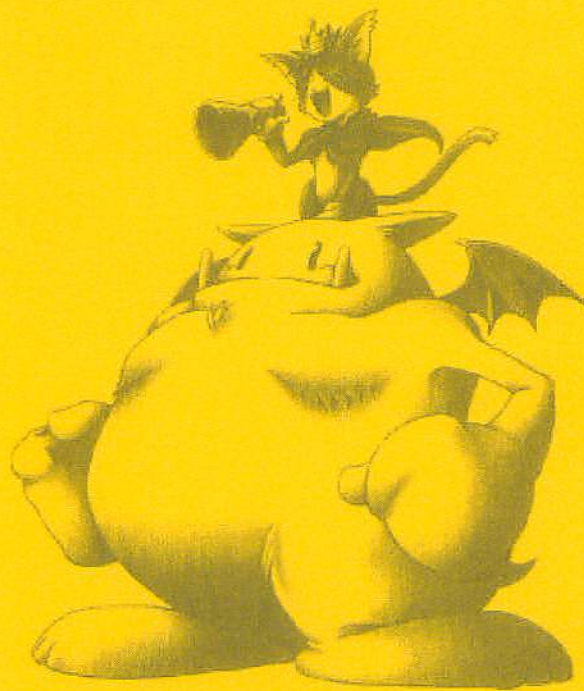


# Pronunciation Training

Mid-Year Conference 2006



Yoshio Miharu and David Backof  
Presenters

## Introduction (はじめに)

Welcome to the “Pronunciation Training” workshop. Today’s presenters will be Yoshio Miharū and David Backof of Sendai High School. The moderator will be Courtney Fitzgerald of Tsurugaoka Junior High School. Today will cover a few topics concerning pronunciation including: teaching techniques, difficulties, common problems and controversies, and some instruction theories.

### Presentation Schedule (プレゼンテーション予定):

Warm-up and greeting activity

Overview of pronunciation and the “Big Three”

Troubles and controversy

Mini discussion

Techniques, our favorite activities, and evaluation

There will be a period of group discussion and idea exchange and we appreciate everyone’s participation. If you have any questions during the workshop, please ask them at these times or at the end during the open question and answer period. Please keep all comments and questions constructive. If you have questions, comments, or horror stories regarding your personal circumstances please reserve them for the open question and answer at the end of the session, or if there is not enough time, for afterwards. We will be quite happy to try and answer any questions regarding your personal situation you may have after the presentation. Please feel free to ask more general questions at any point during discussion time.

Well, let’s get started! Thank you for coming and participating today. We hope you can get some useful information from today to use in your personal pronunciation focused lessons.

よろしくお願ひします

This presentation is written from the perspective of teaching American English pronunciation. Although this is the case, the techniques are universally applicable for teaching all varieties of English.

## How can we teach pronunciation effectively?

どうやったら発音を効果的に教えることができるか？

That is the big question. When we are faced with the challenge of teaching English pronunciation to students who are studying it as their second language, sometimes we can become a bit over eager. There is a tendency to jump right in the deep end and start making strange faces, drawing obscure pictures on the blackboard, and cooing central approximants (the standard American “r”) to a sea of blank faced teenagers. As much as we would love to get to what many of us consider the most important elements of pronunciation immediately, there is already an established protocol that is generally accepted by today’s academic thinkers as an essential progression in teaching English pronunciation. Basically, this progression boils down to three aspects. The “Big Three” when it comes to pronunciation training are:

1. Intonation – conveying different meaning by varying voice pitch
2. Word Connections – tying words together for natural sounding speech
3. Pronunciation – teaching and practice of actual English sounds

Don’t be fooled by the heading “Pronunciation” next to number three. All of these are steps in “pronunciation training” in general. The final step is simply the one where you can finally get to drawing mouth diagrams and making racecar noises. Now we will examine the Big Three in finer detail.

## Intonation (イントネーション)

According to Ann Cook's definition, American English is made up of five major, definable, aspects of intonation:

New information

Contrast

Meaning

Pronunciation

Mood or personality

Through varying intonation a simple sentence can contain a vast array of meanings. As native speakers of English, some of you may be thinking "Well, duh." but to our colleagues who are not and to our students who we are teaching, this is of the utmost importance. The reason intonation is taught first is that, even if a person can speak with the clearest and most perfectly crafted pronunciation, if intonation is not properly utilized meaning can be lost and unfortunate circumstances could possibly arise (e.g. "What are *you* looking at?").

### New information (新しい情報)

This is where intonation begins. In standard spoken English nouns contain the most weight in a sentence despite the fact that verbs in the sentence may be just as important. All things being equal, nouns will stand out from everything else around it.

*Students read books.*

Cook goes on to note that after the new information has been presented and the statement shifts to pronouns, the intonation also changes and positions itself over the verb.

*Students read books.*

They *read* them.

This also extends through and hold true in compound sentences.

*Students read books, but stockbrokers read newspapers.*

(Prefacing 前置きすること)

As we all know, *students read books.*

(Listing 言葉を並べること)

*Students read books, magazines, and newspapers.*

(Questions 質問)

Do *students read books?*

(Repeated Questions 繰り返された質問)

Do *students read books?*

Contrast (対比)

After we know the information we can change the intonation to indicate contrast.

*Students read books, but they don't always understand them.*

Meaning (意味)

To show variety in meaning we have a simple sentence used many times with a different use of intonation for each one and a video showing this in action.

1. *What* are you looking at?
2. What *are* you looking at?
3. What are *you* looking at?
4. What are you *looking* at?
5. What are you looking *at?*

### Pronunciation (発音)

Intonation and pronunciation overlap in this aspect. We will look at Cook's example:

When "t" finds itself in an unstressed position in the middle of the word, the tendency in standard English is for the "t" to shift to a softer sounding "d".

Betty bought a bit of better butter.  
(Beddy bada bida bedder budder.)

### Mood and personality (気分・性格/人柄)

Linguists by and large consider this the most important aspect of intonation: demonstrating one's personality, what one is feeling, and how one will be perceived by others. It goes a bit beyond stressing individual words and into individual sounds in the word. Unfortunately, because this is nearly impossible to convey in text, you must trust in yourself or in your ALT to express and teach this.

This has been a brief introduction to the world of intonation. While by no means all encompassing, We have tried to cover what we feel are the most basic and essential points.

Now that we have discussed intonation, we can continue on to the next step in the pronunciation training process.

## Word Connections (単語の結びつき)

In beginning to understand teaching word connections, we must first examine where word connections occur most in Standard Spoken English. (Hint: Almost everywhere!)

Consonant-Vowel

Vowel-Vowel

Consonant-Consonant (one close to the onset of the first consonant)

T, D, S, or Z and Y sound

All languages have a rhythm that ties every word in one sentence together. Understanding and skillfully executing speaking in this rhythm is essential to native English (or any other language's) pronunciation.

Cook's writings use a fabulous example of the rhythm of the English language in illustrating word connections.

The dime.

The dime easier.

They tell me the dime easier.

They tell me the dime easier to understand.

They tell me that I'm easier to understand.

"The last two sentences above should be pronounced exactly the same, no matter how they are written. It is the sound that is important, not the spelling."

While there are numerous examples to be found of this in action (with pretty IPA text to boot!) on the internet and academic texts, we have to look no further than Miyagi Prefecture's own high school oral communication textbook Hello There!: Oral Communication 1, page 72, to find a suitable starting point.

## ① 聞き取りにくい音(1)——つながる音

前の語の終わりの子音が、あとに続く語の語頭の母音につながって、1語のように聞こえます。

### 1 -r+母音

a) I am a member of the braille club.

b) How far is it to Tokyo from here?

### 2 -n+母音

a) Yutaka is a fan of the Giants.

b) My sign is Aquarius.

### 3 -t+母音

I like to eat it with seafood.

### 4 -d+母音

He's good at playing the alto sax.

### 5 -p+母音

Spaghetti is a type of pasta.

### 6 -k+母音

We often talk about blood type.

### 7 -v+母音

I have a headache.

### 8 -m+母音

I'm a Gemini.

*He's good at playing the alto sax.*



## ② 聞き取りにくい音(2)——1つになる音(子音+youの場合)

前の語の最後の子音が、次のyouとつながって、違った音に変化する場合があります。

### 1 -d+you

Would you like some coffee?

### 2 -t+you

Can't you wait a little longer?

### 3 -s(無声音)+you

Don't miss your stop, Mary.

### 4 -s(有声音)+you

Please eat as much as you like.

