

Elements of Pronunciation

Intensive practice for intermediate and more advanced students

This book provides intensive and enjoyable practice in features of English pronunciation that intermediate and more advanced students usually find difficult.

The clever and convincing dialogues concentrate on stress timing, weak forms, contractions, linking and consonant clusters, as well as providing valuable intonation practice.

The dialogues are recorded in the following form: a 'listen-and-repeat' section, then a recording of the dialogue at natural speed, and then a version with pauses to allow intensive practice.

The material can be used in the classroom, in the language laboratory and by a student working alone with a cassette recorder.

This book is accompanied by a set of four cassettes.

'This is a very good, clearly written book on pronunciation divided into five crucially important sections . . . Each section contains an introduction and a delightful practice section.'

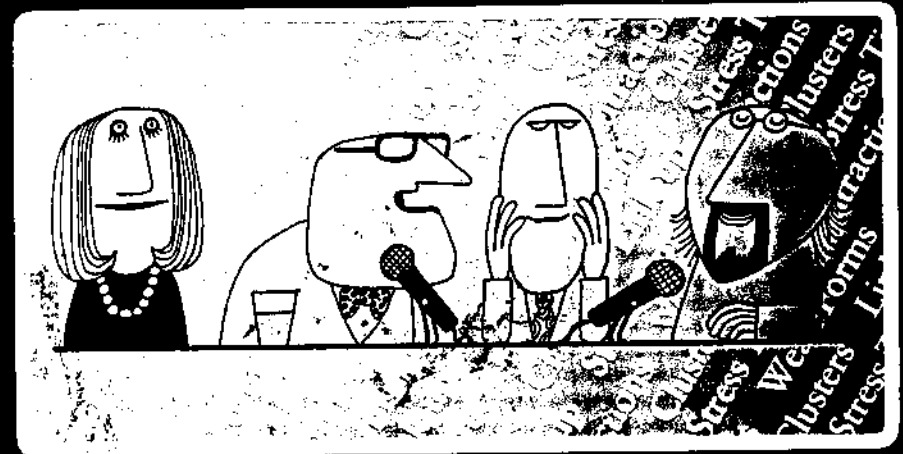
Perspectives

Mortimer Elements of Pronunciation

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Intensive practice for intermediate and more advanced students

Colin Mortimer



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Publisher's note: This book has been compiled from a selection of the dialogues previously published as five separate booklets by Colin Mortimer: *Stress Time*, *Weak Forms*, *Clusters*, *Link-up* and *Contractions*. The original recordings have been edited and paused to make for easier use.

Drawings by Daria Gan (*Weak Forms*, *Clusters*, *Link-up* and *Contractions*) and Peter Kneebone (*Stress Time*).

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Key to phonetic symbols

Vowels and diphthongs

i:	as in	see /si:/	ɜ:	as in	fur /fɜ:(r)/
ɪ	as in	sit /sɪt/	ə	as in	ago /ə'gəʊ/
e	as in	ten /ten/	eɪ	as in	page /peɪdʒ/
æ	as in	hat /hæt/	əʊ	as in	home /həʊm/
ɑ:	as in	arm /ɑ:m/	aɪ	as in	five /faɪv/
ɒ	as in	got /gɒt/	aʊ	as in	now /naʊ/
ɔ:	as in	saw /sɔ:/	ɔɪ	as in	join /dʒɔɪn/
ʊ	as in	put /pʊt/	ɪə	as in	near /nɪə(r)/
u:	as in	too /tu:/	eə	as in	hair /heə(r)/
ʌ	as in	cup /kʌp/	ʊə	as in	pure /pjʊə(r)/

Consonants

p	as in	pen /pen/	s	as in	so /səʊ/
b	as in	bad /bæd/	z	as in	zoo /zu:/
t	as in	tea /ti:/	ʃ	as in	she /ʃi:/
d	as in	did /dɪd/	ʒ	as in	vision /vɪʒn/
k	as in	cat /kæt/	h	as in	how /haʊ/
g	as in	get /get/	m	as in	man /mæn/
tʃ	as in	chin /tʃɪn/	n	as in	no /nəʊ/
dʒ	as in	June /dʒu:n/	ŋ	as in	sing /sɪŋ/
f	as in	fall /fɔ:l/	l	as in	leg /leg/
v	as in	voice /vɔɪs/	r	as in	red /red/
θ	as in	thin /θɪn/	j	as in	yes /jes/
ð	as in	then /ðen/	w	as in	wet /wet/

To the student

Elements of Pronunciation can be used in class with a teacher, in a language laboratory with or without a teacher, or by a student working alone with a cassette recorder. If you are working alone either in a language laboratory or with a cassette recorder, you may like to follow this suggested procedure.

