

# Table of Contents

<b>Introduction: Read This First</b> .....	<b>iv</b>
Preliminary Diagnostic Analysis .....	x
<b>Chapter 1</b> The American Sound.....	<b>1</b>
Voice Quality .....	1
Intonation and Attitude .....	5
<b>Chapter 2</b> Psycholinguistics.....	<b>7</b>
<b>Chapter 3</b> General Pronunciation.....	<b>15</b>
<b>Chapter 4</b> American Intonation .....	<b>23</b>
<b>Chapter 5</b> Syllable Stress .....	<b>44</b>
<b>Chapter 6</b> Complex Intonation.....	<b>48</b>
Two-Word Phrases.....	49
<b>Chapter 7</b> Phrasing .....	<b>60</b>
<b>Chapter 8</b> The Miracle Technique .....	<b>63</b>
<b>Chapter 9</b> Grammar in a Nutshell .....	<b>65</b>
<b>Chapter 10</b> Reduced Sounds.....	<b>73</b>
<b>Chapter 11</b> Word Connections.....	<b>81</b>
<b>Chapter 12</b> Cat? Caught? Cut? .....	<b>91</b>
<b>Chapter 13</b> Tee Aitch .....	<b>97</b>
<b>Chapter 14</b> The American T .....	<b>99</b>
<b>Chapter 15</b> The American R .....	<b>107</b>
<b>Chapter 16</b> The El .....	<b>112</b>
<b>Chapter 17</b> S or Z? .....	<b>121</b>
Follow-Up Diagnostic Analysis .....	125
<b>Chapter 1-17</b> Review and Expansion .....	<b>126</b>
<b>Chapter 18</b> More Reduced Sounds .....	<b>143</b>
<b>Chapter 19</b> “V” as in Victory .....	<b>150</b>
<b>Chapter 20</b> Tense and Lax Vowels.....	<b>153</b>
<b>Chapter 21</b> The Ridge.....	<b>156</b>
<b>Chapter 22</b> Grammar in a Bigger Nutshell .....	<b>159</b>
<b>Chapter 23</b> Practical Application .....	<b>164</b>
<b>Chapter 24</b> Nasal Consonants .....	<b>167</b>
<b>Chapter 25</b> Throaty Consonants .....	<b>169</b>
Final Diagnostic Analysis .....	172
<b>Nationality Guides</b> .....	<b>173</b>
Chinese.....	174
Japanese.....	178
Spanish .....	181
Indian.....	184
Russian .....	187
French.....	189
German .....	190
Korean.....	192
Arabic.....	193
The American South.....	195
<b>Answer Key</b> .....	<b>198</b>
<b>Teacher Guide</b> .....	<b>201</b>
<b>Index</b> .....	<b>212</b>

# Read This First

CD Track

Welcome to *American Accent Training*. This book and CD set is designed to get you started on your American accent. We'll follow the book and go through the 25 lessons and all the exercises step by step. Everything is explained and a complete Answer Key is in the back of the text.

## What Is Accent?

Accent is a combination of four main components: *voice quality*, *intonation* (speech music), *liaisons* (word connections), and *pronunciation* (the spoken sounds of vowels, consonants, and combinations). As you go along, you'll notice that you're being asked to look at accent in a different way. You'll also realize that the grammar you studied before and this accent you're studying now are completely different.

Part of the difference is that grammar and vocabulary are systematic and structured—the *letter* of the language. Accent, on the other hand, is free form, intuitive, and creative—more the *spirit* of the language. So, thinking of music, feeling, and flow, let your mouth relax into the American accent.

## Can I Learn a New Accent?

Can a person actually learn a new accent? Many people feel that after a certain age, it's just not possible. Can classical musicians play jazz? If they practice, of course they can! For your American accent, it's just a matter of learning and practicing techniques this book and CD set will teach you. It is up to you to use them or not. How well you do depends mainly on how open and willing you are to sounding different from the way you have sounded all your life.

A very important thing you need to remember is that you can use your accent to say *what* you mean and *how* you mean it. Word stress conveys meaning through tone or feeling, which can be much more important than the actual words that you use. We'll cover the expression of these feelings through intonation in the first lesson.

You may have noticed that I talk fast and often run my words together. You've probably heard enough "English-teacher English"—where ... everything ... is ... pronounced without having to listen too carefully. That's why on the CDs we're going to talk just like the native speakers that we are, in a normal conversational tone.

Native speakers may often tell people who are learning English to "slow down" and to "speak clearly." This is meant with the best of intentions, but it is exactly the opposite of what a student really needs to do. If you speak fairly quickly and with strong intonation, you will be understood more easily. To illustrate this point, you will hear a Vietnamese person first trying to speak slowly and carefully and then repeating the same words quickly and with strong intonation. Studying, this exercise took her only about two minutes to practice, but the difference makes her sound as if she had been in America for many years.

- ▶ Please listen. You will hear the same words twice.

*Hello, my name is Muoi. I'm taking American Accent Training.*

You may have to listen to this CD a couple of times to catch everything. To help you, every

word on the CD is also written in the book. By seeing and hearing simultaneously, you'll learn to reconcile the differences between the *appearance* of English (spelling) and the *sound* of English (pronunciation and the other aspects of accent).

The CD leaves a rather short pause for you to repeat into. The point of this is to get you responding quickly and without spending too much time thinking about your response.

## Accent versus Pronunciation

Many people equate *accent* with *pronunciation*. I don't feel this to be true at all. America is a big country, and while the pronunciation varies from the East Coast to the West Coast, from the southern to the northern states, two components that are uniquely American stay basically the same—the speech music, or *intonation*, and the word connections or *liaisons*. Throughout this program, we will focus on them. In the latter part of the book we will work on pronunciation concepts, such as Cat? Caught? Cut? and Betty Bought a Bit of Better Butter; we also will work our way through some of the difficult sounds, such as TH, the American R, the L, V, and Z.

## “Which Accent Is Correct?”

*American Accent Training* was created to help people “sound American” for lectures, interviews, teaching, business situations, and general daily communication. Although America has many regional pronunciation differences, the accent you will learn is that of standard American English as spoken and understood by the majority of educated native speakers in the United States. Don't worry that you will sound slangy or too casual because you most definitely won't. This is the way a professor lectures to a class, the way a national newscaster broadcasts, the way that is most comfortable and familiar to the majority of native speakers.

## “Why Is My Accent So Bad?”

Learners can be seriously hampered by a negative outlook, so I'll address this very important point early. First, your accent is *not* bad; it is nonstandard to the American ear. There is a joke that goes: What do you call a person who can speak three languages? *Trilingual*. What do you call a person who can speak two languages? *Bilingual*. What do you call a person who can only speak one language? *American*.

Every language is equally valid or good, so every accent is *good*. The average American, however, truly does have a hard time understanding a nonstandard accent. George Bernard Shaw said that the English and Americans are two people *divided* by the same language!