While this example provides but a cursory look at the liaisons made in English, it's a great starter for getting the students to a higher level of understanding, vis-à-vis word connection.

This concludes word connections and we may now pass into the realm of fun and excitement. Finally, we arrive at pronunciation, which you have no doubt been waiting for with bated breath (if you haven't already skipped through the boring stuff before this section).

## Pronunciation (発音)

Pronunciation is a massive subject to try to conquer and unfortunately a week of seminars would not do the topic justice. We have approximately 30 more minutes. So in this portion, we will discuss the methods that we find to work well in our classes in addition to some fresher concepts. But first, let's look at an overview of Standard Spoken English's big pronunciation problems as they pertain to Japanese students.

### Katakana Pronunciation (カタカナ発音)

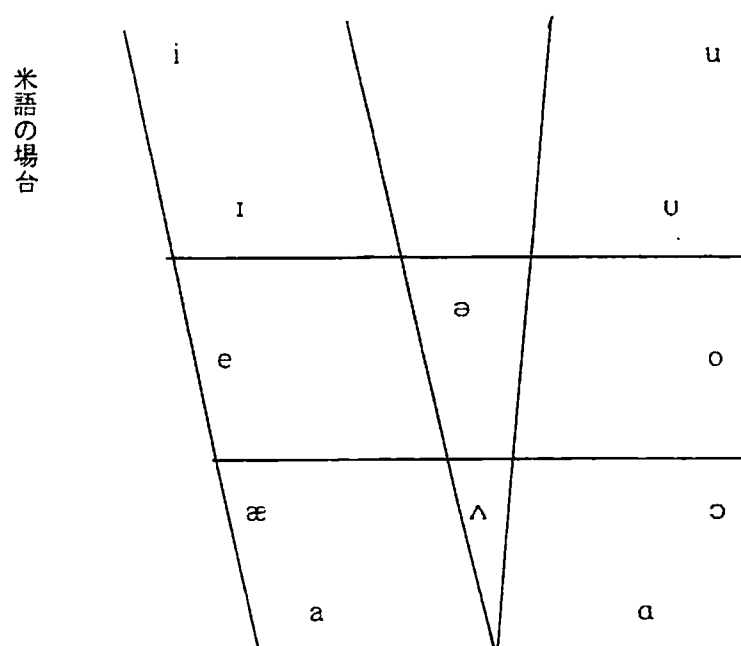
My former colleague, Chris Lynch, referred to this as overcoming the katakana catastrophe and I would be hard pressed to state it more eloquently. Speaking in Japanese phonemes can cause a great deal of problems in understanding. It is important not to let students get flustered when practicing their pronunciation because, as we all know, confidence is key when learning to speak a second language.

Mr. Miharu's curriculum involves focusing on problem sounds for Japanese students, chiefly sounds that do not exist in Japanese phonetics in addition to phonemes that do exist but are difficult to distinguish:

#### Consonants

Labiodental fricatives	/f/ v/
Dental fricatives	/θ/ voiced and unvoiced
Central approximants	/r/
Lateral approximants	/l/

#### English Vowels



As Mr. Lynch noted, students are generally receptive to the good old mouth diagrams. Additionally, if the concept proves too difficult for students to grasp, Mr. Miharu will explain in Japanese (as with all other aspects of pronunciation training we conduct in class).

At this point in teaching pronunciation concepts, after the initial explanation is given in class, it is time to delve into the fun part of such training: the trusty “listen and repeat” aspect of oral communication. But first, please take a look at the consonant and vowel charts located on pages 19 and 20..

### Minimal Pairs (最小対語)

Phillip Carr writes in his book English Phonetics and Phonology that minimal pairs are “pairs of words which differ with respect to only one sound. Their existence is important, since they demonstrate that the two sounds in question are both in parallel distribution and semantically contrastive.” That is to say, minimal pairs are words which contain overlapping of sound to some degree, yet retain completely different meanings. An example of a minimal pair is hut and hot. Hat also fits in this “pair”.

To overcome the hurdle of minimal pairs we use drilling and eliciting as well. Testing on minimal pairs when using questions consisting of only individual words may prove exceedingly difficult for students at first, but it is important to remember, that although the person listening to English will likely have context from which to derive meaning (e.g. The weather is rather hot today), such context can still be too vague to do so sometimes.

### Controversy: What kind of English should you teach your students?

#### 議論: どういう英語を生徒に教えるべきか?

I recently chanced across an article on the internet entitled Interested or Bored? How Should Pronunciation Be Taught? by Mr. Jeremy Harmer, a noted author on education and teacher trainer. In his article he raises some very interesting points that challenge, not the techniques, but the content of what we teach our students. Before he begins his article he poses two questions to the reader. I would like to start a group discussion pertaining to his second question.

**What are your three favorite pronunciation activities? Please list them.**

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

**After you have listed your three favorite activities, please share your ideas with your group and agree on one technique you find most interesting and stimulating for students. Please have a group spokesperson say why you chose this particular technique.**

1. \_\_\_\_\_

**The purpose of this previous discussion is to see if Mr. Harmer's ideas sound more appealing than what you have already been made accustomed to, if you already practice similar techniques, or if you completely disagree with Mr. Harmer. Whether you like his ideas or not, hopefully they will challenge you to think about how you teach pronunciation in the classroom.**

**Mr. Harmer's ideas essentially revolve around what "brand" of English one should teach their students. That is to say, should students speak American, English, Australian, New Zealand, or what have you English? It seems almost by default that whatever country you, or your ALT, represent as a native speaker will be the model passed onto the students. However, Harmer feels it is the best interest of the student to pass onto them a model that is not so much the model that represents the home country of the native English teacher, but a model that transcends regional pronunciation boundaries. Difficult you might say? Mr. Harmer would have you believe it's a rather simple concept.**

**"...rather than try and force students to conform to some pre-set model of pronunciation acceptability, we should, instead get them aim for multi-variety comprehension and intelligibility. As a result, therefore, we should be doing our best to make them able to hear things, and understand the significance of what they are hearing, rather than trying to force unnatural (and often one-variety) pronunciation practices onto them. For our students, then, the goals of pronunciation teaching should be firstly to train their 'ears', and then to help them sound just how they want to sound, provided that they don't**

confuse their listeners into thinking they are hearing something different from what they are actually trying to say. Reception, in other words (the ear-training we have just mentioned) is just as important as production and the two, just as with vocabulary learning, are in any case inseparable.”

With the stage thus set, he goes on to state there are three essential stages to pronunciation training:

Train students to hear  
Help students understand  
Give them the tools

These are quoted directly from Mr. Harmer's article.

#### Training students to hear (生徒たちを英語の音に慣れるよう訓練すること)

One of the things I want for my students is that they should be able to hear what they are exposed to. By that I mean that they should have the ability to analyze the sounds that they come across *if they want to*. I write this in italics because I see no reason why students absolutely have to be analytic in any way. It goes against the style of many of them. But at the same time, there are many students who want to be analytic *some of the time* (my italics again). In other words I want to give them the tools to listen with precision should they so wish or need.

Some 'getting to students to hear' activities might be:

- *How many sounds?* Students hear a number of words that they see written down (e.g. cat, dog, sheep, shepherd, mountain, lake). They have to say how many sounds (not letters) they hear. In the case of 'sheep' for example, there are only 3 sounds for 5 letters. 'Shepherd' has 8 letters, but only 5 sounds.

- *How many syllables?* in the same way we can ask students to say how many syllables they hear in words like 'secretary'. Often people say this with only three syllables even though, on paper, it clearly looks as if it has four!

- *Same or different?* Students hear pairs of sentences, for example, and have to say whether they are the same or different. A pair might be 1 There are three pubs in town/2 There were three pubs in town'. Here we are not so much trying to get students to identify the different sounds themselves, but rather to hear that there is a difference.

- *Up or down?* A staple of pronunciation activities, this simply involves

students trying to work out whether the voice goes up or down at the end of sentences and questions. Typical are tag questions where students have to say whether the voice goes up or down at the end of sentences such as 'You're Taiwanese, aren't you?'

- *Nonsense syllables:* an exercise that combines hearing stress and intonation happens when students are given sentences and phrases such as 'Nice to see you?' or 'Please come in.' They are told to think about how they would say them (where they would put the stress etc). Then they hear someone saying the phrases with nonsense syllables, e.g 'Der-di-DER' for 'please come in' and they have to identify the phrase in question.

