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INSTITUTO DE EDUCACIÓN SUPERIOR 9-027
Guaymallén
DGE

**Practice Resources
for
ENGLISH
PHONETICS & PHONOLOGY
3**

Booklet of class practices

2nd Semester 2025

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Preface

This short booklet for phonetics and phonology practices is intended to complement and support the practice material included in the course in Phonetics and Phonology 3, at the Teaching Training Programme at IES 9-027 “Guaymallén”. The selection of practices also included some basic concept of the fundamentals of pronunciation, like sounds, sounds combination and sound processes like *weak* and *strong forms*.

The selection of practices was taken for original material for phonetics and phonology practices including renown names like O’Connor and Fletcher, one on the big names in the pronunciation field. Also, the selected practice material includes notes and practice exercises from Handcock, Handcraft and Bowler and Perminter. The short and concise theory support and refreshment notes include excerpts from Roach and Wells.

This booklet for practices is organised in the following. An introduction that revisits the most relevant concepts in pronunciation like sounds and sounds of speech, phonetics, phonology, some notions of stress in words and phrases, and a short practice on weak and strong forms of words. The key practice area is focused on the area of intonation. The user may find some key notions of the concept, and short comments on tonality, tonicity and tones.

The practice booklet exercises are accompanied by the audio files corresponding to each exercise. Those are available in the original bibliography and corresponding editions. You find the information in the reference section.

Prof. Germán Morgado
Prof. Universitario de Inglés

Compiled in October 2025

Revision of previous contents

In this section, some revision of terms is done. Let's have a look at the sounds of English

Part 1 - The English speech sounds

It is important to establish the difference between sounds, sounds of speech and letters of the alphabet in English. We need to keep clear in mind that in English there is practically no connection between the letters or graphs

The English language contains speech sounds that may result difficult to articulate for some learners. It is necessary to remember and practice them

In English, there are **44 phonemes** that make up the language, which include: (1i)

- **19 consonants:** These are the basic sounds that form the consonant letters.
- **5 long vowels:** These are vowel sounds that are pronounced longer than their short counterparts.
- **5 short vowels:** These are the basic vowel sounds.
- **7 digraphs:** Combinations of two letters that create one sound (e.g., "sh", "ch").
- **2 diphthongs:** Complex vowel sounds that begin with one vowel sound and glide into another.

- Search the web

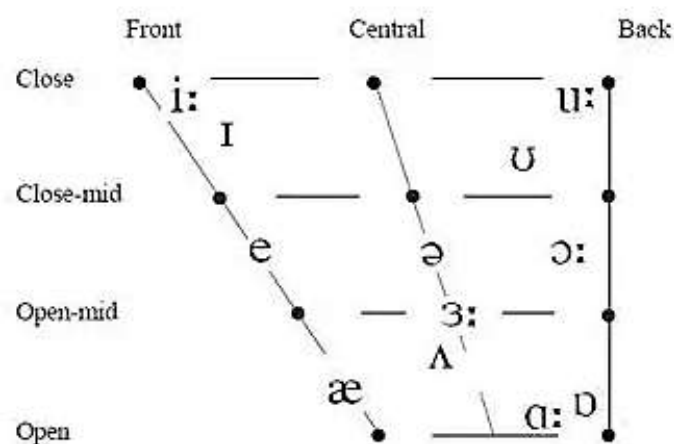
[For a more interactive experience, you can explore the **Interactive Phonemic Chart** which contains all 44 sounds used in spoken British English. Additionally, resources like **LanguageUK** provide audio examples to help with pronunciation.](#)

The sounds chart

The sounds chart is a pronunciation tool that help us to refresh the position of each sound of speech in English. Taking it with us in every single activity will allow us to think about each sound by considering

FOR ENGLISH VOWEL SOUNDS (2i)

- Lip position
- Part of the tongue raised
- Sounds length
- Openness and closeness



FOR ENGLISH CONSONANT SOUNDS (3i)

- Point of articulation → refers to the way the articulators interact
- Manner of articulation → according to the way in which the air is released from the body
- Voice or voiceless → in relation to the vibration of the vocal folds or cords

	Bilabial	Labio-dental	Dental	Alveolar	Palato-alveolar (post-alveolar)	Palatal	Velar	Glottal
Unvoiced (-V) Voiced (+V)	-V +V	-V +V	-V +V	-V +V	-V +V	-V +V	-V +V	-V +V
Stops (Plosives)	p b			t d			k g	ʔ¹
Fricatives		f v	θ ð	s z	ʃ ʒ			h
Affricates					tʃ dʒ			
Nasals	m			n			ŋ	
Lateral (approximant)				l				
Approximant	w²			r		j	w²	

- Search the web

<https://www.learnenglishsounds.com/en/consonants>

- Video support



English for Beginners: Learn all the CONSONANT SOUNDS (1v)

ENGLISH SOUNDS CHART (4i)

6

Vowels		i:	ɪ	ʊ	u:	ɪə	eɪ	Phonemic Chart	
		sheep eagle field	ship busy started	good put should	moon grew through	ear here career	train say plane		
		e	ə	ɜ:	ɔ:	ʊə	ɔɪ		
		bed dead said	about police the	bird hurt work	door walk saw	your sure tourist	boy point oil		
		æ	ʌ	ɑ:	ɒ	eə	aɪ	əʊ	short
		apple cat mat	up money cut	car bath safari	not what because	hair careful there	by high fine	now our house	long
									diphthongs
									voiced
									unvoiced
Consonants		p	b	t	d	tʃ	dʒ	k	g
		pen hopping jump	ball hobby herb	table little watched	dog added played	chips itch picture	jam danger fudge	key car luck	green hug league
		f	v	θ	ð	s	z	ʃ	ʒ
		fire laugh phone	video move of	thick healthy teeth	mother this with	see city notice	zebra cozy has	shop nation special	television visual leisure
		m	n	ŋ	j	l	r	w	h
		man tummy lamb	no funny knife	sing uncle aggr	yes onion view	light smelly feel	right berry wrong	win where one	house hungry who

The 44 phonemes of Standard British English with examples of common spellings.
adapted by AlbaEnglish.co.uk

Phonetics and Phonology

Phonetics and phonology are two essential branches of linguistics that study the sounds of human language.

PHONETICS ➡ focuses on the physical properties of speech sounds, including their production, articulation, and acoustic characteristics. It examines how sounds are made using the vocal tract and how they are perceived by the human ear.

PHONOLOGY ➡ on the other hand, is concerned with the abstract and mental representations of sounds in language.

It investigates the patterns and rules that govern the organization and distribution of sounds within a particular language or languages. While phonetics is more concerned with the physical aspects of speech sounds, phonology delves into the underlying structures and rules that shape the sounds of language.

Resource

<https://thisvsthat.io/phonetics-vs-phonology>

• Section 1 – the ENGLISH SPEECH SOUNDS

Practice #1

Check the fax number

INDIVIDUAL SOUNDS

The sound /æ/ is always spelt with a. The sound /ʌ/ is never spelt with a but often with u or with o.

1

► Listen and repeat.

pen pan bag beg kettle cattle
man men paddle pedal

2

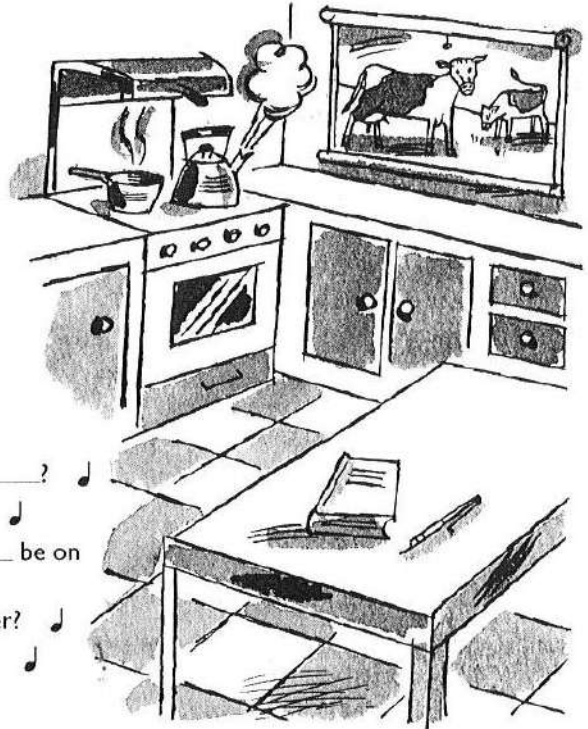
a ► Look at the picture. Listen and give the correct answer after the tone.

