ДОНСКОЙ ГОСУДАРСТВЕННЫЙ ТЕХНИЧЕСКИЙ УНИВЕРСИТЕТ

УПРАВЛЕНИЕ ЦИФРОВЫХ ОБРАЗОВАТЕЛЬНЫХ ТЕХНОЛОГИЙ

Кафедра «Научно-технический перевод и профессиональная коммуникация»

Учебно-методическое пособие

English Phonetics
Part one – English sounds
Фонетика английского языка.
Часть1. Проблемы классификации фонем по дисциплине

«Практическая фонетика. Теория языка»

Авторы
Аведова Р. П.,
Мельник А. Д.,
Топольская И. А.,
Котельникова И. В.

Ростов-на-Дону, 2019

Аннотация

Учебно-методическое пособие предназначено для студентов очной формы обучения направления 45.05.01 Перевод и переводоведение.

Авторы

к.филол.н., доцент кафедры «Научно-технический перевод и профессиональная коммуникация»
Аведова Р.П.,
преподаватель кафедры «Научно-технический перевод и профессиональная коммуникация»
Мельник А.Д.
старший преподаватель кафедры «Научно-технический перевод и профессиональная коммуникация»
Топольская И.А.
к.филол.н, доцент кафедры «Научно-технический перевод и профессиональная коммуникация»
Котельникова И.В.

Оглавление

ВВЕДЕНИЕ

Предлагаемое учебное пособие «English Phonetics (Part One – English Sounds). Фонетика английского языка. Часть 1. Проблемы классификации фонем» рекомендуется для студентов 1 и 2 курсов очного и очно-заочного отделений, а также для преподавателей английского языка как первого и второго иностранного.

Задача данного пособия заключается в системном ознакомлении студентов с особенностями фонетической организации английского языка. В работе представлены материалы по теоретической и практической фонетике, приводятся классификации фонем, рассматриваются особенности их артикуляции.

Учебное пособие даёт возможность сочетать самостоятельную и аудиторную работу студентов, позволяет осознать процессы и явления языка в целом.

На занятиях студенты выявляют свои знания теоретического материала и приобретают (или укрепляют) навыки правильного говорения, произношения. Кроме того, контролируемая преподавателем самостоятельная работа студентов дает им возможность получить более системное представление о предмете.

Содержание учебного издания полностью соответствует требованиям квалификационной характеристики выпускника согласно ГОС ВПО по данной основной образовательной программе.

Цель пособия систематизировать знания студентов, развить навыки правильного говорения.

Достижение данной цели предполагает решение следующих задач:

- познакомить студентов с общими закономерностями фонетики;
- сформировать у студентов представление о системности английского языка;
- рассмотреть основную проблематику английского национального языка;
- научить самостоятельной работе над произношением;
- уметь разобраться в структуре английского языка.

CHAPTER 1. THE SUBJECT-MATTER OF PHONETICS

Phonetics deals with speech sounds ("phone" – *Greek* sound) and is science of a sound. It's an independent branch of Linguistics, it studies sound, its aspects and functions. It studies a semantic description of the sound in speech of any language. The way they are produced and perceived and their acoustic properties. It studies the

sounds system of the language that it is segmental phonemes, word stress, syllabic structure and intonation.

So, *Phonetics* is an independent branch of linguistics which studies and gives a semantic description of the sound structure of the language.

1.1. Phonological Schools

The phoneme is a phonological unit which is represented in speech by its phonetic units - speech sounds.

There have always existed quite a lot of different scientific phonological schools which had different viewpoints on the question of the *Phoneme.* The founder of the phoneme theory was I.A. Baudouine de Courtenay, who formulated it in 1868-1881. A child of French parents, he was born in Poland but almost all his life worked in Russia - in Kazan and St.Petersburg. His ideas were later developed by his followers in different countries of the world.

The Moscow school represented by ReformatskiyA.A., Kuznetsov R.S., Avanessov R.I., Panov M.V. and others investigated the phoneme by a multilateral.

The Leningrad school (Scerba, Dikushina, Vassylyev and others) analysed and investigated sounds as real speech units.

The Prague school (Trubetskoy, Mathesuis, Jakobson, Trnka, Vachek, etc) developed the ideas of the outstanding Swiss linguist Ferdinand de Saussure, who is considered to be the founder of modern linguistics. The main points of their theory are:

1 the separation of phonology from phonetic

2 the theory of phonological opposition

3 the theory of the archi-phoneme

The London school headed by Prof. Daniel Jones represented the physical conception of the phoneme.

The American school (Edward Sapir and Leonard Bloomfield) analyzed the phoneme syncronically without taking into consideration its historic development.

The Copenhagen Phonological school headed by L. Hjelmslev tried to represent all linguistic phenomena as a series of relations and mathematical ratios.

1.2. The role of phonetics

The role of phonetics is evident, since speech is the most important means of human intercourse.

Human speech is the result of a highly complicated series of events. The formation of the concept takes place at a linguistic level, that is in the brain of the speaker; this stage may be called *psychological*. The message formed within the brain, is transmitted along the nervous system to the speech organs. Therefore we may say that the human brain controls the behaviour of the articulating organs which effects in producing a particular pattern of speech sounds. This second stage may be called *physiological.* The movements of the speech apparatus disturb the air stream thus producing sound waves. Consequently the third stage may be called *physical or acoustic.* Further, any communication requires a listener, as well as a speaker. So the last stages are the *reception*of the sound waves by the listener's hearing physiological apparatus, the *transmission*of the spoken message through the nervous system to the brain and the *linguistic interpretation* of the information conveyed.

Phonetics deals with speech sounds. It studies the sound matter, its aspects and functions. The phonetic system of English consists of the following four components: speech sounds, the syllabic structure of words, word stress and intonation (prosody). These four components constitute what is called the pronunciation of English.

Units of the language are divided into segmental and supersegmental. The segmental feature deals with speech sounds. Sounds of speech are segments interconnected with minimal distinctive units - phonemes. Supersegmental units of speech: tone, stress and intonation are interconnected with longer units of speech: syllables, words and intonation groups.

The difference between the sounds serves to distinguish between words and morphemes, this difference doesn't depend upon the position of the sounds within the word. These sounds are called the phonemes. In words *bit -pit* [b] and [p] are phonemes, because difference between them helps to distinguish between the words. The same can be said of phoneme [e] in *set* and [æ] in *sat;* [ɪ] *(lid)* and [i:] *(lead);* [m] *(might)* and [n] *(night).* In these and similar cases we deal with phonological oppositions.

When the difference between two sounds depends on phonetic environment, then these sounds are not different ones, but they are variants of one and the same phoneme. These sounds are known as allophones. [l] in *light* is more palatalized than in [l] in *fell,* [ɪ] in *bit* is shorter than [ɪ] in *bid.*

Phonetically the number of sounds that we actually pronounce and hear is much greater than the number of letters. One and the same letter may be used to represent two or more different pho-

nemes ("s" stands for [s] in *sale, set, bus* and [z] in *busy, resemble).*

Now let's consider the system of phonetic notation which is generally termed as "transcription". *Transcription* is a set of symbols representing speech sounds. Writing transcription symbols one should use the form of print rather than handwriting, should not use capital letters; shouldn't confuse orthography and phonemic representation.

Slant brackets are used to mark off phonemic transcription, square brackets are used for allophones ("nasalized" vowel [aɪ] in /maɪs/, retroflex (when the tip of the tongue is turned back so, that the closer is relatively far back on the palate) [t] in /traɪ/). Syllabic consonants are indicated by [,] placed beneath the symbol *(written* /rɪtn̩/). Primary stress is indicated by ['] before the stressed syllable, secondary stress is shown by [,] before the syllable *(examination* /ɪgˌzæmɪˈneɪʃn/).

A teacher of English must be able to pronounce isolated sounds and know how to treat them in different phonetic contexts. If you wish to understand and be understood in English you are to make a clear distinction between consonant and especially vowel sounds. But preoccupation with clarity of articulation bears little relationship to the special problem of natural speech. A learner of English must also form a new habit of syllabic formation, weakening of unstressed vowels in connection with particular speech rhythm and intonation patterns and the like. While studying phonetics we must bear in mind two types of mistakes usually made by non-native speakers: phonetic and phonological. The so-called phonological mistakes affect the meaning *(Are you fond of walking here? - Are you fond of working here?).* Phonological mistakes in intonation can be most commonly traced in the substitution of one nuclear tone by another, in the wrong position of the nuclear tone etc.

Isn't she un `well (exclamation)! It's `Tom's fault! It's →Tom's `fault.

In the case of phonetic mistakes the meaning is not affected (the vowel [i:] must be shorter before a voiceless consonant, and you will make a phonetic mistake if you pronounce [i:] too long. Mistakes can also be qualified as phonetic when an English sound is completely or partially substituted by a similar Russian sound.

1.3. The Difference between Phonetics and Phonology

The study of pronunciation consists of two fields, namely **phonetics** and **phonology.** Phonetics refers to the study of speech sounds. A phonetician usually works in one or more of the following areas:

• the anatomical, neurological and physiological bases of speech (collectively known as **physiological phonetics**)

• the actions and movements of the speech organs in producing sounds **(articulatory phonetics)**

• the nature and acoustics of the sound waves which transmit speech **(acoustic phonetics)**

• how speech is received by the ears **(auditory phonetics)**

• how speech is perceived by the brain **(perceptual phonetics)**

Phonetics is a wide-ranging field, and it does not necessarily have a direct connection with the study of language itself. While the phonetic disciplines listed above can be studied independently of one another, they are clearly connected: speech organs move to produce sounds, which travel in sound waves, which are received by the ears and transmitted to the brain.

If phonetics deals with the physical reality of speech sounds, then **phonology,** on the other hand, is primarily concerned with how we interpret and systematise sounds. Phonology deals with the system and pattern of the sounds which exist within particular languages. The study of the phonology of English looks at the **vowels, consonants** and **suprasegmental** features of the language. Within the discipline of phonology, when we talk about vowels and consonants we are referring to the different sounds we make when speaking, and not the vowel and consonant letters we refer to when talking about spelling. It would be wrong to assume that phonology is always monolingual. Much work in phonological study deals with generalisations concerning the organisation and interpretation of sounds that might apply across different languages.

1.4. Phonemes

Phonemes are the different sounds within a language. Although there are slight differences in how individuals articulate sounds, we can still describe reasonably accurately how each sound is produced. When considering meaning, we see how using one sound rather than another can change the meaning of the word. It is this principle which gives us the total number of phonemes in a particular language. For example, the word *rat* has the phonemes /ræt/. (Refer to the **sounds chart** on the next page if you are not familiar with the symbols used here.) If we change the middle phoneme, we get /rot/ *rot,* a different word. If you or I pronounce /r/ in a slightly different way, the word doesn't change, and we still understand that we mean

the same thing. To make an analogy, our individual perceptions of colours may theoretically vary (i.e. your notion of green' may not be the same as mine), but intuitively we know that we are likely to be thinking about more or less the same thing. We can both look at a green traffic light and understand its significance, and how it differs from a red one.

