exercise 3: Repeat the exercise but this time instead of counting, vocalise the days of the week in one breath, followed by the months of the year in one breath.

Exercise for Louder Speech

Listen and repeat the following exercises, using the full power of your voice

A67

Sentence

Suddenly a loud voice shattered the silence. "Halt! Who goes there?" No reply came. "Friend or Foe?" Still no reply. Finally, "Halt! Or I'll shoot!" A shot rang out. Then silence.

A68

Poem

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd & thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

(The Charge of the Light Brigade, by Alfred Lord Tennyson)



A69 Julius Caesar, by William Shakespeare



"Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar."



Exercise for Quieter Sounds

Exercise 1: There are times when speaking quietly can be a very effective means of adding colour to the voice. When using less voice, it is essential to maintain the energy in the consonants so that the speech, though quiet, is always clear and articulated. Listen and repeat the following exercises, noting how effective the use of softer speech can be.

A70

Sentence

Sh! Sh! Don't say a word! Don't make a sound! There's someone coming. Oh no! They mustn't see us! Quick! Hide!

A71

Poem

There's a whisper down the line at 11.39
When the Night Mail's ready to depart,
Saying "Skimble where is Skimble has he gone to hunt the thimble?
We must find him or the train can't start."
(*Old Possum's Book of Practical Cats*, by T.S. Eliot)

A72

Poem

There is a silence where hath been no sound,
There is a silence where no sound may be,
In the cold grave – under the deep deep sea,
Or in wide desert where no life is found,
Which hath been mute, and still must sleep profound.
(Silence, Thomas Hood)



Lesson 21: Pause

The use of pause can be a very effective means of engaging with the audience for the public speaker. For all practical purposes we may classify pauses under three headings: grammatical pause, pause for effect, pause between paragraphs and verses.

1. Grammatical pause

This is indicated by the punctuation. It can also be a useful tool for slowing down a rushed or garbled presentation. If you know you have a tendency to speak too quickly and consequently your audience is confused about what you are trying to say, the following exercise should prove helpful.

Task: Read this passage out loud and when you come to a comma, vocalize "ONE". When you come to a full stop, vocalize "ONE, TWO, THREE". Then repeat the passage, not counting out loud at the punctuation, but leaving suitable pauses there.

A73

Passage

There stood the doll's house, / a dark spinach green, /
picked out with bright yellow. /// Its two solid little
chimneys, / glued on to the roof, / were painted red
and white, / and the door, / gleaming with yellow
varnish, / was like a little slab of toffee. /// Four
windows, / real windows, / were divided into panes by
a broad streak of green. ///



There was actually a tiny porch, / too, / painted
yellow, / with big lumps of congealed paint hanging along the edge.
(*The Dove's Nest and Other Stories, Katherine Mansfield?*)

2. Pause for effect (or, Dramatic pause)

Pause for effect is used to make a word stand out or to help build up the dramatic tension.

A74

Sentences

Listen and repeat, noting the length of the pauses you hear in the sentences.

1. "And the winner of the Oscar for best actress is _____ Kate Winslet!"
2. "I don't understand. You mean you _____ love me?"
3. "The door slowly opened and there stood _____ Dracula!"
4. "Chairman of the Jury, do you find the prisoner guilty or not guilty?" _____ "Guilty, your honour."



3. Pause between paragraphs in prose or between verses in poetry.

This pause is important to separate different ideas and give your audience time to take in each point before moving onto the next.

A75

Children's Story

Listen and repeat, noting the pauses between paragraphs.

Once upon a time there was a little girl named Red Riding Hood, who lived with her mother in a cottage by the forest.

///

She was called Red Riding Hood because her proudest possession was a beautiful red cloak with a hood which her mother had made for her.

///

One day she went to visit her grandmother, whose house was in the middle of the forest. She was taking her some freshly baked bread.

///

No sooner had she entered the forest when who should she meet but a seemingly friendly wolf.

A76

 **Poem**

Listen and repeat, noting the pauses between short verses.

What is this life if, full of care,
We have no time to stand and stare.

////

No time to stand beneath the boughs
And stare as long as sheep or cows.

////

No time to see when woods we pass,
Where squirrels hide their nuts in grass.

////

No time to see in broad daylight,
Streams full of stars, like skies at night.