Where's the _____? ♪
Where's the _____? ♪
Where's the _____? ♪
Where's the _____? ♪
Where's the _____? ♪

b ► Listen and answer yes or no after the tone.

Look at the field. Can you see the _____? ♪
Can you see the _____ in the field? ♪
Look at the cooker. Should the _____ be on the cooker? ♪
Can you see the _____ on the cooker? ♪
Should the _____ be on the cooker? ♪

◁ Do 2 again and write in the missing word.



3

a ► Listen and repeat.

hat hut cut cat match much
sand sun son lack luck love
pen pan pun beg bag bug
pedal paddle puddle send sand sunned

◁ Do 3a again, without looking at the text.

Note /e/ in
'many', 'any'
and 'friends'.

b ► Listen and underline the correct word.

What a funny hat/hut.
I'll hide it in the hat/hut.
That's a nasty cat/cut.
You'd better bandage that cat/cut.
He's really hurt his ankle/uncle.
Look at my ankle/uncle.

◁ Rewind and repeat the sentences.

4

► Listen and say the phrases after the tone.

1 ♪ At lunchtime, there was a mad rush for the best-selling sandwiches.
2 ♪ Many of my best friends didn't have any.
3 ♪ Don't forget to check the text of the fax. And the fax number.

◁ Do 4 again, speaking more confidently.

4 ♪ London buses and taxis stuck in West-End traffic jam.
5 ♪ Massive tax cuts for companies expected after the next elections.
6 ♪ Travellers in trouble as tunnel plans collapse.

Resource

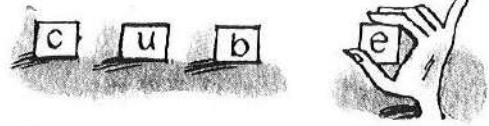
English Aloud op. cit Unit 3, p. 10

Practice #2

Letters into sounds

SOUNDS AND SPELLINGS

Generally, a stressed vowel-sound should be long in an open syllable and short in a closed syllable.



1

► Listen and repeat.

a may mat mate matter

e be bet Pete better

i hi hit hide hidden

o no not note bottom

u cue cut cute cutting

2

a ► Listen and write the missing words.

_____ beds no _____ than paper

c cops and _____ fields

b ► Listen and say the phrases after the tone.

♪ patients in ambulances ♪ secret messages

♪ silent millions ♪ focus on doctors ♪ fumes in tunnels

The doubled consonant in verbs and adjectives makes the pronunciation of the vowel stay the same.

3

The r-effect

Vowels before a silent 'r' have a special pronunciation.

a ► Listen and repeat.

cat Kate car care carry

pet Pete her here ferry

sit site sir admire mirror

stock stoke storm store worm worry

fun fuse fur pure curry

b ► Listen and say the phrases after the tone.

♪ The worst church fire.

♪ Car hire firm performed perfect murder.

♪ Not prepared to interfere with squirrels in the park.

♪ Worrying about the error of marrying in a hurry.

♪ Tired of hearing any more boring stories.

4

The effect of w, l, s, f on a and on o

a ► Listen and repeat.

cat call chat chalk band bald sat saw fat fast

pot poll fog folk got gold lot low hot host

ash wash arm warm gallows swallows

gas glass staff craft half bath calm dance

b ► Listen and say the phrases after the tone.

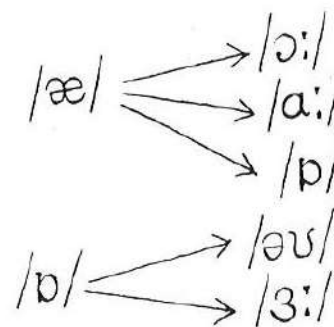
♪ ghostly laughter ♪ masked ball

♪ false warnings ♪ untold disasters

♪ strolling, wandering, advancing slowly

♪ crabs and prawns in shallow water

◀ Do 4 again.



Resource

English Aloud op. cit Unit 14, p. 21

Practice #3

Lost consonants

In normal rapid conversation, certain consonants are often dropped or adapted. This will happen naturally when you say the words together quickly.

1

- a ▶ Listen and tick (✓) when you hear the underlined t.

first class next week last year most people
half past seven half past eight
must cost a lot costs almost nothing

♪ Want a taste? Tastes delicious.

◀ Rewind and repeat

- b ▶ Listen and tick (✓) when you hear the underlined d.

one pound of butter two pounds of sugar

Put your hand up. Hands up.

it depends tends to be cold

♪ a kind of diamond different kinds of friends

◀ Rewind and repeat the sentences.

Elision: Between certain consonants, 't' and 'd' are often not pronounced.

2

- a ▶ Listen and say the words after the tone.

1 ♪ artists tourists contacts products

2 ♪ contracts contracts projects products

3 ♪ first steps next station last stop

4 ♪ in England and Scotland, Finland and Lapland

- b ▶ Listen and say the opposite after the tone.

The longest day

♪ The shortest day.

The most awful place

♪ The most wonderful place.

The most uncomfortable bed

♪ The most comfortable bed.

The cheapest hotel

♪ The most expensive hotel.

Resource

English Aloud op. cit Unit 25, p. 31

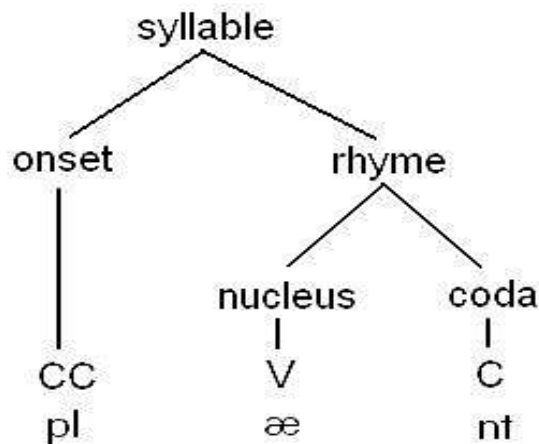
Part 2 -The English Syllable

10

The syllable is a very important unit. Most people seem to believe that, even if they cannot define what a syllable *is*, they can count how many syllables there are in a given word or sentence. If they are asked to do this they often tap their finger as they count, which illustrates the syllable's importance in the rhythm of speech. As a matter of fact, if one tries the experiment of asking English speakers to count the syllables in, say, a tape-recorded sentence, there is often a considerable amount of disagreement.

Roach (1998:67)

The structure of the syllable in English



The English syllable (6)

- Video support



Syllables - English Pronunciation | What is a syllable? (2v)

• Section2 - THE ENGLISH SYLLABLE

Practice #4-

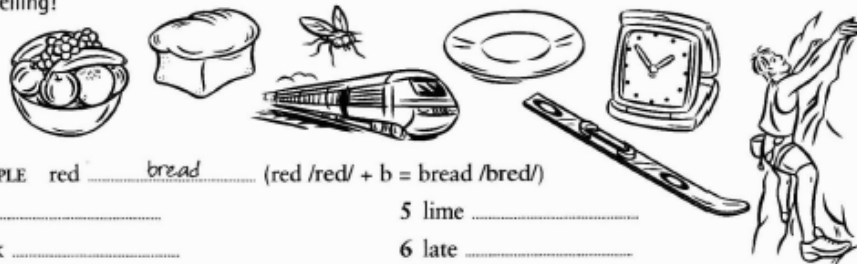
24 Oh, no snow!

Consonants at the start of syllables

A Some one-syllable words are just a single vowel sound (V), for example *oh* and *eye*. If we add one or more consonant sounds (C) to the beginnings of these words, they are still only one syllable. Look at these examples.

V	CV	CCV
oh /əʊ/	no /nəʊ/	snow /snəʊ/
oh /əʊ/	low /ləʊ/	slow /sləʊ/
eye /aɪ/	lie /laɪ/	fly /flaɪ/
air /eə/	where /weə/	swear /sweə/
or /ɔ:/	law /lə:/	floor /flɔ:/

24.1 Add one C to the start of each word to make a new word in the pictures. Be careful: think of *sounds*, not spelling!



