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7. CONNECTED SPEECH (UNIT 7)

EXERCISE 1: Rhythmic Patterns 1

a) *Listen* and *repeat* the following rhythmic patterns. Notice that the vowel quality changes depending on whether the syllable is stressed [ɑ:] or not [ə].

1. Stress on each syllable
   *ba *ba *ba *ba *ba *ba *ba *ba *ba *ba

2. Stress on every two syllables
   *ba ba *ba ba *ba ba *ba ba *ba ba

3. Stress on every three syllables
   *ba ba ba *ba ba ba *ba ba ba *ba ba ba

4. Stress on every four syllables
   *ba ba ba ba *ba ba ba ba *ba ba ba ba

5. Combined pattern (1)
   *ba ba *ba ba *ba ba *ba ba ba *ba ba ba

6. Combined pattern (2)
   *ba ba ba *ba ba ba *ba ba *ba ba *ba ba

7. Combined pattern (3)
   *ba *ba *ba *ba ba *ba ba ba *ba *ba *ba *ba

8. Combined pattern (4) with anacrusis
   ba *ba ba *ba ba *ba ba ba *ba ba ba *ba

b) *Indicate* the stress patterns in the following sequences by placing the asterisk in front of each stressed syllable. Y ou will *hear* each sequence twice.

1. ba ba ba ba ba ba ba ba ba ba ba ba
2. ba ba ba ba ba ba ba ba ba ba ba ba
3. ba ba ba ba ba ba ba ba ba ba ba ba
4. ba ba ba ba ba ba ba ba ba ba ba ba
5. ba ba ba ba ba ba ba ba ba ba ba ba
6. ba ba ba ba ba ba ba ba ba ba ba ba

EXERCISE 2: Rhythmic Patterns 2

a) *Indicate* the stress patterns in the following sequences by placing the asterisk in front of each stressed syllable.

1. *one two three four five six seven eight nine ten*
2. *one two three four five six seven eight nine ten*
3. *A B C D E F G*
4. *A B C D E F G*
5. *A B C D E F G*
6. *This book is very nice*
7. *This book is very nice*
8. *They go to the cinema on Sunday afternoons*
9. *They go to the cinema on Sunday afternoons*

b) *Listen* again to the previous sequences and *repeat* them after each pronunciation.

EXERCISE 3: Stressed Syllables

a) For each of the following sentences *underline* the stressed syllable of the word in bold.

1.   *Peter is studying **Japanese***
2.   *I'm a **Japanese** teacher*
3.   *His work is very **academic***
4.   *The **academic** year finishes in June*
5.   *She'll come in the **afternoon***
6.   *I don't like **afternoon** tea*
7.   *This is **Tottenham-Court***
8.   *I am going to **Tottenham-Court** Road*

b) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

EXERCISE 4: Main Stress

a) The stress pattern of sentences can vary depending on what part of the utterance the speaker wants to highlight. The most informative word receives the main stress.

<div align="center">

Example: 1. *John will come **soon***
2. *John will **come** soon*
3. ***John** will come soon*

</div>

b) *Listen* to the following pronunciations of the sentence *Sue bought a red car last week*. *Underline* the word that contains the main stress.

1. *Sue bought a red car last week*
2. *Sue bought a red car last week*
3. *Sue bought a red car last week*
4. *Sue bought a red car last week*
5. *Sue bought a red car last week*

c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

EXERCISE 5: Strong and Weak Forms

a) In English, several function words can have two pronunciations: strong and weak. You will hear the strong pronunciation first followed by the weak and you will hear each sequence twice.

Example:	Strong	Weak
1. *was*	wɒz	wəz
2. *were*	wɜ:	wə
3. *have*	hæv	əv
4. *to*	tu:	tə
5. *from*	frɒm	frəm
6. *his*	hɪz	ɪz
7. *her*	hɜ:	ə

b) *Listen* to the following sentences and *indicate* whether the function word that appears in bold is produced in its weak or strong form.

1. *He **was** very nice but she wasn't*	weak	strong
2. *He **was** a nice man*	weak	strong
3. *He talked **to** Mary*	weak	strong
4. *Who did he talk **to**?*	weak	strong
5. Tell ***his** friend*	weak	strong
6. Tell ***his** friend not hers*	weak	strong
7. *She's **from** London but lives in Bristol*	weak	strong
8. *She's **from** London*	weak	strong
9. *John and Tim **have** a sister*	weak	strong
10. *John and Tim **have** got a sister*	weak	strong

c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

EXERCISE 6: Connected Speech Processes (Assimilation)

a) You will *hear* pronunciations of the phrase *ten boys*. *Indicate* whether *ten* is produced with assimilation or not, in other words, whether [n] becomes [m].

