

## **Тема 4. Фонеми /ɔ:/-/ɒ/; /з:/-/ə/.**

**Особливості вимови та транскрибування цільових звуків. Практичне вживання фонем з використання автентичного аудіоматеріалу. Поняття редукації та елізії голосних звуків в ненаголошених позиціях. Типи редукації. Сильні та слабкі форми слів. Практичне використання цих явищ в мовленні. Відпрацювання діалогів за темою.**

Transcription refers to the written representation of speech sounds. Phonetic transcription is the visual representation of speech sounds, usually written in the International Phonetic Alphabet (IPA). English transcription is used for graphical written representation of sounds<sup>4</sup>. There are 26 letters and 44 sounds in English, and each English sound has its own symbol in the IPA.

## The Phonetic Alphabet

- In 1888 the **International Phonetic Alphabet (IPA)** was invented in order to have a system in which there was a one-to-one correspondence between each sound in language and each phonetic symbol
- Someone who knows the IPA knows how to pronounce any word in any language

## The Phonetic Alphabet

- Using IPA symbols, we can now represent the pronunciation of words

	Spelling	Pronunciation
	though	[ðo]
←←←←	thought	[θɔt]
	rough	[rʌf]
	bough	[baʊ]
	through	[θru]
	would	[wʊd]

Sound adjustments in connected speech can be summarized as follows:

	Types of adjustments	Kinds of adjustments
1.	Adjustments related to C-C linking	1. <b>Assimilations</b> = modifications of a C under the influence of a neighboring C.
2.	Adjustments related to V-V, C-V, V-C linking	1. <b>Liaison</b> = connecting of the final sound of one word or syllable to the initial sound of the next. 2. <b>Accommodation (adaptation)</b> = modifications of C under the influence of the adjacent V or vice versa: e.g. <i>two</i> = labialized /t/ under the influence of the rounded /u:/; <i>let</i> = more open /e/ after /l/. 3. <b>Glottal stop/hard attack</b>
3.	Adjustments related to sound deletion/insertion	1. <b>Elisions (elipsis or omission)</b> = deletion of a sound in rapid or careless speech. 2. <b>Epenthesis</b> = inserting of a V or C segment within an existing string of segments. 3. <b>Smoothing</b> = a diphthong optionally loses its second element before another vowel, or it is monophthongized: e.g. <i>fire</i> /'faɪə- 'fɑə - 'fɑ: /.
4.	Adjustments on the syllable level	<b>Compression</b> when two syllables, usually both weak, optionally become one. Applies only to /ɪ/, /ʊ/, syllabic consonants: /ɪ/ becomes like /j/, e.g. <i>lenient</i> /'li:nɪənt/ - /'li:njənt/, etc.
5.	Weakening	<b>Weakforms</b> are alternate forms of words so reduced in their articulation that they consist of a different set of phonemes. Weakforms differ from strongforms by containing a weak vowel resultant from reduction or by elision of one or more of its phonemes, e.g. <i>can</i> [kən], [kn]

## ASSIMILATION

a consonant sound at the end of a word becomes similar to a consonant sound at the beginning of another word:

$/s + \int/ \rightarrow /ʃ:/$     this shop     $/ðɪʃ'ʃɒp/$   
 $/t + k/ \rightarrow /k:/$     that cake     $/ðæk'keɪk/$   
 $/t + g/ \rightarrow /g:/$     greet guests     $/gri:g'gests/$

## Elision

It is the omission of one or more sounds (such as a vowel, a consonant, or a whole syllable) in a word or phrase, producing a result that is easier for the speaker to pronounce.

Examples:

- He leaves next week. (*nex week*)
- She acts like she owns the place! (*aks*)
- Handbag (*hanbag*)
- Letter (*lette*) /*letə*/

a sound which would be present in a word spoken in isolation is omitted in connected speech, e.g.: omission of /t/, omission of /d/

next please /*neks pli:z*/

I don't know /*ai dəʊ nəʊ*/

you and me /*ju: ən mi:*/

stand there /*stæn ðeə*/

I don't know - I duno

Camera - Kamra

Next door - nexdoor

Going to - Gonna

Last chance - laschance

Handsome - Hansome

friendship - friendship

# VOWEL REDUCTION

If you say the following sentences rapidly, stressing the underlined syllables:

You and me

I wish you would tell me

You will notice that in the second sentence the vowels in these two words are reduced, i.e. become shorter and less clear:

/ju: ən mi:/

/aɪ 'wɪʃ jʊ wʊd 'tel mi/

# STRONG AND WEAK FORMS

	<b>strong form</b>	<b>weak form</b>
and	/ænd/	/ən/
of	/ɒv/	/əv/
you	/ju:/	/jʊ/
does	/dʌz/	/dəz/
have	/hæv/	/həv/ /əv/

## LINKING /r/

Normally /r/ is not pronounced in the final position in BBC English. In connected speech, however, the final spelling 'r' of a word is pronounced if the first sound of the next word is a vowel:

That's my car\_ /ka: /

That car\_ is new. /ka:r\_ ɪz nju: /



# INTONATION

I had coffee cake and honey



I had coffee, cake and honey



## FUNCTIONS OF INTONATION

1. INDICATOR OF ATTITUDE - expresses our attitude at the moment of speaking to the situation we are in, or to what we are talking about, or to ourselves or to our listener;
2. GRAMMATICAL INDICATOR - indicates if our utterance is a declarative sentence, an imperative, an exclamation, a question;
3. DISCOURSE INDICATOR – reveals the relationship between utterances and information throughout the discourse.



## Phonemic transcription

When writing in English, we use 5 vowel and 21 consonant letters. When speaking English we typically use 20 different vowel sounds (including 12 diphthongs), and 24 consonant sounds.

In some languages, there is essentially a one-to-one relationship between spelling and pronunciation, and there will be (with the occasional exception) the same number of phonemes used in the language as there are letters in the alphabet.

The lack of a one-to-one relationship between spelling and pronunciation in English, while by no means being unique, presents learners with many problems. A typically cited example is the pronunciation of *ough*, which has at least eight distinct sound patterns attached to it:

cough /kɒf/	through /θru:/
bough /baʊ/	bought /bɔ:t/
rough /rʌf/	thorough /'θʌrə/*
although /ɔ:l'dəʊ/	lough /lɒx/**

\* British English. /θʌrəʊ/ is more common in US English.

\*\* /x/ represents the same sound as at the end of the more familiar 'loch'; the spelling used depends upon the variety of English.

Examples abound of spellings and pronunciations which can cause difficulties for learners:

Why don't you read /ri:d/ this book?