Some students learn to overpronounce English because they naturally want to say the word as it is written. Too often an English teacher may allow this, perhaps thinking that colloquial American English is unsophisticated, unrefined, or even incorrect. Not so at all! Just as you don't say the T in *listen*, the TT in *better* is pronounced D, *bedder*. Any other pronunciation will sound foreign, strange, wrong, or different to a native speaker.

Shoulders back, chin up,  
deepen your voice  
and project it out!

## Chapter 1

# The American Sound

### Voice Quality

CD Track

You know how you hear a voice across a crowded room and you can just tell that it's American? What's at play there? To answer that question, let's first define our terms: What *is* voice quality and the American sound? It's a combination of vocal placement and cadence. This means a throaty sound and a stairstep intonation.

Listen to British comedian Eddie Izzard imitate the American accent. Notice how his voice moves back in his throat and down in his chest when he's imitating the American accent. This throaty quality is an essential characteristic. There's even a fancy word to describe it—*rhoticity*—which is that solid **R** as in *hard* and *far*. There are regional dialects that are notable for lacking rhoticity, such as the classic Bostonian *Pahk yah cah in Hahvahd Yahd* for *Park your car in Harvard Yard*, but the overwhelming majority of Americans growl out the R.

Intonation, voice quality and phrasing all contribute to the uniquely American voice, along with a casual, relaxed attitude. This relaxation causes American English to differ from the crisper sounds of British English. Within voice quality, you'll be adjusting your volume (a little louder vs. muted or murmured), pitch (high pitched vs. a deeper register), air flow (popped, hissed or buzzed), and where the voice is generated (throat and chest vs. head and nose).

Americans tend to be a little louder than you're accustomed to. The stereotypical American is louder, a little brasher, more boisterous, immediately friendly, informal and a slightly jokey. It's important to project your voice out with more force than usual and you'll need more breath to push it out. Kids are loud, right? Things stick in their heads because they yell them out. Yell this out! In the privacy of your home, car, or mountaintop, get out and yell some of these sounds and practice sentences so that you can get it really in your head. Don't be afraid to exaggerate and go way further than you think the American accent actually is. This will help you embrace the sound.

### Music

CD Track

Even if you can't sing, you'll recognize the correlation between song and speech music. We're going to listen to pure pitch first, with a snippet from Mozart's *Magic Flute*, and then a range from high (soprano) to deeper (contralto).

The singer's natural voice is in the middle range, so for her, the highs and lows don't feel natural, just as deepening your voice won't feel natural for you in the beginning. You'll have to practice and get comfortable with it. (See also Ch. 4)

### Pitch / Sound

CD Track

Let's transition from song to speech. Interestingly, languages are spoken at different pitches, so it's important to recognize the pitch you're coming from as well as the pitch you're heading toward. Even though there are millions of English speakers, both male and female, there is a general pitch range into which English falls. Listen to this audio clip, ranging from a Japanese woman speaking at a very high pitch, to an Arabic man speaking

in a much deeper register. You'll notice that English is in the middle.

Generally speaking, to Americans, a higher pitch indicates stress or tension, and they will respond accordingly, even if you are not stressed. Of course, speaking in a second language can be stressful, so make a conscious effort to match your speaking voice in English to your deepest voice in your own language.

## The Daddy Voice

CD Track

Americans are culturally programmed to trust the deep voices of authority. In a study from McMaster University in Canada, published in the *Journal of Evolution and Human Behavior*, researchers found that men with lower-pitched voices are found to be more dominant and attractive than are men with higher-pitched voices. They found that lower-pitched voices were associated with favorable personality traits more often than were higher-pitched voices. Listeners were asked to assess the attractiveness, honesty, leadership potential and intelligence—among other qualities—of the speakers. For nearly every attribute they were asked to rate, participants were significantly more likely to prefer the deeper voice.

Think of national broadcasters and the deep mellifluous tones they use. If you deepen your voice, you'll find that Americans become more respectful and attentive. To capture this voice, hark back to when your Dad would call you in for dinner (even if this was never the case). Put your shoulders back, your chest out, take a deep breath and say, *Hey! Get in here!* Notice how that feels physically and mentally. If you come in through the Daddy Voice, you'll probably have a less negative reaction than just by deepening your voice randomly, to which we've had people say, *I sound like a monster! I sound like a gangster!* This is not the direction we want to push you in, but rather the calm, reassuring voice of authority figure. Shoulders back, chin up, chest out, project from your diaphragm, and relax your throat.

## Sound/Pronunciation

CD Track

In the pronunciation sections, we'll be working on a sound that is produced deep in the throat—the American R. In Chapter 12, we study two tense vowels, **æ** and **ä**, and the completely neutral schwa, **ə** (cat caught, cut). The **æ** sound has a tendency to sound a little nasal all on its own, and when other vowels are nasalized as well, it puts your whole voice in the wrong place. This is an opportune moment, then, to go into the quality of your voice. In my observation, when people speak a foreign language, they tense up their throat, so their whole communication style sounds forced, pinched, strained, artificial, or nasal. The foreign speaker's voice is also generally higher pitched than would be considered desirable. To practice the difference between high pitch and lower pitch, work on **uh-oh**. In addition to pitch, this exercise will let you discover the difference between a tinny, nasal tone and a deep, rich, mellifluous, basso profundo tone. The tilda (~) is used to indicate a nasal sound. If you try to deepen your voice by expanding your throat, you'll end up with an odd, hollow sound.

## Exercise 1-1: Shifting Your Voice Position

CD Track

Pinch your nose closed and say æ. You should feel a high vibration in your nasal passages, as well as in your fingers. Now, continue holding your nose, and completely relax your throat—allow an ah sound to flow from deep in your chest. There should be no vibration in your nose at all. Go back and forth several times. Next, we practice flowing from one position to the other, so you can feel exactly when it changes from a nasal sound to a deep, rich schwa. Remember how it was imitating a man's voice when you were little? Do that, pinch your nose, and repeat after me.

Nose		Throat		Chest						
ãæ	▶	ãæ	▶	ää	▶	ä	▶	ə	▶	ə

Here, we will practice the same progression, but we will stick with the same sound, æ.

Nose		Throat		Chest						
ãæ	▶	ãæ	▶	æ	▶	æ	▶	æ	▶	æ

As you will see in Chapter 24, there are three nasal consonants, *m*, *n*, and *ng*. These have non-nasal counterparts, *m/b*, *n/d*, *ng/g*. We're going to practice totally denasalizing your voice for a moment, which means turning the nasals into the other consonants. We'll read the same sentence three times. The first will be quite nasal. The second will sound like you have a cold. The fourth will have appropriate nasal consonants, but denasalized vowels. Repeat after me.

Nasal		Hollow		Normal							
Mãry	might	need	money.	Berry	bite	deed	buddy.	Mary	might	need	money.