Example:	*ten boys*	[n]
	ten boys	[m]

1.	*ten boys*	[n]	[m]
2.	*ten boys*	[n]	[m]
3.	*ten boys*	[n]	[m]
4.	*ten boys*	[n]	[m]
5.	*ten boys*	[n]	[m]

b) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

• **EXERCISE 7: Connected Speech Processes (Elision)**

a) You will *hear* pronunciations of the phrase *fast food*. *Indicate* whether *fast* is produced with elision of the [t] or not.

Example:	*fast food*	non-elided [t]
	fast food	elided [t]

1.	*fast food*	non-elided [t]	elided [t]
2.	*fast food*	non-elided [t]	elided [t]
3.	*fast food*	non-elided [t]	elided [t]
4.	*fast food*	non-elided [t]	elided [t]
5.	*fast food*	non-elided [t]	elided [t]

b) *Listen* again to the previous sequences and *repeat* them after each pronunciation.

8. INTONA TION (UNIT 8)

EXERCISE 1: Tone Units

a) *Listen* to the following productions of the sentence *Yesterday my mother cooked fish and chips* produced with different tone units.

1. *Yesterday / my mother cooked fish and chips*
2. *Yesterday / my mother / cooked fish and chips*
3. *Yesterday / my mother / cooked fish / and chips*

a) You will *hear* pronunciations of the sentence *Mary will go to the cinema next Monday after lunch* produced with different tone units. *Identify* the places where the tone boundaries are located by introducing a slash at the end of each unit.

1. *Mary will go to the cinema next Monday after lunch*
2. *Mary will go to the cinema next Monday after lunch*
3. *Mary will go to the cinema next Monday after lunch*
4. *Mary will go to the cinema next Monday after lunch*
5. *Mary will go to the cinema next Monday after lunch*

c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

EXERCISE 2: Primary Stress

a) You will *hear* pronunciations of two-word sequences. *Indicate* which of the two words (first or second) contains the primary stress.

1.	*Japanese cake*	first	second
2.	*international meeting*	first	second
3.	*research project*	first	second
4.	*Chinese food*	first	second
5.	*yellow trousers*	first	second
6.	*chemistry department*	first	second
7.	*Marilyn Monroe*	first	second
8.	*interesting novel*	first	second
9.	*horrendous experience*	first	second
10.	*thirty students*	first	second

b) *Listen* again to the previous phrases and *repeat* them after each pronunciation.

EXERCISE 3: The Nuclear Tone

a) *Listen* to the following pronunciations of the sentence *Mary likes novels* where the nuclear tone falls on the stressed syllable (underlined) of different words.

>   1.   *Mary likes <u>no</u>vels*
>   2.   *Mary <u>likes</u> novels*
>   3.   *<u>Ma</u>ry likes novels*

b) You will *hear* pronunciations of the English sentence *Mary didn´t arrive late at the Christmas party* with different locations of the nucleus. For each utterance *underline* the syllable that contains the nuclear tone.

>   1.   *Mary didn´t arrive late at the Christmas party*
>   2.   *Mary didn´t arrive late at the Christmas party*
>   3.   *Mary didn´t arrive late at the Christmas party*
>   4.   *Mary didn´t arrive late at the Christmas party*
>   5.   *Mary didn´t arrive late at the Christmas party*

c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

EXERCISE 4: Fall and Rise

a) *Listen* and *repeat* the following pronunciations of the word *noses* produced with a *fall* and a *rise*.

>   1.   ˋ*noses* (fall)
>   2.   ˏ*noses* (rise)
>   3.   ˋ*noses* (fall)
>   4.   ˏ*noses* (rise)

b) You will *hear* pronunciations of the word *Mary*. *Indicate* whether the nuclear tone is a fall or a rise.

>   1.   fall   rise
>   2.   fall   rise
>   3.   fall   rise
>   4.   fall   rise
>   5.   fall   rise

EXERCISE 5: High-Fall and Low-Fall

a) *Listen* and *repeat* the following pronunciations of the sentence *I'm coming* produced with a *high-fall* and a *low-fall* on the stressed syllable of <u>coming</u>.

1. *I'm `coming* (high-fall)
2. *I'm ˏcoming* (low-fall)
3. *I'm `coming* (high-fall)
4. *I'm ˏcoming* (low-fall)

b) You will *hear* pronunciations of the sentence *it's <u>lovely</u>. Indicate* whether the nuclear tone is a high-fall or a low-fall.