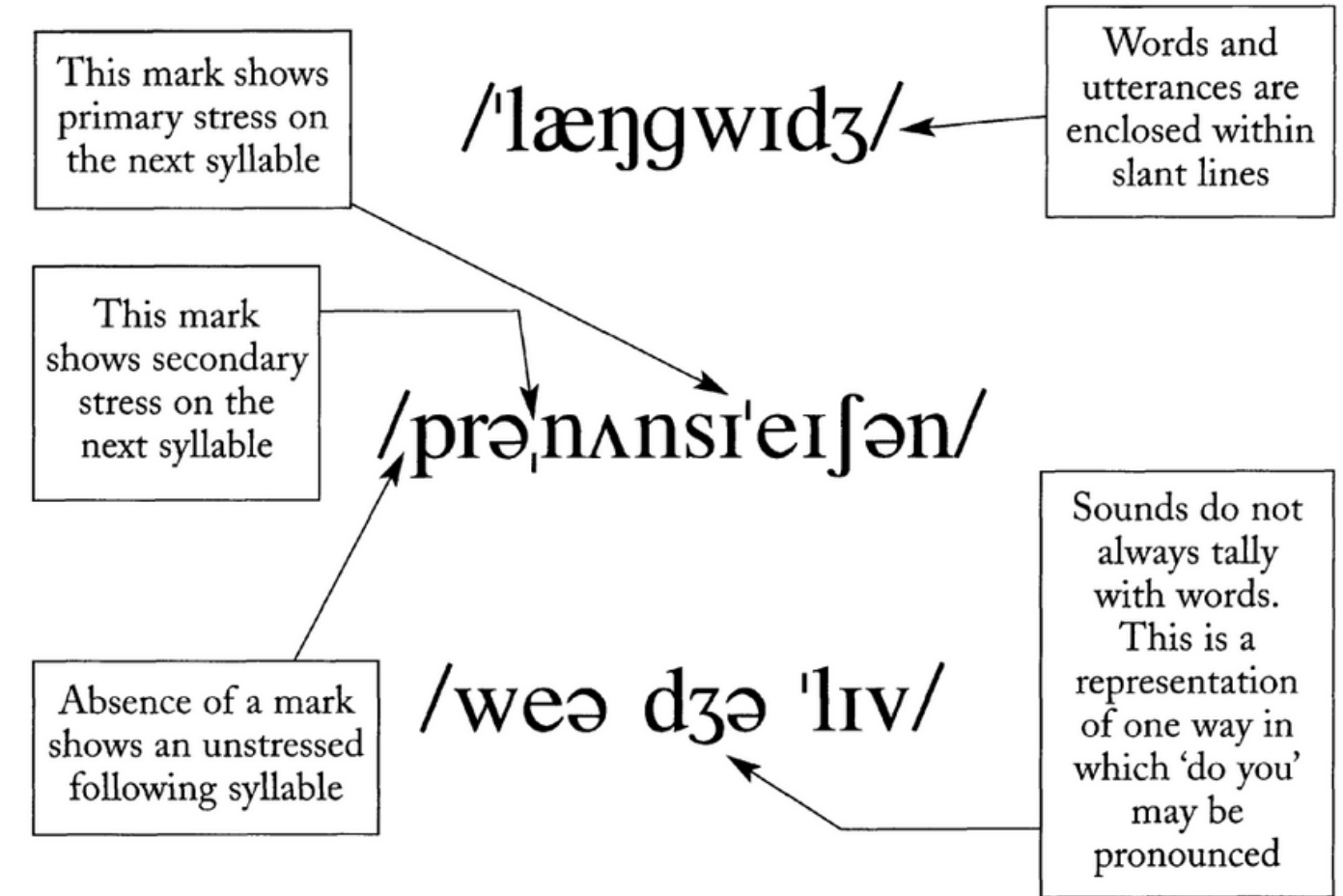
Oh, I've already read /red/ it.

Look over there! I can see /si:/ the sea /si:/.

Phonemic transcription gives both teachers and students a way of accurately recording the pronunciations of words and utterances.

It is not suggested that teachers should introduce their students to all of the phonemic symbols at once. It makes far more sense to work on those sounds which cause difficulty first, and introduce other phonemic symbols as appropriate. It is possible to tie in the teaching of new symbols with dictionary work, when the teacher can show students how the symbols are used. Be aware, though, that dictionaries may vary in the conventions they use. The best advice is to use a class set of the dictionary you or your students have chosen, and familiarise students with the conventions it uses.

The following examples are used to show certain conventions used in this book, and found in most dictionaries and reference books. It is useful for teachers to know these conventions, and to help students become familiar with them to aid independent study away from the classroom.



# Consonants and their symbols

/b/ as in *bag*  
/d/ as in *dog*  
/f/ as in *fat*  
/g/ as in *good*  
/h/ as in *hat*  
/l/ as in *late*  
/m/ as in *man*

/n/ as in *note*  
/p/ as in *pot*  
/r/ as in *rope*  
/s/ as in *sock*  
/t/ as in *tear*  
/v/ as in *vowel*  
/w/ as in *worm*  
/z/ as in *zoo*

## SYMBOLS

...from Latin: e.g. /m//v//ɑ/

...from Greek: e.g. /θ//ð//ʊ/

...created:/ŋ/

...and the diacritic symbols:/ː//'//,/

- /k/ **cake, crack, ache, stomach**
- /g/ **get, give; NO: gem**
- /h/ **happy, here; NO: thirsty, Thomas, hour, heir,**
- /j/ **your, yes, cute; NO: jam**
- /s/ **piece/peace, sell/cell,**
- /z/ **zone, lazy, nose/knows, NO: pizza**

## Confusion between spellings and sounds

- beat, seed, piece, machine      /i:/
- day, veil, obey      /eɪ/
- shoe, sugar, issue, mansion, mission, nation, suspicion, ocean, conscious,  
chaperon, schist, fuchsia      /ʃ/

**one single sound may correspond  
to more than one letter**

man  
↓  
/æ/ man

car  
↓  
/ɑ:/ car

name  
↓  
/eɪ/ name

/tʃ/ → chease, church, cheap

/ʃ/ → chalet, champagne, Chicago, chic

/k/ → character, chemistry, chaos

## Confusion between spellings and sounds: silent letters

<b> in subtle, doubt, comb, lamb

<w> in answer

<k> in knife, know, knight

<gh> in bright, light, night

<-e> in name, time, goose

tomb    whistle    folk    Greenwich

pneumatic    soften    dumb    honest

receipt    weigh    debt

psychiatry    column    scissors    knot

comb    heir    aisle

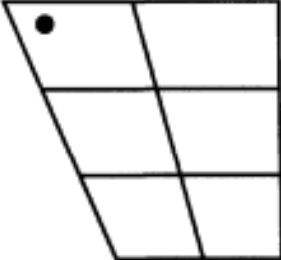
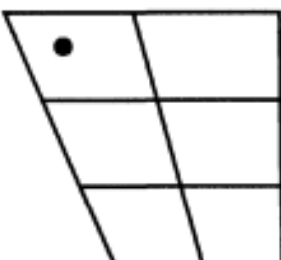
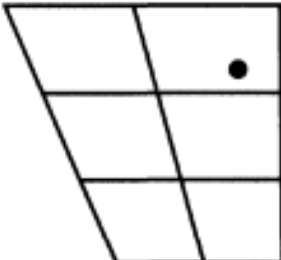
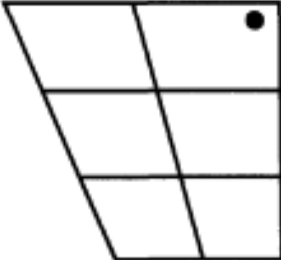
### **Difficulties in analysing vowel sounds**