## The Underlying Hum

CD Track

The underlying hum is quite important and it, too, has to do with your throat. You want to keep the vibration going from one word to the next, gluing the whole phrase together. If words are the train, the hum is the tracks. After applying this technique, a Lebanese doctor was told by his own wife, "Your accent has changed! You're adding extra sounds as if you are filling in the blanks between the words. There's like this background music going on." Exactly! There are no blanks between the words and there is a continuous hum. (See also Ch.11)

## I Closed My Eyes and Listened Carefully

CD Track

The secret to finally getting the American accent you want is just to *listen*. The most successful speakers say, "I closed my eyes and listened carefully." So while the sentence, **Bob and Sam brought a good book**, may be hard to pronounce at first as **Bäb an Sæm brädə güd bük**, if you close your eyes and listen to the individual sounds, you will hear the way it actually *is*, and not the way it's *spelled*. (See also Ch. 8)

## Listening Comprehension

CD Track

We perceive based on past experiences. We're more likely to hear what we *expect* to hear. Everyone thinks that native speakers catch everything when they listen, but actually, they don't. An American listening to the lyric in the classic hymn, **Gladly the cross-eyed bear** might not realize that the actual words are **Gladly the cross I'd bear**, or others like **There's a bathroom on the right** (There's a bad moon on the rise) from *Bad Moon Rising*, and **'Scuze me while I kiss this guy** ('Scuze me while I kiss the sky) from *Purple Haze*. How you hear the language determines how you will speak it. Let's listen for some pure sounds.

Your lips don't move much in English.

## General Pronunciation

### Let's Start at the Beginning

CD Track

As the philosophers say, start with yourself and define your terms. What are the parts of your mouth? How do they interact? What is a consonant? What is a vowel? Let's take a tour of the mouth, starting with the most basic sound.

#### Exercise 3-1: The Starting Point—Mmmm...

Let's start with the *mmmm* sound. It's super easy to do. All you do is put your lips together and hum. You'll notice a couple things here. Your lips are touching and the air is coming out through your nose in a continuous stream. Put your hand on your throat and say *mmmm*, and observe that you can feel a vibration in your fingertips. This means that the **M** sound is spoken and not whispered.



#### Mmmmmm

This exercise tells you four important things about the consonant **M**:

1. Point of contact (*lips*)
2. Where the air comes out of your mouth (*nose*)
3. How the air comes out (*glide*)
4. If the sound is spoken or whispered (*spoken*)

#### Exercise 3-2: Combining Sounds

CD Track

Now that you know where things are, let's turn it into something. In a deep voice, say the following out loud. We're adding two more consonants at the lip position, *P* & *B*.



Mmm

Ah

1. mah
2. mah-mah
3. pah
4. pah-pah
5. bah
6. bah-bah

#### Exercise 3-3: Pronunciation & Cadence

CD Track

In your deepest voice, repeat these syllables. To get the physical experience of intonation, either stretch a rubber band, snap your fingers, or tap the table. Repeat this ten times. (See also Ch.4)

1. **MAH**-mah    2. mah-**MAH**    3. **PAH**-pah    4. pah-**PAH**    5. **BAH**-bah    6. bah-**BAH**



### Exercise 3-4: Pure Sound

CD Track

Let's put this in context. Using the **ä**h sound, repeat the following sounds. Don't worry about what it means, just repeat the sounds in a deep, confident voice. That little upside down **e** sounds like **uh**.

1. b**ä** bläs diz j**ä**b                      2. sk**ät** t**ä**d**ä** l**ät**3.                      d**än** b**äd**ä b**ä**ik

At this point, you may be thinking, *What the heck is this? It's nonsense! It doesn't even look like English! I really need to know what I'm saying, and I don't know what this means! This is gibberish, and I might just sound like a fool, here! I need the confidence of understanding what I'm saying. I'm afraid I'll sound completely foolish! I'm not confident with this because it's so different from what I've been taught. I just want to see what it looks like in regular English.*

### Exercise 3-5: Regular English

CD Track

OK, go ahead and decipher it into regular English, as best as you can. Listen to the audio in the previous section to make sure you're getting all the words.

1. \_\_\_\_\_                      2. \_\_\_\_\_                      3. \_\_\_\_\_

### Exercise 3-6: Pure Sound

CD Track

This time, listen and imitate the speaker, while reading the first line. Notice that in the second line, it's spelled out for you, but focus on correlating the sounds with the new letters, including the **T** that turns into a **D**. (This is only a temporary transition, and once you've imprinted the sounds, you'll go back to regular spelling.) The intonation is marked for you, so continue with the physical tapping and snapping. (See also Ch. 8)

1. **bä** bläs diz **jä**b                      2. **skät** t**äd**ä **lät**                      3. **dän** b**äd**ä **bä**ik  
Bob lost his job.                      Scott taught a lot.                      Don bought a bike.

### You're Visual

If you **see** it, you've **got** it, and it's hard to catch sounds if you can't get a look at them. Now that you've seen the sentences in proper English, you can imprint with the visual representation (a fancy way of saying spelling).



### Exercise 3-7: Rhyme Time

CD Track

Let's check your understanding of the differences between the **appearance** of English and the **pronunciation** of spoken American English. Say each pair of words out loud to yourself. If the two words rhyme, check the first box. If they don't rhyme, check the second box. Answer Key on page 198. Unless you score 100% on your first try, spend at least an hour on Exercise 3-8.

Does it rhyme?	Yes	No	Does it rhyme?	Yes	No
give – hive	<input type="checkbox"/>	<input type="checkbox"/>	goes – does (v)	<input type="checkbox"/>	<input type="checkbox"/>
have – save	<input type="checkbox"/>	<input type="checkbox"/>	glove – move	<input type="checkbox"/>	<input type="checkbox"/>
come – gum	<input type="checkbox"/>	<input type="checkbox"/>	oxen – dachshund	<input type="checkbox"/>	<input type="checkbox"/>
been – tin	<input type="checkbox"/>	<input type="checkbox"/>	beard – heard	<input type="checkbox"/>	<input type="checkbox"/>
know – now	<input type="checkbox"/>	<input type="checkbox"/>	sew – few	<input type="checkbox"/>	<input type="checkbox"/>
use (v) – choose	<input type="checkbox"/>	<input type="checkbox"/>	flew – through	<input type="checkbox"/>	<input type="checkbox"/>
monkey – donkey	<input type="checkbox"/>	<input type="checkbox"/>	little – middle	<input type="checkbox"/>	<input type="checkbox"/>
been – seen	<input type="checkbox"/>	<input type="checkbox"/>	would – stood	<input type="checkbox"/>	<input type="checkbox"/>
great – heat	<input type="checkbox"/>	<input type="checkbox"/>	flood – stood	<input type="checkbox"/>	<input type="checkbox"/>
eight – height	<input type="checkbox"/>	<input type="checkbox"/>	has – was	<input type="checkbox"/>	<input type="checkbox"/>
done – gone	<input type="checkbox"/>	<input type="checkbox"/>	food – rude	<input type="checkbox"/>	<input type="checkbox"/>
mother – bother	<input type="checkbox"/>	<input type="checkbox"/>	enough – though	<input type="checkbox"/>	<input type="checkbox"/>
bruise – stews	<input type="checkbox"/>	<input type="checkbox"/>	allow – below	<input type="checkbox"/>	<input type="checkbox"/>
froze – clothes	<input type="checkbox"/>	<input type="checkbox"/>	debt – let	<input type="checkbox"/>	<input type="checkbox"/>
her – sure	<input type="checkbox"/>	<input type="checkbox"/>	says – pays	<input type="checkbox"/>	<input type="checkbox"/>
where – were	<input type="checkbox"/>	<input type="checkbox"/>	dance – pants	<input type="checkbox"/>	<input type="checkbox"/>
hour – flower	<input type="checkbox"/>	<input type="checkbox"/>	eagle – legal	<input type="checkbox"/>	<input type="checkbox"/>
good – food	<input type="checkbox"/>	<input type="checkbox"/>	know – though	<input type="checkbox"/>	<input type="checkbox"/>
come – dome	<input type="checkbox"/>	<input type="checkbox"/>	thought – taught	<input type="checkbox"/>	<input type="checkbox"/>
turn – earn	<input type="checkbox"/>	<input type="checkbox"/>	laugh – half	<input type="checkbox"/>	<input type="checkbox"/>
beard – weird	<input type="checkbox"/>	<input type="checkbox"/>	first – worst	<input type="checkbox"/>	<input type="checkbox"/>
comb – tomb	<input type="checkbox"/>	<input type="checkbox"/>	full – wool	<input type="checkbox"/>	<input type="checkbox"/>
taste – waist	<input type="checkbox"/>	<input type="checkbox"/>	fool – wool	<input type="checkbox"/>	<input type="checkbox"/>
anger – danger	<input type="checkbox"/>	<input type="checkbox"/>	drawer – floor	<input type="checkbox"/>	<input type="checkbox"/>
cupboard – blubbered	<input type="checkbox"/>	<input type="checkbox"/>	maître d' – undersea	<input type="checkbox"/>	<input type="checkbox"/>