////

A poor life this if, full of care,
We have no time to stand and stare.

(Leisure, William Henry Davis).



Lesson 22: Pace

If you listen carefully to people speaking, you will notice that not everyone is speaking at the same pace. Some speakers' delivery will be faster and others slower.

There are many reasons for this, the main ones being:

1. Temperament/personality/background

Someone who is uptight and tense, and shows signs of being unconfident and anxious will tend to speak rather more quickly than someone who is relaxed and laid-back.

Similarly, a person who is extremely intelligent and bursting with ideas will often tend to gabble as the thoughts come tumbling out.

On the other hand, a person whose thought processes are much slower will have a much more measured delivery.

2. Geographical

Listen to the native speakers from different countries and you will hear that not all languages are spoken at the same pace.

Climate can also affect the amount of energy in the speech organs and therefore the rate of delivery. In hot countries this may result in much slower, relaxed speech.

Compare, for example, a Texan drawl with a pacy, energized New York Bronx accent.

In rural areas of the British Isles, where the tempo of life is much slower than in the inner cities, the resultant pace often reflects this. Compare the slower, more relaxed speech of an older resident of a quiet hamlet in Cornwall with the quick-fire, energized speech of a Cockney market-trader from the East End of London.

3. Expressing emotion.

An effective speaker gets variety of pace by using heightened emotion such as anger, happiness, fear etc. to speak more quickly. When expressing something sorrowful or thoughtful, the pace will be slower.

There is nothing worse, when trying to impart a great deal of information to your audience (whether in a business meeting, a lecture room, a court of law or in a recording studio), than discovering that because you are speaking so quickly, very little of this information is being understood. Often the first thing that happens when a speaker is nervous and not at ease, is that he tends to gabble.

It is always better to concentrate on speaking more slowly when addressing an audience, particularly if you are not speaking in your native tongue.

Fast pace exercise: Listen and repeat the following examples, a small section at a time. Take care with your articulation when using the fast pace, to make your speech clear and crisp.

A77

Sentence

1. "How dare you talk to me like this - I've told you before I'll not stand for this sort of behaviour from you or from anyone - get out of my sight immediately."

A78

Poem

And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,



Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives-
Followed the piper for their lives.
(*The Pied Piper of Hamlyn*, Robert Browning)

Slow pace exercise: Listen and repeat the following examples, a small section at a time. Use the punctuation to slow yourself down.

A79

Sentences

"As I gaze now across the still, silent waters of the lake, my mind drifts back to happier times, when he and I were young. Now it's no longer us - it's only me and instead of happiness, an almost overwhelming sense of loss envelops me. I cannot bear to stay here a moment longer."

A80

Poem

REMEMBER me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go, yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.
(Christina Georgina Rossetti)



Lesson 23: Pitch

No two speakers will have the same pitch level. By that, we mean speaking with a higher or lower voice.

A child's voice is naturally much higher than an adult's, and when he or she reaches puberty, the pitch will start to drop. In the case of a boy, this can be very sudden, when his voice breaks. With girls it will be a gradual change. With the approach to old age often the pitch will start to rise again as the lung power decreases.

The pitch of the voice changes with different emotions. For example, when a speaker is expressing anger, excitement or surprise the pitch will rise, but when expressing deep, sensitive, sorrowful feelings the pitch will fall.

For the public speaker, it's important to use pitch changes to hold the attention of your audience. There is nothing more boring than listening to someone droning in a monotone.

Bellow are some technical reasons for changing the pitch:

1. **When starting a new paragraph or a new thought, lift the pitch slightly.**
2. **When reading poetry aloud, lift the pitch slightly when starting a new verse.**
3. **Slightly lower the pitch when using parenthesis.**

The human voice has a possible pitch range of over two octaves. That is between sixteen and twenty white consecutive notes on a keyboard. Of course, we very rarely use all these notes but it's possible for a speaker to increase his pitch range with exercises.

Extending pitch range exercises

Exercise 1: Starting on your highest possible note, repeat the word "kitty" as you gradually come down in pitch passing your comfortable natural level and continuing down until you can go no further. Repeat, starting at your lowest note and using the word "giddy" gradually working your way up until you can go no higher. Aim for approximately 16 words each way.