Sounds may be **voiced** or **unvoiced** (sometimes referred to as Voiceless'). Voiced sounds occur when the vocal cords in the larynx are vibrated. It is easy to tell whether a sound is voiced or not by placing one or two fingers on your Adam's apple. If you are producing a voiced sound, you will feel vibration; if you are producing an unvoiced sound, you will not. The difference between */f/* and /v/, for example, can be heard by putting your top teeth on your bottom lip, breathing out in a continuous stream to produce /f/, then adding your voice to make */v/.* Hold your Adam's apple while doing this, and you will feel the vibration.

The set of phonemes consists of two categories: **vowel** sounds and **consonant** sounds. However, these do not necessarily correspond to the vowels and consonants we are familiar with in the alphabet. Vowel sounds are all voiced, and may be single (like /e/, as in *let),* or a combination, involving a movement from one vowel sound to another (like /ei/, as in */ate);* such combinations are known as **diphthongs.** An additional term used is **triphthongs** which describes the combination of three vowel sounds (like /aʊə/ in *our* or *power).* Single vowel sounds may be short (like /i/, as in *hit)* or long (like /i:/, as in *heat).* The symbol /:/ denotes a long sound.

Consonant sounds may be voiced or unvoiced. It is possible to identify many pairs of consonants which are essentially the same except for the element of voicing (for example /f/, as in *fan,* and /v/, as in *van).* The following table lists English phonemes, giving an example of a word in which each appears.

V*owels*		**Diphthongs**		**Consonants**			
i:	bead	ei	cake	P	pin	s	sue
i	hit	oi	toy	b	bin	z	zoo
ʊ	book	ai	high	t	to	ʃ	she
u:	food	iə	beer	d	do	ʒ	measure
e	left	uə	fewer	ĸ	cot	h	hello
ə	about	eə	where	9	got	m	more
ɜ:	shirt	əʊ	go	ʧ	church	n	no
ɔ:	call	aʊ	house	ʤ	judge	ŋ	sing

æ	hat			f	fan	1	live
ʌ	run			v	van	r	red
ɑ:	far			ϴ	think	j	yes
ɒ	dog			ð	the	w	wood

Phonemes as we have seen, are units of sound which we can analyze. They are also known as **segments.**

QUESTIONS

1. What does *Phone* mean in Greek?
2. What does *Phonetics* mean as a branch of Linguistics?
3. What phonological school do you know?
4. What is a *Phoneme*?
5. What types of *Phonemes* do you know?
6. Who are representatives of different phonological school?
7. What are their ideas about the *Phoneme*?
8. What are the stages of the human speech?
9. What stage is called physiological?
10. What stage is called acoustic?
11. What are the components of the phonetic system of English?
12. The difference between what helps to distinguish between the words? Give examples.
13. What is transcription?
14. What two types of mistakes are usually made by non-native speakers while studying phonetics?

CHAPTER 2. PHYSIOLOGY OF ARTICULATION

Fig.1 below shows the location of the main areas of the head and neck associated with the production of sounds. In the human larynx (or Voice box', as it is commonly known), there are two flaps of elastic, connective tissue known as **vocal cords**, which can open and close. During normal breathing, and also in the production of **unvoiced** sounds, the cords are open. When the edges of the vocal cords come close together, the air which passes between them makes them vibrate, resulting in **voicing.** The **pitch** of the sound (how high or low) is controlled by muscles which slacken and lengthen the cords for low tones, and shorten the cords, pulling them taut, for high-pitched tones.

We speak using the lips, tongue, teeth, hard and soft palates and alveolar ridge. (See the diagram below.) The nasal cavity comes into play for certain sounds, and the movement of the lower jaw is also important. Articulation happens when the airstream is interrupted, shaped, restricted or diverted.

Due to S. F. Leontyeva Articulation is a coordinated movements of speech organs in the process of speech. Speech is impossible without the work of the following four mechanisms:

1. Speech production mechanism (the power mechanism) (Fig.1)
2. Vibrator mechanism
3. Resonator mechanism
4. Obstructor mechanism

The production of any speech sound takes place when the air escapes from **the lungs** which serve as an air reservoir and energy source.

Then, the airstream passes through the **trachea** (wind pipe) and through the **larynx** which lies behind the throat.

The larynx contains two stretched membranous cords called '**the vocal cords**' which are made of an elastic tissue. As they open and shut off, the vocal cords regulate the amount of air that passes to the lungs. Afterwards the air goes up through the **pharynx**, and escapes via either the **oral cavity** or the **nasal cavity**.

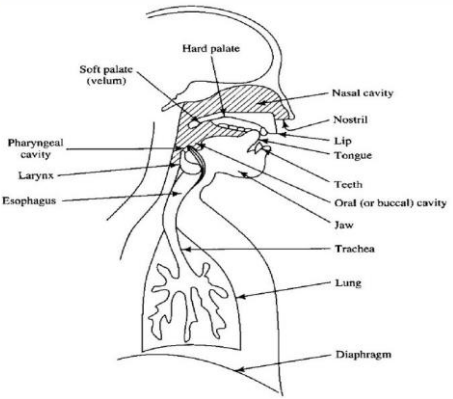


Fig.1

This division is not rigid, because the four mechanisms are closely interconnected and the speech organs forming part of one mechanism may form at the same time part of another mechanism.

The power mechanism consists of the diaphragm, the lungs, the bronchi, the windpipe (or trachea), the glottis, the larynx, the mouth cavity and the nasal cavity. The function of this mechanism is to supply energy in the form of air pressure and to regulate the force of the air-stream.

The vibrator mechanism (the voice producing mechanism) consists of the vocal cords. They are in the larynx. They are two horizontal folds of elastic tissue. They may be wide open (for breath), completely closed (for glottal stop) and incompletely closed and vibrating (for voice). So voice is produced by the vocal cords vibration. The pitch of the voice depends on the frequency of vibration: the higher the frequency, the higher the pitch of the sound produced. The space between the vocal cords is called the glottis.

S.F. Leontyeva points out that according to the data of acoustic investigations there are two more sources that participate in the production of speech sounds besides the vocal cords: the turbulent noise (it results from some constriction in the flow of air) and the impulse wave (it is formed when the complete construction to the flow of air in the mouth cavity is suddenly broken). These sources of speech sounds can work separately or simultaneously. For example, the vocal cords produce vibration in the articulation of vowels, the turbulent noise helps to produce voiceless constrictive consonants [f, s, ʃ], the impulse wave helps to produce voiceless plosive consonants [p, t, k].

The resonator mechanism consists of the pharynx, the mouth cavity and the nasal cavity. These three cavities function as the principal resonator. It influences the formation of the sounds and their quality, i.e. its main function is to form the sounds and intensify them. Each cavity has boundaries, or walls, which are formed by various parts of the speech apparatus.

Some of them are more or less soft and movable (the soft palate, the tongue, the lower jaw) while the others are hard and fixed (the teeth, the hard palate). The obstructor mechanism consists of the tongue, the lips, the teeth, the soft palate with the uvula, the hard palate and the alveolar ridge. This mechanism helps to create an obstruction for producing consonant sounds. There are two types of articulatory obstruction: complete (when two organs of speech come in contact with each other and the air passage through the mouth is blocked) and incomplete (when an articulating organ is held so close to the point of articulation as to narrow or constrict the air passage without blocking it).

The bulk of the tongue can be approximately divided into the blade with the tip, the front part (middle part) and the back part (dor-

sum). The tip of the tongue can occupy a number of positions in the production of English and Russian forelingual consonants. The lips can be rounded, slightly protruded or spread. The lower lip may move close to the upper teeth. The two lips can close to block the air stream. The teeth also act as an obstruction to the air stream. The upper teeth are the most important for the articulation. The alveolar ridge can be felt with the tip of the tongue as a corrugated ridge just behind the upper front teeth. These four mechanisms work simultaneously and each speech sound is the result of the simultaneous work of all of them.

QUESTIONS

1. Give the notion of *Articulation.*
2. What are four speech mechanisms?
3. What does the power mechanism consist of?
4. What is the function of the power mechanism?
5. What does the vibrator mechanism consist of?
6. What is the role of the vocal cords in the articulation of vowels?
7. What is the resonator mechanism?
8. What is the obstructor mechanism?

2.1. The English Alphabet

The English alphabet includes 26 letters (5 vowels and 20 consonants), the letter Y can denote both vowel and consonant sounds. As in the English language the number of sounds exceeds the number of letters in the alphabet, than one and the same letter (combination of letters) can convey different sounds. And vice versa-the same sound can be depicted on the letter in different letters or combinations letters. Therefore, phonetic transcription is used, where each sign transmits only one sound. English spelling is considered one of the most difficult to study. Large number of words in writing includes letters that are not pronounced when reading, and vice versa: many spoken sounds do not have graphic equivalents. So-called reading rules are limited to such a high percentage of exceptions that they the practical value is minimal. Students have to learn writing or reading all new words, in connection with dictionaries, it is customary to specify the transcription of each word.

THE ENGLISH ALPHABET:

A a [ei]	**J j** [dʒei]	**S s** [es]
B b [bi:]	**K k** [kei]	**T t** [ti:]
C c [si:]	**L l** [el]	**U u** [ju:]
D d [di:]	**M m** [em]	**V v** [vi:]
E e [i:]	**N n** [en]	**W w** [ˈdʌblju:]
F f [ef]	**O o** [əu]	**X x** [eks]
G g [dʒi:]	**P p** [pi:]	**Y y** [wai]
H h [eitʃ]	**Q q** [kju:]	**Z z** [zed]
I i [ai]	**R r** [a:]	

QUESTIONS

1. How many letters are there in the English alphabet?
2. How many vowels are there in English?
3. How many consonants are there in English?

2.2. The English Sounds

When writing in English, we use 5 vowels and 21 consonant letters. When **transcription** 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 /ɔːlˈðəʊ/	lough /lɒx/**

* British English, /ˈθʌrəʊ/ 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.