EXAMPLE red bread (red /red/ + b = bread /bred/)

- | | |
|--------------|---------------|
| 1 lie | 5 lime |
| 2 lock | 6 late |
| 3 rain | 7 route |
| 4 key | |

24.2 Add one of the sounds from the box *after* the consonant at the start of these words to make other words. Think of *sounds*, not spelling!

/k/ /l/ /r/ /p/ /t/

EXAMPLE die dry

- | | |
|---------------|---------------|
| 1 back | 6 pay |
| 2 fight | 7 two |
| 3 fat | 8 say |
| 4 go | 9 sin |
| 5 pain | 10 send |

24.3 Listen and circle the word you hear.

B18

- | | |
|--|---|
| 1 The <i>glass</i> / <i>gas</i> is green. | 5 The dirt came off in the <i>steam</i> / <i>stream</i> . |
| 2 I don't want to <i>play</i> / <i>pay</i> . | 6 She didn't want to <i>stay</i> / <i>say</i> . |
| 3 It was a terrible <i>fight</i> / <i>fright</i> ! | 7 The <i>pain</i> / <i>plane</i> went down. |
| 4 The <i>tooth</i> / <i>truth</i> is out! | 8 I can't <i>sell</i> / <i>smell</i> anything. |

Resource

Handcock, M. (2003) op. cit. p. 56

25

Go – goal – gold

Consonants at the end of syllables

- 25.1 Remove a consonant sound from the end of each word to make a new word. Be careful: think of *sounds*, not spelling! Look at the example. If you remove the last sound from *went* /went/, you get *when* /wen/.

EXAMPLE *went* *when*

- | | | |
|----------------|----------------|---------------|
| 1 field | 4 build | 7 guest |
| 2 change | 5 shelf | 8 wild |
| 3 six | 6 wealth | |

- 25.2 Read the conversation and underline the words which end with two consonant sounds.

- A: OK, first question. What's the eighth month in the year?
B: It's August.
A: Correct! Second question. What's the highest mountain on Earth?
B: Mount Everest.
A: Correct again! Mount Everest! Next question.
Which city is furthest east in Europe: Athens, Brussels or Budapest?
B: Is it Budapest, or perhaps Brussels?
A: No, it isn't. It's Athens. OK, last question. What's the biggest land animal in the world?
B: The elephant.
A: Very good! Three out of four correct, that's seventy-five percent!

Now read the conversation aloud. Pronounce the underlined words carefully.

- 25.3 Think of a computer which people speak into and it writes what they say. This computer wrote these sentences down wrongly. The mistakes are underlined and one of the correct words is given at the end in (brackets). Write the correct sentences.

- EXAMPLE She dozen turn much. (earn) *She doesn't earn much.*
- 1 I thing cold cars are better. (think)
- 2 The hang caught to be open by now. (ought)
- 3 I thing call the time. (all)
- 4 These big cars whole date people. (hold)
- 5 Did he fill mother kinds of movies too? (other)
- 6 Three people have sick size. (eyes)
- 7 If you took aspirins, your head wooden take. (ache)

- 25.4 Listen and circle the word you hear.

- | | | |
|-----|--|--|
| B22 | 1 They took their <i>cook</i> / <i>cooker</i> with them. | 5 Is that your <i>guess</i> / <i>guest</i> ? |
| | 2 She was a great <i>help</i> / <i>helper</i> ! | 6 They <i>burn</i> / <i>burnt</i> the food. |
| | 3 He <i>did an</i> / <i>didn't</i> exercise. | 7 It's all in the <i>past</i> / <i>pasta</i> now. |
| | 4 They <i>learn</i> / <i>learnt</i> quickly. | 8 That <i>mix</i> / <i>mixer</i> wasn't very good. |

Resource

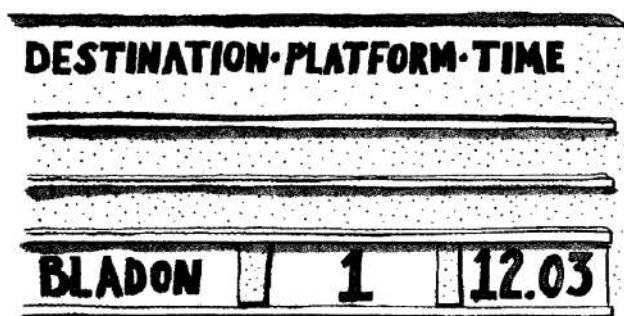
Handcock, M. (2003) op. cit. p. 56

PRACTICE #6

Consonant clusters

T A S K 1 Say clusters with /p, b, t, d, k, g/ followed by /w, r, l, j/

1.1 Listen, and repeat.



A: The train for Bladon leaves from Platform 1.

B: Meet me under the clock.

Now make similar conversations about these places.

2.2 Quiz. Which English words, beginning with 's', are defined like this?

- 1 a place where children go to study
- 2 to slide over ice, wearing a blade under your foot
- 3 to slide over snow, wearing a long strip of metal under your foot
- 4 frozen water vapour
- 5 to rest, unconscious, with the eyes closed
- 6 a thin, flat piece of e.g. bread
- 7 a country situated to the north of England

If you need help, look at the words on the next page.

1.3 Listen, and practise these conversations.

A: I've got a job with the BBC.

B: The British Broadcasting Corporation?

A: No, the Brighton Brush Company.

A: I didn't sleep very well last night.

B: Was your brain full of brilliant ideas?

A: No, there were breadcrumbs in the blankets.

T A S K 2 Say clusters beginning with /s/

2.1 Listen, and practise describing these problems.

I was stung on the wrist by a wasp. I screamed.

I slipped down the steps and sprained my ankle.

We had a puncture, and our spare wheel was flat.

I stretched up to shut a window, and strained myself.

A thief snatched my bag in the street.

Resource

O' Connor & Fletcher (1998) op.cit p. 79-80

Practice #7

Weak and strong forms

14

Musts and mustn'ts

WEAK FORMS

Unstressed *must* is pronounced with /ə/ inside the sentence: /məst/. In *mustn't* unstressed *not* is contracted to n't: /məsənt/. The final -t in *must* and *mustn't* is often lost before most consonant-sounds.

1

► Listen and tick (✓) when you hear /t/ in *must*.

I **must** go. I **must** hurry. I **must** run.

I **must** open the windows. And I **must** close the doors.

I **must** just make a phonecall. And I **must** post that letter.

Oh, I **must** feed the cat. What else? I **must** take the umbrella.

◁ Rewind and repeat the sentences.

Say 'must' quickly without the /t/ before a consonant.

2

Listen and tick when you hear the last /t/ in *mustn't*.

I **mustn't** be late. I really **mustn't**.

I **mustn't** forget my keys, and I **mustn't** lose my umbrella.

I **mustn't** eat all the chocolates, and I **mustn't** open that parcel.

I **mustn't** go to sleep in class.

◁ Rewind and repeat the sentences.

3

► Listen and say the correct phrase after the tone: thank you, please, sorry, or excuse me.

When you want something, ♪ you **must** say _____.

When you get a present, ♪ you **must** _____.

When you need to ask for information, ♪ you _____.

When you tread on someone's toe, ♪ you _____.

Speak quickly with no stress on 'must'.

4

► Listen and say what you must and mustn't do after the tone.

When the telephone rings, ♪ you _____ answer and say 'hello'. You _____ say 'shut up'.

When you hang up, ♪ you _____ put the receiver down. You _____ put the receiver in a bag.

When the alarm clock rings, ♪ you _____ stay in bed. You _____ get up.

In a library, ♪ you _____ laugh or talk loudly. You _____ be quiet.

In a museum, ♪ you _____ eat ice-cream or touch anything. You _____ behave properly.

◁ Do 4 again, speaking more quickly.

5

► Listen and answer after the tone.

Is it a cat or a dog? ♪ It **must** be _____.

Is it a car or a bike? ♪ _____.

Is it the sea or a river? ♪ _____.

Is it a ghost or the wind? ♪ _____.



Resource

English Aloud op. cit Unit 5, p. 12

Practice #8

Weak and strong forms

The crystal ball

WEAK FORMS

Most auxiliary verbs are contracted when unstressed inside the sentence. *Will* becomes 'll, pronounced /l/ ('dark' l).

1

► Listen and repeat.