All of these activities are designed, more than anything else, to train the students to hear accurately. What we want is not so much to train students in a particular piece of listening, but rather to become accustomed to listening analytically should they so desire. They will then be able to work out what they are hearing when they hear new words and phrases for the first time

#### Helping students to understand (生徒たちが英語を理解するのを助けること)

If students are able to hear (that is, for the purposes of this article, to listen analytically), then we can ask them to put this ability to appropriate use. What we want is for them to understand what they hear. Two examples will show what this means:

- *Interested or bored?* Students hear a number of people replying to statements like 'I just got a new job' or 'I'm going to be in a new play at the theatre' with exclamations such as 'That's terrific' or 'How interesting'. All they have to do is say whether the speaker who reacts is genuinely interested or not. Or they hear people responding to requests for help with phrases like 'I'd rather not' or 'Do I have to?' and all they have to do is say whether it would be worth continuing with the request or whether, on the contrary, the respondent's tone of voice (pitch and intonation) were so emphatic that they clearly can't be budged.

- *What exactly do you mean?* This is an activity devoted to variable stress. Students have to be able to work out what exactly is being asked about in questions like 'John said he wanted to marry you?' or 'John said he wanted to marry you?' This activity helps them to use their 'hearing' skills to understand what is being said.

- *Different meanings* students hear the same word or words said in a

number of different ways (words like 'yes', 'well', 'right' etc) and have to understand what meaning is being communicated - anything from 'absolutely not' to 'tell me more' or 'could you say that again'

• *Football scores* one of my favorite activities (which I first encountered in a class given by David Crystal many years ago) concerns football scores given as football results. Since this is intonation based it combines the twin functions of a hearing activity (in the terms of this article) and an understanding article.

'Football scores' has the students hear results but with the second score missing. They have to guess what it is. Thus 'Manchester United 6, Liverpool ...'. The speaker's intonation will tell them whether the number is 0 - 5, 6 or more than 6. 'Football scores' is interesting because once the teacher has explained how it works (the different rises and falls) the students themselves can try and have the same effect. It's fun and helps them to understand better. But we do not really want to train them to be football announcers, but rather that, by trying it out, they should gain greater insight into how things work.

All of the activities in this section are designed to help students understand what people mean when they use certain stress and intonation patterns. Of course we will get students to have a go themselves, but it is listening and being aware that matters most, for without it is highly unlikely that they will ever be able to produce the same patterns themselves even if they wanted to.

#### Giving the students a useful tool (生徒たちに役に立つ手段を提供すること)

There has been some controversy about whether or not students should learn phonemic symbols or not. Some purists think they should, whilst others think it gets in the way of learning since it is a technical ability that not many people use in real life. My own view is that students have no need whatsoever to write phonemic symbols. However it will greatly help them if they can recognize phonemic symbols when they access paper dictionaries for example. It seems worthwhile, therefore, to introduce phonemic symbols

for recognition only - by, for example giving them simple words written phonemically which they have to re-write orthographically, building up their range bit by bit.

**\*\*The above ideas in no way reflect our opinions. They are merely referenced to demonstrate variety in pronunciation training methodology.**

## Teaching pronunciation's acknowledged techniques

### 認められている発音のテクニックを教えること

Unfortunately, without a significant effort on the part of the student, native (or at least more native) pronunciation cannot be achieved. Learning pronunciation is a highly active process and cannot be done through osmosis, although I suspect that is how some of our students attempt to go about it. With respect to pronunciation training, these techniques may prove impossible (or at least exceedingly frustrating) without a dedicated elective class designed to facilitate pronunciation practice. Fortunately, at Sendai High School, and my previous school (Tonanshuryo High School in Sendai) such elective opportunities are available. However, when such opportunities are not available, a general mixing and matching of three techniques during normal class time may prove quite effective. The three techniques I speak of are as follows:

Integrated Training

Remedial Training

Practice Training

Integrated training is where training is a predetermined, integral part of the lesson. The JTE and ALT will sit down before the lesson during their usual planning time and discuss at what points teaching pronunciation is necessary, or at least advised, beforehand. There are no surprises and the pronunciation lesson within the normal lesson is clearly thought out.

Remedial training occurs in instances where an error so egregious occurs in class that an impromptu pronunciation lesson is initiated to quash incorrect usage of the particular word or phrase permanently.

Practice training is a lesson designed specifically around a point or points of pronunciation and those points will be the sole subject of the lesson.

Mr. Miharu's curriculum generally revolves around practice training because we are afforded such a large amount of time to focus on small things. However, for junior high school teachers particularly, such time to practice may not be an option and a self-determined mixture of integrated and remedial training can be used.

## Ideas we like to use in class

### クラスでふだん使用するアイデア

Please see pages 19–30 for worksheets, study guides, and textbook information that we use in our classes which corresponds to the following information.

#### **Drilling and eliciting (ドリルと(適切な答えを)引き出すこと)**

This is your standard listen and repeat drill. We give out the handouts specifically planned for those days and drill students constantly for a portion of class revolving around such topics as vowels, consonants, and minimal pairs. In addition, phrases can be practiced in this fashion. Oddly enough, it always seems like the problem students have the most fun with these sorts of lessons because they are so used to yelling and causing disturbances in class. They are not afraid to distract other students by speaking loudly in Japanese during normal lessons and, consequently, don't mind continuing their behavior through English lessons either. While they may not be the most scholarly of individuals they always seem to speak English more confidently, clearly, and fluently than typical students. Depending on what is being drilled, this can cover all of the Big Three, intonation, word connection, and pronunciation.

#### **Monologue reading (リーディング モノローグ)**

This is another good technique, especially for intonation and word connection practice. Students are given a monologue to read and make marks on the paper indicating where word connections and intonation changes will occur. This sort of lesson can be done “on the fly” (students can be taught the lesson as they work on their sheets) or as a review/practice of the information taught in a previous lesson. (pg 31)

#### **Listening practice (リスニングの訓練)**

Listening is, of course, extremely important in pronunciation training. Without native speakers as a guide, how can anyone learn to speak a language properly? Listening practice for our students consists of a broad range of means. We use recordings where students listen to a dialogue, monologue, music, or video and fill in blanks with correct words, circle the words they hear, or say the words they hear.

In addition to this we watch movies with or without subtitles and Mr. Backof is sometimes afforded the time to talk about a topic that is on his mind. Any opportunity for students to hear a native speaker of English use their abilities is a good opportunity for active pronunciation training. It is important to remember that students should not just be allowed to space out. They must always stay focused on the English that is being spoken. If that means requiring them to take notes, ask questions, or answer questions they will be asked later on, so be it.

### Speeches (スピーチ)

Perhaps the most enjoyable part of any pronunciation class is having your students pool the knowledge of a subject they have gained over a period of time and watch it manifest itself in the form of a carefully crafted and well performed speech. They are wonderful tools because they allow students to be as creative as they want to be (within the parameters you set, of course), and also demonstrate how well they have retained the information you have taught them. Naturally, coaching beforehand by the ALT and JTE is acceptable. It is a wonderful opportunity for students to express themselves emotionally in a culturally acceptable manner using proper intonation.

### Happy, sad, angry (うれしい、悲しい、怒っている)

One of Mr. Backof's personal favorites is "The Happy, sad, angry" activity for intonation awareness. This is a great opportunity to wedge pronunciation training into an otherwise barren grammar or vocabulary lesson (integrated training). Mr. Backof likes to first have students practice the dialog found in the normal textbook Hello There!: Oral Communication 1 and then set them up in various scenarios to get the students using broad emotional ranges when reading text or having conversations. Emotions other than happy, sad, and angry may of course be used. For example, the first read through of a dialog by beginning second language students will, almost without fail, be rather dry. Well, we can spice things up by giving students a scenario to act out using the same dialog. For instance, you could say "This time around, we will do the same dialog, but Takeshi, you are madly in love with Mina and desperately want to ask her out on a date. But Mina, you hate Takeshi and think he is repulsive. Now do the asking directions dialog one more time!"