The English sounds look as follows:

[æ] p**a**ck
[iː] ch**ee**se
[j] **y**ear
[ɑː] p**ar**k ([ɑːr] в американском варианте)
[ɪ] b**i**t
[k] **c**at
[ɒ] n**o**t([ɑː] в американском варианте)
[ɪə] id**ea**
[l] **l**ove
[aɪ] l**i**fe
[uː] p**oo**l
[m] **m**ind
[aʊ] n**ow**
[ʊ] c**oo**k
[n] **n**o
[ɔː] t**au**ght
[ʊə] us**ua**l
[ŋ] thi**ng**
[ɔə] f**our** **(**Вместо звука [ɔə] часто произносят звук [ɔː]. В американском варианте [ɔːr])
[ʌ] n**u**t
[p] **p**ut
[ɔɪ] b**oy**
[b] **b**ring
[r] **r**ight
[e] b**e**d
[d] **d**ig
[s] **s**o
[eə]p**air** ([er] в американском варианте)
[ð] **th**is
[ʃ] **sh**ell
[eɪ] c**a**ke
[ʤ] **j**ump
[t] **t**en
[ə] **a**sleep
[f] **f**oot
[ʧ] **ch**ance

[əʊ] s**ou**p
[g] **g**et
[θ] **th**in
[ɜ:] w**or**k ([ɜr] в американском варианте)
[h] **h**ow
[v] **v**isit
[w] **w**ide
[z] **z**ero
[ʒ] plea**s**ure

QUESTIONS:

1. How many vowel letters are there in English?
2. How many vowel sounds are there in English?
3. How many dipththongs are there in English?
4. How many consonant letters are there in English?
5. How many consonant sounds are there in English?
6. What is a one-to-one relationship between spelling and pronunciation in English?

CHAPTER 3. ARTICULATORY PECULIARITIES OF ENGLISH VOWEL PHONEMES

Vowels are produced when the airstream is voiced through the vibration of **the vocal cords** in the larynx, and then shaped using the tongue and the lips to modify the overall shape of the mouth. The position of the tongue is a useful reference point for describing the differences between vowel sounds, and these are summarised in the following diagram in Fig. 2.

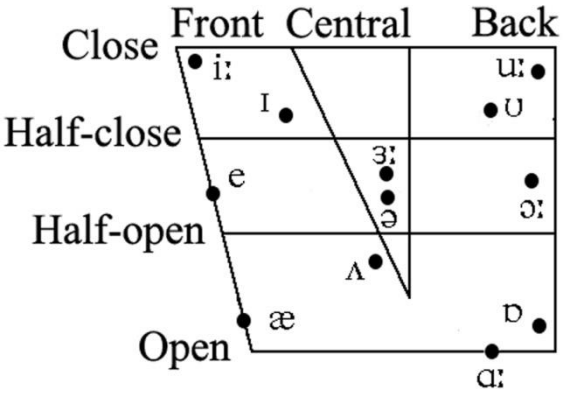


Fig.2

The diagram in Fig. 2 is a representation of the Vowel space' in the centre of the mouth where vowel sounds are articulated.

'Close', 'Mid' and 'Open' refer to the distance between the tongue and the roof of the mouth.

'Front', 'Centre' and 'Back' and their corresponding Vertical' lines refer to the part of the tongue.

The position of each phoneme represents the height of the tongue, and also the part of the tongue which is (however relatively) raised.

Putting these together:

/i:/ bead (a close front vowel) is produced when the front of the tongue is the highest part, and is near the roof of the mouth,

/æ/ *hat* (an open front vowel) is produced when the front of the tongue is the highest part, but the tongue itself is low in the mouth,

/ɒ/ *dog* (an open back vowel) is produced when the back of the tongue is the highest part, but the tongue itself is low in the mouth,

/u:/ *food* (a close back vowel) is produced when the back of the tongue is the highest part, and is near the roof of the mouth.

The first linguist who tried to describe and classify vowels for all languages was D. Jones. He invented the system of 8 Cardinal Vowels on the physiological bases. It is supposed to be an international standard set of vowel sounds chosen to form a scale of reference.

According to D. Jones, they can be produced with the bulk of the tongue at the four cardinal points in the front part of the mouth cavity and at the four cardinal points in the back part of the mouth cavity. But in spite of the theoretical significance of the Cardinal Vowel System its practical application is limited.

Russian phoneticians classify English vowels according to the following principles:

– position of the lips;
– position of the tongue;
– length;
– degree of tenseness and the character of the end;
– stability of articulation.

According to **the position of the lips** English vowels are classified into rounded (labialized) [ʊ - u:, ɒ - ɔ:] and unrounded (non-labialized).

Rounded vowels are produced when the lips are more or less rounded and slightly protruded.

Unrounded vowels are produced when the lips are spread or neutral. The main effects of lip rounding are to enlarge the mouth cavity and to diminish the size of the opening of the mouth cavity.

Both of these deepen the pitch.

According to **the position of the tongue** it is the bulk of the tongue that is the most important in the production of vowels. It can move forward and backward, it can be raised and lowered in the mouth cavity.

So Russian phoneticians divide vowels according to the horizontal and vertical movements of the tongue.

According to the horizontal movements of the tongue vowels are subdivided into back [ɒ, ɔ:, u:] (when the bulk of the tongue is in the back part of the mouth, while the back of the tongue is raised in the direction of the soft palate), back-advanced [ʊ, ɑ:] (when the back part of the tongue is raised highest towards the soft palate), front [i:, e, æ] (when the bulk of the tongue is in the front part of the mouth, while he front of the tongue is raised in the direction of the hard palate), front-retracted [ɪ] (when the front part of the tongue is raised highest towards the hard palate) and central [ɜ:, ə, ʌ] (when

the tongue is almost flat and its central part is raised towards the juncture between the hard and soft palate).

According to the vertical movements of the tongue English vowels are subdivided into high (close) [iː, ɪ, ʊ, uː], mid-open (half-open, mid) [e, ɜː,ə, ɔː] and low (open) [ʌ, æ, ɑː, ɒ]. High (close) vowels are produced when one of the parts of the tongue comes close to the roof of the mouth and the air passage is narrowed, but not so much as to form a consonant. Low (open) vowels are produced when the raised part of the tongue is very low in the mouth, and the air passage is very wide. Mid-open (mid) vowels are produced when the raised part of the tongue is half-way between its high and low positions.

Each of the subclasses is subdivided into vowels of narrow variation and vowels of broad variation.

According to **the length** English vowels are subdivided into (historically) long and (historically) short.

Vowel length may depend on a number of linguistic factors: position of the vowel in a word (in the terminal position a vowel is the longest, it shortens before a voiced consonant and it is the shortest before a voiceless consonant: be – bead – beat), word stress (a vowel is longer in a stressed syllable than in an unstressed syllable), the number of syllables in a word ([ɜː] in verse is longer than in university), the character of the syllabic structure. Besides vowel length depends on the tempo of speech: the higher the rate of speech the shorter the vowels.

According to **the degree of tenseness** traditionally long vowels are defined as tense (when the muscles of the lips, tongue, cheeks and the back walls of the pharynx are tense) and short vowels are defined as lax (when these organs are relatively relaxed).

English vowels can be checked and unchecked according to the character of their end. The checked vowels are those which occur in stressed closed syllables, ending in a fortis voiceless consonant: [e] in [bet].

These vowels are pronounced without any lessening in the force of utterance towards their end. They are abruptly interrupted by the following voiceless consonant and they can only occur in a closed syllable.

The unchecked vowels are those which are pronounced with lessening the force of utterance towards their end. Therefore, they have weak end and occur terminally, or are followed by a lenis voiced consonant: [iː] in [biː], [ɑː] in [kɑːd].

There are no checked vowels in Russian. All of them are un-

checked.

According to **the stability of articulation** English vowels are subdivided into *monophthongs* (simple vowels) and *diphthongs* (complex vowels) by Russian phoneticians.

English monophthongs are pronounced with more or less stable lip, tongue and mouth walls position (the organs of speech do not perceptibly change their position throughout the duration of the vowel). They are [ɪ, e, æ, ɒ, ʊ, ʌ, ə, ɑ:, ɔ:, ɜ:].

Diphthongs consist of two vowel elements pronounced so as to form a single syllable. In their pronunciation the organs of speech start in the position of one vowel and glide gradually in the direction of another vowel, whose full formation is generally not accomplished.

The first element of an English diphthong is called the nucleus. It is strong, clear and distinct. The second element is rather weak. It is called the glide. English diphthongs are [eɪ, aɪ, ɔɪ, aʊ, əʊ, iə, eə, uə].

Besides these diphthongs, there are two vowels in English [i:] and [u:] which may have a diphthongal pronunciation. In the articulation of these vowels the organs of speech change their position but very slightly. These vowels are called diphthongoids.

According to S.F. Leontyeva diphthongs are defined differently by different authors.

One definition is based on the ability of a vowel to form a syllable (as in the diphthong only one element serves as a syllabic nucleus, a diphthong is a single sound). Another definition of a diphthong as a single sound is based on the instability of the second element. Some scientists define a diphthong from the accentual point of view (as only one element is accented and the other is unaccented, a diphthong is a single sound).

D. Jones defines diphthongs as unisyllabic sounds in the articulation of which organs of speech change their position.

N. Trubetskoy also defines diphthongs as unisyllabic and states that the parts of a diphthong cannot belong to two syllables.

L. Zinder adds that phonemically diphthongs are sounds that cannot be divided morphologically.

The classification of English vowels suggested by Russian scientists is more exact from the articulatory point of view and more simple for teaching purposes.

If you try saying */i:/ /e/ /æ/ /ɒ/ /ɔ:/ /u:/* out loud, you should be able to feel that your tongue changes position in your mouth, yet it doesn't actually obstruct the airflow. Try moving smoothly from one sound to the next, without stopping. You will also

be aware of the shape of your lips changing, and your lower jaw moving. It is these basic movements which give vowels their chief characteristics.

It is important to keep in mind what it is exactly which makes a phoneme valid as a unit for analysis; the distinctions between phonemes hold, in that they are units which differentiate between word meanings. In the previous chapter we looked at minimal pairs, such as *soap* /səʊp/ and *soup* /su:p/ to illustrate this principle.

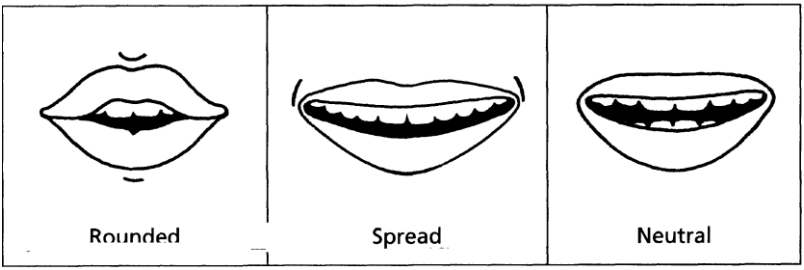
It is useful to mention here too one of the principles behind phonemic analysis: it was mentioned in Chapter 1 that we may pronounce particular sounds in different ways. Your pronunciation of /r/ may be slightly different to mine, yet we manage to understand each other. These two different pronunciations of /r/ are known as **allophones.** (Allophones are usually indicated by being enclosed in square brackets.) Though there may be subtle differences in articulation, they do not lead to a change of meaning. In phonemic transcription, each symbol is therefore used as a representation of the principal' sound of a 'family' of similar sounds. Such subtle differences are not important, and so we will concentrate on general descriptions for vowel sounds.