1. high-fall   low-fall
2. high-fall   low-fall
3. high-fall   low-fall
4. high-fall   low-fall
5. high-fall   low-fall

EXERCISE 6: High-Rise and Low-Rise

a) *Listen* and *repeat* the following pronunciations of the phrase *on <u>Mon</u>day* produced with a *high-rise* and a *low-rise*.

1. *on ˊMonday* (high-rise)
2. *on ˏMonday* (low-rise)
3. *on ˊMonday* (high-rise)
4. *on ˏMonday* (low-rise)

b) You will *hear* pronunciations of the word <u>really</u>. *Indicate* whether the nuclear tone is a high-rise or a low-rise.

1. high-rise   low-rise
2. high-rise   low-rise
3. high-rise   low-rise
4. high-rise   low-rise
5. high-rise   low-rise

EXERCISE 7: Fall, Rise and Fall-Rise

a) *Listen* and *repeat* the following pronunciations of the word <u>mar</u>malade produced with a *fall (high or low)*, a *rise (high or low)* and a *fall-rise*.

1.   `marmalade   (fall)
2.   ˇmarmalade   (fall-rise)
3.   ´marmalade   (rise)
4.   ˇmarmalade   (fall-rise)

b) You will *hear* pronunciations of the word <u>Melanie</u>. *Indicate* whether the nuclear tone is a fall (high or low), a rise (high or low) or a fall-rise.

1. fall   rise   fall-rise
2. fall   rise   fall-rise
3. fall   rise   fall-rise
4. fall   rise   fall-rise
5. fall   rise   fall-rise
6. fall   rise   fall-rise
7. fall   rise   fall-rise
8. fall   rise   fall-rise
9. fall   rise   fall-rise
10. fall   rise   fall-rise

• EXERCISE 8: Fall, Rise and Rise-Fall

a) *Listen* and *repeat* the following pronunciations of the sentence   *It's <u>beau</u>tiful!* produced with a *fall (high or low),* a *rise (high or low)* and a *rise-fall*.

1.   *It's ` beautiful!*   (fall)
2.   *It's ^ beautiful!*   (rise-fall)
3.   *It's ´beautiful!*   (rise)
4.   *It's ^ beautiful!*   (rise-fall)

b) You will *hear* pronunciations of the sentence *That's <u>te</u>rrible!* Indicate whether the nuclear tone is a fall (high or low), a rise (high or low) or a rise-fall.

1. fall   rise   rise-fall
2. fall   rise   rise-fall
3. fall   rise   rise-fall
4. fall   rise   rise-fall
5. fall   rise   rise-fall
6. fall   rise   rise-fall
7. fall   rise   rise-fall
8. fall   rise   rise-fall
9. fall   rise   rise-fall
10. fall   rise   rise-fall

EXERCISE 9: Fall, Rise and Level

a) *Listen* and *repeat* the following pronunciations of the sentence *it's <u>interesting</u>* produced with a *fall (high or low),* a *rise (high or low)* and a *level*.

1. *It's `interesting*   (fall)
2. *It's > interesting*   (level)
3. *It's ´interesting*   (rise)
4. *It's > interesting*   (level)

b) You will *hear* pronunciations of the word <u>*Wednesday*</u>. *Indicate* whether the nuclear tone is a fall (high or low), a rise (high or low) or a level.

1. fall   rise   level
2. fall   rise   level
3. fall   rise   level
4. fall   rise   level
5. fall   rise   level
6. fall   rise   level
7. fall   rise   level
8. fall   rise   level
9. fall   rise   level
10. fall   rise   level

EXERCISE 10: All Nuclear Tones

a) You will *hear* pronunciations of the sentence *That's a<u>maz</u>ing. Indicate* whether the nuclear tone is a low-fall, a high-fall, a low-rise, a high-rise, a fall-rise, a rise-fall or a level.

1. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
2. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
3. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
4. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
5. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
6. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
7. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
8. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
9. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level
10. low-fall   high-fall low-rise   high-rise   fall-rise rise-fall level

- **EXERCISE 11: Nuclear Tones in Context**

   a) *Listen* to the pronunciation of the following sentences and *indicate* the type of nuclear tone. For each sentence the word that contains the nuclear syllable is in bold. The nuclear syllable is stressed.

      1. *He* ***wasn't*** *very late*
      2. *Can you come next* ***Wednesday****?*
      3. *Would you like some* ***biscuits****?*
      4. *I quite* ***liked*** *it*
      5. *This is* ***mine****!*
      6. *We can meet on* ***Tuesday***
      7. *Did you* ***book*** *the tickets?*
      8. *This is* ***not*** *his fault!*
      9. *You are looking* ***great****!*
      10. ***What*** *a mess!*

   b) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

- **EXERCISE 12: The Head**

   a) *Listen* to the two pronunciations of the sentence *It was a lovely day*. In each case the head starts in a different syllable, marked in bold.