I'll go. He'll go. She'll go. We'll all go. You'll always be welcome.
Someone'll call. Something'll happen. It'll always be all right.
What'll they do? How long'll it last?

◁ Do 1 again, linking the words as indicated.

It's easier if
you link the
words.

2

a ► Listen and take the Fortune-teller's part after the tone. b ► Listen and take the Fortune-teller's part after the tone.

CLIENT A: Can you see anything?
FORTUNE-TELLER: ♪ You'll become rich.
CLIENT A: Lovely!
FORTUNE-TELLER: ♪ But you'll also have problems.
CLIENT A: Oh!
FORTUNE-TELLER: ♪ You'll have an accident.
CLIENT A: Oh no!
FORTUNE-TELLER: ♪ But in hospital you'll meet the love of your life.
CLIENT A: Really?
FORTUNE-TELLER: ♪ And you'll have eighteen children.
CLIENT A: Eighteen!



CLIENT B: Great!
FORTUNE-TELLER: ♪ But, I think something'll happen to the space-craft.
CLIENT B: What?
FORTUNE-TELLER: ♪ It'll crash land on Venus.
CLIENT B: Will it be all right?
FORTUNE-TELLER: ♪ Yes, it'll all end well.

3

a ► Listen and repeat.

little bottle it'll what'll bottle what'll little it'll what'll it do it'll open

b ► Listen and answer after the tone.

What'll it be like tomorrow? ♪ It'll be sunny, but it'll also be quite cold.
And the day after tomorrow? ♪ First it'll rain. Then it'll clear up.
What'll it be like at the weekend? ♪ On Saturday it'll be cloudy and very cold and on Sunday it'll probably snow.

4

► Listen and take B's part after the tone.

A: What'll happen? B: ♪ I'm sure inflation will rise and unemployment will continue.
A: How'll we manage? B: ♪ Oh, we'll always manage. Trade will never stop.
Tourism will increase. And the leisure business will flourish.

Resource

English Aloud op. cit Unit 23, p. 30

Part 3- Stress in words and phrases

We all know about the concept of stress in English. Roach (1998) says that the most important characteristic of a stressed syllable and that is given by 4 (four) features: pitch high, length, loudness and vowel quality. So, what makes a syllable prominent? At least four factors are important

- i) Most people seem to feel that stressed syllables are **louder** than unstressed; in other words, loudness is a component of prominence. In a sequence of identical syllables (e.g. ba:ba:ba:ba:), if one syllable is made louder than the others, it will be heard as stressed. However, it is important to realise that it is very difficult for a speaker to make a syllable louder without changing other characteristics of the syllable such as those explained below (ii–iv); if one literally changes *only* the loudness, the perceptual effect is not very strong.
- ii) The length of syllables has an important part to play in prominence. If one of the syllables in our “nonsense word” ba:ba:ba:ba: is made longer than the others, there is quite a strong tendency for that syllable to be heard as stressed.
- iii) Every syllable is said on some pitch; pitch in speech is closely related to the frequency of vibration of the vocal folds and to the musical notion of low- and high-pitched notes. It is essentially a *perceptual* characteristic of speech. If one syllable of our “nonsense word” is said with a pitch that is noticeably different from that of the others, this will have a strong tendency to produce the effect of prominence. For example, if all syllables are said with low pitch except for one said with high pitch, then the high-pitched syllable will be heard as stressed and the others as unstressed. To place some *movement* of pitch (e.g. rising or falling) on a syllable is even more effective.
- iv) A syllable will tend to be prominent if it contains a vowel that is different in quality from neighbouring vowels. If we change one of the vowels in our “nonsense word” (e.g. ba:bi:ba:ba:) the “odd” syllable bi: will tend to be heard as stressed. This effect is not very powerful nor very important, but there is one particular way in which it is relevant in English: the previous chapter explained how the most frequently encountered vowels in weak syllables are i, u and ə (syllabic consonants are also quite common). We can look on stressed syllables as occurring against a “background” of these weak syllables, so that their prominence is increased by contrast with these background qualities.



WHAT IS STRESS?

In linguistics, **stress** is the relative emphasis that may be given to certain syllables in a word.

Kelly (2000) also helps to define stress in English from the absence of those features

**What is
unstress?**

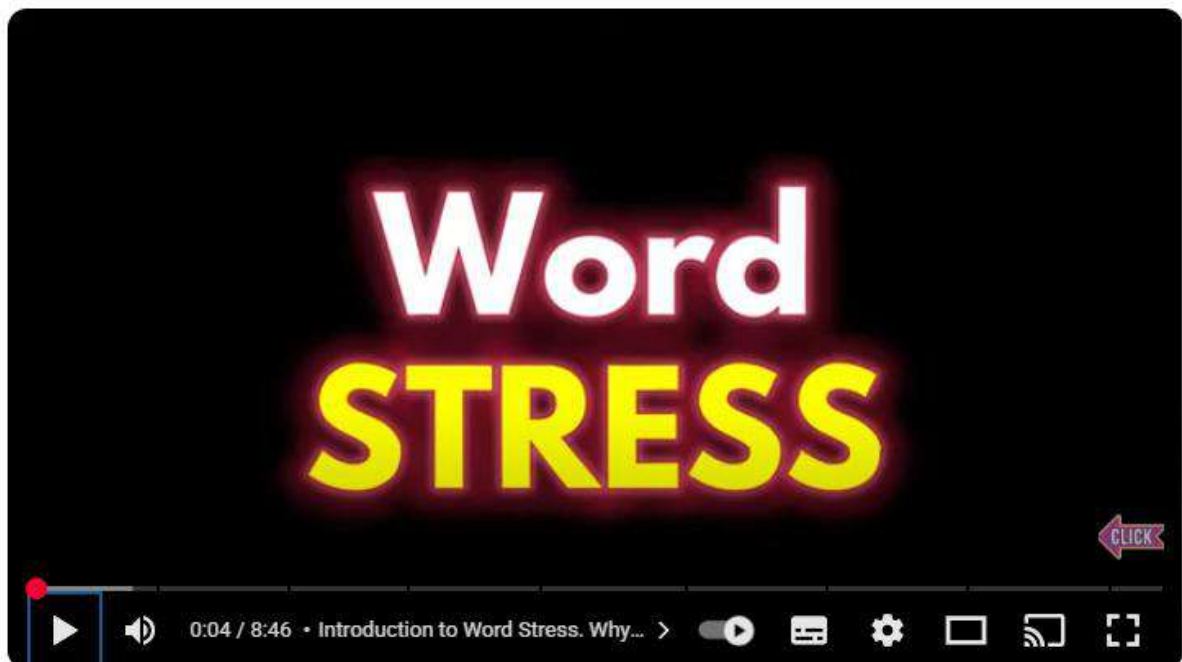
In order for one syllable to be perceived as stressed, the syllables around it need to be unstressed. For stressed syllables, three features were identified: loudness, pitch change and a longer syllable. Unstress may be described as the absence of these.

Have another look at the groups of words in the previous table. In the word *syllabus*, we said that the first syllable was stressed. This logically implies that the final two are unstressed. Also, in the word *banana*, the first and third syllables are unstressed, and the middle one is stressed. The same applies to the other words in the table.

The idea, as we will see later, is a little simplified here, but the basic contrast between stressed and unstressed syllables is a useful concept to hold on to, and for many classroom situations, this level of detail is enough to help students towards more successful pronunciation.

Ooo	oOo	ooO
SYLlabus SUBstitute TECHnical	enGAGEment baNAna phoNETic	usheRETTE kangaROO underSTAND

- Video Support



Master Word Stress **All Levels Perfect Pronunciation! (4v)**

28 REcord, reCORD Stress in two-syllable words

A

Many two-syllable words come from a one-syllable word. For example, the word *artist* comes from the word *art*, and the word *remove* comes from the word *move*. In these two-syllable words, the stress is on the syllable of the original word:

artist = Oo (stress on the first syllable) **remove** = oO (stress on the second syllable)

Here are some more examples.

nouns and adjectives Oo	verbs oO
art – artist	move – remove
drive – driver	like – dislike
friend – friendly	build – rebuild
fame – famous	come – become

28.1 Make the word in (brackets) into a verb beginning with 'r' and a noun ending with 'r' and use the words to fill the gaps. Then say the sentences. Take care to use the correct stress patterns for the words in the gaps: Oo for the nouns and oO for the verbs. Listen and check.