The pure vowel sounds

The word pure' here is used to differentiate single vowel sounds from diphthongs, which we will consider later. The sounds have been divided up into categories, according to the characteristics of their articulation, and each category begins with a brief outline.

The tables on the following pages give the following information. A diagram of the Vowel space' (or the part of the mouth and throat which is used in the production of vowels) is shown. The dot on each diagram represents the height of the tongue, and also the part of the tongue which is raised. The phonemic symbol is shown. The characteristics of the sound are described. Tongue and lip positions are referred to. Example words are given, to illustrate the spelling/sound relationships.

Reference is also made to lip positions; the illustrations below show the basic lip positions which are used in describing the articulation of vowel sounds. We notice, of course, constant movement in real speech, as we move from sound to sound and switch between vowels and consonants. However, if we take a 'snapshot' view of lip positions, this is what we see:



Rounded: the lips are pushed forward into the shape of a circle. Example sound: /ʊ/

Spread: the corners of the lips are moved away from each other, as when smiling. Example sound: */i:/*

Neutral: the lips are not noticeably rounded or spread. Example sound: */ə/*

Close vowels

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

i: 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. As in . . . beady key, cheese, scene, police, people, quay

i 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. As in . . . *hit, sausage, biggest, rhythm, mountain, busy, women, sieve*

ʊ 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. As in . . . book, goody woman, push, pull

u: The back of the tongue is raised just below the close position. Lips are rounded. The tongue is tense. As in . . *.food, rude, true, who,fruit, soup*

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.

e The front of the tongue is between the half-open and half-

close positions. Lips are loosely spread, the tongue is tenser than for /i/, and the sides of the tongue may touch the upper molars. As in . . . *egg, left, said, head, read* (past), *instead, any, leisure, leopard*

əThe centre of the tongue is between the half-close and half-open positions. Lips are relaxed, and neutrally spread. As in . . . *about, paper, banana^ nation, the* (before consonants). *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 lone sound /ɜ:/ does not involve a change of meaning. Gets its name from Hebrew/ʃəwa:/, meaning emptiness', or nothing.

ɜ: The centre of the tongue is between the half-close and half-open positions. Lips are relaxed, and neutrally spread. As in . . . *shirt, her> word, further, pearl, serve, myrtle*

ɔ: The back of the tongue is raised to between the half-open and half-close positions. Lips are loosely rounded. As in . . *.fork, call snore, taupht, bomht, board, saw, pour, broad, all, law, horse, hoarse*

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.

æ The front of the tongue is raised to just below the half-open position. Lips are neutrally open. As in . . . *hat, attack, antique, plait*

ʌ The centre of the tongue is raised to just above the fully open position. Lips are neutrally open. As in . . . *run, uncle, front, nourish, does, come, flood*

a: The tongue, between the centre and the back, is in the fully open position. Lips are neutrally open. As in . . *.far, part, half, class, command, clerk, memoir, aunty, hearth*

ɒ The back of the tongue is in the fully open position. Lips are lightly rounded. As in . . . *dog, cough, want, because, knowledge, Australia*

The Peculiarities of English Diphtongs

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 */i/* in the words *bid* /bid/ and *bit* /bit/. If you say the two words over to yourself a few times it becomes apparent that the */i/* in *bid* is longer than the */i/* 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.

A crude definition of a diphthong might be 'a combination of vowel sounds'. A slightly closer analysis shows us that there is a **glide** (or movement of the tongue, lips and jaw) from one pure vowel sound to another. The first sound in each phoneme is longer and louder than the second in English, but not in all languages. If we listen to the word *house* (the diphthong in question is /aʊ/), we can hear that the /a/ part of the sound is longer than the final /ʊ/ part. If you try making the /ʊ/ part longer, you will hear the difference.

English is usually described as having eight diphthongs, and they can be usefully grouped in the following way:

Centring diphthongs end with a glide towards */ə/.* They are called centring because */ə/* is a central vowel. Examples:

clearing /ɪə/
sure /ʊə/
there /eə/

Closing diphthongs end with a glide towards */i/* or towards /ʊ/*.* The glide is towards a higher position in the mouth.

Examples:

they /əɪ/
boy /oi/
mighty /ai/
go /əʊ/
now /aʊ /

The following tables show the characteristics of the eight diphthong sounds, in the same manner as the previous vowel tables. Bear in mind that while we have mentioned a combination of sounds, or more accurately a glide from one tongue position to another, diph-

thongs are perceived as one sound, and should be treated as such.

Centring diphthongs

ɪə The glide begins in the position for /i/, moving down and back towards /ə/. The lips are neutral, but with a small movement from spread to open As in . . . *beer, beard, fear, pierce, Ian, here, idea*

ʊə The glide begins in the position for /ʊ/, moving up and slightly back towards /ə/. The lips are spread. As in . . . **sure, moor, tour, obscure*

eə The glide begins in the position for /e/, moving back towards /ə/. The lips remain neutrally open. As in . . . *where, wear, chair, dare, stare, there*

Closing diphthongs ending in */i/*

ei The glide begins in the position for /e/, moving up and slightly back towards /i/. The lips are spread. As in . . .*ake, way, weigh, say, pain, they, vei*

ai The glide begins in an open position, between front and centre, moving up and slightly forward towards /i/. The lips move from neutral, to loosely spread. As in . . . *high, tie, buy, kite, might, cry, eye*

ɔi The glide begins in the position for /ɔ:/, moving up and forward towards /i/. The lips start open and rounded, and change to neutral. As in . . . *toy, avoid, voice, enjoy, boy*

Closing diphthongs ending in /ʊ/

ə ʊ The glide begins in the position for / ə /, moving up and back towards /ʊ /. The lips are neutral, but change to loosely rounded.. As in . . . *go, snow, toast, home, hello, although*

a ʊ The glide begins in a position quite similar to /ai/, moving up towards /ʊ/. The lips start neutral, with a movement to loosely rounded. The glide is not always completed, as the movement involved is extensive. As in . . . *house, loud, down, how, bough*

QUESTIONS:

1. Who was the first linguist who tried to describe and classify vowels for all languages?
2. How do Russian phoneticians classify English vowels?
3. What English vowels can be according to the position of the lips?
4. What English vowels can be according to the position of the tongue?
5. What English vowels can be according to length?
6. What English vowels can be according to the degree of tenseness?
7. What English vowels can be according to the stability of articulation?
8. What is the difference between *monophthongs* and *diphthongs*?
9. What are the elements of diphthong?
10. What are the definitions of diphthong?
11. Write the phonemic symbols for the underlined parts of the words, marking unvoiced consonants with (U). Two examples have been done.

Vowels		**Diphthongs**		**Consonants**			
i:	bead		cake	p (U)	pin		sue
	hit		toy		bin		zoo
	book		high		to		she
	food		beer		do		measure
	left		fewer		cot		hello
	about		where		got		more
	shirt		go		church		no
	call		house		judge		sing
	hat				fan		live
	run				van		red
	far				think		yes
	dog				the		wood

12. Make the following task:

Put **a**, **b** etc. in each box to match the consonant sound classifications (**a**–**d**) to the sound characteristics (1–4).

a plosives **b** fricatives **c** approximants **d** lateral

1 The articulators come close together, but do not cause audible friction.	
2 A closure is made in the vocal tract and air flows around the sides of the tongue.	
3 A complete closure is made in the vocal tract and the air is then released explosively.	
4 Air is heard passing between two vocal organs.	

13. Match the answers to the questions:

1 /wɒt taɪm ɪz ɪt wen ən elɪfənt sɪts ɒn jə fens/	**a** /ðeərə fʊtprɪnts ɪn ðe bʌtə/
2 /haʊ də jə get daʊn frəm ən elɪfənt/	**b** /ɪt sɪts ɒn ə liːf ən weɪts tɪl ɔːtəm/
3 /haʊ də jə nəʊ ɪf ən elɪfənt əz bɪn ɪn jə frɪdʒ/	**c** /jə hæf tə get daʊn frəm ə dʌk/
4 /haʊ duː elɪfənts meɪk ɔːl ðeə fəʊn kɔːlz/	**d** /taɪm tə get ə njuː wʌn/
5 /haʊ dəz ən elɪfənt get daʊn frəm ə triː/	**e** /trʌŋk əv kɔːs/

CHAPTER 4. ARTICULATORY PECULIARITIES OF ENGLISH CONSONANT PHONEMES

There are two major classes of sounds traditionally distinguished in any language - consonants and vowels. The opposition "vowels vs. consonants" is a linguistic universal. The distinction is based mainly on auditory effect. Consonants are known to have voice and noise combined, while vowels are sounds consisting of voice only. From the articulatory point of view the difference is due to the work of speech organs. In case of vowels no obstruction is made, so on the perception level their integral characteristic is tone, not noise. In case of consonants various obstructions are made. So. consonants are characterized by a complete, partial or intermittent blockage of the air

passage. The closure is formed in such a way that the air stream is blocked or hindered or otherwise gives rise to audible friction. As a result consonants are sounds which have noise as their indispensable characteristic.

Classification of NAE Consonant Phonemes

Manner of Articulation	Place of Articulation						
	Bilabial	Labiodental	Dental	Alveolar	Palatal	Velar	Glottal
Stop Voiceless	p			t		k	
Voiced	b			d		g	
Fricative Voiceless		f	θ	s	ʃ		h
Voiced		v	ð	z	ʒ		
Affricate Voiceless					tʃ		
Voiced					dʒ		
Nasal Voiced	m			n		ŋ	
Liquid Voiced				l	r		
Glide Voiced	w				y		

Consonants can be voiced or unvoiced. The articulation of /p/ or /b/ is effectively the same, the only difference being that the latter is voiced and the former is unvoiced. As the relative force involved in producing /p/ is greater than that used to produce /b/, the terms **fortis** (strong) and **lenis** (weak) are sometimes used. Try holding a small slip of paper in front of your mouth and making both sounds; the paper should flap for /p/ and hardly move for /b/. Essentially, in English at least, 'fortis' applies to unvoiced consonant sounds like /p/, whereas 'lenis' describes their voiced counterparts like /b/. In addition to the presence or absence of voicing, consonants can be described in terms of the **manner** and **place of articulation.**

Russian phoneticians classify consonants according to the following principles:

1) degree of noise;
2) place of articulation;
3) manner of articulation;
4) position of the soft palate;
5) force of articulation.