Exercise 2: Work with the phrase: "I'm so excited!". Gradually getting faster, start at your normal pitch level and repeat this sentence five times as you extend the pitch upwards, as far as you can comfortably go.

Exercise 3: Work with the phrase: "I'm really upset". Gradually getting slower, start on your normal pitch level and repeat this sentence five times as you extend the pitch downwards, as far as you can comfortably go.

A81

Sentences

Listen and repeat, noting how pitch can vary to create mood and atmosphere variety.

You've been to see Ben, haven't you? What did he tell you? It's something wonderful, I know it is. He is coming to see me, isn't he? Isn't he? What? Oh, no, that's terrible. I can't believe it. It just doesn't make sense. He was so full of life.

A82

Poem

Listen and repeat, noting how pitch can vary to create mood and atmosphere.

The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.



The ancient pulse of germ and birth
Was shrunken hard and dry,
And every spirit upon earth
Seemed fervourless as I.

At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,
Had chosen thus to fling his soul
Upon the growing gloom.
(*The Darkling Thrush*, by Thomas Hardy)

A83

Poem

Listen and repeat, noting how pitch can vary to create mood and atmosphere.

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom
Winging wildly across the white
Orchards and dark green fields, on, on,
And out of sight.
(*Everyone Sang*, Siegfried Sassoon)

Lesson 24: Summary of the 4 Ps

We have dealt with each of the 4 Ps separately and given you examples to practise.

In the following poem, "Humming Bird", the speaker uses all the 4 Ps to create mood and atmosphere, thus making it more interesting for the listener.

A84

 **Poem**

Listen and repeat, using changes of pitch, pace, power and pause.

I can imagine, in some other world,
Primeval-dumb, far back
In that most awful stillness, that only gasped and
hummed,
Humming-birds raced down the avenues.



Before anything had a soul,
While life was a heave of matter, half inanimate,
This little bit chipped off in brilliance
And went whizzing through the slow, vast, succulent stems.

I believe there were no flowers then,
In the world where the humming-bird flashed ahead of creation.
I believe he pierced the slow vegetable veins with his long beak.

Probably he was big
As mosses, and little lizards, they say, were once big.
Probably he was a jabbing, terrifying monster.

We look at him through the wrong end of the long telescope of Time,
Luckily for us.

(Humming Bird, by D.H. Lawrence)

Part 5: Additional Speech Exercises

Warm-up exercises

The following exercises should be practised on a regular daily basis. This will help to strengthen and give flexibility to the speech organs and ultimately to ensure better articulation and clearer speech.

Tongue exercises

All exercises to be repeated 4 times.

1. Point the tongue, holding it still. Then relax the tongue back in the mouth.
2. Point the tongue. Circle very slowly once to right. Repeat to left.
3. Point the tongue. Circle 3 times quickly to right. Then left.
4. Stretch the tongue towards the nose, then the chin.
5. With tip of tongue behind bottom teeth, push back of tongue forwards and backwards.
6. Flick pointed tongue sideways, touching corners of lips. Gradually quicken.
7. Tap tip of the tongue against alveolar (teeth) ridge. Repeat and quicken.
8. Finish off with rhythm exercises for /t/, /d/, //, /k/, /g/.

Tap tongue tip against alveolar ridge.


B1

 Repeat once from left to right. Do the same for /d/ and // sounds.

t	t	t	t
tt	tt	tt	t
ttt	ttt	ttt	t
tttt	tttt	tttt	t

Tap the back of the tongue on soft palate (keeping tongue tip behind bottom teeth)

B2

 Repeat once from left to right. Do the same for /g/ sound.

k	k	k	k
kk	kk	kk	k
kkk	kkk	kkk	k
kkkk	kkkk	kkkk	k

Lip exercises

All exercises to be repeated 4 times.


1. With jaw closed, spread lips back to a broad smile, and then bring forward to a tight [u:] position as in "June".
2. Repeat exercise 1, but with jaw open about 1" (2.5 cm).
3. Make a chewing motion in all directions.
4. Keeping the bottom lip still, raise top lip towards nostrils. Bring lips together again. Quicken.
5. Keeping top lip still, move bottom lip down. Bring lips together again. Quicken.
6. Move top and bottom lips alternately. Quicken.
7. To relax the lips, blow through them very gently.
8. Finish off with rhythm exercises for [p], [b], [m] and [w] sounds.