B39

EXAMPLE

(build) I asked the builder to rebuild the wall.

1 (act) How did you _____ when you saw the _____ coming in?

2 (write) The _____ decided to _____ the whole book.

3 (paint) The _____ tried to _____ this part of the picture.

4 (print) We asked the _____ to _____ the whole document.

5 (view) The _____ will be able to _____ this programme tomorrow.

6 (play) They had to _____ the match after a _____ was hurt.

28.2 Listen and circle the word with a different stress pattern from the others.

B40

EXAMPLE money machine mountain message

1 answer agree allow attract 5 complete common careful crazy

2 middle minute mission mistake 6 pronounce provide promise prefer

3 compare correct copy collect 7 shampoo shoulder shower shopping

4 garden granny guitar grammar 8 reason remove receive review

28.3 Read the sentences and decide what stress pattern the words in **bold** have. Then listen, check and repeat.

B41

EXAMPLE I got my **first record** as a **present** when I was eleven.

record = ˌ ˈ present = ˌ ˈ

1 You've **progressed** well this year, but I'd like to see even more **progress**.

progressed = _____ progress = _____

2 We **import** too much petrol and the country's **export** figures are going down.

import = _____ export = _____

3 It started as a student **protest**, but now the army has **rebelled** against the government.

protest = _____ rebelled = _____

4 In the **desert**, there is a big **contrast** between temperatures in the day and at night.

desert = _____ contrast = _____

5 These companies **produce** household **objects** such as fridges and washing machines.

produce = _____ objects = _____

Practice #10

29

Second hand, bookshop Stress in compound words

A

Compound words are made from two smaller words put together, for example *book + shop* = *bookshop*. (They are not always written as one word, for example *shoe shop*.) In most compound words, the stress is on the first part. For example, the word *bookshop* has two syllables and the stress is on the first syllable. Listen to these examples.

B42

Oo bookshop, bus stop, footpath, airport, shoe shop, road sign, car park, bedroom
Ooo traffic light, bus station, sunglasses, boarding card, window seat, check-in desk
Oooo travel agent, art gallery, supermarket, tape recorder, photocopy



Note: If the first part of the compound word is an adjective, there may be stress on the second part too, for example OO *double room*.



Note: There may be stress on the second part of a compound noun when:

- the object in the second part is made out of the material in the first, for example OO *glass jar*;
- the first part tells us where the second part is, for example OO *car door*.

29.1 Listen. Write the words in **bold** in the correct columns.

B44

There's a good **shopping centre**. You can find almost **anything** there. There are **bookshops**, **shoe shops**, a **travel agent's**, a **post office**, a **hairdresser's**, a **supermarket**, **everything**... and there are a few **snack bars** if you want a **hamburger** or **something**. Oh, and there's a **sports centre** too, with a **swimming pool** and a **playground** for the kids. But be careful with your **handbag**; I had my **credit card** stolen there once!

Oo	Ooo	Oooo
bookshops	anything	shopping centre

Follow up: Record yourself saying the text. Make sure you put the stress in the correct place.

29.2 Listen. In each sentence, one of the compound words (in **bold**) has stress on the first part (Oo) and the other has stress on the second part too (OO). Circle the word if there is stress on the second part too.

B45

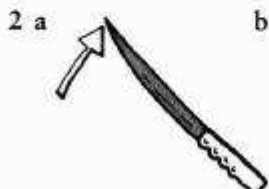
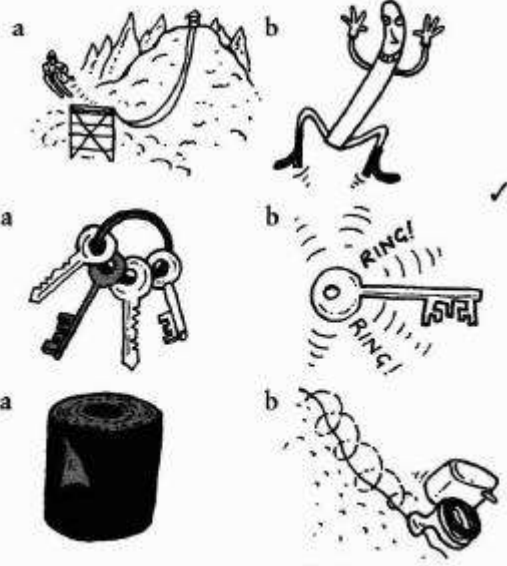
EXAMPLE They did the **photocopies** overnight.

- 1 I got this **motorbike** second hand.
- 2 Using a **typewriter** is so **old fashioned**.
- 3 These **earrings** were **hand made**.
- 4 I'm **short-sighted**, like my **grandmother**.
- 5 All the **sunglasses** are **half price**.
- 6 The **waiting room** is for **first class** only.

29.3 Listen. Which thing is the speaker asking about? Put a tick (✓) next to it and say Yes, I have or No, I haven't. Give a true answer!

B46

EXAMPLE Have you ever seen a ski jump?
No, I haven't!



30 Unforgettable

Stress in longer words 1

A

We can build longer words by adding parts to the beginning or end of shorter words. Usually, this does not change the stress: it stays on the same syllable as in the original word. Look at the example below.

	for	get		
	for	get	ful	
	for	get	ful	ness
	for	gett	a	ble
un	for	gett	a	ble

Here are a list of beginnings and endings which do not change the stress of the shorter word:

-able (drinkable)	in-/im- (impossible)	-ness (happiness)
-al (musical)	-ise (civilise)	-ship (friendship)
-er (player)	-ish (childish)	un- (unhappy)
-ful (helpful)	-less (childless)	under- (underpay)
-hood (childhood)	-ly (friendly)	
-ing (boring)	-ment (employment)	

B

B47

Some endings *do* change the stress in the shorter word. Look how the ending *-ion* changes the stress in the word *educate*.

ed	u	cate	
ed	u	ca	tion

When we add the endings *-ion* or *-ian*, the stress always moves to the syllable *before* these endings. Here are some more examples.

e	lec	tric	
e	lec	tri	cian

dec	o	rate	
dec	o	ra	tion

mu	sic	
mu	si	cian

co	mmu	ni	cate	
co	mmu	ni	ca	tion



Note: *-tion* and *-cian* are pronounced /ʃən/.

C

B48

The ending *-ic* also moves the stress to the syllable before it. Listen to these examples.

scientist	scientific
economy	economic
atom	atomic
artist	artistic



Note: When a syllable changes from unstressed to stressed, or stressed to unstressed, the vowel sound often changes. For example the letter O in *atom* is pronounced /ə/, but in *atomic*, it is pronounced /ɒ/; the A in *atom* is pronounced /æ/, but in *atomic* it is /ə/.



Note: The ending *-al* does not change the stress of the word (see A above), so, for example, the stress is on the same syllable in these two words: *economic* *economical*.

Exercises

- 30.1 Use the beginnings and endings in A opposite to make longer words from the words below. Listen and check if you get the same words as on the recording. Then listen again and repeat.

B49

EXAMPLE

child childhood, childish, childishness, childless

1 believe

2 enjoy

3 care

- 30.2 Write the words from the box in the correct part of the table according to the stress pattern.

population telecommunication nation identification relation
communication pronunciation scientific clinic romantic
pessimistic investigation public discussion

Oo	
oOo	
ooOo	population
oooOo	
ooooOo	
oooooOo	

- 30.3 Combine each word with one of the endings from the box, and give the stress pattern of your new word. You may need to change or add other letters to the first word. Use a dictionary to help you if necessary.

-ion

-ic

EXAMPLE inform information ooOo

- | | |
|-------------------|-------------------|
| 1 introduce | 7 optimist |
| 2 base | 8 celebrate |
| 3 economy | 9 diplomat |
| 4 describe | 10 operate |
| 5 romance | 11 explain |
| 6 compete | 12 decide |

Resource

Handcock, M(2003) op. cit. pag 64-69

Part 4- Intonation

BASICS OF INTONATION

- **Intonation** is a complex unity of **speech melody, sentence stress (accent), rhythm, voice qualities (timbre) and speech tempo** which enables the speaker to adequately communicate in speech his / her thoughts, will, emotions and attitude towards reality and the contents of the utterance

Intonation

There is confusion about intonation caused by the fact that the word is used with two different meanings: in its more restricted sense, 'intonation' refers simply to the variations in the pitch of a speaker's voice used to convey or alter meaning, but in its broader and more popular sense it is used to cover much the same field as 'prosody', where variations in such things as voice quality, tempo and loudness are included. It is, regrettably, common to find in pronunciation teaching materials accounts of intonation that describe only pitch movements and levels and then claim that a wide range of emotions and attitudes are signalled by means of these pitch phenomena. There is in fact very little evidence that pitch movements alone are effective in doing signalling of this type.