1) There are few ways of seeing situation concerning the classification of English consonants. According to V.A. Vassilyev primary importance should be given to the type of obstruction and the manner of production noise. On this ground he distinguishes two large

classes:

1. occlusive, in the production of which a complete obstruction is formed;
2. constrictive, in the production of which an incomplete obstruction is formed. Each of two classless is subdivided into noise consonants and sonorants.

Another point of view is shared by a group of Russian phoneticians. They suggest that the first and basic principle of classification should be the degree of noise. Such consideration leads to dividing English consonants into two general kinds: a) noise consonants; b) sonorants.

The term "degree of noise" belongs to auditory level of analysis. But there is an intrinsic connection between articulatory and auditory aspects of describing speech sounds. In this case the term of auditory aspect defines the characteristic more adequately.

Sonorants are sounds that differ greatly from other consonants. This is due to the fact that in their production the air passage between the two organs of speech is fairly wide, that is much wider than in the production of noise consonants. As a result, the auditory effect is tone, not noise. This peculiarity of articulation makes sonorants sound more like vowels than consonants. Acoustically sonorants are opposed to all other consonants because they are characterized by sharply defined formant structure and the total energy of most of them is very high.

There are no sonorants in the classifications suggested by British and American scholars. Daniel Jones and Henry A. Gleason, for example, give separate groups of nasals [m, n, ŋ], the lateral [l] and semi-vowels, or glides [w, r, j (y)]. Bernard Bloch and George Trager besides nasals and lateral give trilled [r]. According to Russian phoneticians sonorants are considered to be consonants from articulatory, acoustic and phonological point of view.

2) The place of articulation. This principle of consonant classification is rather universal. The only difference is that V.A. Vassilyev, G.P. Torsuev, O.I. Dikushina, A.C. Gimson give more detailed and precise enumerations of active organs of speech than H.A. Gleason, B. Bloch, G. Trager and others. There is, however, controversy about terming the active organs of speech. Thus, Russian phoneticians divide the tongue into the following parts: (1) front with the tip, (2) middle, and (3) back. Following L.V. Shcherba's terminology the front part of the tongue is subdivided into: (a) apical, (b) dorsal, (c) cacuminal and (d) retroflexed according to the position of the tip and the blade of the tongue in relation to the teeth ridge. A.C. Gimson's terms

differ from those used by Russian phoneticians: apical is equivalent to forelingual; frontal is equivalent to mediolingual; dorsum is the whole upper area of the tongue. H.A. Gleason's terms in respect to the bulk of the tongue are: apex - the part of the tongue that lies at rest opposite the alveoli; front - the part of the tongue that lies at rest opposite the fore part of the palate; back, or dorsum - the part of the tongue that lies at rest opposite the velum or the back part of the palate.

With regard to the place of articulation, the following table summarises the main movements of the various articulators:

Place of articulation	
bilabial	using closing movement of both lips, e.g. /p/ and */m/*
labio-dental	using the lower lip and the upper teeth, e.g. */f/* and */v/*
dental	the tongue tip is used either between the teeth or close to the upper teeth, e.g. /Θ/ and /ð/
alveolar	the blade of the tongue is used close to the alveolar ridge, e.g. */t/* and */s/*
palato-alveolar	the blade (or tip) of the tongue is used just behind the alveolar ridge, e.g./ʧ/ and */ʤ/*
palatal	the front of the tongue is raised close to the palate, e.g. /j/
velar	the back of the tongue is used against the soft palate, e.g. /к/ and /ŋ/
glottal	the gap between the vocal cords is used to make audible friction, e.g. /h/

3) A.L. Trakhterov, G.P. Torsyev, V.A. Vassilyev and other Russian scholars consider the principle of classification according to **the manner of articulation** to be one of the most important and classify consonants very accurately, logically and thoroughly. They suggest a classification from the point of view of the closure. It may be: (1) complete closure, then occlusive (stop or plosive) consonants are produced; (2) incomplete closure, then constrictive consonants are produced; (3) the combination of the two closures, then occlusive- constrictive consonants, or affricates, are produced; (4) intermittent closure, then rolled, or trilled consonants are produced.

A.C. Gimson, H.A. Gleason, D. Jones and other foreign phoneticians include in the manner of noise production groups of lateral, nasals, and semivowels - subgroups of consonants which do not belong to a single class.

Russian phoneticians subdivide consonants into unicentral (pronounced with one focus) and bicentral (pronounced with two foci), according to the number of noise producing centers, or foci.

According to the shape of narrowing constrictive consonants and affricates are subdivided into sounds with flat narrowing and round narrowing.

4) According to the position of the soft palate all consonants

plosive	a complete closure is made somewhere in the vocal tract, and the soft palate is also raised. Air pressure increases behind the closure, and is then released explosively', e.g. /p/ and /ъ/
affricate	a complete closure is made somewhere in the mouth, and the soft palate is raised. Air pressure increases behind the closure, and is then released more slowly than in plosives, e.g. /ʧ/ and /ʤ/
fricative	when two vocal organs come close enough together for the movement of air between them to be heard, e.g. /f/ and /v/
nasal	a closure is made by the lips, or by the tongue against the palate, the soft palate is lowered, and air escapes through the nose, e.g. /m/ and /n/
lateral	a partial closure is made by the blade of the tongue against the alveolar ridge. Air is able to flow around the sides of the tongue, e.g. /l/
approximant	vocal organs come near to each other, but not so close as to cause audible friction, e.g. /r/ and /w/

are subdivided into oral and nasal. When the soft palate is raised oral consonants are produced; when the soft palate is lowered nasal consonants are produced.

5) According to the force of articulation consonants may be fortis and lenis. This characteristic is connected with the work of the vocal cords: voiceless consonants are strong and voiced are weak.

Voicing, manner and place of articulation are together summarised in the following table:

Table of English Consonant Phonemes										
		Place of articulation								
		Front → Back								
		bilabial	labio-dental	dental	alveolar	palato-alveolar	palatal	velar	glottal
Manner of articulation	plosive	p b			t d			k g	
	affricate					tʃ dʒ			
	fricative		f v	θ ð	s z	ʃ ʒ			h
	nasal	m			n			ŋ	
	lateral				l				
	approxi-mant	(w)				r	j	w	

(Unvoiced phonemes are on a shaded background. Voiced phonemes are on a white background.)

QUESTIONS:

1 Insert the appropriate consonant sound for each 'learner-friendly' description. Bear in mind that for voiced and unvoiced 'pairs', one description will do. The first one is done for you.

Sound(s)	'Learner-friendly' descriptions
a /θ/ & /ð/	Put the front of your tongue against the back of your top teeth. Let the air pass through as you breathe out. Don't use your voice. Hold the sound, and add your voice.
b	Put your lips together. Use your voice, and let the air escape through your nose.
c	Put your lips together. Try to breathe out, but don't let the air escape. Release the air suddenly. Don't use your voice. Try again, and add your voice.
d	Open your mouth and breathe out. Don't use your voice, but try to make a noise.

2 Make a list of consonant difficulties your students seem to have. Think of ways of helping your students overcome the difficulties. Here is an example:

Problem	Solution
Jutta uses /v/ instead of /w/.	I could ask her to purse her lips as though about to whistle. I could then ask her to add her voice, and move on to a vowel sound (e.g. /ə/).

3. What are consonants known to combine?
4. What do terms **fortis** and **lenis** mean?
5. What is indispensable characteristic of consonants?
6. How do Russian phoneticians classify consonants? Explain each point.

7. What principle of classification of consonants do Russian scholars consider to be one of the most important?
8. Give the examples of fricatives.
9. Give the examples of affricates.
10. Give the examples plosive.
11. Give the examples nasal.
12. Give the examples lateral.
13. Give the examples approximant.

CHAPTER 5. DIFFERENCES IN THE ARTICULATION BASIS OF ENGLISH AND RUSSIAN VOWEL AND CONSONANT PHONEMES AND THEIR PECULIARITIES

Speech sounds belonging to the most general types are found in all languages. This general typological community of speech sounds existing in different languages is due to the typologically and functionally identical structure of the speech organs of people, belonging to different races and nationalities. And yet, despite the typological community of speech sounds in different languages, not a single sound of one language is absolutely identical spectrally with a typologically identical sound of another language. One of the principal causes of spectral differences in typologically identical sounds of different languages is the difference in the articulation basis.

The articulation basis of a language may be defined as the sum total of general tendencies in the movements and positions of the speech organs, both during the speech and in neutral position, characteristic of all the native speakers of that language. The articulation basis of one language may differ from that of another in the general tendencies its native speakers have in the way they move and hold their lips and tongues both in speech and in silence, in the way they coordinate the work of the obstructer and vibrator mechanisms etc.

The peculiarities of the sound system of a language are caused by those of its articulation basis and should not be confused with the latter. The most general and characteristic points of difference between the articulation basis of English and that of Russian in the matter of lip and tongue positions is the general tendency toward retracted positions in English and to- ward advanced position in Rus-

sian. Accordingly, lip protrusion does not normally occur in English speech, whereas it is common in Russian. The result is that the formation of the English rounded vowels is not accompanied by lip protrusion, as the case is in English.

Besides, in the articulation of the English vowels the bulk of the tongue occupies more positions than in the production of the Russian vowels. When the bulk of the tongue moves in the horizontal direction it may occupy five positions in English (fully front, front-retracted, central, fully back and back-advanced). Each of the three vertical positions of the tongue (high, mid, low) in English is subdivided into a narrow and broad variety. Such variety of the bulk of the tongue positions is not observed in the production of the Russian vowel sounds. In Russian there are only three horizontal positions (front, central and back) and three vertical positions (high, mid, low) do not have narrow and broad varieties. The articulatory peculiarities in the pronunciation of English vowels constitute the basis for the formation of diphthongs when the position of the tongue changes within the articulation of one and the same vowel. There are no diphthongs in the Russian vowel system.

In the English vowel system length is phonologically relevant feature, and according to it the English vowels are subdivided into long and short, while in the Russian vowel system length is a phonologically irrelevant feature.

According to the character of their end some of the English vowels are checked others are free while all Russian vowels are free.

Russian vowels are not differentiated according to their tenseness as this feature is determined by the length and the character of the end of the vowel. All Russian vowels are more tense in a stressed position than in an unstressed one. In English the long vowels are tense, the short ones are lax.

In general there are 6 vowel phonemes in Russian and 20 in English, and all English vowels have no counterparts in Russian.