B3

 Repeat once from left to right. Do the same for /b, m, w/ sound.

p p p p
pp pp pp p
ppp ppp ppp p
pppp pppp pppp p


Articulation and RP Exercises**B4**

 Put consonants /p, b, t, d, k, g/ in front of the following six vowel sounds.
 Repeat once from left to right.

/u:/ /əʊ/ /ɔ:/ /ɑ:/ /eɪ/ /i:/


/pu:/ /pəʊ/ /pɔ:/ /pɑ:/ /peɪ/ /pi:/
 /bu:/ /bəʊ/ /bɔ:/ /bɑ:/ /beɪ/ /bi:/
 /tu:/ /təʊ/ /tɔ:/ /tɑ:/ /teɪ/ /ti:/
 /du:/ /dəʊ/ /dɔ:/ /dɑ:/ /deɪ/ /di:/
 /ku:/ /kəʊ/ /kɔ:/ /kɑ:/ /keɪ/ /ki:/
 /gu:/ /gəʊ/ /gɔ:/ /gɑ:/ /geɪ/ /gi:/

B5

 Put consonants /p, b, t, d, k, g/ after six vowel sounds.
 Repeat once from left to right.


/u:p/ /əʊp/ /ɔ:p/ /ɑ:p/ /eɪp/ /i:p/
 /u:b/ /əʊb/ /ɔ:b/ /ɑ:b/ /eɪb/ /i:b/
 /u:t/ /əʊt/ /ɔ:t/ /ɑ:t/ /eɪt/ /i:t/
 /u:d/ /əʊd/ /ɔ:d/ /ɑ:d/ /eɪd/ /i:d/
 /u:k/ /əʊk/ /ɔ:k/ /ɑ:k/ /eɪk/ /i:k/
 /u:g/ /əʊg/ /ɔ:g/ /ɑ:g/ /eɪg/ /i:g/

B6

 Put consonants /p, b, t, d, k, g/ in front of, and after six vowel sounds.
 Repeat once from left to right.

/pu:p/ /pəʊp/ /pɔ:p/ /pɑ:p/ /peɪp/ /pi:p/
 /bu:b/ /bəʊb/ /bɔ:b/ /bɑ:b/ /beɪb/ /ib:b/
 /tu:t/ /təʊt/ /tɔ:t/ /tɑ:t/ /teɪt/ /ti:t/
 /du:d/ /dəʊd/ /dɔ:d/ /dɑ:d/ /deɪd/ /di:d/
 /ku:k/ /kəʊk/ /kɔ:k/ /kɑ:k/ /keɪk/ /ki:k/
 /gu:g/ /gəʊg/ /gɔ:g/ /gɑ:g/ /geɪg/ /gi:g/

B7

 Repeat the following combination of consonants and vowels three times.

u:st- stu: əʊst- stəʊ ɔ:st- stɔ: ɑ:st- stɑ: eɪst- steɪ i:st- sti:
 u:kt- tu: əʊkt- təʊ ɔ:kt- tɔ: ɑ:kt- tɑ: eɪkt- teɪ i:kt- ti:

B8 Poem

Whisper the following passages once, then repeat slowly with vocalized energy.

To sit in solemn silence in a dull, dark dock,
 In a pestilential prison with a life long lock,
 Awaiting the sensation of a short, sharp shock,
 From a cheap and chippy chopper on a big, black block.
 (W.S Gilbert)

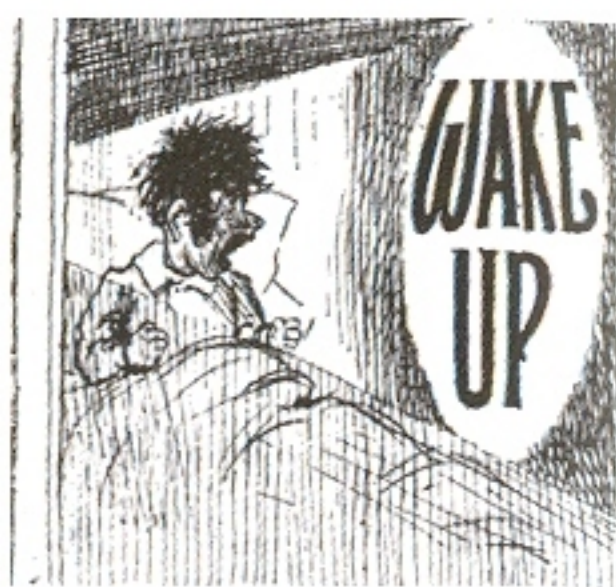
**B9**

 **Poem: The nightmare song**

Whisper the following passages once. Then repeat slowly with vocalized energy.