It is certainly possible to analyse pitch movements (or their acoustic counterpart, fundamental frequency) and find regular patterns that can be described and tabulated. Many attempts have been made at establishing descriptive frameworks for stating these regularities. Some analysts look for an underlying basic pitch melody (or for a small number of them) and then describe the factors that cause deviations from these basic melodies; others have tried to break down pitch patterns into small constituent units such as "pitch phonemes" and "pitch morphemes", while the approach most widely used in Britain takes the tone unit as its basic unit and looks at the different pitch possibilities of the various components of the tone unit (the pre-head, head, tonic syllable/nucleus and tail).

As mentioned above, intonation is said to convey emotions and attitudes. Other linguistic functions have also been claimed: interesting relationships exist in English between intonation and grammar, for example: in a few extreme cases a perceived difference in grammatical meaning may depend on the pitch movement, as in the following example:

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Intonation

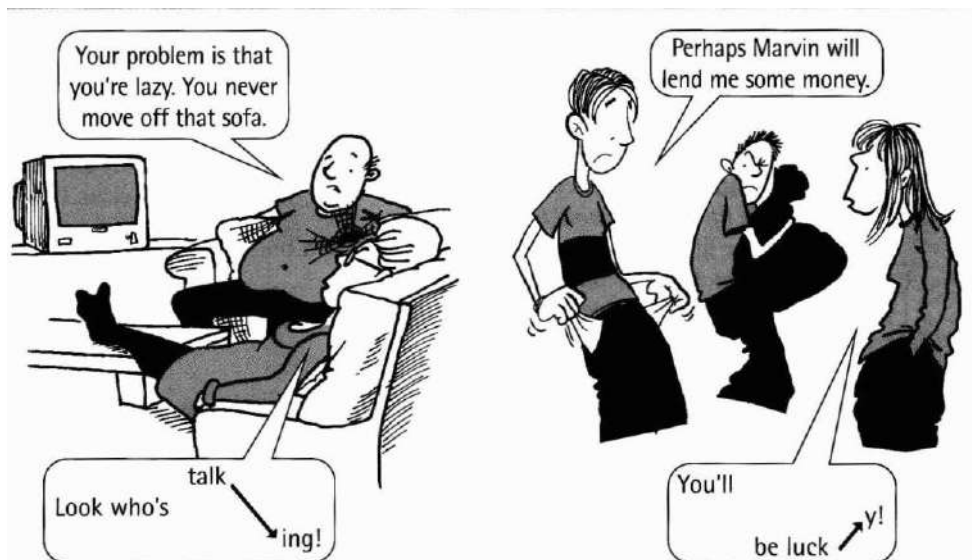
- ✓ No language is spoken on a monotone
- ✓ Languages have variations of pitch
- ✓ English intonation: pitch patterns of spoken English; the speech tunes or melodies; the musical features of English
- ✓ Intonation is significant
- ✓ Intonation is systematic
- ✓ Intonation is characteristic
- ✓ Because word/sentence stress involves changes in voice pitch, speakers continually modify the fundamental frequency of their voice while speaking in order to stress particular words in an utterance.

Practice #12
English Intonation

24

54 Look who's talking!

Introducing tones



Phonetics and Phonology deal with intonation.
Basic Concepts- Glossary

Some idiomatic expressions have a fixed melody, or tone in English. For example, in *"Look, who's talking"* the voice goes down at the end. The syllable *talk-* is higher than the syllable *-ing*. In *"You'll be lucky"* the voice goes up at the end. The syllable *luck-* is lower than the syllable *-y* listen

54.1 Listen to these short conversations. All of the replies are idiomatic expressions. Listen. Does the voice go up or down on the last word? Draw a line in the box: ☐ or ☐

1

Would you like to hold it?

You must be joking!

2

I never eat caviar, too salty.

Chance would be a fine thing!

3

Next!

Go for it.

4

This soup isn't very hot.

Give me a break!

Follow up: Listen again and repeat.

54.2 The responses to the pairs of sentences **a** and **b** below are the same, but the speaker uses a different tone. For example, in the response to Example **a**, the voice goes down, but in the response to Example **b**, the voice goes up. Listen and draw a line in the box to show if the voice goes up or down.



EXAMPLE

- | | |
|---|-----------------------------------|
| a Let's go away for the weekend. | - Where? ☐ |
| b Let's go to Llantisiogogoch. | - Where? ☐ |
| 1 a I know who stole your glasses. | - Who? ☐ |
| b It was Mickey Mumpkin. | - Who? ☐ |
| 2 a I've got some bad news for you. | - What? ☐ |
| b I'm afraid your house has burnt down. | - What! ☐ |
| 3 a Excuse me, can you help us? | - Yes? ☐ |
| b Can you take a photo of us with this camera? | - Yes. ☐ |
| 4 a We're going for a picnic if you want to come. | - When? ☐ |
| b At midnight tonight. | - When? ☐ |

55 Here? Yes, here!

Asking and checking tones

Here is another example. A is asking directions to B's house. Notice how both of them use "check" questions [in blank] to make sure they understand each other. Listen

Here is another example. A is asking directions to B's house. Notice how both of them use 'check' questions (in black) to make sure they understand each other. Listen.



- A: Help! We're lost!
 B: Where are you?
 A: I don't know. There's a supermarket and a river.
 B: Oh, I think I know where you are ... **Can you see a bridge?**
 A: Yes.
 B: OK, well go across the bridge and turn right.
 A: **Turn right?**
 B: Uh huh. Now, **can you see some trees on the left?**
 A: Yes.
 B: Turn left after the trees.
 A: What, **in front of the bar?**
 B: Yes, in front of the bar. You'll see my house on the left.
 A: **It's opposite the farm?**
 B: That's it. Well done. you're here!

Resource

Handcock, M. (2003) op. cit. p 116-118

56 Where were you born? Tones in asking for information

56.1 Listen to the questions below. Are they open or check? Draw a down or an up line in the boxes.



EXAMPLE

Are you a student?

1 Have you been to America?

5 Can you drive?

2 What do you study?

6 Where's he going?

3 What time is it?

7 Do you like it?

4 Are you over eighteen?

56.2 Listen. After each sentence below, there is a question. Which word in the question does the speaker 'underline' with his voice? Underline the word. Then draw the voice movement line, starting in the box below the underlined word. The voice goes down in all of them.



EXAMPLE

I'm from Canada. Where are you from?



1 So you're from Cuba. Where in Cuba?



2 From Havana? Interesting. And what's your name?



3 So you don't live in Cuba now? Where do you live?



4 You're a student? What do you study?



5 So you won't finish this year? When will you finish?



Follow up: Listen again and repeat.

56.3 Look at the questions in black below. Underline the word you think the speaker will emphasise. Then listen and check.



EXAMPLE

a So your sister's a teacher? Where does she work?

b Oh, so she doesn't work here? Where does she work?

1 a So you're married? Do you have any children?

b I have two daughters. Do you have any children?

2 a So French is your second language? What's your first language?

b My first language is Urdu. What's your first language?

3 a So you work Mondays to Saturdays? What do you do on Sundays?

b So your favourite day is Sunday? What do you do on Sundays?

4 a I know how he did it, but ... why did he do it?

b She was going to do it, so ... why did he do it?

5 a My glasses aren't here, so ... where are my glasses?

b Here are your glasses, but ... where are my glasses?