As it has already been mentioned, in English the tongue in neutral position lies somewhat farther back than in Russian. At the same time in English the tip of the tongue has a general tendency to move towards the teeth-ridge, whereas in Russian the blade of the tongue tends to move towards the upper front teeth. The result is that forelingual consonants [t, d, s, z, l, n] are alveolar and apical in English and dental and dorsal in Russian.

Palatalization, or soft colouring of consonants is not a phonemic feature of English phonemes [ʃ, **ʒ**, d**ʒ**, tʃ], whereas it is a phonemic feature in Russian which has 16 pairs of palatalized and non-

palatalized consonant phonemes.

The English voiceless consonants [p, t, k, f, s, ʃ, tʃ] are pronounced more energetically than the similar Russian consonants. The English voiced consonants [b, d, g, v, z, ð,**3**] are not replaced by the corresponding voiceless consonants in the word-final position and before voiceless consonants as the similar Russian consonants.

The English voiceless plosives [p, t, k] are pronounced with aspiration when followed by a stressed vowel and not preceded by [s], whereas similar Russian consonants are pronounced without aspiration.

The English consonants [ʃ, **3**] are short, the similar Russian consonants are long. There are no long consonant phonemes in English at all.

In English word-final sonorants [m, n, l, ŋ] are lengthened before a pause, especially when they are preceded by a short vowel whereas the similar Russian consonants are short in the same position.

In general there are 24 consonant phonemes in English and 36 in Russian.

Consonant phonemes in English which have no counterparts in Russian are the following: the bilabial constrictive sonorant [w], the interdental fricatives [θ, ð], the voiced affricate [d**3**], the post alveolar constrictive sonorant [r], the backlingual nasal sonorant [ŋ], the glottal fricative [h].

Consonant phonemes in Russian which have no counterparts in English are the following: the palatalized consonants [п′,б′, т′,д′, к′, г′, м′, н′, ф′, в′, с, з′, р′], the voiceless affricate [ц], the rolled alveolar sonorant [р], the backlingual voiceless fricative [х].

QUESTION:

What is one of the principal causes of spectral differences in typologically identical sounds of different languages ?

1. How can the articulation basis of a language be defined?
2. What are the most general and characteristic points of difference between the articulation basis of English and that of Russian?
3. Are there diphthongs in the Russian vowel system?
4. What are the differences between vowel phonemes in Russian and English?
5. How many consonant phonemes in English and in Russian?
6. What English consonant phonemes have no counterparts in Russian?

CHAPTER 6.CLASSIFICATION OF PRONUNCIATION VARIANTS IN ENGLISH.

British and American Pronunciation Models.

Nowadays two main types of English are spoken in the English-speaking world: British English and American English.

According to British dialectologists (P. Trudgill, J. Hannah, A. Hughes and others), the following variants of English are referred to the English-based group: English English, Welsh English, Australian English, New Zealand English; to the American-based group: United States English, Canadian English. Scottish English and Ireland English fall somewhere between the two, being somewhat by themselves. According to M. Sokolova and others, English English, Welsh English, Scottish English and Northern Irish English should be better combined into the British English subgroup, on the ground of political, geographical, cultural unity which brought more similarities - then differences for those variants of pronunciation.

Teaching practice as well as a pronouncing dictionary must base their recommendations on one or more models. A pronunciation model is a carefully chosen and defined accent of a language.

In the nineteenth century Received Pronunciation (RP) was a social marker, a prestige accent of an Englishman. "Received" was understood in the sense of "accepted in the best society". The speech of aristocracy and the court phonetically was that of the London area. Then it lost its local characteristics and was finally fixed as a ruling-class accent, often referred to as "King's English". It was also the accent taught at public schools. With the spread of education cultured people not belonging to upper classes were eager to modify their accent in the direction of social standards.

In the first edition of English Pronouncing Dictionary (1917), Daniel Jones defined the type of pronunciation recorded as "Public School Pronunciation" (PSP). He had by 1926, however, abandoned the term PSP in favour of "Received Pronunciation" (RP). The type of speech he had in mind was not restricted to London and the Home Counties, however being characteristic by the nineteenth century of upper-class speech throughout the country. The Editor of the 14th Edition of the dictionary, A.C. Gimson, commented in 1977 "Such a definition of RP is hardly tenable today". A more broadly-based and accessible model accent for British English is represented in the 15th (1997) and the 16th (2003) editions – BBC English. This is the

pronunciation of professional speakers employed by the BBC as newsreaders and announcers. Of course, one finds differences between such speakers - they have their own personal characteristics, and an increasing number of broadcasters with Scottish, Welsh and Irish accents are employed. On this ground J.C. Wells (Longman Pronunciation Dictionary, 3rd edition - 2000) considers that the term BBC pronunciation has become less appropriate. According to J.C. Wells, in England and Wales RP is widely regarded as a model for correct pronunciation, particularly for educated formal speech. For American English, the selection (in EPD) also follows what is frequently heard from professional voices on national. network news and information programmes. It is similar to what has been termed General American, which refers to a geographically (largely non-coastal) and socially based set of pronunciation features. It is important to note that no single dialect - regional or social - has been singled out as an American standard. Even national media (radio, television, movies, CD-ROM, etc.), with professionally trained voices have speakers with regionally mixed features. However, Network English, in its most colourless form, can be described as a relatively homogeneous dialect that reflects the ongoing development of progressive American dialects. This "dialect" itself contains some variant forms. The variants involve vowels before [r], possible differences in words like *cot* and *caught* and some vowels before [l]. It is fully rhotic. These differences largely pass unnoticed by the audiences for Network English, and are also reflective of age differences. What are thought to be the more progressive (used by educated, socially mobile, and younger speakers) variants are considered as first variants. J.C. Wells prefers the term General American. This is what is spoken by the majority of Americans, namely those who do not have a noticeable eastern or southern accent.

QUESTIONS:

1. What are two main types of English?
2. What is Received Pronunciation?

CHAPTER 7. TYPES AND STYLES OF PRONUNCIATION

Styles of speech or pronunciation are those special forms of speech suited to the aim and the contents of the utterance, the circumstances of communication, the character of the audience, etc. As D. Jones points out, a person may pronounce the same word or sequence of words quite differently under different circumstances.

Thus in ordinary conversation the word *and* is frequently pronounced [n] when unstressed (e.g. in *bread and butter* ['bredn 'butə], but in serious conversation the word, even when unstressed, might often be pronounced [ænd]. In other words, all speakers use more than one style of pronunciation, and variations in the pronunciation of speech sounds, words and sentences peculiar to different styles of speech may be called stylistic variations.Several different styles of pronunciation may be distinguished, although no generally accepted classification of styles of pronunciation has been worked out and the peculiarities of different styles have not yet been sufficiently investigated.

D. Jones distinguishes among different styles of pronunciation the rapid familiar style, the slower colloquial style, the natural style used in addressing a fair-sized audience, the acquired style of the stage, and the acquired style used in singing.

L.V. Shcherba wrote of the need to distinguish a great variety of styles of speech, in accordance with the great variety of different social occasions and situations, but for the sake of simplicity he suggested that only two styles of pronunciation should be distinguished: (1) colloquial style characteristic of people's quiet talk, and (2) full style, which we use when we want to make our speech especially distinct and, for this purpose, clearly articulate all the syllables of each word.

The kind of style used in pronunciation has a definite effect on the phonemic and allophonic composition of words. More deliberate and distinct utterance results in the use of full vowel sounds in some of the unstressed syllables. Consonants, too, uttered in formal style, will sometimes disappear in colloquial. It is clear that the chief phonetic characteristics of the colloquial style are various forms of the reduction of speech sounds and various kinds of assimilation. The degree of reduction and assimilation depends on the tempo of speech.

S.M. Gaiduchic distinguishes five phonetic styles: solemn (торжественный), "scientific business (научно-деловой), official business

(официально-деловой), everyday (бытовой), and familiar (непринужденный). As we may see the above-mentioned phonetic styles on the whole correlate with functional styles of the language. They are differentiated on the basis of spheres of discourse.

The other way of classifying phonetic styles is suggested by J.A. Dubovsky who discriminates the following five styles: informal ordinary, formal neutral, formal official, informal familiar, and declamatory. The division is based on different degrees of formality or rather familiarity between the speaker and the listener. Within each style subdivisions are observed. M.Sokolova and other's approach is slightly different. When we consider the problem of classifying phonetic styles according to the criteria described above we should distinguish between segmental and suprasegmental level of analysis because some of them (the aim of the utterance, for example) result in variations of mainly suprasegmental level, while others (the formality of situation, for example) reveal segmental varieties. So it seems preferable to consider each level separately until a more adequate system of correlation is found.

The style-differentiating characteristics mentioned above give good grounds for establishing intonational styles. There are five intonational styles singled out mainly according to the purpose of communication and to which we could refer all the main varieties of the texts. They are as follows:

1. Informational style.
2. Academic style (Scientific).
3. Publicistic style.
4. Declamatory style (Artistic).
5. Conversational style (Familiar).

But differentiation of intonation according" to the purpose of communication is not enough; there are other factors that affect intonation in various situations. Besides any style is seldom realized in its pure form.

QUESTIONS:

1. What are styles of speech?
2. What style does D. Jones distinguish among different styles of pronunciation?
3. What is Shcherba`s opinion about styles?
4. What five phonetic styles does S.M. Gaiduchic distinguish ?
5. What are five intonational styles?

ПРИЛОЖЕНИЕ 1.

150 Best English Tongue Twisters to challenge your tongue!

A **tongue**-twister is a phrase that is designed to be difficult to articulate properly, and can be used as a type of spoken (or sung) word game.

Grab a glass of water and make sure you give yourself a few attempts at our best english tongue twisters! Some of the tongue twisters on this page are the hardest to say and force you to make mistakes, good luck!

For an additional challenge, try repeating some of the short ones multiple times in a row.

1. Peter Piper picked a peck of pickled peppers. How many pickled peppers did Peter Piper pick?
2. How can a clam cram in a clean cream can?
3. Denise sees the fleece,
   Denise sees the fleas.
   At least Denise could sneeze
   and feed and freeze the fleas.
4. Sheena leads, Sheila needs.
5. The thirty-three thieves thought that they thrilled the throne throughout Thursday.
6. Something in a thirty-acre thermal thicket of thorns and thistles thumped and thundered threatening the three-D thoughts of Matthew the thug - although, theatrically, it was only the thirteen-thousand thistles and thorns through the underneath of his thigh that the thirty year old thug thought of that morning.
7. Can you can a can as a canner can can a can?
8. Seth at Sainsbury's sells thick socks.
9. Roberta ran rings around the Roman ruins.
10. Clean clams crammed in clean cans.
11. Six sick hicks nick six slick bricks with picks and sticks.
12. I wish to wish the wish you wish to wish, but if you wish the wish the witch wishes, I won't wish the wish you wish to wish.
13. Stupid superstition!
14. There was a fisherman named Fisher
    who fished for some fish in a fissure.
    Till a fish with a grin,
    pulled the fisherman in.
    Now they're fishing the fissure for Fisher.
15. 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!
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!
A dull, dark dock, a life-long lock,
A short, sharp shock, a big black block!
To sit in solemn silence in a pestilential prison,
And awaiting the sensation
From a cheap and chippy chopper on a big black block!