You're a regular wreck with a crick in your neck,
 And no wonder you snore, for your head's on the floor,
 And you've needles and pins from your soles to your shins,
 And your flesh is a creep, for your left leg's asleep,
 And you've cramp in your toes, and a fly on your nose,
 And some fluff in your lung, and a feverish tongue,

And a thirst that's intense, and a general sense
That you haven't been sleeping in clover;
But the darkness has passed, and it's daylight at
last,
And the night has been long – ditto ditto my
song –
And thank goodness their both of them over!
(W.S. Gilbert)



International Phonetic Alphabet

B10

🔊 Long Pure Vowels

/i:/ - feet - /fi:t/
/ɜ:/ - third - /θɜ:d/
/u:/ - boot - /bu:t/
/ɑ:/ - bark - /bɑ:k/
/ɔ:/ - fort - /fɔ:t/

B12

🔊 Diphthongs

/ɪə/ - hear - /hiə/
/eɪ/ - pay - /peɪ/
/eə/ - pair - /peə/
/aɪ/ - pie - /paɪ/
/aʊ/ - how - /haʊ/
/əʊ/ - boat - /bəʊt/
/ɔɪ/ - boy - /bɔɪ/
/ʊə/ - sewer - /sʊə/

B11

🔊 Short Pure Vowels

/ɪ/ - pit - /pɪt/
/e/ - pet - /pet/
/æ/ - mad - /mæd/
/ʌ/ - hut - /hʌt/
/ɒ/ - box - /bɒks/
/ʊ/ - book - /bʊk/

Neutral Vowel (schwa)

/ə/ - the - /ðə/

B13/A9

🔊 Unvoiced Consonants

/p/ - put - /pʊt/
/t/ - two - /tu:/
/k/ - cake - /keɪk/
/f/ - fish - /fɪʃ/
/θ/ - think - /θɪŋk/
/s/ - sip - /sɪp/
/ʃ/ - shall - /ʃæl/
/tʃ/ - church - /tʃɜ:tʃ/
/h/ - hat - /hæt/

B14/A10

🔊 Voiced Consonants

/b/ - but - /bʌt/
/d/ - do - /du:/
/g/ - go - /gəʊ/
/v/ - very - /veri/
/ð/ - that - /ðæt/
/z/ - zoo - /zu:/
/ʒ/ - measure - /meʒə/
/dʒ/ - judge - /dʒʌdʒ/

/m/ - money - /ˈmʌni/
/n/ - no - /nəʊ/
/ŋ/ - sing - /sɪŋ/
/l/ - light - /laɪt/
/r/ - river - /ˈrɪvə/
/j/ - yes - /jes/
/w/ - was - /wɒz/

Vowel comparison charts

B15



Listen and repeat word pairs, noting the contrast between the two sounds.

u:	ʊ
cool	book
two	would
chew	pull
rude	sugar
shoe	put
lose	could
move	butcher
beautiful	pudding
stupid	cooking
tomb	good
tune	Worcester
music	should

B16



Listen and repeat word pairs, noting the contrast between the two sounds.

ɔ:	ɒ
four	office
awful	what
order	olive
before	off
law	wander
wall	honest
saw	knowledge
chord	often
bought	obstacle
chalk	bomb
thought	doctor
ought	comic

B17



Listen and repeat word pairs, noting the contrast between the two sounds.

ɑ:	ʌ
grass	bus
example	but
sergeant	country
after	done
chancellor	double
laugh	onion
fast	stomach
dance	oven
demand	London
plaster	money
can't	worry
tomato	front

B18



Listen and repeat word pairs, noting the contrast between the two sounds.

æ	e
band	neck
plastic	echo
character	empty
marry	anyone
actual	many
anxiety	says
active	death
mad	cheque
nap	kettle
hammer	never
gather	dead
bag	Chelsea

B19

Listen and repeat word pairs, noting the contrast between the two sounds.