## Evaluation (評価)

What good is all the preparation you put into planning a flawless lesson and executing it to perfection if all you are going to do after that is move on without any sort of measuring stick to see what your students have achieved? For that purpose we use two techniques:

### Standard testing with listening (リスニングに関する)

These are ideal for testing knowledge of listening ability using such things as minimal pairs and word connections. In the example included in this book, the test included two sections. The first 25 questions focused on acute listening ability with regards to minimal pairs. Students were read a word and then required to make a choice between two semantically contrastive words in parallel distribution. The second 25 were questions testing ability on deciphering word connections in normal speech. Sentences were read one time with standard intonation and students were required to fill in the blank using correct spelling. Our students are 3<sup>rd</sup> year students in an oral communication elective class at a fairly high level high school so their comprehension ability is rather high. You may want to tailor these sorts of tests to suit the needs and abilities of your students. (pg 32)

### The “Happy-smiley-fun-time” generic oral communication evaluation sheet (スマイル評価カード)

Those of you in Mr. Backof’s seminar on evaluation in team teaching classes last year will remember the “Happy-smiley-fun-time” generic oral communication evaluation sheet. It is a sheet made up of five criteria to be graded along the side, and a face moji scale along the top that can be used to grade a student’s speech, monologue, dialog, or just about anything else requiring speaking. Each face has a numerical value. Big smile = 5, grin = 4, ... (sour) puss = 1. This grading scale ensures that even if the student bombs spectacularly, they will still receive a few points. Kind of like the American college entrance exam, the SATs. Examples of the five (or however many you wish to use) criteria that can be graded include, but are not limited to: intonation, word connections, pronunciation, naturalness, etc. (pg 33)

## Conclusion and works cited

Thank you once again for attending our seminar on pronunciation training. We hope you found today's presentation contained enough information to get you started with teaching pronunciation in your classes or to give you more ideas on how to expand your existing curriculum. Good luck in your future pronunciation training endeavors!

Questions, comments, requests, or other remarks about today's seminar or the information located herein may be directed to us at:

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Lynch, C & Miahru, Y. (2004). "Team-teaching for oral proficiency". 5-6.

The format of this text was adopted from Mr. Takehiro Kitamura's and Ben Shearon's 2004 Mid-Year Conference Seminar entitled "Effective Use of the Text".

### Suggested links:

[http://liceu.uab.es/~joaquim/applied\\_linguistics/L2\\_phonetics/rec\\_Corr\\_Fon\\_internet.html#corr\\_fon\\_links](http://liceu.uab.es/~joaquim/applied_linguistics/L2_phonetics/rec_Corr_Fon_internet.html#corr_fon_links)

-Contains hundreds of links to specific pronunciation challenges with respect to education. Contains nearly any piece of information you may seek concerning pronunciation training.

# 2 発音記号

正確な発音の  
手がかり

発音記号 (phonetic signs) は、英語の発音を示す約40の記号で、英和辞典ではたいてい国際音標文字 (International Phonetic Alphabet, IPA と略す) を用いています。

新しく出会った単語でも、辞書の発音記号によってほぼ正確に発音できます。発音記号は、母音と子音の組み合わせでできています。発音記号の正しい読み方を覚えましょう。(以下の説明は米音を中心に解説してあります)

ほいん

## 母音 (vowel)

[i] 舌の前のほうを高くして、日本語の「イ」と「エ」の中間ぐらいの音。

sit [sít], hill [híl]

[i:] 舌の先を高くし、くちびるを左右に引いて日本語の「イー」の気持ちで発音する。

bee [bí:], chief [tʃí:f]

[e] 日本語の「エ」とほとんど同じ音。

desk [désk], net [nét]

[æ] 日本語の「エ」と「ア」の中間の音で、やや長く発音する。

cat [kǽt], man [mǽn]

[ʌ] 口の中ほどからやや奥で発音。日本語の「ア」に「オ」が混ざった感じの音。

come [kʌ́m], love [lʌ́v]

[ɑ:] あくびをするように口を大きく開け、舌の位置を低くして発音する。calm [ká:m], father [fá:ðər] 米音では[æ]となる場合がある。ask (米) [ǽsk] (英) [á:sk]

[ə] あいまい母音といわれ、アクセントのない音節に現れる。くちびるを少し開いてぼんやりした感じで「ア」と言う。

about [əbáut], woman [wú:mən]

[ə:r] 日本語の「アー」を口をやや閉じて発音しそり舌にして[r]を添える。英音は[r]が入らない。

bird [bé:rd], work [wó:rk]

[u] くちびるを丸めて突き出し、日本語の「ウ」よりも強く発音する。look [lúk], cook [kúk]

[u:] [u]よりもさらにくちびるを強く丸めて、口笛を吹く感じで「ウー」と言う。

pool [pú:l], school [skú:l]

[ɑ] 米音は口を大きく開け、舌の奥を高くして「ア」と言う。英音は[ɔ]と表記して、口を大きく開け、くちびるを丸めて発音する。

[ɔ] box [báks], stop [stáp]

[ɔ:] [ɔ]よりもくちびるをすばめて「オー」と言う。ball [bó:l], bought [bó:t] 米音では[ɔ:r]となる場合がある。door [dɔ:r]

## 二重母音 (diphthong)

二重母音はどれも前の母音を強くはっきり発音し、あとの母音は弱く発音する。

[ei] [e]を強く言って、[i]を弱く言う。game [géim], say [séi]

[ai] 日本語の「ア」を強く長く言いながら、[i]に移っていく。eye [ái], write [ráit]

[au] 日本語の「ア」を強く長く言いながら、[u]に移っていく。cow [káu], house [háus]

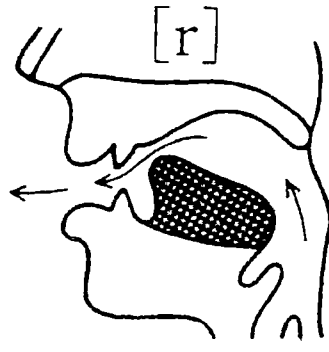
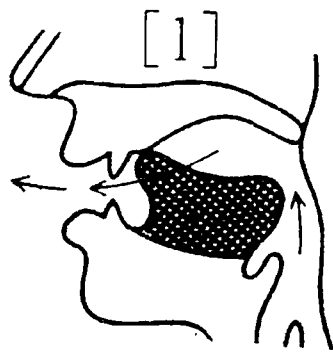
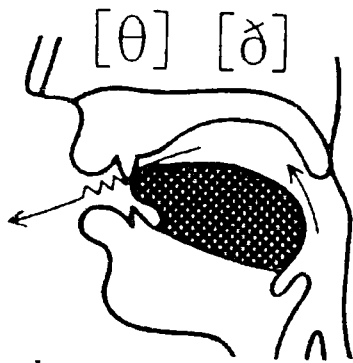
[ɔi] [ɔ]を、丸く突き出した口で強く長めに言うことから、[i]を添える。boy [bói] (「ボーイ」ではなく、「ボーイ」の感じ)、oil [óil]

[ou] くちびるを丸く突き出して「オ」と言いながら、口の開きをやや小さくして「ウ」を添える。boat [bóut], cold [kóuld]

[iər] [i]のあとに[a]を添えながらそり舌にして、[r]を入れる。ear [iər], hear [hiər]

[eər] [e]を発音しながら[a]を添え、さらにそり舌にして[r]を入れる。air [éər], bear [béər]

[uər] [u]を強く発音しながら、[ə]を添えさらにそり舌にして[r]を入れる。poor [púər], tour [túər]



しいん  
子音 (consonant)

[p] 上下のくちびるを閉じ、息をためて、一気に「プッ」と吹く感じの無声音。  
park [pá:rk], cap [kæp]

[b] [p]が有声音になったもので、日本語の「バ行」の音の出だしとほとんど同じ音。  
book [búk], baby [béibi]

[t] 日本語の「ツ」を発音するときの舌の位置で息をためて勢いよく出す。  
tennis [ténis], cut [kát]

[d] [t]が有声音になったもの。  
dog [dó(:)g], glad [glæd]

[k] 日本語の「カ行」の音の出だしと同じ音で、力強く発音する。 cake [kéik], work [wá:rk]

[g] [k]が有声音になったもの。  
good [gúd], egg [ég]

[f] 上の歯を下くちびるの内側につけて、その狭いすき間から息を吹き出す。日本語の「フ」とは違うので注意。  
foot [fút], enough [ináf, ə]

[v] [f]が有声音になったもの。[b]とはっきり区別することが大切。  
voice [vóis], wave [wéiv]

[s] 舌先を軽く歯ぐきに触れ、その間に息を通して発音する。  
sea [sí:], nice [náis]

[z] [s]が有声音になったもの。  
zoo [zú:], size [sáiz]

[θ] 舌の先を上歯につけて、その間から、息を出す。[s]とはっきり区別すること。  
think [θíŋk], month [mánθ]

[ð] [θ]が有声音になったもの。  
they [ðéi], brother [bráðə]

[ʃ] 日本語の「シ」をくちびるを突き出すようにして言う。  
shop [ʃáp], fish [fiʃ]