16. Picky people pick Peter Pan Peanut-Butter, 'tis the peanut-butter picky people pick.
17. If Stu chews shoes, should Stu choose the shoes he chews?
18. Luke Luck likes lakes.
    Luke's duck likes lakes.
    Luke Luck licks lakes.
    Luck's duck licks lakes.
    Duck takes licks in lakes Luke Luck likes.
    Luke Luck takes licks in lakes duck likes.
19. There those thousand thinkers were thinking how did the other three thieves go through.
20. Santa's Short Suit Shrunk
21. I scream, you scream, we all scream for icecream!
22. Wayne went to Wales to watch walruses
23. One-one was a race horse.
    Two-two was one too.
    One-one won one race.
    Two-two won one too.
24. Six sleek swans swam swiftly southwards
25. Gobbling gorgoyles gobbled gobbling goblins.
26. Pirates Private Property
27. When you write copy you have the right to copyright the copy you write.
28. A big black bug bit a big black dog on his big black nose!
29. Ann and Andy's anniversary is in April.
30. Hassock hassock, black spotted hassock. Black spot on a black back of a black spotted hassock.
31. How many cookies could a good cook cook If a good cook could cook cookies? A good cook could cook as much cookies as a good cook who could cook cookies.

32. How much ground would a groundhog hog, if a groundhog could hog ground? A groundhog would hog all the ground he could hog, if a groundhog could hog ground.
33. How much pot, could a pot roast roast, if a pot roast could roast pot.
34. How much wood could Chuck Woods' woodchuck chuck, if Chuck Woods' woodchuck could and would chuck wood? If Chuck Woods' woodchuck could and would chuck wood, how much wood could and would Chuck Woods' woodchuck chuck? Chuck Woods' woodchuck would chuck, he would, as much as he could, and chuck as much wood as any woodchuck would, if a woodchuck could and would chuck wood.
35. Mary Mac's mother's making Mary Mac marry me.
    My mother's making me marry Mary Mac.
    Will I always be so Merry when Mary's taking care of me?
    Will I always be so merry when I marry Mary Mac?
36. Mr. Tongue Twister tried to train his tongue to twist and turn, and twit an twat, to learn the letter "T".
37. Pete's pa pete poked to the pea patch to pick a peck of peas for the poor pink pig in the pine hole pig-pen.
38. She saw Sherif's shoes on the sofa. But was she so sure she saw Sherif's shoes on the sofa?
39. Through three cheese trees three free fleas flew.
    While these fleas flew, freezy breeze blew.
    Freezy breeze made these three trees freeze.
    Freezy trees made these trees' cheese freeze.
    That's what made these three free fleas sneeze.
40. Rudder valve reversals
41. Birdie birdie in the sky laid a turdie in my eye.
    If cows could fly I'd have a cow pie in my eye.
42. How many cans can a cannibal nibble
    if a cannibal can nibble cans?
    As many cans as a cannibal can nibble
    if a cannibal can nibble cans.
43. Thirty-three thirsty, thundering thoroughbreds thumped Mr. Thurber on Thursday.
44. Four furious friends fought for the phone.
45. Bobby Bippy bought a bat.
    Bobby Bippy bought a ball.
    With his bat Bob banged the ball
    Banged it bump against the wall
    But so boldly Bobby banged it

That he burst his rubber ball
"Boo!" cried Bobby
Bad luck ball
Bad luck Bobby, bad luck ball
Now to drown his many troubles
Bobby Bippy's blowing bubbles.

46. Black background, brown background, black background, brown background, black background, brown background.
47. Why do you cry, Willy?
    Why do you cry?
    Why, Willy?
    Why, Willy?
    Why, Willy? Why?
48. Tie twine to three tree twigs.
49. Rory the warrior and Roger the worrier were reared wrongly in a rural brewery.
50. Three short sword sheaths.
51. Rolling red wagons
52. Green glass globes glow greenly.
53. The queen in green screamed.
54. I saw a saw that could out saw any saw I ever saw saw. If you happen to see a saw that can out saw the saw I saw saw I'd like to see the saw you saw saw.
55. How many berries could a bare berry carry,
    if a bare berry could carry berries?
    Well they can't carry berries
    (which could make you very wary)
    but a bare berry carried is more scary!
56. What did you have for breakfast?
    - rubber balls and liquor!
    What did you have for lunch?
    - rubber balls and liquor!
    What did you have for dinner?
    - rubber balls and liquor!
    What do you do when your sister comes home?
    - rubber balls and liquor!
57. Six slimy snails sailed silently.
58. I thought, I thought of thinking of thanking you.
59. Seven slick slimey snakes slowly sliding southward.
60. Roofs of mushrooms rarely mush too much.
61. He threw three balls.
62. The great Greek grape growers grow great Greek grapes.

63. Singing Sammy sung songs on sinking sand.
64. Rhys watched Ross switch his Irish wristwatch for a Swiss wristwatch.
65. I wish to wash my Irish wristwatch.
66. On a lazy laser raiser lies a laser ray eraser.
67. Scissors sizzle, thistles sizzle.
68. Tom threw Tim three thumbtacks.
69. How much caramel can a canny canonball cram in a camel if a canny canonball can cram caramel in a camel?
70. He threw three free throws.
71. Fresh French fried fly fritters
72. Gig whip, gig whip, gig whip.
73. Eddie edited it.
74. Yellow butter, purple jelly, red jam, black bread.
    Spread it thick, say it quick!
    Yellow butter, purple jelly, red jam, black bread.
    Spread it thicker, say it quicker!
    Yellow butter, purple jelly, red jam, black bread.
    Don't eat with your mouth full!
75. Wow, race winners really want red wine right away!
76. The ruddy widow really wants ripe watermelon and red roses when winter arrives.
77. How many sheets could a sheet slitter slit if a sheet slitter could slit sheets?
78. Chester Cheetah chews a chunk of cheep cheddar cheese.
79. If you're keen on stunning kites and cunning stunts,
    buy a cunning stunning stunt kite.
80. Two tiny tigers take two taxis to town.
81. Yally Bally had a jolly golliwog. Feeling folly, Yally Bally Bought his jolly golli' a dollie made of holly! The golli', feeling jolly, named the holly dollie, Polly. So Yally Bally's jolly golli's holly dollie Polly's also jolly!
82. Tommy Tucker tried to tie Tammy's Turtles tie.
83. Excited executioner exercising his excising powers excessively.
84. Double bubble gum, bubbles double.
85. Octopus ocular optics.
86. This is the sixth zebra snoozing thoroughly.
87. A slimey snake slithered down the sandy sahara.
88. I eat eel while you peel eel
89. Suzie Seaword's fish-sauce shop sells unsifted thistles for thistle-sifters to sift.

90. It's not the cough that carries you off,
    it's the coffin they carry you off in!
91. Mo mi mo me send me a toe,
    Me me mo mi get me a mole,
    Mo mi mo me send me a toe,
    Fe me mo mi get me a mole,
    Mister kister feet so sweet,
    Mister kister where will I eat !?
92. Will you, William? Will you, William? Will you, William?
    Can't you, don't you, won't you, William?
93. I wish you were a fish in my dish
94. She stood on the balcony, inexplicably mimicking him hiccup-
    ing, and amicably welcoming him in.
95. The big black bug bit the big black bear,
    but the big black bear bit the big black bug back!
96. Dust is a disk's worst enemy.
97. I see a sea down by the seashore.
    But which sea do you see down by the seashore?
98. As one black bug, bled blue, black blood. The other black bug
    bled blue.
99. I'm not the fig plucker,
    nor the fig plucker's son,
    but I'll pluck figs
    till the fig plucker comes.
100. A gazillion gigantic grapes gushed
    gradually giving gophers gooey guts.
101. Thin grippy thick slippery.
102. A tree toad loved a she-toad,
    Who lived up in a tree.
    He was a three-toed tree toad,
    But a two-toed toad was she.
    The three-toed tree toad tried to win,
    The two-toed she-toad's heart,
    For the three-toed tree toad loved the ground,
    That the two-toed tree toad trod.
    But the three-toed tree toad tried in vain.
    He couldn't please her whim.
    From her tree toad bower,
    With her two-toed power,
    The she-toad vetoed him.
103. The owner of the inside inn was inside his inside inn
    with his inside outside his inside inn.

104. If you notice this notice,
you will notice that this notice is not worth noticing.
105. If you understand, say "understand".
If you don't understand, say "don't understand".
But if you understand and say "don't understand".
how do I understand that you understand. Understand!?
106. She sees cheese.
107. Five frantic frogs fled from fifty fierce fishes.
108. One smart fellow, he felt smart.
Two smart fellows, they felt smart.
Three smart fellows, they felt smart.
Four smart fellows, they felt smart.
Five smart fellows, they felt smart.
Six smart fellows, they felt smart.
109. Seven sleazy shysters in sharkskin suits sold sheared sealskins to seasick sailors.
110. Love's a feeling you feel when you feel
you're going to feel the feeling you've never felt before.
111. Silly sheep weep and sleep.
112. Real weird rear wheels, real weird rear wheels, real weird rear wheels.
113. I slit a sheet, a sheet I slit, upon a slitted sheet I sit.
114. A pessimistic pest exists amidst us.
115. Knife and a fork bottle and a cork
that is the way you spell New York.
Chicken in the car and the car can go,
that is the way you spell Chicago.
116. Five fuzzy French frogs Frolicked through the fields in France.
117. Round and round the rugged rock the ragged rascal ran.
118. Buckets of bug blood, buckets of bug blood, buckets of bug blood.
119. I'm a sock cutter and I cut socks.
I'm a sock cutter and I cut socks.
I'm a sock cutter and I cut socks.
120. If coloured caterpillars could change their colours constantly could they keep their coloured coat coloured properly?
121. Thirty-three thousand people think that Thursday is their thirtieth birthday.
122. How many saws could a see-saw saw if a see-saw could saw saws?