ɜː

purpose
curl
surgeon
skirt
Sir
disturb
world
word
worse
work
nurse
early

ə

pursue
about
sister
potato
balloon
banana
conceive
convey
diplomat
figure
police
effort

B20

Listen and repeat word pairs, noting the contrast between the two sounds.

iː

feet
these
please
three
cheat
green
scene
people
reach
quay
evening
need

ɪ

pit
little
give
Chiswick
biscuit
gin
Indian
cabbage
kin
hymn
receive
syndrome

Consonant comparisons

In our experience we have found that many students have difficulty with certain English consonants. Very often they replace them with consonants which are easier to pronounce. The following comparisons charts cover the main problems that foreign speakers have experienced.

B21



Listen and repeat from left to right, noting the different lip and tongue positions.

/b/ but Lips come together, voiced	/v/ very Top teeth on bottom lip, voiced	/w/ was Forward lips pulled back quickly, voiced
bet	vet	wet
best	vest	west
bale	veil	whale
bile	vile	while
bent	vent	went
bin	veal	win
marble	marvel	marquis

B22



Listen and repeat from left to right, noting the different tongue positions.

/l/ light Tip of tongue on alveolar ridge, voiced	/r/ river Tip of tongue curling back behind alveolar ridge, voiced
lot	rot
lolly	lorry
load	road
leader	reader
lace	race
eventually	commentary
actually	grocery
wooly	worry
solid	sorry

B23



Listen and repeat from left to right, noting the different lip and tongue positions.

/θ/ think Tip of tongue between top and bottom teeth, unvoiced	/t/ two Tip of tongue on alveolar ridge, unvoiced	/f/ friend Top teeth on bottom lip, unvoiced
thick	tick	freak
thank	tank	frank
three	tree	free
thatcher	trash	fresh
thin	tin	fin
thread	tread	friend
mouth	scout	loaf
thinker	timber	finger

B24



Listen and repeat from left to right, noting the different lip and tongue positions.

/ð/ that Tip of tongue between top and bottom teeth, voiced	/d/ do Tip of tongue on alveolar ridge, voiced	/v/ vend Top teeth on bottom lip, voiced
there	dare	Vera
they	day	vain
though	dough	volume
with	wad	Vivien
breathe	bread	brave
either	Ida	Ivy
leather	ladder	lavish
feather	feeder	fever

B25

Listen and repeat from left to right, noting the different tongue positions.

/θ/ think

Tip of tongue between top and bottom
teeth, unvoiced

think
thought
thing
thin
thumb
thorough
truth
cloth

/s/ sip

Tip of tongue nearly touching alveolar
ridge, unvoiced

sink
sort
sing
sin
sum
sorrow
truce
gloss

B26

Listen and repeat from left to right, noting the different tongue positions.

/ð/ that

Tip of tongue between top and bottom
teeth, voiced

bathe
clothe
rather
leather
smooth
sooth
gather
rather

/z/ oo

Tip of tongue nearly touching alveolar
ridge, voiced

blaze
close
razor
laser
shoes
use
gazette
rose

**Pronunciation of London Underground stations
and place names**

The following are some of the most commonly mispronounced
stations.

B27

Listen and repeat.

1. Aldgate /'ɔ:lgeɪt/
2. Balham /'bæləm/
3. Borough /'bɒrə/
4. Clapham /'klæpəm/
5. Gloucester Road /'glɒstə/
6. Hainault /'heɪnɔ:t/
7. Holborn /'hɒlbɔ:n/
8. Leicester Square /'lestə/
9. Marylebone /'mæɪələbən/, /'mæɪələbən/, /'mɑ:ɪləbən/
10. Plaistow /'plɑ:stəʊ/
11. Ruislip /'raɪslɪp/
12. Southwark /'saʊðək/
13. Theydon Bois /'θeɪdən 'bɔɪz/
14. Tottenham Court Road /'tɒtn,əm/
15. Uxbridge /'ʌksbrɪdʒ/
16. Vauxhall /'vɒksɔ:l/

The following are some of the most commonly mispronounced
London place names.

B28

Listen and repeat.