Aside from the articulatory differences, the length of short and long vowels (the long vowel phonemes being followed by the lengthening symbol /:/), is best seen as relative. For example, consider the sound /ɪ/ in the words *bid* /bɪd/ and *bit* /bɪt/. If you say the two words over to yourself a few times it becomes apparent that the /ɪ/ in *bid* is longer than the /ɪ/ in *bit*. The same phenomenon is noticed in the minimal pair *badge* /bædʒ/ and *batch* /bætʃ/. Essentially, the rule in operation here is that a short vowel is longer before a voiced consonant. Taking the investigation further would reveal that they are actually more likely to be longer before certain types of voiced consonant too. Interestingly this is not true of all languages, yet it is a distinctive feature of English. There are further aspects of vowel length which we will explore



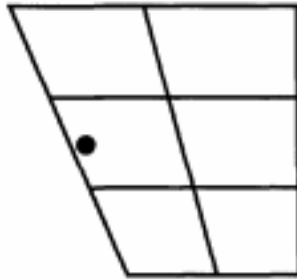
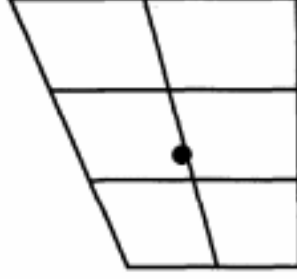
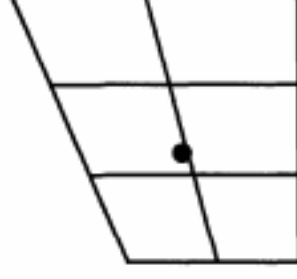
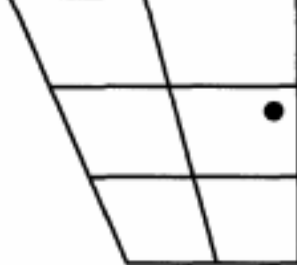
### Close vowels

For close vowels the tongue is quite high in the mouth. Moving from /i:/ through to /u:/, we also notice the different positions of the tongue; /i:/ is a front vowel, and /u:/ is a back vowel.

9	<p><b>i:</b></p> 	<p><b>Characteristics</b> The front of the tongue is slightly behind and below the close front position. (The 'close' position is where the tongue is closest to the roof of the mouth.) Lips are spread. The tongue is tense, and the sides of the tongue touch the upper molars.</p> <p>As in . . . <i>bead, key, cheese, scene, police, people, quay</i></p> <p><b>Difficulties for:</b> C, Gk, P, R, Tu</p>
10	<p><b>I</b></p> 	<p><b>Characteristics</b> The part of the tongue slightly nearer the centre is raised to just above the half-close position (not as high as in /i:/). The lips are spread loosely, and the tongue is more relaxed. The sides of the tongue may just touch the upper molars.</p> <p>As in . . . <i>hit, sausage, biggest, rhythm, mountain, busy, women, sieve</i></p> <p><b>Difficulties for:</b> A, C, F, Gk, It, J, P, Sc, Sp, Tu</p>
11	<p><b>U</b></p> 	<p><b>Characteristics</b> The part of the tongue just behind the centre is raised, just above the half-close position. The lips are rounded, but loosely so. The tongue is relatively relaxed.</p> <p>As in . . . <i>book, good, woman, push, pull</i></p> <p><b>Difficulties for:</b> F, Gk, It, P, Sp, Tu</p>
12	<p><b>u:</b></p> 	<p><b>Characteristics</b> The back of the tongue is raised just below the close position. Lips are rounded. The tongue is tense.</p> <p>As in . . . <i>food, rude, true, who, fruit, soup</i></p> <p><b>Difficulties for:</b> C, P</p>

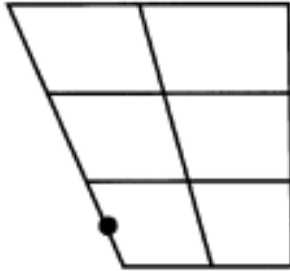
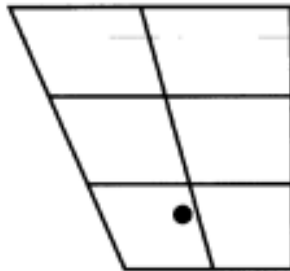
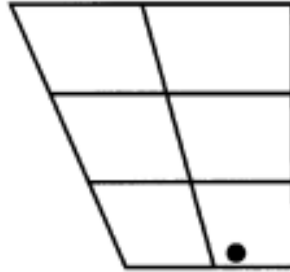
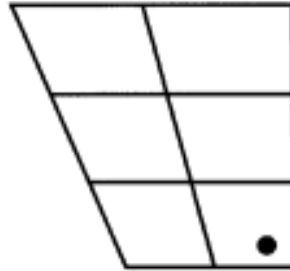
### Mid vowels

For mid vowels the tongue is neither high nor low in the mouth. Moving from /e/ through to /ɔ:/, we also notice the different positions of the tongue; /e/ is a front vowel, and /ɔ:/ is a back vowel.

13	<p>e</p> 	<p><b>Characteristics</b> The front of the tongue is between the half-open and half-close positions. Lips are loosely spread. The tongue is tenser than for /ɪ/, and the sides of the tongue may touch the upper molars.</p> <p>As in . . . <i>egg, left, said, head, read (past), instead, any, leisure, leopard</i></p> <p><b>Difficulties for:</b> A, Ind, Tu</p>
14	<p>ə</p> 	<p><b>Characteristics:</b> The centre of the tongue is between the half-close and half-open positions. Lips are relaxed, and neutrally spread.</p> <p>As in . . . <i>about, paper, banana, nation, the</i> (before consonants)</p> <p>Commonest vowel sound in English. Never stressed, and many unstressed vowels tend towards this sound. Differs from other phonemes, in that its contrast with similarly articulated long sound /ɜ:/ does not involve a change of meaning. Gets its name from Hebrew /jəwɑ:/, meaning 'emptiness', or 'nothing'.</p> <p><b>Difficulties for:</b> A, C, F, G, Gk, Ind, It, J, P, R, Sc, Sp, Tu</p>
15	<p>ɜ:</p> 	<p><b>Characteristics</b> The centre of the tongue is between the half-close and half-open positions. Lips are relaxed, and neutrally spread.</p> <p>As in . . . <i>shirt, her, word, further, pearl, serve, myrtle</i></p> <p><b>Difficulties for:</b> J</p>
16	<p>ɔ:</p> 	<p><b>Characteristics</b> The back of the tongue is raised to between the half-open and half-close positions. Lips are loosely rounded.</p> <p>As in . . . <i>fork, call, snore, taught, bought, board, saw, pour, broad, all, law, horse, hoarse</i></p> <p><b>Difficulties for:</b> A, C, F, G, Gk, Ind, It, J, P, R, Sp, Tu</p>

### Open vowels

For open vowels, the tongue is low in the mouth. Moving from /æ/ through to /ɒ/, we also notice the different positions of the tongue; /æ/ is a front vowel, and /ɒ/ is a back vowel.