# Vowel and Consonant Mouth Positions

CD Track

The vowels are in a continuous stream from **e** to **oo**, and the consonants are in three categories based on the point of contact.

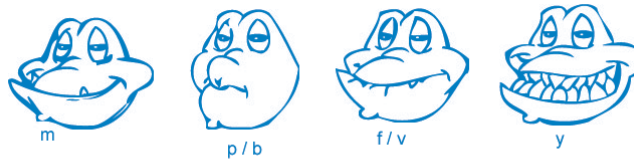
## Al A. Gator

### Vowels



### Consonants

#### Lips



#### Tongue Tip



#### Throat



For the R, do not touch the ridge at the top of your mouth.



For the Th, do not stick your tongue out. Press it against your top teeth and pop the air out.



The first step is to re-program you away from **spelling** to the actual **sounds** of English. Start by mastering these sounds, combining initial consonants and vowels. This will give you a strong leg up on pronunciation.

Change pitch  
on important information.

## Chapter 4

# American Intonation

CD Track

### The American Speech Music

#### *What to Do with Your Mouth to Sound American*

One of the main differences between the way an American talks and the way the rest of the world talks is that we don't really move our lips. (So, when an American says, "Read my lips!" what does he really mean?) We create most of our sounds in the throat, using our tongue very actively. If you hold your fingers over your lips or clench your jaws when you practice speaking American English, you will find yourself much closer to native-sounding speech than if you try to pronounce every ... single ... sound ... very ... carefully.

If you can relate American English to music, remember that the indigenous music is jazz. Listen to their speech music, and you will hear that Americans have a melodic, jazzy way of producing sounds. Imagine the sound of a cello when you say, *Beddy bada bida beader budder* (Betty bought a bit of better butter) and you'll be close to the native way of saying it.

Because most Americans came from somewhere else, American English reflects the accent contributions of many lands. The speech music has become much more exaggerated than British English, developing a strong and distinctive intonation. If you use this intonation, not only will you be easier to understand, but you will sound much more confident, dynamic, and persuasive.

Intonation, or speech music, is the sound that you hear when a conversation is too far away to be clearly audible but close enough for you to tell the nationality of the speakers. The American intonation dictates liaisons and pronunciation, and it indicates mood and meaning. Without intonation, your speech would be flat, mechanical, and very confusing for your listener. What is the American intonation pattern? How is it different from other languages? *Foa egzampuru, eefu you hea ah Jahpahneezu pahsohn speakingu Ingurishu*, the sound would be very choppy, mechanical, and unemotional to an American. *Za sem vey vis Cheuman pipples*, it sounds too stiff. *A mahn frohm Paree ohn zee ahzer ahnd, eez intonashon goes up at zee end ov evree sentence*, and has such a strong intonation that he sounds romantic and highly emotional, but this may not be appropriate for a lecture or business meeting in English.

*Notice how the meaning changes, while the actual words stay the same.*

1. I **didn't** say he stole the money. Someone **else** said it.
2. I **didn't** say he stole the money. **That's** not true at **all**.
3. I didn't **say** he stole the money. I only **suggested** the **possibility**.
4. I didn't say **he** stole the money. I think someone **else** took it.
5. I didn't say he **stole** the money. Maybe he just **borrowed** it.
6. I didn't say he stole **the** money, but rather some **other** money.
7. I didn't say he stole the **money**. He may have taken some **jewelry**.

**I** I didn't say he stole the money. Someone **else** said it.  
It's true that somebody said it, but I wasn't that person.

**Didn't** I **didn't** say he stole the money. **That's** not true at **all**.  
Someone has accused me and I'm protesting my innocence.

**Say** I didn't **say** he stole the money. I only **suggested** the **possibility**.  
Maybe I hinted it. Maybe I wrote it. In some way, I indicated that he stole the money, *but* I didn't say it.

**He** I didn't say **he** stole the money. I think someone **else** took it.  
I think someone stole the money, only not the person you suspect did it.

**Stole** I didn't say he **stole** the money. Maybe he just **borrowed** it.  
I agree that he took it, but I think his motive was different.

**The** I didn't say he stole **the** money, but rather some **other** money.  
We agree that he stole some money, but I don't think it's this money.

**Money** I didn't say he stole the **money**. He may have taken some **jewelry**.  
We agree that he's a thief, but we think he stole different things.

Notice that in the first half of these sentences nothing changes but the intonation.

- ▶ Repeat after me.

#### Exercise 4-10: Individual Practice

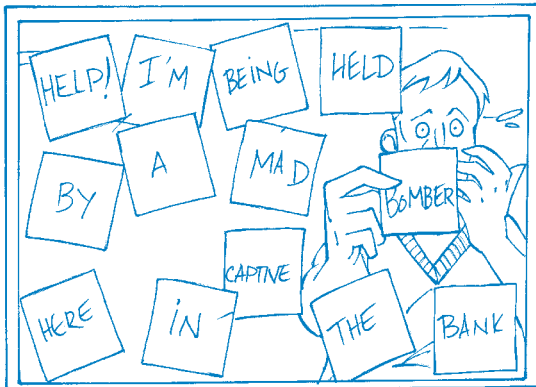
CD Track

Now, let's see what you can do with the same sentence, just by changing the stress around to different words. I'll tell you which meaning to express. When you hear the tone ◀, say the sentence as quickly as you can, then I'll say the sentence for you. To test your ear, I'm going to repeat the sentences in random order. Try to determine which word I'm stressing. The answers are given in parentheses, but don't look unless you really have to. Here we go.