[ʒ] [ʃ]が有声音になったもの。[dʒ]とは違い、舌の先を歯ぐきにつけない。  
usual [jú:zuəl], vision [víʒən]

[tʃ] 日本語の「チ」を、くちびるを丸めて突き出す感じで発音する。  
cheap [tʃí:p], catch [kættʃ]

[dʒ] [tʃ]が有声音になったもの。  
judge [dʒʌdʒ], edge [édʒ]

[h] くちびるを軽く開き、息を吹きかけるようにして発音する。 hot [hát], who [hú:]

[m] くちびるを固く閉じて、鼻から「ムー」と声を出す。 my [mái], some [sám]

[n] 舌の先を上歯ぐきに強くつけて、鼻から息を「ン」と言って出す。  
noon [nú:n], sign [sáin]

[ŋ] 舌のうしろを軟口蓋に当て、鼻から声を出す。日本語の「銀行」の「ン」と同じ発音。  
pink [píŋk], song [só(:)ŋ]

[l] 舌の先を歯ぐきにつけたまま、「ル」と言う。  
lily [líli], hill [híl]

[r] 舌の先をまき上げ、歯ぐきに近づけて発音する。前に軽く「ウ」の音を添えらうまくいく。  
river [rívə], merry [méri]

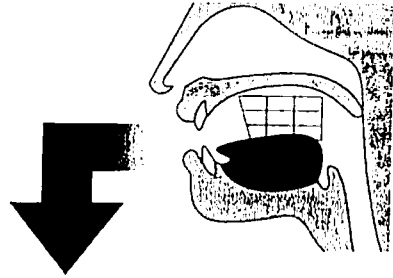
[w] くちびるを丸くすぼめて突き出し、「ウ」と言う。 watch [wát], swim [swim]

[j] 日本語の「ヤ行」の音の出だしとほぼ同じで、「イ」をさしませて発音するとこの音になる。  
yes [jés], familiar [fəmiljə]

第V章  
これだけは知っておきたい英語の知識②

母音の発音比較表

母音の発音のポイントは、口の開きぐあいと舌の形（どの位置を高く持ち上げるか）です。下の表を見ながら、実際に発音して確認してみましょう。



小さく ↑ 口の開き ↓ 大きく	[i:]		[u:]
	[i]		[u]
	[e]	[ə]	
	[æ]	[ʌ]	[ɔ:] [ɑ]
	前側 ←	舌の高くなる位置	→ のど側
	左右にひく ←	唇の形	→ 丸くすぼめる

☆口の開きぐあいを比較しながら、左の列からたてに発音してみましょう。  
 [i:] → [i] → [e] → [æ]    [ə] → [ʌ]    [u:] → [u] → [ɔ:] → [ɑ]

☆舌の位置を比較しながら、上の段から横に発音してみましょう。  
 [i:] → [u:]    [e] → [ə]    [æ] → [ʌ] → [ɔ:]

ちよつと ひといき CD 1-70

日本語の「ん」?

- 日本語の「あんみつ」、「しんぱい」、「がんばる」の「ん」は [m]。  
マ行 [m], パ行 [p], バ行 [b] の音の前にくる「ん」はみな [m] です。英語では、「m, p, bの前には m がくる」と言われています。  
grammar (文法) simple jump umbrella
- 日本語の「あんな」、「こんにちば」の「ん」は [n]。  
ナ行 [n] の音の前にくる「ん」は [n] です。このときの舌の位置を調べてみると [n] の音がよくわかります。  
sunny tennis runner (ランナー)
- 日本語の「ばんこう」、「きんぎょ」、「かんがえる」の「ん」は [ŋ]。  
カ行 [k], ガ行 [g] の音の前にくる「ん」は [ŋ] です。  
bank think thing young

子音の発音比較表

子音は、息や声の中でのどこかで妨げられて出る音です。音を出す場所（息や声を妨げる器官）と、発音の仕方、無声音か有声音か、によって決まります。

器官 音の種類	上下の唇	上歯と下唇	上歯と舌先	上歯ぐきと舌先	舌の前方と上あご前方	舌の中央と上あご	舌の後方と上あごの奥	のど (声帯)
発音方法	無 有	無 有	無 有	無 有	無 有	無 有	無 有	無 有
破裂音	p b			t d			k g	
摩擦音		f v	θ ð	s z	ʃ ʒ			h
破擦音				ts dz	tʃ dʒ			
鼻音	m			n			ŋ	
側音				l				
半母音	w				r	j	(w)	

☆発音方法

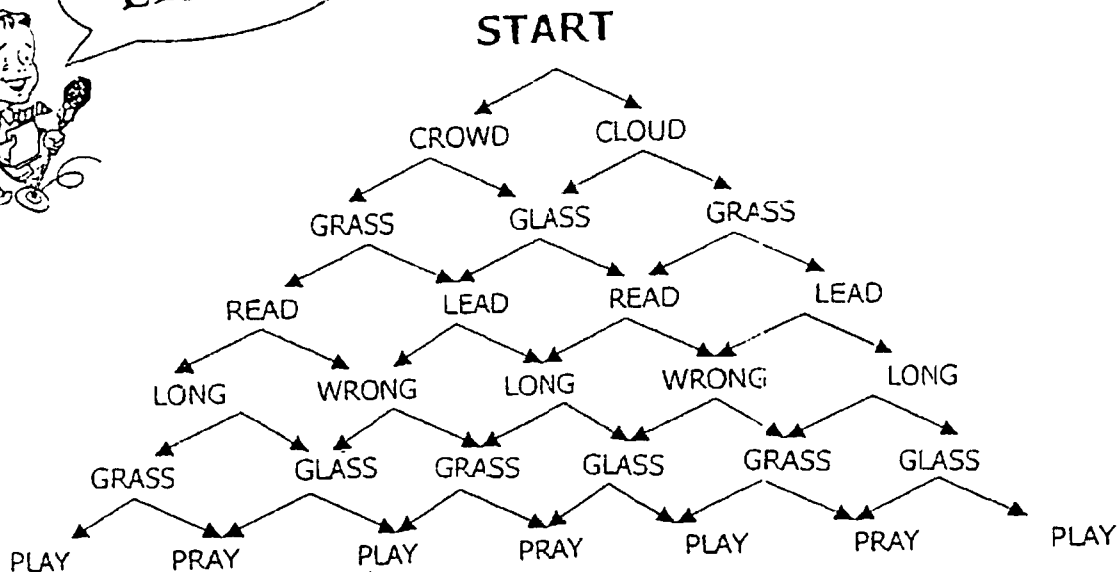
- 破裂音：各器官でせきとめた息を破裂させるように一気に吐き出す。
- 摩擦音：各器官でせきめられたすき間を摩擦しながら出る。
- 破擦音：各器官をゆっくりと離すので、一気に破裂しないで摩擦した音が出る。
- 鼻音：各器官を閉じて、鼻から音を出す。
- 側音：舌の両側から音を出す。
- 半母音：妨げが少なく、母音に近い音。

# Speaking Pyramid Test

Students work in lunch groups. Using the pyramid, one student should try to guide the other students to a particular animal. They can use the chart to monitor their progress.

## Speaking Pyramid Test

Name: \_\_\_\_\_ ( - )

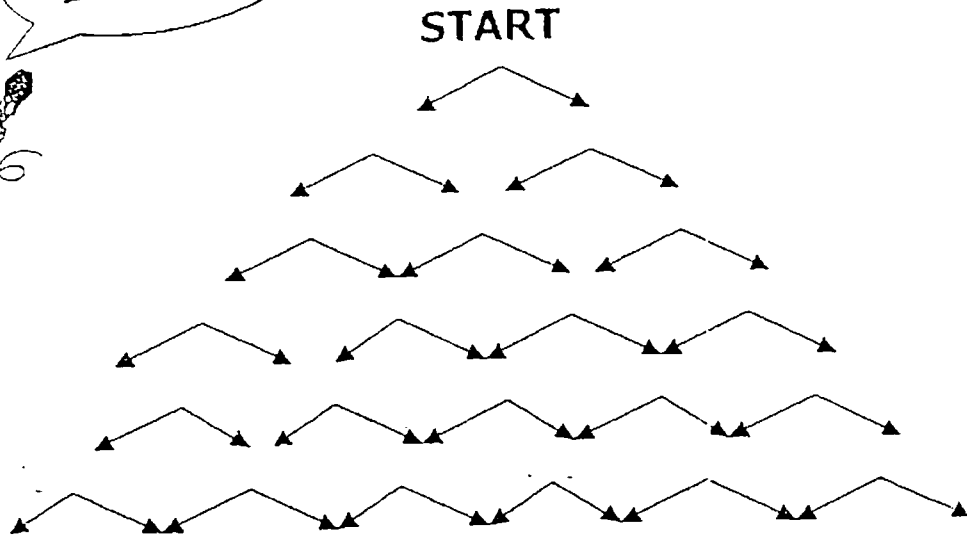


	1	2	3	4	5	6	7	8	9
Ken									
Yuki									
Ichiro									
Jun									
Saki									
Arisa									
( )/6	/6	/6	/6	/6	/6	/6	/6	/6	/6