Resource

Handcock, M. (2003) op. cit. p 121

Practice #14

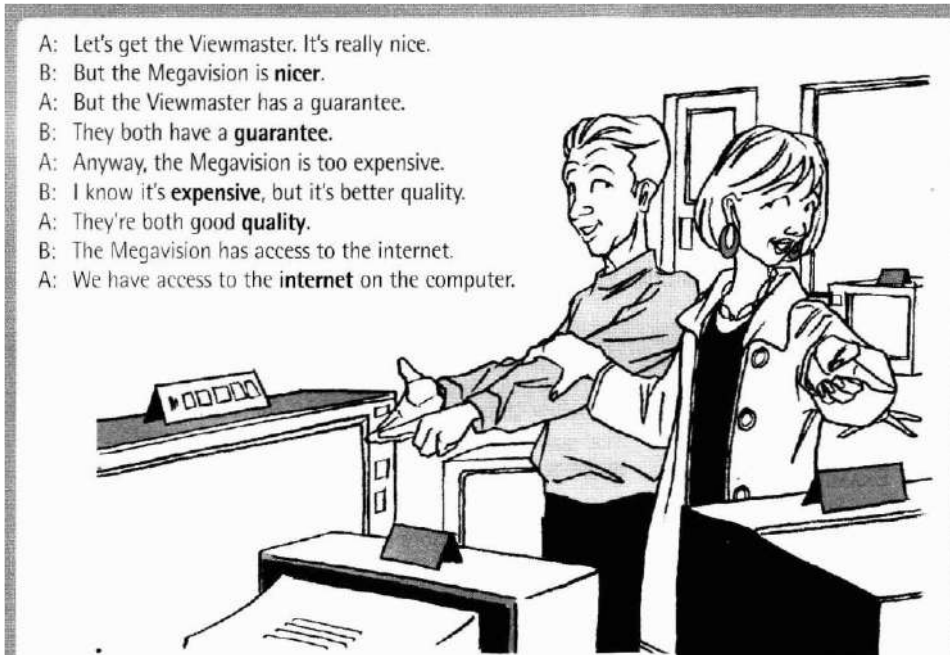
57

We're closed tomorrow

Tones in new and old information

Listen to this example. They are talking about buying a television. Notice how the voice goes up on the words in black. This is because these are words which have been mentioned before, so they are old information

- A: Let's get the Viewmaster. It's really nice.
B: But the Megavision is **nicer**.
A: But the Viewmaster has a **guarantee**.
B: They both have a **guarantee**.
A: Anyway, the Megavision is too expensive.
B: I know it's **expensive**, but it's better quality.
A: They're both good **quality**.
B: The Megavision has access to the internet.
A: We have access to the **internet** on the computer.



57.1 Read the short conversations. Do you think the voice goes up or down at the end?
Draw lines in the boxes. Then listen, check and repeat.



EXAMPLES

A: This one's nice.

B: I know it's nice, but it's expensive. ☐



1 A: This one's slow.

B: I know it's slow, but it's strong. ☐



2 A: This one's ugly.

B: I know it's ugly, but it's comfortable. ☐



A: This one's big.

B: I know it's big, but the other one's bigger. ☐



3 A: This one's good.

B: I know it's good, but the other one's better. ☐



4 A: This one's fast.

B: I know it's fast, but it's dangerous. ☐



57.2 The responses to the pairs of sentences **a** and **b** below are the same, but the speaker uses a different tone in each response. For example, in the response to Example **a**, the voice goes *up* at the end of the sentence, but in the response to Example **b**, the voice goes *down*. Draw lines to show if you think the voice will go up or down. Then listen and check.



EXAMPLE

- | | |
|--|---|
| a – The train's cheap. | b – Why did you take the bus? |
| – The bus was cheaper. | – The bus was cheaper. |
| 1 a – Was the movie good? | 1 b – Why did you read the book? |
| – The book was better. | – The book was better. |
| 2 a – What time's lunch? | 2 b – Let's go swimming at two. |
| – Lunch is at two. | – Lunch is at two. |
| 3 a – I'd like a leather one. | 3 b – Why are they so expensive? |
| – They're all leather. | – They're all leather. |
| 4 a – Let's go tomorrow. | 4 b – When is it closed? |
| – It's closed tomorrow. | – It's closed tomorrow. |
| 5 a – Where's menswear? | 5 b – What's upstairs? |
| – Menswear is upstairs. | – Menswear is upstairs. |
| 6 a – The fish is expensive. | 6 b – Why didn't you have steak? |
| – The steak's more expensive. | – The steak's more expensive. |
| 7 a – What happens if one of them breaks? | 7 b – This one has a guarantee. |
| – They all have a guarantee. | – They all have a guarantee. |

Practice #15
English Intonation

Intonation

Hearing the difference between polite and impolite offers

1 Read the dialogues. The offers are underlined.



2 Read these dialogues. Underline the offers.

- 1 ☐ **Jane** Oh, no! My skirt looks terrible, and I'm going out in ten minutes.
Paul I'll iron it for you.
- 2 ☐ **Rob** I'd like to have a look at that red coat.
Assistant I'll get it for you in a moment. I'm busy right now.
- 3 ☐ **Boss** I told you yesterday that there weren't any stamps.
Secretary I'm sorry, I forgot. I'll buy some now.
- 4 ☐ **Duncan** I couldn't do the maths homework last night. Could you?
Nick It was easy. I'll do it for you.

4 **T5.12** Listen and practise.

I'll buy it for you.
I'll clean them for you.
I'll carry it for you.
I'll get some for you.

- 5 ☐ **Driver** The red light's on and it's making a terrible noise. Can you do something about it quickly?
Mechanic OK. I'll have a look at the engine for you.

►► p59

T5.9 Listen to the difference between the offers.

In Dialogue A the woman is interested and **polite**.
In Dialogue B the woman is **uninterested** and **impolite**.

5 Complete each dialogue with an offer from 4.

- 1 **A** Oh dear. I forgot to buy any eggs.
B _____
- 2 **A** This suitcase is so heavy, I can't possibly carry it up those stairs.
B _____
- 3 **A** I can't serve drinks in these dirty glasses.
B _____
- 4 **A** I'm not having lunch today because I left my purse at home.
B _____

Resource

Bowler & Parminter op.cit p.33

Refreshing

30

SYSTEMS OF INTONATION

- Halliday introduced the notion of a trio of systems operating in English intonation.
- **TONALITY** is the system by which a stretch of spoken text is segmented into a series of discrete units of intonation which correspond to the speaker's perception of pieces of information.
- **TONICITY** is the system by which an individual, discrete unit of intonation is shown to have a prominent word which indicates the focus of intonation.
- **TONE** is the system of contrasting pitch movement in each unit of intonation, which, among other roles identifies the status of the intonation.

Tone

Although this word has a very wide range of meanings and uses in ordinary language, its meaning in phonetics and phonology is quite restricted: *it refers to an identifiable movement or level of pitch that is used in a linguistically contrastive way*. In some languages (known as tone languages) the linguistic function of tone is to change the meaning of a word: in Mandarin Chinese, for example, **ma** said with high pitch means 'mother' while **ma** said on a low rising tone means 'hemp'. In other languages, tone forms the central part of intonation, and the difference between, for example, a rising and a falling tone on a particular word may cause a different interpretation of the sentence in which it occurs. In the case of tone languages, it is usual to identify tones as being a property of individual syllables, whereas an intonational tone may be spread over many syllables.

Tone-unit

In the study of intonation it is usual to divide speech into larger units than syllables. If one studies only short sentences said in isolation it may be sufficient to make no

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- Video support



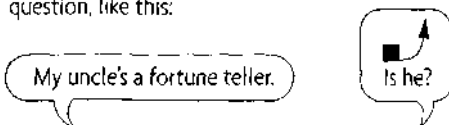
The 3 Ts of Intonation | Intonation in English | Phonology (4V)

Practice #16

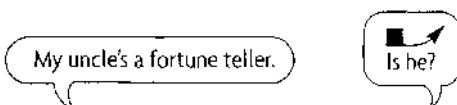
Intonation and sentence stress

Showing interest and surprise

T9.5 When someone tells you something interesting you can show your interest by asking a short 'reply' question, like this:



T9.6 If your voice is flat you will sound uninterested.



T9.7 If you want to sound really interested, your voice should start low and finish high. Practise, first exaggerating, like this:



2 Complete this conversation with reply questions.

My aunt's a fortune teller.

1 _____?

Yeah, she uses a crystal ball to see into the future.

2 _____?

Mmm. It belonged to my granny.

3 _____?

Yeah. She can read the lines on your hand as well.

4 _____?