1. Indicate that he borrowed the money and didn't steal it. (5) ◀
2. Indicate that you are denying having said that he stole it. (2) ◀
3. Indicate that you think he stole something besides money. (7) ◀
4. Indicate that you were not the person to say it. (1) ◀
5. Indicate that you don't think that he was the person who stole it. (4) ◀
6. Indicate that you didn't say it outright, but did suggest it in some way. (3) ◀
7. Indicate that he many have stolen a different amount of money. (6) ◀

#### Exercise 4-11: Sticky Note Exercise

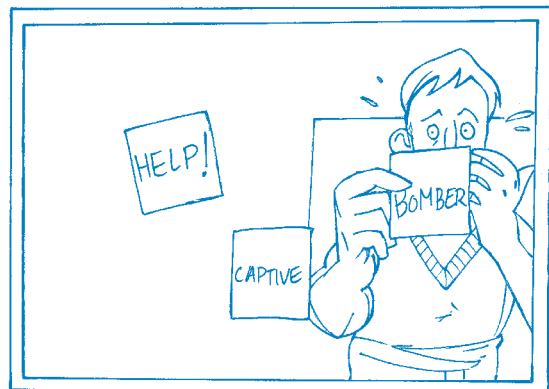
CD Track



Imagine that you are being held hostage by a mad bomber and the only way to communicate with the outside is with notes stuck to the bank window.

If you give each word of your plea equal value, the message will be lost in the barrage of information.

To clearly convey your message, you'll need to emphasize the most important words. This way, any random passerby can, at a glance, immediately catch your meaning.



This is the same with intonation. Repeat the sentence, clearly stressing the marked words.

Please **help** me! I'm being held **captive** by a mad **bomber**!

**Exercise 4-16: Yes, You Can or No, You Can't?**

CD Track

Next you use a combination of intonation and pronunciation to make the difference between *can* and *can't*. Reduce the positive *can* to *k 'n* and stress the verb. Make the negative *can't* (*kæn<sup>(t)</sup>*) sound very short and stress both *can't* and the verb. This will contrast with the positive, emphasized *can*, which is doubled—and the verb is not stressed. If you have trouble with *can't* before a word that starts with a vowel, such as *open*, put in a very small <sup>(d)</sup>— *The keys kæn<sup>(d)</sup> open the locks. Repeat.*

I can do it.	I k 'n do it	positive
I can't do it.	I kæn <sup>(t)</sup> do it	negative
I can do it.	I kææn do it	extra positive
I can't do it.	I kæn <sup>(t)</sup> do it	extra negative

**Exercise 4-17: Can or Can't Quiz**

CD Track

Listen to how each sentence is said, and select positive, negative, extra positive, or extra negative.

1. I can see it. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

4. I can't see it. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

7. We can call you. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

2. I can't see it. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

5. He can try it. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

8. She can't buy one. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

3. I can see it. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

6. I can't understand him. ◀

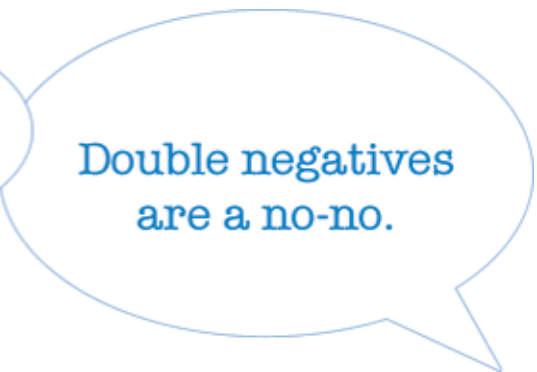
- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative

12. She can do it. ◀

- A. positive  
 B. negative  
 C. extra positive  
 D. extra negative



**Rule of Grammar**



**Double negatives  
are a no-no.**

When in doubt,  
stress the noun.

## Complex Intonation

CD Track

This is the beginning of an extremely important part of spoken American English—the rhythms and intonation patterns of the long streams of nouns and adjectives that are so commonly used. These exercises will tie in the intonation patterns of **adjectives** (*nice, old, best, etc.*), **nouns** (*dog, house, surgeon, etc.*), and **adverbs** (*very, really, amazingly, etc.*)

One way of approaching sentence intonation is not to build each sentence from scratch. Instead, use patterns, with each pattern similar to a mathematical formula. Instead of plugging in numbers, however, plug in words.

In Exercise 4-2, we looked at simple noun•verb•noun patterns, and in Exercise 5-1 and 5-2, the syllable-count intonation patterns were covered. In Chapter 6, we'll examine intonation patterns in two-word phrases.

It's important to note that there's a major difference between *syllable stress* and *compound noun stress* patterns. In the syllable count exercises, each *syllable* was represented by a single musical note. In the noun phrases, each individual *word* will be represented by a single musical note—no matter how many total syllables there may be.

At times, what appears to be a single syllable word will have a “longer” sound to it—*seed* takes longer to say than *seat* for example. This was introduced on page 25, where you learned that a final voiced consonant causes the previous vowel to double.

### Exercise 6-1: Single-Word Phrases

CD Track

Repeat the following noun and adjective sentences.

	♪	♪
	<b>Noun</b>	<b>Adjective</b>
1.	It's a <b>nail</b> .	It's <b>short</b> .
2.	It's a <b>cake</b> .	It's <b>chocolate</b> . chäkl't
3.	It's a <b>tub</b> .	It's <b>hot</b> . hät
4.	It's a <b>drive</b> .	It's <b>hård</b> .
5.	It's a <b>door</b> .	It's in <b>back</b> . bæk
6.	It's a <b>cärd</b> .	There are <b>four</b> .
7.	It's a <b>spot</b> . spät	It's <b>smäll</b> .
8.	It's a <b>book</b> . bük	It's <b>good</b> . güd

Write your own noun and adjective sentences below. You will be using these examples throughout this series of exercises.

9. It's a \_\_\_\_\_ It's \_\_\_\_\_
10. It's a \_\_\_\_\_ It's \_\_\_\_\_

# Two-Word Phrases

## Descriptive Phrases

CD Track

Nouns are “heavier” than adjectives; they carry the weight of the new information. An adjective and a noun combination is called a *descriptive phrase*, and in the absence of contrast or other secondary changes, the stress will always fall naturally on the noun. In the absence of a noun, you will stress the adjective, but as soon as a noun appears on the scene, it takes immediate precedence—and should be stressed.

### Exercise 6-2: Sentence Stress with Descriptive Phrases

CD Track

Repeat the following phrases.



	<b>Adjective</b>	<b>Noun and Adjective</b>
1.	It's <b>short</b> .	It's a short <b>nail</b> .
2.	It's <b>chocolate</b> .	It's a chocolate <b>cake</b> .
3.	It's <b>good</b> .	It's a good <b>plan</b> .
4.	It's <b>guarded</b> .	It's a guarded <b>gate</b> .
5.	It's <b>wide</b> .	It's a wide <b>river</b> .
6.	There're <b>four</b> .	There're four <b>cards</b> .
7.	It was <b>small</b> .	It was a small <b>spot</b> .
8.	It's the <b>best</b> .	It's the best <b>book</b> .