      1. *It* **was** *a lovely day*
      2. *It was a* **love**ly *day*

   b) You will *hear* four pronunciations of the sentence *this is the wrong answer*. *Indicate* for each sentence where the head starts.

      1. *This is the wrong answer*
      2. *This is the wrong answer*
      3. *This is the wrong answer*
      4. *This is the wrong answer*

   c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

- **EXERCISE 13: Head Tones**

   a) *Listen* to the following pronunciations of the sentence *It's a marvelous dinner*. In each utterance the nuclear tone falls on the stressed syllable of the last lexical word (*dinner*). The head (in bold) starts on the stressed syllable of the word *marvelous*. *It's a* is the pre-head.

Each head is produced with a different tone pattern (high, low, falling, rising). *Listen* to each pattern and *repeat* it.

1. *It's a* ˈ***marvelous*** *dinner* high
2. *It's a* ˌ***marvelous*** *dinner* low
3. *It's a* ˎ***marvelous*** *dinner* falling
4. *It's a* ˊ***marvelous*** *dinner*   rising

b) You will *hear* pronunciations of the sentence *I forgot the address* produced with different intonation patterns. In each utterance the nuclear tone falls on the stressed syllable of the last lexical word (*address*). The head (in bold) starts on the stressed syllable of the word *forgot*. *I* forms the pre-head. For each head (in bold), *indicate* the tone pattern with which it is produced (high, low, falling or rising).

1. *I for***got** **the a***ddress*   high   low   falling   rising
2. *I for***got** **the a***ddress*   high   low   falling   rising
3. *I for***got** **the a***ddress*   high   low   falling   rising
4. *I for***got** **the a***ddress*   high   low   falling   rising
5. *I for***got** **the a***ddress*   high   low   falling   rising

c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

• EXERCISE 14: The Pre-Head

a) *Listen* to the sentence *it wasn't very late*. In each case the nuclear tone falls on *late*. *Wasn't very* is the head and *it* (in bold) the pre-head. The pre-head is produced with a low and a high tone. *Listen* to each pattern and *repeat* it.

1. **It** *wasn't very late*   low
2. ‾**It** *wasn't very late*   high

b) You will *hear* pronunciations of the sentence *It can't be true*. For each sentence the nuclear tone falls on *true*. *It* constitutes the pre-head (in bold) and *can't be* is the head. For each sentence *indicate* whether the pre-head is high or low.

1. **It** *can't be true*   high   low
2. **It** *can't be true*   high   low
3. **It** *can't be true*   high   low
4. **It** *can't be true*   high   low
5. **It** *can't be true*   high   low

c) *Listen* again to the previous sentences and *repeat* them after each pronunciation.

- **EXERCISE 15: Statements**

  a) *Listen* and *repeat* the following pronunciations of the declarative statement *She can come on Monday* produced with different intonation patterns. In all cases the nuclear tone (NT) falls on the first syllable of <u>Mon</u>day. The head (H) is *come on* and the pre-head (PH) is *she can.* Notice how the different tone patterns trigger different nuances and meanings.

    1. *She can*   ˈ*come on*   ˋ*Monday*
       PH: low   H: high   NT: high-fall
       (**Nuance:** involved and lively)

    2. *She can*   ˌ*come on*   ˎ*Monday*
       PH: low   H: low   NT: low-fall
       (**Nuance:** routine and lack of interest)

    3. *She can*   ˎ*come on*   ˇ*Monday*
       PH: low   H: falling   NT: fall-rise
       (**Nuance:** assertive and encouraging)

    4. *She can*   ˈ*come on*   ˏ*Monday*
       PH: low   H: high   NT: low-rise
       (**Nuance:** polite and reassuring)

  b) You will *hear* pronunciations of the same sentence (*She can come on Monday)* produced with the preceding intonation patterns. *Identify* the nuance triggered by each pattern. *Circle* the right answer.

    1.   involved   routine   encouraging   polite
    2.   involved   routine   encouraging   polite
    3.   involved   routine   encouraging   polite
    4.   involved   routine   encouraging   polite
    5.   involved   routine   encouraging   polite
    6.   involved   routine   encouraging   polite
    7.   involved   routine   encouraging   polite
    8.   involved   routine   encouraging   polite

- **EXERCISE 16: Yes-No Questions**

  a) *Listen* and *repeat* the following pronunciations of the yes-no question *Are you all right?* produced with different intonation patterns. In all cases the nuclear tone (NT) falls on *right*. The sequence *are you all* constitutes the head (H). There is no pre-head. Notice how the different tone patterns trigger different nuances and meanings.