1 Look at the rules for making reply questions.

Rules

- When the verb *be* is in the sentence, use the correct form of *be* in the reply question.

My uncle's a fortune teller.

Is he?

- When another auxiliary verb is in the sentence, use the correct form of that verb in the reply question.

He's got a gypsy caravan.

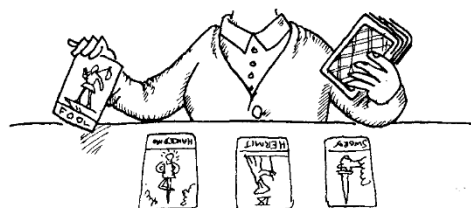
Has he?

- When there is no auxiliary verb in the sentence, use the correct form of *do*.

He likes looking into the future.

Does he?

And she's also got some very old Tarot cards.



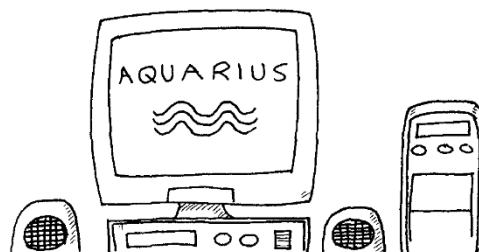
5 _____?

Yeah, one pack is over 100 years old.

6 _____?

Mmm. And she's recently bought a horoscope programme for her computer.

7 _____?



Resource

Bowler & Parminter op.cit p.36-37

Practice #17

Intonation and sentence stress

Corrective stress

TB.8 Listen. We often stress words strongly when we correct people.



TB.9 Look at these dialogues. Listen and mark the main stress ■ in each B reply.

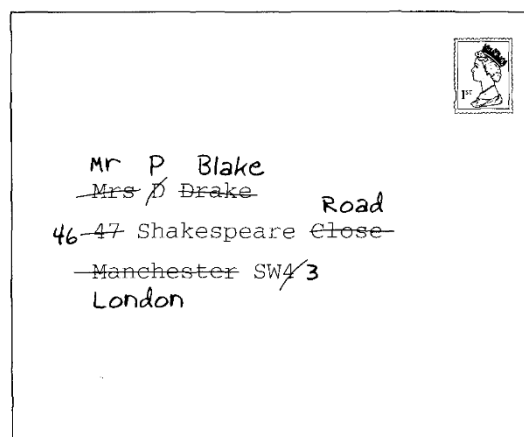


- 1 A So, the address is Mr P Blake, 46 Shakespeare Close, London SW3?
B No, it's Mr P Blake, 46 Shakespeare Road, London SW3.
- 2 A So, the address is Mr P Blake, 46 Milton Road, London SW3?
B No, it's Mr P Blake, 46 Shakespeare Road, London SW3.

- 3 A So, the address is Mrs P Blake, 46 Shakespeare Road, London SW3?
B No, it's Mr P Blake, 46 Shakespeare Road, London SW3.
- 4 A So, the address is Mr P Drake, 46 Shakespeare Road, London SW3?
B No, it's Mr P Blake, 46 Shakespeare Road, London SW3.
- 5 A So, the address is Mr P Blake, 46 Shakespeare Road, London SW4?
B No, it's Mr P Blake, 46 Shakespeare Road, London SW3.
- 6 A So, the address is Mr P Blake, 47 Shakespeare Road, London SW3?
B No, it's Mr P Blake, 46 Shakespeare Road, London SW3.

▶▶ p64

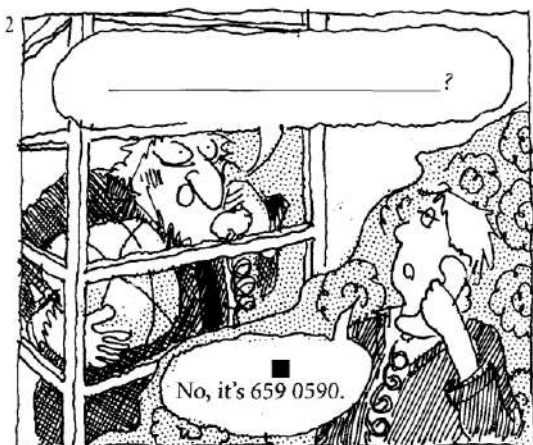
▶▶ p64



- 2 Listen again and repeat the answers. Read the dialogues aloud with a partner. Pay attention to the stress.

Practice #18

- 3 Brian gets a lot of wrong number phone calls. Look at Brian's answers below. The stress is in a different place each time. Can you write a question for each answer?



►► p64

- 4 Read your dialogues aloud with a partner.

Resource

Bowler & Parminster op.cit p.50-51

Extra resources and web findings

Here you find a list of websites for checking your pronunciation. You may find some material for speaking, listening and more.



Each site may suit or not the needs of the attendees. These are just suggested websites. Its scientific and academic value is not guaranteed, and the contents within each site have not been checked. It's users' responsibility to consult books and authorities in the area.

Resources for practice

1. Learn English Sounds



[Perfect Your English Accent - Vowels, Diphthongs, Consonants](#)

<https://www.learnenglishsounds.com/en>

2. Cambridge English



[Activities for Learners | Learning English | Cambridge English](#)

<https://www.cambridgeenglish.org/learning-english/activities-for-learners/?skill=pronunciation>

3. Fluent



[12 English Pronunciation Practice Activities For All Levels | FluentU](#)

<https://www.fluentu.com/blog/english/english-pronunciation-practice/>

4. English Club



[Pronunciation | Learn English](#)

<https://www.englishclub.com/pronunciation/>

5. Speech Active



[English Pronunciation Exercises - with Voice Recorder](https://www.speechactive.com/english-pronunciation-exercises/?v=c582dec943ff)

<https://www.speechactive.com/english-pronunciation-exercises/?v=c582dec943ff>

Applications (apps) for practice



Speak English with Loora AI

Description of the app

Loora is your personal AI English coach. It is always available for you to practice "as real as it gets" English conversations. Loora makes speaking English easy with conversation-based sessions, available 24-hours a day, every day. The lessons are personalized with real-time feedback on grammar, pronunciation, and fluency.



Accentize: Pronunciation App

About this app

Want to sound more natural in English? Accentize is your free and ultimate pronunciation and accent training app. Whether you're aiming for a clear British English or fluent American English accent, Accentize helps you sharpen your speaking skills, improve your English pronunciation, and sound like a native speaker.



English Pronunciation IPA

About this app

Learning English is important from the basics, and phonetic symbols (IPA) are the first knowledge that English learners need to master. Key Features: comprehensive Phonetic Symbol Learning**: Covers all English phonetic symbols, including short vowels, long



ELSA Speak: English Learning

About this app

Meet ELSA Speak - Your personal AI-powered English tutor.

ELSA Speak is an AI-powered language coach designed to help professionals and learners speak English with confidence. Engage in real-time, speaking scenarios to practice job interviews, presentations, meetings, and more. Reinforce your skills with interactive AI-powered games that make learning engaging and effective. With 8,000+ lessons, you'll learn proper pronunciation, grammar, and vocabulary faster than ever.

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- (2i) <http://www.replicatedtypo.com/phonology-and-phonetics-101-vowels-pt-1/2641.html>
- (3i) <https://www.mimicmethod.com/wp-content/uploads/2016/06/Screen-Shot-2016-06-10-at-9.59.22-PM.png>
- (4i) https://s2.studylib.es/store/data/008886834_1-2db5f386b53282ef6c9483966d6d3b28.png
- (5i) <https://ar.pinterest.com/pin/syllable-structure--586734657690831436/>

- **Video references**

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<https://www.youtube.com/@engvidGill>
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- (2v) Syllables - English Pronunciation | What is a syllable? 4 nov 2021
<https://www.youtube.com/@BillieEnglish>
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- (3v) The 3 Ts of Intonation | Intonation in English | Phonology. 5 ene 2023.
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- (4v) Master Word Stress **All Levels** Perfect Pronunciation! 8 nov 2024.
<https://www.youtube.com/@EnglishwithLiz> [Master Word Stress **All Levels** Perfect Pronunciation!](#)

This compilation of practice exercises is part of the study material suggested for English Phonetics and Phonology 3 study subject. The selection and compilation were done by using the available bibliography and web investigation for applications and online suggested material. This material is subject to improvement and changes. For educational purpose only at IES 9027 “Guaymallén”.

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