Pause the CD and write your own adjective and noun/adjective sentences. Use the same words from Ex. 6-1.

9. It's \_\_\_\_\_ It's a \_\_\_\_\_
10. It's \_\_\_\_\_ It's a \_\_\_\_\_

### Exercise 6-3: Two Types of Descriptive Phrases

CD Track

Repeat.



	<b>Adjective Noun</b>	<b>Adverb Adjective</b>
1.	It's a short <b>nail</b> .	It's really <b>short</b> .
2.	It's a chocolate <b>cake</b> .	It's dark <b>chocolate</b> .
3.	It's a hot <b>bath</b> .	It's too <b>hot</b> .
4.	It's a hard <b>drive</b> .	It's extremely <b>hard</b> .



Listen for the actual sounds,  
not what you \*think\* they are.

## The Miracle Technique

### The Miracle Technique

CD Track

As you saw in Chapter 1 with **Bobby bought a bike (bäbee badə baik)**, and in Chapter 2 with **Got it (gäddit)**, there is a difference between pure sound and spelling.

### Regaining Long-Lost Listening Skills

The trouble with starting accent training after you know a great deal of English is that you know a great deal *about* English. You have a lot of preconceptions and, unfortunately, misconceptions about the sound of English.

### A Child Can Learn Any Language

Every sound of every language is within every child. So, what happens with adults? People learn their native language and stop listening for the sounds that they never hear; then they lose the ability to hear those sounds. Later, when you study a foreign language, you learn a lot of spelling rules that take you still further away from the real sound of that language—in this case, English.

What we are going to do here is teach you to *hear* again. So many times, you've heard what a native speaker said, translated it into your own accent, and repeated it with your accent. Why? Because you "knew" how to say it.

### Exercise 8-1: Tell Me Wədaɪ Say

CD Track

*The first thing you're going to do is write down exactly what I say. It will be nonsense to you for two reasons: First, because I will be saying **sound units**, not **word units**. Second, because I will be starting at the **end** of the sentence instead of the **beginning**. Listen carefully and write down exactly what you hear, regardless of meaning. The first sound is given to you—**kit**.*

\_\_\_\_\_ ' kit

► Once you have written it down, check with the version below.

äi lie kit

► Read it out loud to yourself and try to hear what the regular English is. Don't look ahead until you've figured out the sense of it.

I like it.

### Exercise 8-2: Listening for Pure Sounds

CD Track

Again, listen carefully and write the sounds you hear. You will only need five non-alphabet symbols: æ, ä, ə, ü, and ε. The answers are below.

1. \_\_\_\_\_ dæp' .
2. \_\_\_\_\_ dæout' .
3. \_\_\_\_\_ .
4. \_\_\_\_\_ .

### Exercise 8-3: Extended Listening Practice

CD Track

Let's do a few more pure sound exercises to fine-tune your ear. Remember, start at the end and fill in the blanks right to left, then read them back left to right. Write whichever symbols are easiest for you to read back. There are clues sprinkled around for you and all the answers are in the Answer Key, beginning on page 198.

1. \_\_\_\_\_ ' \_\_\_\_\_ !
2. thæng' \_\_\_\_\_ .
3. \_\_\_\_\_ ' \_\_\_\_\_ ' \_\_\_\_\_ ' \_\_\_\_\_ !
4. wə \_\_\_\_\_ ' \_\_\_\_\_ ?
5. kwee \_\_\_\_\_ ' \_\_\_\_\_ ?
6. \_\_\_\_\_ ' \_\_\_\_\_ ' \_\_\_\_\_ ?
7. \_\_\_\_\_ ' \_\_\_\_\_ bæou \_\_\_\_\_ .
8. \_\_\_\_\_ , \_\_\_\_\_ ' \_\_\_\_\_ !
9. \_\_\_\_\_ ' \_\_\_\_\_ wən.
10. wyn \_\_\_\_\_ ' \_\_\_\_\_ ?
11. \_\_\_\_\_ ' \_\_\_\_\_ frə \_\_\_\_\_ ?

- |                               |                                  |                                |   |
|-------------------------------|----------------------------------|--------------------------------|---|
| 1. Yoo zih dæp.<br>Use it up. | 2. Wε rih dæout.<br>Wear it out. | 3. May kit doo.<br>Make it do. | 4. Orr doo with æout.<br>Or do without. |
|-------------------------------|----------------------------------|--------------------------------|---|

Even in complex sentences,  
stress the noun  
(unless there is contrast).

## Grammar in a Nutshell

### Exercise 9-4: Supporting Words

CD Track

For this next part of the intonation of grammatical elements, each sentence has a few extra words to help you get the meaning. Keep the same strong intonation that you used before and add the new stress where you see the bold face. Use your rubber band.

The <b>dogs</b> eat the <b>bones</b> every <b>day</b> .	th' <b>däg</b> zeet th' <b>bounzevree day</b>
The <b>dogs</b> ate the <b>bones</b> last <b>week</b> .	th' <b>däg</b> zeit th' <b>bounzlæss dweek</b>
The <b>dogs're</b> eating the <b>bones</b> right now.	th' <b>däg</b> zr reeding th' <b>bounz räit næo</b>
The <b>dogs'll</b> eat the <b>bones</b> if they're <b>here</b> .	th' <b>däg</b> zə leet th' <b>bounzif ther hir</b>
The <b>dogs'd</b> eat the <b>bones</b> if they were <b>here</b> .	th' <b>däg</b> zə deet th' <b>bounzif they wr hir</b>
The <b>dogs'd've</b> eaten the <b>bones</b> if they'd <b>been</b> here.	th' <b>däg</b> zədə veetn th' <b>bounzif theyd bin hir</b>
The <b>dogs</b> that've eaten the <b>bones</b> are <b>sick</b> .	th' <b>däg</b> zədə veetn th' <b>bounzr sick</b>
The <b>dogs've</b> eaten the <b>bones</b> every <b>day</b> .	th' <b>däg</b> zə veetn th' <b>bounzevry day</b>
The <b>dogs'd</b> eaten the <b>bones</b> by the time we <b>got</b> there.	th' <b>däg</b> zə deetn th' <b>bounz</b> by th' time we <b>gät</b> ther
The <b>dogs'll</b> have eaten the <b>bones</b> by the time we <b>get</b> there.	th' <b>däg</b> zələ veetn th' <b>bounz</b> by th' time we <b>get</b> ther

English has a fixed word order that does not change with additional words.

	auxiliary	negative	perfect auxiliary	adverb	passive	continuous	main verb
<i>Draw!</i>							Draw!
<i>He draws.</i>							draws.
<i>He does draw.</i>	does						draw.
<i>He is drawing.</i>	is						drawing.
<i>He is not drawing.</i>	is	not					drawing.
<i>He is not always drawing.</i>	is	not		always			drawing.
<i>He is not always being drawn.</i>	is	not		always		being	drawn.
<i>He has not always been drawn.</i>	has	not		always	been		drawn.
<i>He has not always been being drawn.</i>	has	not		always	been	being	drawn.
<i>He will not have always been being drawn.</i>	will	not	have	always	been	being	drawn.