1. Aeolian Hall /i:'əʊliən/
2. Beaucham Place /'bi:tʃəm/
3. Cadogan Place /kə'dɒgən/
4. Chiswick /'tʃɪzɪk/

5. Geffrye Museum /'dʒefriː/
6. Greenwich /'ɡrenɪdʒ/, /'ɡrenɪtʃ/
7. Isleworth /'aɪzəlwəθ/
8. Madame Tussauds /'mædəm tu'sɔːdz/
9. Woolwich /'wʊlɪdʒ/, /'wʊlɪtʃ/
10. Conduit Street /'kɒndʒuɪt/

Pronunciation of British place names

The following are some of the most commonly mispronounced British place names.

B29


 Listen and repeat.

1. Alnwick Castle /'æli:k/
2. Beauvoir /'bəʊvwaɪ/
3. Bicester /'bɪstə/
4. Belvoir Castle /'bi:və/
5. Berkshire /'bɑ:kʃə/
6. Carlisle /kɑ:'laɪl/
7. Derby /'dɑ:bi:/
8. Edinburgh /'edɪnbərə/, /'e dnbrə/
9. Fowey /'fɔɪ/
10. Folkestone /'fəʊkstən/
11. Leicester /'lestə/
12. Leominster /'lemstə/
13. Maidstone /'meɪdstən/
14. Market Harborough – /'mɑ:kɪt 'hɑ:bərə/
15. Milton Keynes /mɪltən ki:nz/
16. Newquay /'nju:ki:/
17. Norwich /'nɔ:ɪdʒ/, /'nɔ:ɪtʃ/
18. Salisbury /'sɔ:lzbri:/
19. Slough /'slau/
20. Shrewsbury /'ʃrəʊzbri:/
21. Warwick /wɔ:ɪk/
22. Wokingham – /'wəʊkɪŋəm/

Strong and weak forms chart

The following chart shows some of the most commonly used words which change when in an unstressed position in a phrase or sentence.

B30

 Listen and repeat.

Word	Strong form	Weak form
are	aɪ	ə
am	æm	əm
can	kæn	kən
shall	ʃæl	ʃəl
have	hæv	hæv or əv or v
had	hæd	həd
were	wɜ:ɪ	wə
was	wɒz	wəz
and	ænd	ənd
as	æz	əz
at	æt	ət
but	bʌt	bət
for	fɔ:ɪ	fə
from	frɒm	frəm
her	hɜ:ɪ	hə
not	nɒt	nt
of	ɒv	əv
that	ðæt	ðət
them	ðem	ðəm
to	tu:ɪ	tʊ or tə
not	nɒt	nt

CD 1 Content

The symbol **A1** in the lesson 1 indicates the recorded material – such as A1, track 1. In the table, the track number on the CD is followed by the exercise number from the book.

Tracks	CD 1	Tracks	CD 1
1	A1	27	A27
2	A2	28	A28
3	A3	29	A29
4	A4	34	A34
5	A5	35	A35
6	A6	36	A36
7	A7	37	A37
8	A8	38	A38
9	A9	39	A39
10	A10	40	A40
11	A11	41	A41
12	A12	42	A42
13	A13	43	A43
14	A14	44	A44
15	A15	45	A45
16	A16	46	A46
17	A17	47	A47
18	A18	48	A48
19	A19	49	A49
20	A20	50	A50
21	A21	51	A51
22	A22	52	A52
23	A23	53	A53
24	A24	54	A54
25	A25	55	A55
26	A26		

CD 2 Content

The symbol **A56** in the lesson 15 indicates the recorded material – such as A56, track 1. In the table, the track number on the CD is followed by the exercise number from the book.

Tracks	CD 2	Tracks	CD 2
1	A56	31	B2
2	A57	32	B3
3	A58	33	B4
4	A59	34	B5
5	A60	35	B6
6	A61	36	B7
7	A62	37	B8
8	A63	38	B9
9	A64	39	B10
10	A65	40	B11
11	A66	41	B12
12	A67	42	B13
13	A68	43	B14
14	A69	44	B15
15	A70	45	B16
16	A71	46	B17
17	A72	47	B18
18	A73	48	B19
19	A74	49	B20
20	A75	50	B21
21	A76	51	B22
22	A77	52	B23
23	A78	53	B24
24	A79	54	B25
25	A80	55	B26
26	A81	56	B27
27	A82	57	B28
28	A83	58	B29
29	A84	59	B30
30	B1		