123. As he gobbled the cakes on his plate,
the greedy ape said as he ate,
the greener green grapes are,
the keener keen apes are
to gobble green grape cakes,
they're great!
124. Shut up the shutters and sit in the shop.
125. A fly and flea flew into a flue,
said the fly to the flea 'what shall we do?'
'let us fly' said the flea
said the fly 'shall we flee'
so they flew through a flaw in the flue.
126. How much dew does a dewdrop drop
If dewdrops do drop dew?
They do drop, they do
As do dewdrops drop
If dewdrops do drop dew.
127. If Kantie can tie a tie and untie a tie,
why can't I tie a tie and untie a tie like Kantie can.
128. Bake big batches of bitter brown bread
129. Which wristwatch is a Swiss wristwatch?
130. Whoever slit the sheets is a good sheet slitter.
131. Crush grapes, grapes crush, crush grapes.
132. A black bloke's back brake-block broke.
133. Fresh fried fish,
Fish fresh fried,
Fried fish fresh,
Fish fried fresh.
134. There was a minimum of cinnamon in the aluminium pan.
135. Big black bugs bleed blue black blood but baby black bugs bleed blue blood.
136. Elizabeth has eleven elves in her elm tree.
137. Tie a knot, tie a knot.
Tie a tight, tight knot.
Tie a knot in the shape of a nought.
138. Red blood, green blood, red blood, green blood, red blood, green blood.
139. Busy buzzing bumble bees.
140. A lump of red leather, a red leather lump
141. I shot the city sheriff.
I shot the city sheriff.

I shot the city sheriff.

142. Purple paper people, purple paper people, purple paper people.
143. I saw a kitten eating chicken in the kitchen.
144. Dimensional analysis
145. It's a nice night for a white rice fight.
146. If practice makes perfect and perfect needs practice, I'm perfectly practiced and practically perfect.
147. Nine nice night nurses nursing nicely.
148. Pad kid poured curd pulled cold.
149. How many snacks could a snack stacker stack, if a snack stacker snacked stacked snacks?
150. No need to light a night-light on a light night like tonight.

ПРИЛОЖЕНИЕ 2.

Task 1. Read the following text. Mind the sounds and articulatory peculiarities of the phonemes.

Where Is the Great Wall?

The Great Wall is in China. The Chinese built the Great Wall thousands of years ago. They wanted to **protect** their country from unfriendly people. First, they built small walls around their towns. Then the emperor, Shi Huangdi, joined the walls and built new parts. He wanted to make one long wall—the Great Wall.

Shi Huangdi was the first Qin emperor. The name *Qin* sounds like *Chin.* The word *China* **comes from** the name *Qin.* Shi Huangdi made many changes in China. He wanted China to be strong and **modern.** But many Chinese did not like Shi Huangdi. He didn't **care about** the people. Many people died because of his changes. Thousands of men worked on the Great Wall. It was very hard work. Many men got sick and died. Over one million people died to make the wall. Their bodies are **buried** in the wall. Some people say the Great Wall is "the Wall of Death."

Other Chinese emperors **added** to the wall and made it better. The Ming emperors added thousands of tall, strong buildings in the years 1368-1644. Men stayed in the buildings to protect and repair the wall. They were called guards. Sometimes more than a million guards worked on the wall. They were born on the wall and

grew up there. They married there and died there. Many guards lived on the Great Wall all their lives. Sometimes unfriendly men came to the wall to start problems. The guards made a fire to show they needed help. Guards from other parts of the wall ran **along** the top of the wall to help them.

We don't know **exactly** how long the Great Wall is. There are many different parts of the wall, and some parts **fell down.** The wall is about 4,000 miles (6,400 kilometers) long and about 25 feet (7.6 meters) high. It is about 15 feet (4.6 meters) wide at the top. Buses and cars can drive along it. Today, the Great Wall is the largest **structure** in the world. Some people say you can see the Great Wall from **space.** But in 1969, an astronaut who traveled in space said he did not see any buildings—not even the Great Wall.

Task 2. Read the following text. Mind the sounds and articulatory peculiarities of the phonemes.

Where Is Buckingham Palace?

Buckingham Palace is in London, England. Buckingham Palace was built around 1705. It is famous because Queen Elizabeth of England lives there. She became queen in 1952.

Buckingham Palace is a big and beautiful building. A flag flies at the palace. It flies on top of the palace when the queen is there. Queen Elizabeth and her family live on the second floor of the palace. The queen also has her office at the palace. Presidents, kings, and politicians meet with her. Queen Elizabeth often asks important people to eat dinner at the palace. She also has three garden parties in the summer. She *invites* 9,000 people to each party! A lot of people meet the queen.

Buckingham Palace is like a small town. It has a police station, a hospital, two post offices, a movie theater, a swimming pool, two clubs, a garden, and a lake. The palace has about 600 rooms. About 400 people work there. Two people have very unusual jobs. They take care of the clocks. There are 300 clocks in Buckingham Palace!

Queen Elizabeth's day starts at 7:00 in the morning. Seven people take care of her. One person prepares her bath, and another person prepares her clothes. Another person takes care of her dogs. The queen loves dogs. Right now, she has eight dogs. Every day, a

man brings food for the dogs to Queen Elizabeth's room. The queen puts the food in the bowls with a silver spoon.

At 8:30 every morning, the queen has breakfast with her husband, Prince Philip. They drink a special coffee with hot milk. During breakfast a musician plays Scottish music outside. Then Queen Elizabeth works in her office the rest of the morning. After lunch, she visits hospitals, schools, or new buildings.

It is very interesting to eat dinner at Buckingham Palace. You have to follow rules. Queen Elizabeth starts to eat first, and then everybody eats. When the queen finishes eating, everybody finishes eating. You can't leave the table during dinner. The queen never accepts a telephone call during dinner, even in an emergency.

People visit the rooms in Buckingham Palace in August and September.

There are wonderful things to see, like paintings and statues. Don't forget

that Queen Elizabeth is one of the richest people in the world.

Task 3. Read the following text. Mind the sounds and articulatory peculiarities of the phonemes.

How Did the Red Cross Start?

In 1859, a Swiss man named Henry Dunant went to Italy. He went there **on business.** There was a war in the town of Solferino. Dunant saw the war, and he was **shocked.** There were thousands of **wounded** men. Nobody was there to take care of them.

Dunant asked the people in the town to help the wounded men. Later, he wrote a book called *A Memory of Solferino.* He had a good idea to help people in wars. He wanted every country to have **volunteers.** The volunteers take care of the wounded people in wars.

In 1863, Dunant and four other Swiss men started the Red Cross. A year later, twelve countries **signed** a paper in Geneva, Switzerland. Dunant traveled to other countries. He wanted to make the Red Cross bigger and better all over the world.

By **now,** Dunant was famous. But his own business had problems. His business had no money. Some people in Geneva were angry because they **lost money,** too. Dunant **resigned** from the Red Cross. Now he had no money and no home. He slept in the streets and had nothing to eat. For twenty years, he lived on differ-

ent streets in Switzerland. In 1890, a teacher found him in a Swiss village. The teacher told everybody that Dunant was alive. But nobody cared.

Dunant became very sick. He went to a hospital for the poor in the town of Heiden. Dunant stayed in the same room for eighteen years. It was Room 12. In 1895, a **journalist** found him and wrote about him. Then Dunant became famous again. People gave him prizes and money. But Dunant stayed in Room 12.

Dunant died in 1910. There was no funeral ceremony. He wanted everything to be simple. Dunant gave his money to the hospital workers. He also gave money for a "free bed" in the hospital. This "free bed" was for the poor sick people of Heiden.

The **symbol** of the Red Cross is a red cross on a white flag. It is the **reverse** of the flag of Switzerland. Muslim countries have a red crescent.
A crescent looks like a half-moon. Today, more than 170 countries are
part of the Red Cross and Red Crescent. The volunteers help people in
many ways. Everybody remembers Henry Dunant and his good idea.

СПИСОК ЛИТЕРАТУРЫ

1. Аведова Р.П., Подольская А.В. Особенности английского языка в Индии. ИНФОРМАЦИОННО-КОММУНИКАТИВНАЯ КУЛЬТУРА: НАУКА И ОБРАЗОВАНИЕ. Сборник статей Международной научно-практической конференции студентов, аспирантов и молодых ученых. Министерство образования и науки Российской Федерации, Донской государственный технический университет. 2018. С. 11-12.

2. Аведова Р.П., Шилова А.Д., Торосян С.Н. Проблема восприятия на слух Австралийского варианта английского языка. ИНФОРМАЦИОННО-КОММУНИКАТИВНАЯ КУЛЬТУРА: НАУКА И ОБРАЗОВАНИЕ. Сборник статей Международной научно-практической конференции студентов, аспирантов и молодых ученых. Министерство образования и науки Российской Федерации, Донской государственный технический университет. 2018. С. 15-17.

3. Аведова Р.П., Труфанова И.А., Овчинникова А.Э. Проблемы восприятия Канадского английского. ИНФОРМАЦИОННО-КОММУНИКАТИВНАЯ КУЛЬТУРА: НАУКА И ОБРАЗОВАНИЕ. Сборник статей Международной научно-практической конференции студентов, аспирантов и молодых ученых. Министерство образования и науки Российской Федерации, Донской государственный технический университет. 2018. С. 17-20.

4. Аведова Р.П., Шиповская А.В. Роль произношения в английском языке. ИНФОРМАЦИОННО-КОММУНИКАТИВНАЯ КУЛЬТУРА: НАУКА И ОБРАЗОВАНИЕ. Сборник статей Международной научно-практической конференции студентов, аспирантов и молодых ученых. Министерство образования и науки Российской Федерации, Донской государственный технический университет. 2018. С. 22-24.

5. Леонтьева, С. В. Теоретическая фонетика современного английского языка: Учеб. для студентов педагогических вузов и университетов. – 3-е изд., испр. и доп. – М.: Издательство «Менеджер», 2002. – 336 с.

6. Avedova R.P., Solovieva S.S., Pahotina V.A. Phonetic difficulties of reproduction of audio sounds by Japan residents: ИНФОРМАЦИОННО-КОММУНИКАТИВНАЯ КУЛЬТУРА: НАУКА И ОБРАЗОВАНИЕ. Сборник статей Международной научно-практической конференции студентов, аспирантов и молодых ученых. Министерство образования и науки Российской Федера-

ции, Донской государственный технический университет. 2018. С. 111-112.

7. Kelly, G. How to Teach Pronunciation. Pearson Longman. – 2001. – 160 p.

8. [Электронный ресурс]. – Режим доступа: http://www.tongue-twister.net/en.htm (дата обращения: 15.12.2018).

9. [Электронный ресурс]. – Режим доступа http://pun.me/pages/tongue-twisters.php (дата обращения: 15.12.2018).