# Pyramid Test

Name: \_\_\_\_\_ ( )







# [i:]と[i], および[u:]と[u]

## 1 Pronunciation ㊦|㊧|取録

A. seat の[i:]とsit の[i]

この二つの音は、日本語の「イ」と日本語の「エ」との関係で考えると分りやすいでしょう。[i:]は日本語の「イ」とほぼ同じ音と考えると結構です。[i]は、「イ」と「エ」との関係で考えると分りやすいでしょう。

発音の模式： イ——イ——エ  
(= [i:])



Examples [i:] people, sight, sea, eat

[i:] is, it, sit  
e[ɪ]/[i]/[i]: seat, sit, eat / i



B. boot の[u:]とbook の[u]

この二つの音は、日本語の「ウ」と日本語の「オ」との関係で考えると分りやすいでしょう。[u:]は日本語の「ウ」とほぼ同じ音と考えると結構です。[u]は、唇が閉じられており狭い音で、舌として、発音のちのさしに示す通り、少し「イ」の響きが混じって聞こえることもあります。

発音の模式： ウ——ウ——オ  
(= [u:])



Examples [u:] food, moon, Luke, soon, who'd, you

[u]: cook, good, look, hood, full  
e[u:]/[u]/[u]: who'd / hood, good / full, Luke / look



Luke: ルカ (オウ) の名前の音

Listening Skills 3  
[i:]はどこにある発音記号は唇閉の音かやや開きであるかを示しますが、決して、日本語の「麗」に対する「王」の発音のような、「麗」の奥の唇という部位ではありませぬ。むしろ、奥の唇のことは考えず、舌の背の位置によって聞き分けましょう。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. eat B. it ( ) ( )
- A. seal B. sit ( ) ( )
- A. who'd B. hood ( ) ( )
- A. Luke B. look ( ) ( )

who'd = who would (wə' hʊd)

## 2 Dictation ㊦|㊧|取録

英語を聞いて、空所に適切な単語を書き入れなさい。

- You're a very ( ) ( ) ( ) ( )  
料理の腕をほめています。
- Why don't you ( ) in this ( ) ( ) ( ) ( )  
席を替える覚悟です。
- It's ( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )  
付録問題のついた文です。

# [əʊ], [ɔ:], [ɒə]

## 1 Pronunciation ㊦|㊧|取録

A. phone の[u]

日本語の「オ」のあとに日本語の「ウ」が小さく添えられたような音です。日本語の添えられた「ウ」のようにははっきり聞き取れないことも多いので、最初の「イ」のような唇の方をしっかりと覚えておきましょう。

Examples bone, cold, know, phone, gold, want



B. call の[ɔ:]

日本語の「オ」と「ア」の間の音ですが、アメリカ英語では、かなり「ア」に近く発音されることがあり、「ア」と完全に同じ音に聞こえることもあります。

発音の模式： ア——ア——オ



Examples baseball, call, saw, talk

C. born の[ɒə]

アメリカ英語では、日本語の「オ」のあとに、小さく舌の音が添えられたような音です。舌の背の位置が舌の根からになることが多いので、その舌をしっかりと入れておいてください。出だしの舌はBと同じ口の形で得示されますが、Bの舌とは切り離し、[ɒə]という一つの二重母音として理解してください。

Examples born, George, more, hour, store, morning



Listening Skills 4  
[ɔ:]はどこにある発音記号は唇閉の音かやや開きであるかを示しますが、決して、日本語の「麗」に対する「王」の発音のような、「麗」の奥の唇という部位ではありませぬ。むしろ、奥の唇のことは考えず、舌の背の位置によって聞き分けましょう。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. born B. bore ( ) ( )
- A. saw B. sore ( ) ( )
- A. called B. cold ( ) ( )

score: 低い

## 2 Dictation ㊦|㊧|取録

英語を聞いて、空所に適切な単語を書き入れなさい。

- Have you ( ) ( ) ( ) ( ) ( ) ( )  
「ジョージと結婚したか」と尋ねています。
- He gave me a ( ) ( ) ( ) ( ) ( )  
電話をくれた、と書いています。
- He ( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )  
彼は来られるのか、来られるのか、そこへ、それから聞かなくてください。

[ɑ], [æ], [ɑə]

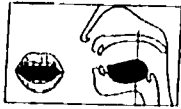
① Pronunciation ⑤ [5]収録

A. jogging の [ɑ]

日本語の「ア」に非常に近い音です。やや「オ」の響きが混じって聞こえることもあります。

jogging: ジョギング

Examples hot, jogging, lot, pot

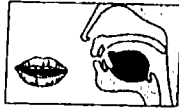


B. heard の [ɑ:]

口をあまり開けずに、唇を閉じながら発音する音です。上の奥歯の内側の歯ぐきを、左右同時に舌のヘリでなめるようにすると、発音しやすい音です。

fur: 毛皮

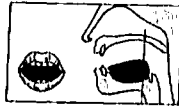
Examples birds, fur, hurt, heard



C. hard の [ɑə]

上のAの音の後に、上のBの音を軽く添えるようにして発音する音です。

Examples art, far, heart, park, part



Listening Skills 2

日本語でジョギングと呼ばれるものは、アメリカ英語では [ɑ] が使われるので「ジャギング」に聞こえがちです。日本語の響きを離れて、新たにきちんと英語の響きを覚えましょう。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. heart B. hurt ( )
- A. far B. fur ( )
- A. hot B. hurt ( )
- A. pot B. part ( )

② Dictation ⑦ [7]収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- I enjoyed my walk in the ( ).  
「公園」での散歩は楽しいですね。
- I ( ) a ( ) of ( ) singing.  
何かの音が「聞こえて来た」と言っています。
- I'll go ( ) around the ( ) museum.  
日本語のジョギングは、英語から来たことばです。

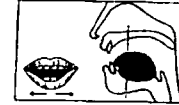
[æ], [ʌ]

① Pronunciation ⑥ [1]収録

A. fast の [æ]

日本語の「ア」と日本語の「エ」の間の音と考えると分かりやすいでしょう。口をしっかりと開き、舌を左右に張る気持で発音します。発音のものさしを参考に、唇を覚えましょう。

発音のものさし: ア—æ—エ



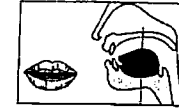
Examples aunt, fast, ran, stand, that, track

track: 競技場の陸走路

B. money の [ʌ]

日本語の「ア」によく似ていますが、アメリカ英語では、日本語の「ア」より、口を閉じぎみにして発音されることが多い音です。上下の歯の間をあまり開けずに発音して、唇のイメージをつかみましょう。

Examples brother, done, month, run, truck, uncle



Listening Skills 1

[æ]の音は、[ʌ]にくらべて少し長めに聞こえることがあります。また、[æ]は、ときとして、「エア」のように唇が振れて聞こえることもあります。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. run B. ran ( )
- A. ankle B. uncle ( )
- A. Dan B. done ( )
- A. track B. truck ( )

ankle: くるぶし

Dan: ダン (男性の名)

② Dictation ⑧ [3]収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- My ( ) is visiting ( ) next ( ).  
現在進行形が未来を表すために使われています。
- He's the ( ) ( ) in my ( ).  
「最も速い」という意味の最上級が使われています。
- ( ) Dan's ( ).  
Danは男性の名前です。

③ [i:]と[i], および[u:]と[u]

1 Pronunciation (9)収録

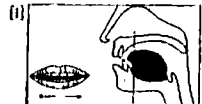
A. seat の[i:]とsit の[i]

この二つの音は、日本語の「イ」と日本語の「エ」との関係で考えると分かりやすいでしょう。[i:]は日本語の「イ」とほぼ同じ音と考えると結構です。[i]は、「イ」と「エ」との間の音と考えると分かりやすいでしょう。

発音のものさし: イ——エ  
(= [i:])