The tongue doesn't touch anywhere.  
Growl out the R in the throat.

## The American R

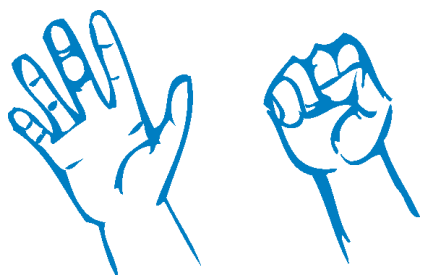
### CD Track

American English, today—although continually changing—is made up of the sounds of the various people who have come to settle here from many countries. All of them have put in their linguistic two cents, the end result being that the easiest way to pronounce things has almost always been adopted as the most American. R is an exception, along with L and the sounds of æ and th, and is one of the most troublesome sounds for people to acquire. Not only is it difficult for adults learning the language, but also for American children, who pronounce it like a W or skip over it altogether and only pick it up after they've learned all the other sounds. (See also Ch. 1, 3 and the Nationality Guides)

### The Invisible R

The trouble is that you can't see an **R** from the outside. With a **P**, for instance, you can see when people put their lips together and pop out a little puff. With **R**, however, everything takes place behind almost closed lips—back down in the throat—and who can tell what the tongue is doing? It is really hard to tell what's going on if, when someone speaks, you can only hear the *err* sound, especially if you're used to making an **R** by touching your tongue to the ridge behind your teeth. So, what should your tongue be doing? This technique can help you visualize the correct tongue movements in pronouncing the **R**.

1. Hold your hand out flat, with the palm up, slightly dropping the back end of it. That's basically the position your tongue is in when you say *ah* **ă**, so your flat hand will represent this sound.
2. Now, to go from *ah* to the *er*, take your fingers and curl them up slightly. Again, your tongue should follow that action. The sides of your tongue should come up a bit, too. When the air passes over that hollow in the middle of your tongue (look at the palm of your hand), that's what creates the *er* sound.



Try it using both your hand and tongue simultaneously. Say *ah*, with your throat open (and your hand flat), then curl your tongue up (and your fingers) and say *errr*. The tip of the tongue should be aimed at a middle position in the mouth, but never touching, and your throat should relax and expand. R, like L, has a slight schwa in it. This is what pulls the *er* down so far back in your throat.

Another way to get to *er* is to put a spoon on your tongue, and go from the *ee* sound and slide your tongue straight back like a collapsing accordion, letting the two sides of your tongue touch the insides of your molars; the tip of the tongue, however, again, should not touch anything. Now from *ee*, pull your tongue back toward the center of your throat, and pull the sound down into your throat:

ee ▶ ee ▶ eeer

Since the R is produced in the throat, let's link it with other throat sounds.

## Chapter 16

### The El

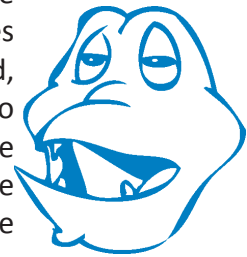
The tongue tip touches the ridge,  
even at the end of a word.

#### CD Track

This chapter discusses the sound of **L** (not to be confused with that of the American **R**, which was covered in the last chapter). We'll approach this sound first, by touching on the difficulties it presents to foreign speakers of English, and next by comparing **L** to the related sounds of **T**, **D**, and **N**. (See also Ch. 21, and for related sounds see Ch. 14 and 24)

### L and Foreign Speakers of English

The English **L** is usually no problem at the beginning or in the middle of a word. The native language of some people, however, causes them to make their English **L** much too short. At the end of a word, the **L** is especially noticeable if it is either missing (Chinese) or too short (Spanish). In addition, most people consider the **L** as a simple consonant. This can also cause a lot of trouble. Thus, two things are at work here: location of language sounds in the mouth, and the complexity of the **L** sound.



#### Location of Language in the Mouth

The sounds of many Romance languages are generally located far forward in the mouth. My French teacher told me that if I couldn't see my lips when I spoke French—it wasn't French! Spanish is sometimes even called the smiling language. Chinese, on the other hand, is similar to American English in that it is mostly produced far back in the mouth. The principal difference is that English also requires clear use of the tongue's tip, a large component of the sound of **L**.

#### The Compound Sound of L

The **L** is not a simple consonant; it is a compound made up of a vowel and a consonant. Like the  $\text{æ}$  sound discussed in Chapter 12, the sound of **L** is a combination of  $\text{ə}$  and **L**. The  $\text{ə}$ , being a reduced vowel sound, is created in the throat, but the **L** part requires a clear movement of the tongue. First, the tip must touch behind the teeth. (This part is simple enough.) But then, the back of the tongue must then drop down and back for the continuing schwa sound. Especially at the end of a word, Spanish-speaking people tend to leave out the schwa and shorten the **L**, and Chinese speakers usually leave it off entirely.

One way to avoid the pronunciation difficulty of a final **L**, as in *call*, is to make a liaison when the next word begins with a vowel. For example, if you want to say *I have to call on my friend*, let the liaison do your work for you; say *I have to kälän my friend*.

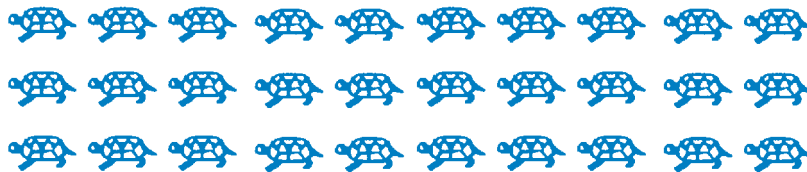
### Exercise 16-12: Thirty Little Turtles in a Bottle of Bottled Water

CD Track

Repeat the following paragraph, focusing on the consonant + <sup>l</sup> combinations. (This paragraph was quoted in the *New York Times* by Pulitzer Prize winning journalist, Thomas Friedman.)

#### Thrdee Liddel Terdel Zine Baddel Baddel Dwader

A bottle of bottled water held 30 little turtles. It didn't matter that each turtle had to rattle a metal ladle in order to get a little bit of noodles, a total turtle delicacy. The problem was that there were many turtle battles for the less than oodles of noodles. The littlest turtles always lost, because every time they thought about grappling with the haggler turtles, their little turtle minds bogged and they only caught a little bit of noodles.



### Exercise 16-13: Speed-reading

CD Track

We've already practiced strong intonation, so now we'll just pick up the speed. First I'm going to read our familiar paragraph, as fast as I can. Subsequently, you'll practice on your own, and then we'll go over it together, sentence by sentence, to let you practice reading very fast, right after me. By then you will have more or less mastered the idea, so record yourself reading really fast and with very strong intonation. Listen back to see if you sound more fluent. Listen as I read.