17	<p>æ</p> 	<p><b>Characteristics</b> The front of the tongue is raised to just below the half-open position. Lips are neutrally open.</p> <p>As in . . . <i>bat, attack, antique, plait</i></p> <p><b>Difficulties for:</b> A, C, F, G, Gk, Ind, It, J, P, R, Sc, Sp, Tu</p>
18	<p>ʌ</p> 	<p><b>Characteristics</b> The centre of the tongue is raised to just above the fully open position. Lips are neutrally open.</p> <p>As in . . . <i>run, uncle, front, nourish, does, come, flood</i></p> <p><b>Difficulties for:</b> A, C, F, Gk, It, J, P, Sc, Sp, Tu</p>
19	<p>ɑː</p> 	<p><b>Characteristics</b> The tongue, between the centre and the back, is in the fully open position. Lips are neutrally open.</p> <p>As in . . . <i>far, part, half, class, command, clerk, memoir, aunty, hearth</i></p> <p><b>Difficulties for:</b> A, C, F, G, Gk, Ind, It, J, P, R, Sp, Tu</p>
20	<p>ɒ</p> 	<p><b>Characteristics</b> The back of the tongue is in the fully open position. Lips are lightly rounded.</p> <p>As in . . . <i>dog, often, cough, want, because, knowledge, Australia</i></p> <p><b>Difficulties for:</b> Ind</p>

Sound	Suggestion
<b>Vowels</b>	
i:	A 'smiling' sound. Smile widely, make and hold the sound. Demonstrate that it is a 'long' sound.
ɪ	Make the sound, and make it obviously short. If necessary, contrast it with /i:/.
ʊ	A short sound. Exaggerate the forward position of your lips. One way into this sound is to ask students what noise a gorilla makes!
u:	Make and hold the sound. Use a 'rising then falling' intonation, as if you've heard something surprising, or some interesting gossip (uuUUuu). Demonstrate that it is a 'long' sound.
e	A short sound. Make the sound, and point out the loosely spread position of your lips.
ə	The 'Friday afternoon' sound. Relax your whole body, slump your shoulders, relax your face and mouth, and say /ə/, as though completely exhausted.
ɜ:	The 'something horrible' sound. Make and hold the sound, curl your upper lip, and pretend to look at something nasty. Look in the litter bin, if there is one to hand. Demonstrate that it is a 'long' sound.
ɔ:	The 'either/or' sound. Liken it to the word <i>or</i> . Demonstrate that it is a 'long' sound.
æ	Make the sound, and point out the neutrally open shape of your lips.
ʌ	Make the sound, and throw your head back slightly as you do it. This works well if contrasted with /æ/.
ɑ:	The 'holding the baby' sound. Place your arms as though holding a baby, and say /ɑ:/. Demonstrate that it is a 'long' sound.
ɒ	Make the sound, and point out your lightly rounded lips.



<b>'Home' sound</b>	<b>'Halfway house'</b>	<b>'Destination'</b>
i:	ɪ	e
ɪ	e	æ
e	æ	ɑ:
æ	ʌ	ɒ
æ	ɑ:	ɒ
ɑ:	ɒ	ɔ:
ɒ	ɔ:	ʊ
ɔ:	ʊ	u:
e	ə or ɜ:	ɔ:

## Sentence stress

The use of stress in speech helps us both deliver and understand meaning in longer utterances and it is closely linked with **intonation**.

Consider the following sentence:

he LIVES in the HOUSE on the CORner.

(Capitals have not been used where they would usually occur (i.e. on *he*) in order to preserve the distinction between stressed and unstressed syllables.) The above example sentence conveys three different ideas: he resides in a particular dwelling; that dwelling is what the people involved in the conversation would consider to be a house, as opposed to a flat or a bungalow; the precise location of the house is at the junction of two or more streets, this junction being either familiar or obvious to the hearer. This gives us three **content words** (*lives, house* and *corner*), which convey the most important ideas in the sentence. The rest of the utterance consists of **function words**, which we need in order to make our language hold together.

**Sentence stress  
and weak  
forms**

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There are a large number of words in English which can have a 'full' form and a 'weak' form. For example, compare the use of the word *can* and *from* in the following sentences:

She can /kən/ swim faster than I can /kæn/. (The first *can* is the weak form, and the second *can* is the full form.)

She's from /frəm/ Scotland. Where are you from /frɒm/? (The first *from* is the weak form, and the second *from* is the full form.)

As these words can be pronounced differently, it is important that learners are taught the possible forms of these words when they are introduced. These words are most often the function words, filling in between content words, and making sentences 'work', grammatically.

With regard to sentence stress we can outline a three-stage process which enables us to say the same thing in different ways:

- 1 When we say words of more than one syllable in isolation we will stress one of the syllables.
- 2 When words are arranged together in a sentence or utterance, certain syllables will be stressed in order to convey the most important new information. This may cancel out normal word stress.
- 3 Intonation is used to give further subtleties of meaning to the syllables we have chosen to stress.



<b>Grammatical category</b>	<b>Word</b>	<b>Full form</b>	<b>Weak form</b>	<b>Example of weak form</b>
<b>Verbs</b>	am	æm	m	That's what I'm trying to say.
	are	ɑ:	ə	Where are you from?
	is	ɪz	əz/z/s	Where's he from?/Where is he from?
	was	wɒz	wəz	That's where he was born.
	were	wɜ:	wə	That's where my children were born.
	do	du:	də	Where do you live?
	does	dʌz	dəz	Where does he live?
	have	hæv	əv/v	He will have left by now./They've gone.
	has	hæz	həz/əz/ z/s	The baby has swallowed a stone./He's gone.
	had	hæd	həd/əd/d	He had already gone./He'd already gone.
	can	kæn	kən	I'm not sure if I can lend it to you.
	could	kʊd	kəd	Well, what could I say?
	would	wʊd	wəd/əd	Well, what would you have done?
should	ʃʊd	ʃəd/ʃd	Well, what should I have said?	

<b>Grammatical category</b>	<b>Word</b>	<b>Full form</b>	<b>Weak form</b>	<b>Example of weak form</b>
<b>Prepositions</b>	to	tu:	tə	He's already gone to work.
	at	æt	ət	He's at work, I think.
	of	ɒv	əv	That's the last of the wine!
	for	fɔ:	fə	He's away for two weeks.
	from	fɹɒm	fɹəm	She comes from Scotland.
<b>Conjunctions</b>	and	ænd	ən/ənd	She's tall and fair.
	but	bʌt	bət	She's here, but Juan isn't.
	than	ðæn	ðən	She's older than you.
<b>Articles</b>	a	eɪ	ə	He's a doctor.
	an	æn	ən	She's an architect.
	the	ði:	ðə	She's the person I told you about.
<b>Indefinite adjectives</b>	any	eni:	əni:/ni:	Have we got any biscuits?
	some	sʌm	səm	There's some tea in the pot.
	such	sʌtʃ	sətʃ	It's not such a big deal, really.

Grammatical category	Word	Full form	Weak form	Example of weak form
<b>Personal pronouns</b>	you	ju:	jə	How do you do?
	your	jɔ:	jə	What does your boss think?
	he	hi:	hɪ/ɪ	Where does he work?
	him	hɪm	ɪm	I'll give it to him later.
	she	ʃi:	ʃɪ	She's leaving tomorrow.
	her	hɜ:	hə/ə	I'll give it to her later.
	us	ʌs	əs	They'll give it to us later.
	them	ðem	ðəm	I'll give it to them later.

Keep in mind when teaching weak forms that in certain positions, the full form is necessary. Also, at times, speakers may wish to emphasise function words for particular reasons:

no, I was coming **FROM** the station, not going **TO** it.

Weak forms are an important feature of ordinary, everyday speech, and students should have the opportunity of becoming attuned to them. Students should be given the opportunity to practise both strong and weak forms and receive feedback on their production from a teacher in order to be able to produce the mix of strong and weak forms correctly, if they should wish.