Examples [i:]: people, seat, see, eat  
[i]: is, it, sit  
cf. [i:]/[i]: seat / sit, eat / it



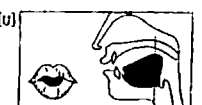
B. boot の[u:]とbook の[u]

この二つの音は、日本語の「ウ」と日本語の「オ」との関係で考えると分かりやすいでしょう。[u:]は日本語の「ウ」とほぼ同じ音と考えると結構です。[u]は、唇のすぼみが[u:]より弱い音で、時として、発音のものさしに示す通り、少し「オ」の響きが混じって聞こえることもあります。

発音のものさし: ウ——オ  
(= [u:])



Examples [u:]: food, moon, Luke, soon, who'd, you  
[u]: cook, good, look, hood, full  
cf. [u:]/[u]: who'd / hood, fool / full, Luke / look



Listening Skills 3

[i:], [u:]などにある発音記号は直前の音がやや長めであることを示しますが、決して、日本語の「尾」に対する「王」の発音のような、「2倍の長さの音」という意味ではありません。むしろ、長さの差のことは考えず、唇の真の差によって聞き分けましょう。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. eat B. it ( )
- A. seat B. sit ( )
- A. who'd B. hood ( )
- A. Luke B. look ( )

who'd <  
who would  
[who ha:d]

2 Dictation (11)収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- You're a very ( ) ( ).  
料理の腕をはめています。
- Why don't you ( ) in this ( , , )?  
異を勧める表現です。
- It's ( ), ( ) ( )?  
付加疑問のついた文です。

Luke: ルカ (キリストの弟子の名)

④ [ou], [ɔ:], [ɔə]

1 Pronunciation (13)収録

A. phone の[ou]

日本語の「オ」のあとに日本語の「ウ」が軽く添えられたような音です。ただ、添えられた「ウ」のような音ははっきり聞こえないことも多いので、最初の「オ」のような音の方をしっかりと覚えておきましょう。

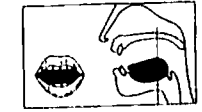
Examples bone, cold, know, phone, told, won't



B. call の[ɔ:]

日本語の「オ」と「ア」の間の音ですが、アメリカ英語では、かなり「ア」に近く発音されることがあり、「ア」と完全に同じ音に聞こえることもあります。

発音のものさし: ア——オ

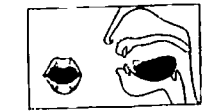


Examples baseball, call, saw, talk

C. born の[ɔə]

アメリカ英語では、日本語の「オ」のあとに、軽く巻き舌の音が添えられたような音です。巻き舌の響きが大事な手がかりになることが多いので、その響きをしっかりと頭に入れておいてください。H141の音はBと同じ[ɔ:]の記号で標示されますが、Bの音とは切り離し、[ɔə]という一つの二重母音として理解してください。

Examples born, George, more, four, store, morning



Listening Skills 4

morningは、「モーニング」に聞こえることがあります。mor-と書いて聞わらないうちに、舌の形が次のingの[i]に近くなる傾向があるからです。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. born B. bone ( )
- A. saw B. sore ( )
- A. called B. cold ( )

care: 気

2 Dictation (15)収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- Have you ( ) with George about the party?  
「ジョージと話したか」と尋ねています。
- He gave me a ( ) ( ) on Monday.  
電話をくれた、と驚いています。
- He ( ) be able to come in the ( ).  
彼は来られるのか、来られないのか。そこをしっかりと聞き取ってください。

2

[ɑ], [æ], [æ], [æ]

### 1 Pronunciation ① 15 収録

A. jogging の [ɑ]

日本語の「ア」に非常に近い音です。やや「オ」の響きが混じって聞こえることもあります。

jogging: ジョギング  
ア

**Examples** hot, jogging, lol, pot

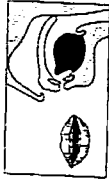


B. heard の [æ]

口をあまり開けずに、舌を舌をしながら発音する音です。上の奥歯の内側の奥くまを、左右同時に舌のヘリでなめるようにすると、発音しやすい音です。

hur: 毛皮

**Examples** bid, fur, hurt, heard



C. hard の [ɑ]

上のAの舌の後に、上のBの舌を舌く添えるようにして発音する音です。

**Examples** art, far, hard, park, part



### Listening Skills 2

日本語でジョギングと呼ばれるものは、アメリカ英語では [ɑ] が使われるので「ジャギング」に聞こえます。日本語の響きを離れて、新たにきちんと英語の響きを覚えましょう。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

1. A. heart B. hurt ( )
2. A. far B. fur ( )
3. A. hot B. hurt ( )
4. A. pot B. part ( )

### 2 Dictation ① 7 収録

英語を聞いて、空所に適切な単語を書き入れなさい。

1. I enjoyed my walk in the ( )  
「公園」での散歩は楽しいですね。
2. I ( ) a ( ) of ( ) singing.  
何かの音が「聞こえて来た」と言っています。
3. I'll go ( ) around the ( ) museum.  
日本語のジョギングは、英語から来たことばです。

0

[æ], [æ], [ʌ]

### 1 Pronunciation ② 11 収録

A. fast の [æ]

日本語の「ア」と日本語の「エ」の間の音と考えると分りやすいでしょう。口をしっかりと開き、舌を左右に張る気持で発音します。発音のものを参考に、舌を覚えましょう。

fast: 速

**Examples** aunt, fast, again, stand, that, truck

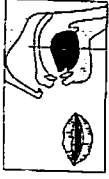


B. money の [ʌ]

日本語の「ア」によく似ていますが、アメリカ英語では、日本語の「ア」より、口を閉じぎみにして発音されることが多いです。上下の歯の間をあまり開けずに発音して、舌のイメージをつかみましょう。

brother: 兄弟

**Examples** brother, done, month, fun, truck, uncle



### Listening Skills 1

[æ]の音は、[ʌ]にくらべて少し最後に聞こえることがあります。また、[æ]は、ときとして、「ア」のように音が強くなって聞こえることもあります。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

1. A. run B. ran ( )
2. A. ankle B. uncle ( )
3. A. Dan B. done ( )
4. A. track B. truck ( )

ankle: くもろし

Dan: ダン (男性の名)

### 2 Dictation ③ 13 収録

英語を聞いて、空所に適切な単語を書き入れなさい。

1. My ( ) is visiting ( ) next ( )  
現在進行形が未来を表すために使われています。
2. He's the ( ) ( ) in my ( )  
「最も速い」という意味の慣用語が使われています。
3. ( ) Dan's ( )  
Danは男性の名前です。

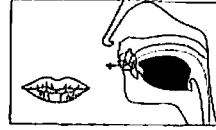
[v], [f], [hw]

1 Pronunciation ② [21]収録

A. find の[f]

下唇を上の前歯に押し当てて、口から息を押し出して作る音です。

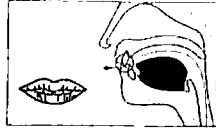
**Examples** [f]: find, first, fit, feet, from, light  
cf. [f] / [h]: feel / heal, feet / heat



B. very の[v]

上の[f]と同じことを、息だけで行うのではなく、声をつけて行くと、[v]が出来ます。

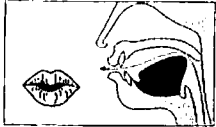
**Examples** [v]: very, every, arrive, heavy  
cf. [v] / [b]: very / berry



C. what の[hw]

軽くすぼめた唇を急に開き、同時に口から息を出して作る音です。

**Examples** [hw]: what, where, why, wheel  
cf. [hw] / [f]: where / fair



wheel : 車輪、ハンドル  
fair : 公平な

Drill ② [22]収録

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. feel B. heel ( )
- A. fair B. where ( )
- A. very B. berry ( )
- A. feet B. heat ( )

2 Dictation ② [23]収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- ( ) did you ( ) in Japan?  
来日した人に、到着したときを尋ねています。
- I'm not ( ) ( ) well today.  
体調が悪いようですね。
- I can't ( ) any shoes that ( ) my ( ).  
足に合う靴がないようですね。

[s], [θ], [z], [ð], [ʃ]