Hello, my name is \_\_\_\_\_. I'm taking American **Accent** Training. There's a **lot to learn**, but I **hope** to make it as **enjoyable** as possible. I should pick **up** on the American **intonation** pattern pretty **easily**, although the **only** way to **get** it is to **practice** all of the time. I use the **up** and down, or **peaks** and valleys, **intonation** more than I **used** to. I've been paying attention to **pitch, too**. It's like **walking** down a **staircase**. I've been **talking** to a lot of **Americans** lately, and they tell me that I'm **easier** to understand. **Anyway**, I could go **on** and on, but the **important** thing is to **listen** well and sound **good. Well**, what do you **think? Do I?**

- ▶ Pause the CD and practice speed-reading on your own five times.
- ▶ Repeat each sentence after me.
- ▶ Record yourself speed-reading with strong intonation.

### Exercise 16-14: Tandem Reading

CD Track

The last reading that I'd like you to do is one along with me. Up to now, I have read first and you have repeated in the pause that followed. Now, however, I would like you to read along at exactly the same time that I read, so that we sound like one person reading. Read along with me.

# Index

**Symbols**  
ā 95, 153, 155, 164  
ä 91-92, 95-96, 127, 152, 153, 164  
æ 3, 91, 94-96, 127, 152-153, 155, 164  
b 150  
ch 86  
d 87, 99, 113  
ē 153, 155  
ε 95, 110, 144, 154-155, 164  
ə 92, 96, 115, 119, 127, 141, 144, 147, 152, 154, 164  
Λ ix, 92  
f 150  
g 169  
h 169  
ī 113, 142, 152, 153, 178  
i 141, 144-147, 152, 154  
j 87  
k 169  
l 112-120, 128  
m 167  
n 113, 167  
ng 167, 171  
ō 91, 95, 152-153, 164  
p 150  
r 95, 107-111, 128, 144, 152, 154, 169, 171  
s 87, 121  
sh 87  
t 86-87, 99, 113, 127, 142  
th 142  
ū 143, 149, 152, 153  
ü 143-144, 149, 152, 154  
v 150-151  
w 85, 150  
x 170  
y 85-88  
z 87, 121

**A**  
ā 95, 153, 155, 164  
ä 91-92, 95-96, 127, 152-153, 164  
æ 3, 91, 94-96, 127, 152-153, 155, 164  
Acronyms 40  
Al A. Gator 15, 18, 21-22  
American D 87, 99, 113  
Rule 1—Top of the Staircase 100  
Rule 2—Middle of the Staircase 101  
Rule 3—Bottom of the Staircase 101  
Rule 4—‘Held T’ Before N 102  
Rule 5—The Silent T 103  
American R 95, 107, 128, 144, 152, 169, 171  
American South 196  
American speech music 23  
See also Intonation

Analysis x, 125, 172  
Answer Key 198  
Arabic Tips 194  
Attitude 5, 39, 130-132

**B**  
B or V 150  
Bit or Beat? 145

**C**  
Can’t 30, 71, 92, 126  
Cat? Caught? Cut? 91  
Chinese 174  
Clichés 52  
Colloquial reductions 89  
Complex Verbs 65-71, 159  
Compound Nouns 48-54, 133, 159  
Confirmation 62  
Consonant chart viii, 83  
Consonants 82, 83  
Nasals 167  
Throaty 169  
Unvoiced viii, 25, 83, 90  
Voiced viii, 25, 83, 106, 90  
Contractions 103  
Can 30, 71, 92, 126  
Can’t 30, 71, 92, 126  
Tag Endings 62  
Contrast 30, 34, 53, 126

**D**  
D 87, 99, 113  
Descriptive phrases 49, 53, 133  
Diagnostic analysis x, 125, 172  
Emotions 5, 30, 39, 130-132

**F**  
F or V 150-152  
Four-word phrases 138  
French 34, 189

**G**  
G 169  
German 34, 190  
Glides 86 See also Liaisons  
Glottal consonants 169  
Goldilocks 59, 136  
Go-To Phrase 4  
Grammar in a Nutshell 65, 159

**H**  
H 169

**I**  
ī 113, 142, 153, 152, 178

i 141, 144-147, 152, 154  
Indian 184  
Inflection 32  
Intonation 23, 26, 38, 125  
Attitude 5  
Adjective 48  
American speech music 23  
Attitude 5, 130-132  
Can’t 30, 71, 92, 126  
Complex verbs 65-71, 159  
Compound nouns 48-54, 133, 159  
Confirmation 62  
Contrast 30, 34, 53, 126  
Descriptive phrases 49, 53, 133  
Four-word phrases 138  
Goldilocks 59, 136  
Grammar in a Nutshell 65, 159  
Little Red Riding Hood 138  
Nationality 55  
See Nationality Guides  
New information 27, 30  
Non-verbal 5  
Nonsense syllables 26-27  
Noun stress 27, 48, 66, 126  
Phrasing 62  
Pronoun stress 28, 67  
Query 62  
Question 30  
Reduced sounds 73, 89, 106, 143, 147  
Rhetorical questions 30  
Rubber band 26, 39, 72  
Sentence balance 136  
Set phrases 55-53, 137  
Spelling 40, 82  
Staircase intonation 25, 27  
Statement 30  
Stress  
Syllable Count 44,  
Word Count 48  
T 100-106  
Tag endings 60, 62  
Texas millionaires 159  
Three Little Pigs 136  
Three types of 26  
Three word phrases 137,  
Transitions of adjectives  
and verbs 43  
Transitions of nouns and  
verbs 42  
Two-word phrases 49, 54,  
59, 133  
Verbs 65, 159  
Word groups 62

**J**  
j 87  
Japanese 34, 178

**K**  
K 169-170

Korean 192

**L**  
L 112-120, 128  
Compared with T, D, and N 113  
Lax vowels vii, 73-80, 141, 143-145, 153-154  
Liaisons 68, 81-90, 127  
Colloquial reductions 89  
Consonants 82-83  
Glides 86  
Linking See Liaisons  
Miracle Technique 63,  
Numbers 40,  
Rule 1 : Consonant /Vowel 82  
Rule 2: Consonant /  
Consonant 83  
Rule 3: Vowel/Vowel 85  
Rule 4: T, D, S or Z + Y 86  
Sound groups 24, 63  
Spelling 81  
Vowel 86  
Listening Comprehension 3, 63  
Little Match Girl 53  
Little Red Riding Hood 138  
Long vowels See Tense vowels

**M**  
M 167  
Middle I List 147  
Mimicry 8  
Miracle Technique 63  
Modifiers 135-139  
Music 1, 23

**N**  
N 113, 167  
NG 167, 171  
Nasal consonants 3, 167, 180  
Nationality 55,  
Nationality Guides 173  
Chinese 174  
Japanese 178  
Spanish 181  
Indian 184  
Russian 187  
French 189  
German 190  
Korean 192  
Arabic 194  
American South 196  
Negatives  
Can’t 30, 71, 92, 126  
Neutral 2, 21, 73, 92-93, 106, 143, 181, 187, 196, 203, 207  
New information 27, 30  
Non-verbal intonation 5  
Nonsense syllables 26, 30