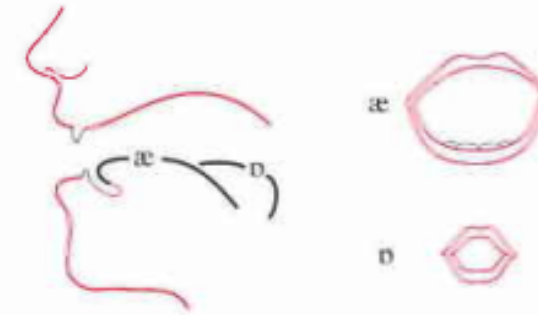
# UNIT 8 /ɒ/ clock

- What's wrong?
- I've got a really bad backache.
- I'm sorry to hear that.



## 1 Target sound /ɒ/

- A52a a** First practise the sound /æ/ (see page 15). Listen and repeat.
- A52b b** Put your tongue slightly back and bring your lips slightly forward to make the target sound /ɒ/. Listen and repeat.
- A52c c** Listen and repeat both sounds together: /æ/ and /ɒ/.



## 2 Minimal pairs

	Sound 1 /æ/	Sound 2 /ɒ/	
	<b>hat</b> It's hat weather.	<b>hot</b> It's hot weather.	
	<b>cat</b> He's got a white cat.	<b>cot</b> He's got a white cot.	
	<b>fax</b> Look for the fax.	<b>fox</b> Look for the fox.	
	<b>sack</b> Put it in a sack.	<b>sock</b> Put it in a sock.	
	<b>tap</b> Turn that tap slowly.	<b>top</b> Turn that top slowly.	
	<b>backs</b> I can see their backs.	<b>box</b> I can see their box.	

### Minimal pair words

- A53a a** Listen and repeat the words.
- A53b b** You will hear five words from each minimal pair. For each word, write *1* for /æ/ (sound 1) or *2* for /ɒ/ (sound 2).
- EXAMPLE:** Pair 1: 2, 2, 1, 2, 1

### Minimal pair sentences

- A54a c** Listen to the minimal pair sentences.
- A54b d** Listen to six of the sentences and write *1* for /æ/ (sound 1) or *2* for /ɒ/ (sound 2).
- A54a e Sentence stress**  
The most important words for the meaning of a sentence are spoken with a strong stress. Listen to the minimal pair sentences again and match them with the sentence stress patterns below. The big circles are the strong syllables and the small circles are the weak syllables.
- EXAMPLE** oOOo (Pair 1) It's hat weather. / It's hot weather.
- a) OooO   b) oooOO   c) ooOoO   d) OoOOo   e) OoooO
- A55 f** Tick the words a) or b) that you hear in the sentences
- |             |                          |          |                          |
|-------------|--------------------------|----------|--------------------------|
| 1 a) cat    | <input type="checkbox"/> | b) cot   | <input type="checkbox"/> |
| 2 a) sack   | <input type="checkbox"/> | b) sock  | <input type="checkbox"/> |
| 3 a) tap    | <input type="checkbox"/> | b) top   | <input type="checkbox"/> |
| 4 a) Pat    | <input type="checkbox"/> | b) pot   | <input type="checkbox"/> |
| 5 a) baddie | <input type="checkbox"/> | b) body  | <input type="checkbox"/> |
| 6 a) black  | <input type="checkbox"/> | b) block | <input type="checkbox"/> |

### 3 Dialogue

**a** First practise the sound /ɒ/ in some of the words from the dialogue. Read the words aloud or visit the website to practise.

soft hot long strong popular horrible wants what wrong  
socks job got often sorry washing Mrs Bloggs

**A56 b** Listen to the dialogue, paying attention to the target sound. Then read the dialogue and fill the gaps (1–6) with the correct adjectives from the box.

soft hot long strong popular horrible

### TV advertisement for 'Onwash'



VOICE A: What's wrong with you, Mrs Bloggs?

MRS BLOGGS: What's wrong with me? I want a holiday from this 1 \_\_\_\_\_ job of washing socks!

VOICE B: Buy a bottle of 'Onwash', Mrs Bloggs!

VOICE C: 'Onwash' is so 2 \_\_\_\_\_ and 3 \_\_\_\_\_.

VOICE D: You don't want lots of 4 \_\_\_\_\_ water with 'Onwash'.

VOICE A: It's not a 5 \_\_\_\_\_ job with 'Onwash'.

VOICE B: Use 'Onwash' often.

VOICE C: You won't be sorry when you've got 'Onwash'.

VOICE D: Everybody wants 'Onwash'.

EVERYBODY: 'Onwash' is so 6 \_\_\_\_\_ !

**A56 c** Listen to the dialogue again to check your answers. Then practise reading the dialogue aloud. Record your voice to compare your production of the target sound with the recording.

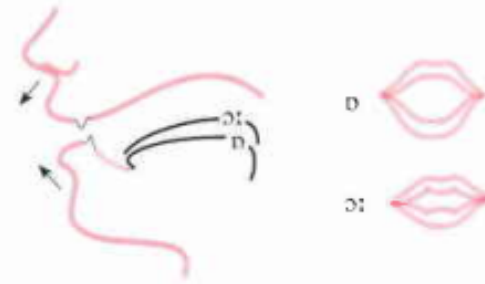
# UNIT 9 /ɔ:/ ball

- Dawn always goes for a jog in the morning.
- Don? Jogging? In the morning?
- No, not Don! His daughter-in-law, Dawn. She's very sporty.



## 1 Target sound /ɔ:/

- AS9a a** First practise the sound /ɒ/ (see page 29). Listen and repeat.
- AS9b b** The back of your tongue goes up a little more to make the long target sound /ɔ:/. Listen and repeat.
- AS9c c** Listen and repeat both sounds together. /ɒ/ is short. /ɔ:/ is long.



## 2 Minimal pairs



**Sound 1**  
/ɒ/

**Don**

Is your name Don?

**Sound 2**  
/ɔ:/

**Dawn**

Is your name Dawn?



**cod**

This cod was in the sea.

**cord**

This cord was in the sea.



**shot**

He was shot.

**short**

He was short.



**pot**

It's a small pot.

**port**

It's a small port.



**fox**

Look for the fox.

**forks**

Look for the forks.



**spot**

I don't like these spots.

**sport**

I don't like these sports.



### Minimal pair words

- AS9d a** Listen and repeat the words.
- AS9d b** You will hear five words from each minimal pair. For each word write 1 for /ɒ/ (sound 1) or 2 for /ɔ:/ (sound 2).

**EXAMPLE** Pair 1: 1, 1, 2, 2, 1



## Minimal pair sentences

**A61a c** Listen to the minimal pair sentences.

**A61b d** Listen to six of the sentences and write *1* for /ɒ/ (sound 1) or *2* for /ɔ:/ (sound 2).

**A61a e** **Sentence stress**

Listen to the minimal pair sentences again and underline the sentence stress (on page 33). Notice that the strongly stressed words are **LOUDer** and **s l o w er**. The weakly stressed words are **quieter** and **quicker**.