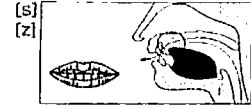
1 Pronunciation ② [25]収録

A. seat の[s]

日本語の「サ」「ス」「セ」「ソ」のアタマの子音と同じ音です。日本語の「シ」のアタマの子音とは違います。英語の[s]の音は、日本語の「シ」のときより、舌を前の方に出して、舌先が歯ぐきに近づくようにして発音します。

sin : 罪  
sir : 男性に呼びかけることば

**Examples** seal, see, sin, sir, sing



B. think の[θ]

舌先と上の前歯とを使って作る音です。自分で音を出してみて、舌の響きをつかみましょう。この音は、舌先を上下の歯の間にはさむか、舌先を上の前歯の先に当てたり、舌先を上の前歯の裏に当てたりして作ります。舌が歯ぐきに近づきすぎると、誤って上のAの[s]の音を出してしまうので注意しましょう。

thin : 薄い  
thick : 厚い

**Examples** [θ]: think, thick, thin, thank  
cf. [θ] / [s]: thick / sick



C. easy の[z]

日本語の「ザ」「ズ」「ゼ」「ゾ」のアタマの子音と同じ音です。日本語の「ジ」のアタマの子音とは違います。英語の[z]の音は、日本語の「ジ」のときより、舌を前の方に出して、舌先が歯ぐきに近づくようにして発音します。

**Examples** easy, these, those, size, Z ([zi:])

D. this の[ð]

上のBの[θ]を、ささやきながらではなく、声を出しながら発音しようとすると、[ð]が出来ます。[θ]と同様、舌先と上の前歯とを使って作る音です。自分で音を出してみて、舌の響きをつかみましょう。舌が歯ぐきに近づきすぎると、誤って上のCの[z]の音を出してしまいがちなので注意しましょう。

**Examples** [ð]: these, there, those, mother  
cf. [ð] / [z]: these / Z's

E. sheet の[ʃ]

舌を後ろに引き気味にして、心持ち唇をとがらせて言うとうまく響く音です。誤って上のAの[s]の音を出してしまいがちなので注意しましょう。

**Examples** [ʃ]: sheet, she, sure, machine, pressure  
cf. [ʃ] / [s]: sheet / seat



Drill ② [26]収録

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. these B. Z's ( )
- A. seat B. sheet ( )
- A. thick B. sick ( )

2 Dictation ② [27]収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- You can take ( ) ( ) ( ).  
この3つの座席に座れるようです。
- ( ) ( ) are too ( ).  
紙が薄すぎると書いています。
- ( ) paper is ( ) to handle.  
厚い紙の方が扱いやすいですね。

# [iə]と[auə]などの二重・三重母音

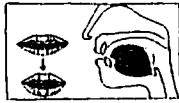
## ① Pronunciation (117)収録

### A. hear の[iə]

Lesson 3で学んだ[i]の後に、Lesson 2で学んだ[ə]を軽く添えて作る音です。

rear: 後方の

Examples hear, beer, rear



### B. there の[eə]

日本語の「エ」にかなり近い[e]の後に、[ə]を軽く添えて作る音です。

rare: 珍しい

Examples there, pair, bear, rare, hair

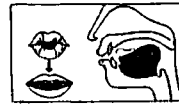


### C. sure の[uə]

Lesson 3で学んだ[u]の後に、Lesson 2で学んだ[ə]を軽く添えて作る音です。

tourist: 旅行者  
tool: 道具

Examples [uə]: sure, poor, tourist  
cf. [uə]/[u:]: tour / tool



### D. retire の[aɪə]

[aɪ]は日本語の「ア」とほぼ同じ音です。次の[i]は、[aɪ]の一部になった場合は、単独の[i]ほどはっきりした音でなく、むしろ[e]に近いような音です。最後に[ə]を軽く添えると[aɪə]を作ることが出来ます。

retire: 引退する  
tire: タイヤ  
hire: 雇う  
lie: うそつき

Examples [aɪə]: retire, tire, hire, lie  
cf. [aɪə] / [aɪ]: lie / lie

### E. tower の[auə]

前項の[aɪə]同様、3つの要素から成る音ですが、2番目の[u]は、[auə]の一部になった場合は、単独の[u]ほどはっきりした音でなく、むしろ[o]に近いような音です。

Examples [auə]: tower, hour, flower, power  
cf. [auə] / [auə]: tower / tower

### Listening Skills 5

アクセントを置かずに発音されるour([auə])の、三重母音の2番目の要素である[u]は、全く聞こえなくなることもあります。この場合、ourはareに非常によく似た音となります。

以下のA・Bのうち、聞こえた方の記号を記入しなさい。

- A. hear B. hair ( )
- A. lower B. towel ( )
- A. hire B. lie ( )
- A. tour B. tool ( )

## ② Dictation (119)収録

英語を聞いて、空所に適切な単語を書き入れなさい。

- ( ) is an old ( ) in my hometown.  
生まれ故郷に何があると書いていますか。
- The ( ) is very popular with ( ).  
旅行者に人気ようです。
- When I ( ), I want to live in that town.  
引退したら、生まれ故郷に戻りたくるものです。

50

Why do many Japanese people find it hard to pronounce English? This is because Japanese has fewer sounds than English. When your first language has fewer sounds than the language you want to learn, learning is always difficult.

For example, there are only five vowels in Japanese, which are a-i-u-e-o. English has many more vowel sounds. This means that Japanese have difficulty saying the difference between “hat,” “hot,” and “hut.”

So what can we do to learn pronunciation when unluckily our language has fewer sounds than the language we're learning? Here's one good thing to do: whenever we learn a new word, we should study not only how to make the sounds correctly, but also understand why the sounds sound like they do.

Let's use the example of the sounds M and N. Say “beam” and “bean” and see how your mouth looks different at the end of each word. For “beam,” your lips are closed and for “bean” your lips are not closed. What about the tongue? For “beam,” your tongue does not move and stays where it usually is, but for “bean” it must touch the roof of the mouth for “n” to sound like English “n.”

One by one, you need to study how different sounds are produced and understand why the sounds sound the way they do. Without understanding, saying the word 100 times will not improve your pronunciation. But with understanding, you don't have to say it more than 10 times to get it.

Let me tell you how to use this library. First, go to the library office and get your library card. You'll need your card every time you borrow books. You can borrow up to five books. You can keep a book up to three weeks. If you want to keep it longer, you can renew it just once and keep it for another three weeks.

[日本語訳]

この図書館の使い方を説明します。まず、図書館事務所へ行って、貸し出しカードをもらって下さい。カードは本を借りるときには毎回必要になります。5冊まで借りられます。本は3週間借りられます。もっと長く借りたければ、1回だけ更新して、もう3週間借りられます。

The term Exam. Oral communication I 2005

Class. \_\_\_\_\_ Number \_\_\_\_\_

Name \_\_\_\_\_

**[A]** Circle the word you hear:

1. run --- ran
2. ankle --- uncle
3. Dan --- done
4. track --- truck
5. heart --- hurt
6. far --- fur
7. hot --- hurt
8. pot --- part
9. eat --- it
10. seat --- sit
11. who'd --- hood
12. Luke --- look
13. born --- bone
14. saw --- sore
15. called --- cold
16. hear --- hair
17. rear --- rare
18. tower --- towel
19. fire --- file
20. tour --- tool
21. fair --- where
22. feet --- heat
23. very --- berry
24. seat --- sheet
25. thick --- sick

**[B]** Fill in the blanks with the words you hear:

26. My \_\_\_\_\_ is visiting France next month.
27. He's the fastest \_\_\_\_\_ in my class.
28. I enjoyed my walk in the \_\_\_\_\_.
29. I heard a lot of \_\_\_\_\_ singing.
30. I'll go jogging around the \_\_\_\_\_ museum.
31. You're very good \_\_\_\_\_.
32. Why don't you \_\_\_\_\_ in this seat?
33. It's beautiful, isn't \_\_\_\_\_.
34. Have you \_\_\_\_\_ with George about the party?
35. He gave me a phone \_\_\_\_\_ on Monday.
36. He \_\_\_\_\_ be able to come in the morning.
37. I know he's \_\_\_\_\_ on Saturday.
38. There is an old \_\_\_\_\_ in my hometown.
39. It's very popular with \_\_\_\_\_.
40. When I \_\_\_\_\_, I want to live in that town.
41. \_\_\_\_\_ did you arrive in Japan?
42. I'm not \_\_\_\_\_ very much today.
43. You can take these three \_\_\_\_\_.
44. These \_\_\_\_\_ are too thin.
45. \_\_\_\_\_ paper is easier to handle.
46. I traveled \_\_\_\_\_ Australia in April and May.
47. I'll pick \_\_\_\_\_ up at two o'clock.
48. We stayed on \_\_\_\_\_ farm for a week.
49. Mary went with \_\_\_\_\_ friend.
50. We'll pick \_\_\_\_\_ up.