**A62 f** Tick the words a) or b) that you hear in the sentences.

1 a) spots       b) sports

2 a) pots       b) ports


3 a) cod       b) cord

4 a) shot       b) short

5 a) Rod       b) roared

6 a) what a       b) water

### 3 Dialogue

-  a First practise the sound /ɔ:/ in some of the words from the dialogue. Read the words aloud or visit the website to practise.

Laura morning walking towards airport awful always  
reporter report sports York fault (/fɔ:lt/ or /fɒlt/)

#### A football match



-  A63 b Listen to the dialogue, paying particular attention to the target sound.

#### Sports report from Radio Station 4

ANNOUNCER: This morning the Roarers football team arrived back from York. Laura Short is our sports reporter, and she was at the airport.

LAURA SHORT: Good morning, listeners. This is Laura Short. All the footballers are walking towards me. Here's George Ball, the goalkeeper. Good morning, George.

GEORGE BALL: Good morning. Are you a reporter?

LAURA SHORT: Yes, George. I'm Laura Short from Radio Station 4. Tell us about the football match with York.

GEORGE BALL: Well, it was awful. We lost. And the score was forty-four, four. But it wasn't my fault, Laura.

LAURA SHORT: Whose fault was it, George?

GEORGE BALL: The forwards.

LAURA SHORT: The forwards?

GEORGE BALL: Yes. The forwards. They were always falling over or losing the ball!

: Practise reading the dialogue aloud. Record your voice to compare your production of the target sound with the recording.

1. In each of these groups of words, one word is exactly the same as in normal letters. Underline it. Then write the others in normal letters.

*/'pensəl/ /'peɪpə/ /pen/ /'nəʊtbʊk/*

*/desk/ /fæks/ /kəm'pjʊ:tə/ /'telɪfəʊn/*

*/nek/ /hed/ /hænd/ /leg/*

*/hen/ /pɪg/ /ʃi:p/ /kaʊ/*

*/gri:n/ /blu:/ /red/ /blæk/*

*/get/ /teɪk/ /gɪv/ /gəʊ/*

*/'sevən//ten/ /θri:/ /faɪv/*



1. KEY

pencil	paper	<u>pen</u>	notebook
<u>desk</u>	fax	computer	telephone
neck	head	hand	<u>leg</u>
<u>hen</u>	pig	sheep	cow
green	blue	<u>red</u>	black
<u>get</u>	take	give	go
seven	<u>ten</u>	three	five

words is written with phonemic symbols. Write it in normal letters.

Ski /dʒʌmpɪŋ/

/wɒʃɪŋ/ the dishes

/juːzɪŋ/ a computer

/sɪŋɪŋ/ a song

/θɪŋkɪŋ/ about something

/pleɪɪŋ/ games



Match the word and the phonetic transcription

1)	orange	a)	/ mə'ʃi:n/
2)	women	b)	/'si:lɪŋ/
3)	quay/key	c)	/ði:z/
4)	children	d)	/'læŋgwɪdʒ/
5)	ceiling	e)	/'ɒrɪndʒ/
6)	this	f)	/'wɪmɪn/
7)	these	g)	/ðɪs/
8)	machine	h)	/'tʃɪldrən/
9)	minute	i)	/'prɒmɪs/
10)	promise	j)	/'kɒtɪdʒ/
11)	cottage	k)	/'mɪnɪt/
12)	language	l)	/ki:/

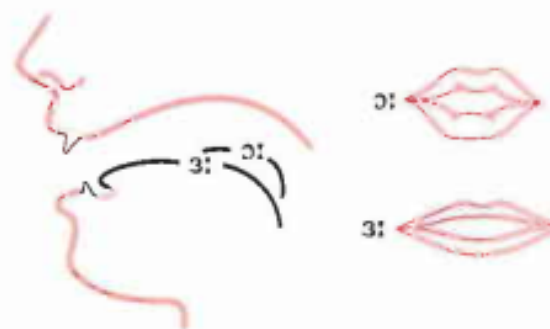
# UNIT 12 /ɜ:/ girl

- All my co-workers have started ... **er** ... walking to work ... **er** ... very **early** in the morning.
- Oh. And do *you* walk to **work**?
- Not me ... **er** ... I'm the **world's worst** walker.



## 1 Target sound /ɜ:/

- a** First practise the sound /ɔ:/ (see page 33). Listen and repeat.
- b** Put your tongue forward and up a little more to make the target sound /ɜ:/. Listen and repeat.
- c** Listen and repeat both of these long sounds together: /ɔ:/ and /ɜ:/.



## 2 Minimal pairs A



**Sound 1**  
/ɔ:/

**four**

She's got four.

**Sound 2**  
/ɜ:/

**fur**

She's got fur.



**torn**

It's a torn sign.

**turn**

It's a turn sign.



**warm**

I wouldn't like warm soup.

**worm**

I wouldn't like worm soup.



**walker**

He's a fast walker.

**worker**

He's a fast worker.



### Minimal pair words

- a** Listen and repeat the words.
- b** You will hear five words from each minimal pair. For each word write 1 for /ɔ:/ (sound 1) or 2 for /ɜ:/ (sound 2).

EXAMPLE Pair 1: 1, 2, 1, 1, 2

## Minimal pair sentences

- B11a c** Listen to the minimal pair sentences.
- B11b d** Listen to four of the sentences and write 1 for /ɜ:/ (sound 1) or 2 for /ɜ:/. (sound 2).
- B11a e** Sentence stress  
Listen to the minimal pair sentences again and underline the sentence stress (on page 43).

EXAMPLE I wouldn't like warm soup.

## Minimal pairs B

	Sound 1 /e/	Sound 2 /ɜ:/. /ɜ:/	
	<b>ten</b>	<b>turn</b>	
The sign says ten.		The sign says turn.	
	<b>Ben</b>	<b>burn</b>	
Look at it, Ben.		Look at it burn.	
	<b>bed</b>	<b>bird</b>	
It's a colourful bed.		It's a colourful bird.	
	<b>west</b>	<b>worst</b>	
It's the west wind.		It's the worst wind.	

## Minimal pair words

- B12a a** Listen and repeat the words.
- B12b b** You will hear five words from each minimal pair. For each word write 1 for /e/ (sound 1) or 2 for /ɜ:/. (sound 2).

EXAMPLE Pair 1: 2, 2, 2, 1, 1

## Minimal pair sentences

- B13a c** Listen to the minimal pair sentences.
- B13b d** Listen to four of the sentences and write 1 for /e/ (sound 1) or 2 for /ɜ:/. (sound 2).
- B13a e** Sentence stress  
Listen to the minimal pair sentences again and underline the sentence stress (above).

EXAMPLE It's the west wind.



## Minimal pairs C

Sound 1  
/ʌ/**fun**

Fabulous fun!

Sound 2  
/ɜ:/**fern**

Fabulous fern!

**bun**

Look at that bun.

**burn**

Look at that burn.

**bud**

That's a tiny little bud.

**bird**

That's a tiny little bird.

**gull**

There's a gull on the beach.

**girl**

There's a girl on the beach.



## Minimal pair words

814a a Listen and repeat the words.

814b b You will hear five words from each minimal pair. For each word write 1 for /ʌ/ (sound 1) or 2 for /ɜ:/ (sound 2).

EXAMPLE Pair 1: 1, 2, 1, 2, 1

## Minimal pair sentences

815a c Listen to the minimal pair sentences.

815b d Listen to four of the sentences and write 1 for /ʌ/ (sound 1) or 2 for /ɜ:/ (sound 2).


815c e Sentence stress

Listen to the minimal pair sentences again and underline the sentence stress (above).EXAMPLE Fabulous fun!

816 f Tick the words a) or b) that you hear in the sentences:

1 a) bed  b) bud  c) bird 2 a) Ben's  b) buns  c) burns 3 a) ward  b) word 4 a) walk  b) work 5 a) short  b) shirt 6 a) or  b) er

### 3 Dialogue

-  a First practise the sound /ɜ:/ in words from the dialogue below. Read the words aloud or visit the website to practise.

were weren't nurse worst world shirts hurts thirsty  
Thursday dirty Sir Herbert Colonel Burton

-  b Listen to the dialogue, paying attention to the target sound.

#### The worst nurse



SIR HERBERT: Nurse!

COLONEL BURTON: Nurse! I'm thirsty!

SIR HERBERT: Nurse! My head hurts!

COLONEL BURTON: Nurse Sherman always wears such dirty shirts.

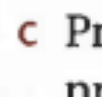
SIR HERBERT: He never arrives at work early.

COLONEL BURTON: He and ... er ... Nurse Turner weren't at work on Thursday, were they?

SIR HERBERT: No, they weren't.

COLONEL BURTON: Nurse Sherman is the worst nurse in the ward, isn't he, Sir Herbert?

SIR HERBERT: No, he isn't, Colonel Burton. He's the worst nurse in the world!

-  c Practise reading the dialogue aloud. Record your voice to compare your production of the target sound with the recording.

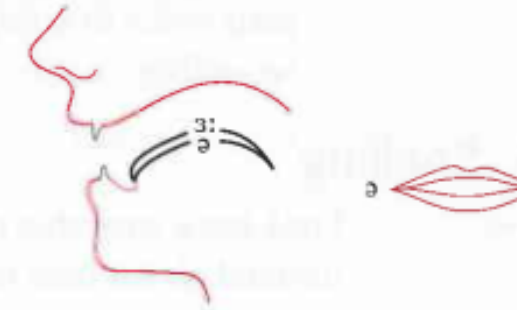
# UNIT 13 /ə/ a camera

- Remember to telephone **your** sister **the** day after **tomorrow**, for **her** birthday.
- And don't forget to send **a** letter to **your** brother.
- Shall I send **you** **a** letter?
- Of course. But don't forget to telephone **as** soon **as** you arrive.



## 1 Target sound /ə/

- B20a a** First practise the sound /ɜ:/ (see page 43). Listen and repeat.
- B20b b** Make the same sound but very very short to make the target sound /ə/. Listen and repeat.
- B20c c** Listen and repeat both sounds together: /ɜ:/ is long. /ə/ is very short.



## 2 /ə/ in unstressed words and syllables

- B21a a** Listen and repeat. The spelling has been changed in the words on the right to show you when to use the sound /ə/.

a photograph of Barbara



1 ə photəgrəf əv Bərbərə

a glass of water



2 ə glɑs əv wɔtə

a pair of binoculars



3 ə peɪr əv bɪnɒkjələs

a photograph of her mother and father



4 ə photəgrəf əv hɜ moðə r ənd fɑðə

a book about South America



5 ə bu:k əbʊt saʊð əmɛrɪkə

- b** Cover the words on the left and practise questions and answers.

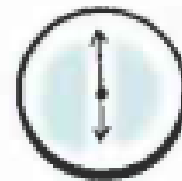
**121B** c Telling the time

Listen and repeat.

Look at the clock.

What's the time?

It's six o'clock.



It's a quarter to seven.



Look at the clock.

What's the time?

It's six ə'clock.

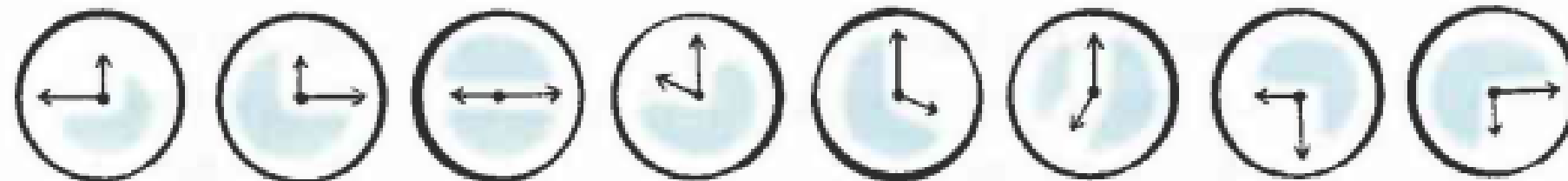
It's ə quartə tə sevən.




Now practise these.

**EXAMPLE** A: What's the time?

B: It's ə quartə tə twelve.



### 3 Reading aloud

-  a Read this story aloud or visit the website to practise. The spelling has been changed to show you when to make the sound /ə/. Record your voice to listen to your production of the target sound.



Barbərə spent Satəday aftənoon looking at ə beautifəl book əbout South əmericə.

‘I want tə go tə South əmericə,’ she said tə həself.

Thə next morning, when Barbərə woke up it wəs six ə'clock, ənd hə brothəs ənd sistəs wə still əsleep. Barbərə looked at thəm, ənd then closed hər eyes əgain.

Then she quiətly got out əf bed ənd started tə pack hə suitcase.

She took səme comfətəble clothes out əf thə cupbəd. She packed ə pair əf binoculəs ənd hə sistə's camərə. She packed ə photəgraph əf həself ənd one əf hə mothər ənd fathə.

‘I musn't fəget tə have səme breakfəst,’ she said tə həself. Bət then she looked at thə clock. It wəs ə quartə tə seven.

‘I'll jəst drink ə glass əf watə,’ she said.

‘ə glass əf watə,’ she said.

‘Watə,’ she said, ənd opened hər eyes.

She wəs still in hə bed, ənd hə brothəs ənd sistəs wə laughing at hə.

‘Tell əs what you wə dreaming əbout,’ they said tə hə.

Bət Barbərə didn't answə. She wəs thinking əbout hə wondəful journey tə South əmericə.

**B22 b Weak forms**

Listen to the example of the weak form and the strong form of *was*.

**EXAMPLE**

Wəs she dreaming?

This is the sound /ə/. This is the weak form of *was*.

Yes, she **was**.

This is a different sound. This is the strong form of *was*

Then listen and repeat.

Wəs she thinking about South America? Yes, she **was**.

Wə her brothers and sisters asleep? Yes, they **were**.

Də they like reading? Yes, they **do**.

Həve you read about South America? Yes, I **have**.

Dəs your friend like reading? Yes, he **does**.

ə we working hard? Yes, we **are**.

Həs your friend been to South America? Yes, he **has**.

Cən you swim? Yes, I **can**.

**B23 c** Tick the words a) or b) that you hear in the sentences.

1 a) **has**  b) **həs**

2 a) **can**  b) **cən**

3 a) **was**  b) **wəs**

4 a) **does**  b) **dəs**

5 a) **am**  b) **əm**

6 a) **them**  b) **thəm**

## 4 Dialogue

- a Read this dialogue and circle the sound /ə/. The first line has been done for you.

### Stopping

A: I'm going to the librəry.

B: Can you buy something for me at the newsagent's?

A: But the newsagent's is a mile from the library.

B: No. Not that newsagent's. Not the one that's next to the fish and chip shop.  
I mean the one that's near the butcher's.

A: Oh, yes. Well, what do you want?

B: Some chocolates and a tin of sweets and an address book.

- b Listen and check your answers, then practise reading the dialogue aloud. Record your voice to compare your production of the target sound with the recording.

## 5 Spelling

Look back over this unit at words with the target sound, and write what you noticed about how to spell the sound /ə/.

## TEST

You can use a dictionary if you wish, but you don't have to understand every word to do this test.



- B25 1** For each line (1, 2, 3, 4), first listen to the whole line. Then circle the one word – or part of a word – that is said twice. Note that meaning is not important in this exercise. The purpose is to review the sounds by hearing them in contrast. Some of the words are rarely used in everyday English, and this is shown by an asterisk\*. Incomplete words have the rest of the word written in brackets, e.g. *foll(ow)*.

	/ɒ/	/ɔ:/	/ʊ/	/u:/	/ɜ:/
1	Poll(y)	Paul	pull	pool	Pearl
2	foll(ow)	fall	full	fool	furl*
3	cod	cord	could	cooed	curd*
4	wad	ward	would	woed*	word

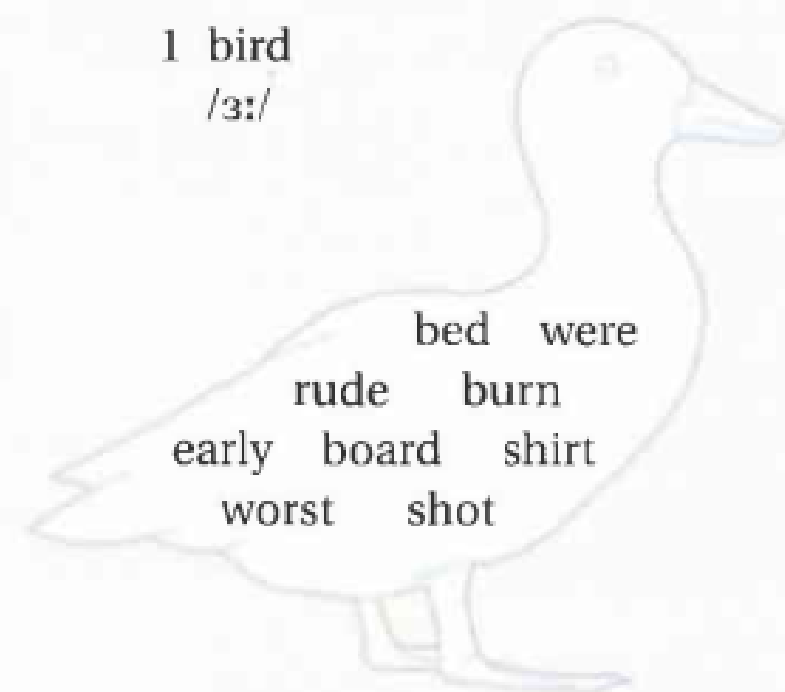
Score



- 2** Circle the words with the same vowel sound as 1–4.

1 bird

/ɜ:/



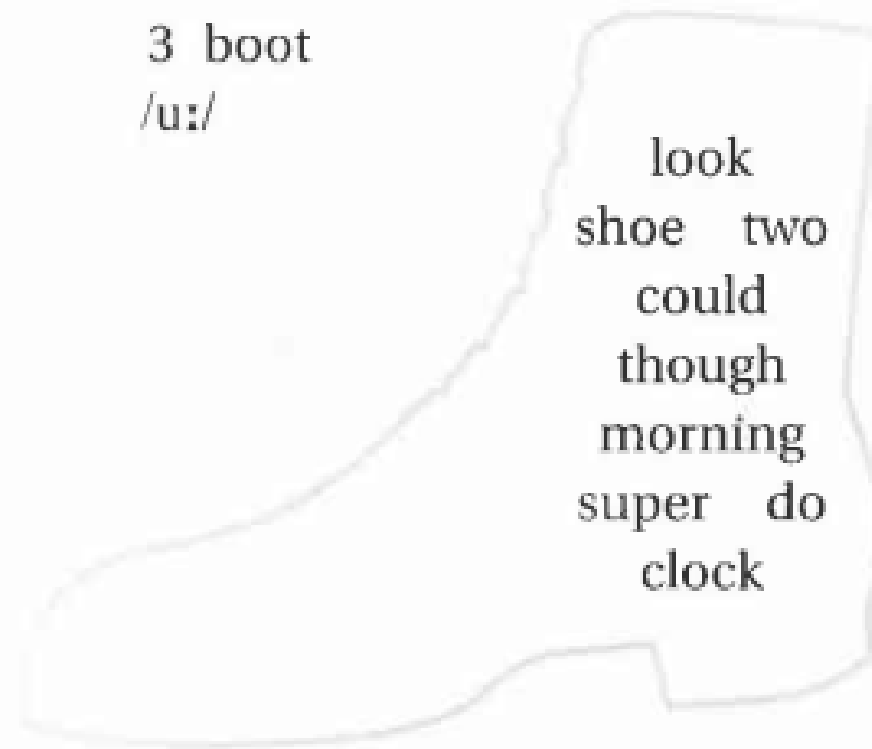
2 ball

/ɔ:/

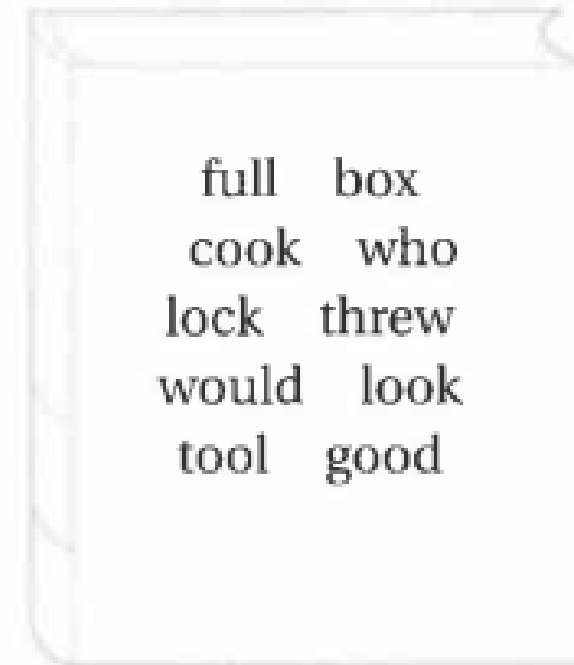




3 boot  
/u:/



4 book  
/u:/



Score  / 20

3 Listen to the sentences and mark which kind of question tag is being used:

agreement (expected)     unsure (so checking the information)

- 1 You can buy bootlaces at the shoeshop, can't you? \_\_\_\_\_
- 2 That carpet shop sells cushions too, doesn't it? \_\_\_\_\_
- 3 Sue bought her flute at the music shop, didn't she? \_\_\_\_\_
- 4 You'd like a new cookery book, wouldn't you? \_\_\_\_\_
- 5 The bookshop's next to the newsagent's, isn't it? \_\_\_\_\_
- 6 You do want your birthday presents to be a surprise, don't you? \_\_\_\_\_

Score  / 6

Total score  / 30