1. Play or read the complete dialogue and make sure you understand it. Some of the more difficult words are explained below the dialogue.
2. Play the recording, which is divided into three sections:
 - Phrases are picked out from the dialogue. You listen and repeat these until you feel confident about the particular pronunciation point which is being practised. The heading to the dialogue tells you what this is.
 - The dialogue is recorded without pauses. You may like to play this before you begin the pronunciation practice (see point 1 above). Listen now to the complete dialogue. You should make sure you understand it and can pick out the pronunciation point which is being practised. Play it as many times as you need.
 - The dialogue is then recorded with pauses so that you can repeat it in sections. Play it as many times as you need, repeating after the bleeps. Concentrate on the particular pronunciation point being practised, but make sure also that the overall pronunciation sounds natural.
3. Read the dialogue aloud without the recording. You may like to do this with a friend so that you can take a part each. Whether you work alone or with someone else, it is a good idea to record yourself and play it back.

To the teacher

Elements of Pronunciation combines the well-known pronunciation practice books – *Weak Forms*, *Clusters*, *Link-up*, *Contractions* and *Stress Time* – into one volume. The book is divided into five sections which correspond to the five original publications. Dialogues have been carefully selected so that the material can be used with students from intermediate level upwards, and, by selection, much of the material can be used at a lower level.

The recordings have been re-edited to make them easier to use. For each dialogue, the recording on the cassette now consists of:

1. A 'listen and repeat' section which picks out and drills the particular pronunciation point practised in the dialogue.
2. The dialogue is recorded straight through at natural speed.
3. A paused version of the dialogue with bleeps to indicate where students should repeat. The pauses usually occur at the end of each utterance, except where one speaker's part is exceptionally long and is therefore divided into smaller sections for repetition.

The recordings are slightly different for *Stress Time*. There is no initial 'listen and repeat' section, and the dialogues are recorded twice – the first time straight through with a tap in the background to indicate the stress, the second time with no tap but with pauses and bleeps to allow students to repeat. See the Introduction to the section on *Stress Time* for ways of using these dialogues.

Elements of Pronunciation can be used in class with a teacher, in a language laboratory with or without a teacher, or by a student working alone at home with the use of a cassette recorder.

Suggestions for use

Here is a suggested procedure which you may like to follow or adapt:

1. Before concentrating on the particular pronunciation point, use the dialogue for listening comprehension – it is important for students to get a sense of the meaning and pronunciation

of the whole. Students listen to the complete unpaused version of the dialogue and answer comprehension questions to ensure that they have understood the situation, the relationship between the speakers, what has just happened, what is likely to happen, etc. For many of the dialogues there will be no right answers as much is implied, so students should be encouraged to put forward and discuss various points of view.

2. Students practise the initial 'listen and repeat' section, using the recording. You may like to extend this and pick out other items yourself. It is useful to start with one phrase and slowly extend the repetition to the whole utterance, e.g. 'with Alan', 'going with Alan', 'are you going with Alan', 'are you going to the party with Alan' etc.
3. Students listen again to the complete unpaused version of the dialogue, this time concentrating on the pronunciation as well as on the meaning.
4. Students use the paused version of the dialogue for repetition. They work alone.
5. Students work in pairs, taking one part each and repeating the dialogue after the recording, using the paused version.
6. Students read the dialogue in pairs without the recording. Their version could be recorded so they can then listen to themselves. (You may want them to memorise and perform some of the shorter dialogues.)
7. You may now like to ask students some questions about the dialogue which encourage them to use the particular pronunciation point in their answers, e.g. Dialogue 114:
Q. What do the speakers say will happen to all the lady's anxieties and problems?
A. They'll disappear.

Weak Forms

Introduction

A good practical grasp of the weak forms of English is essential to good pronunciation and listening comprehension. This section contains dialogues in which some of the more important weak forms are contextualised. The items selected are all weak forms containing the 'neutral' vowel. The first group of dialogues features individual weak forms. The remaining dialogues are devoted to a selection of sequences of two or three of the items that have first been treated individually. The pronunciation of each weak form is indicated in phonetic transcription, in the heading.

Featured items are identified in the text in a lighter type face.

There may, however, be words not in light type which need to be pronounced weakly if the dialogue is to be spoken properly. Most of such items are featured specifically elsewhere in the book, and their incidental occurrence in other dialogues can be treated as useful revision or as a foretaste. But primary attention should be given to the weak forms actually specified in the heading.

An asterisk after a word indicates that it should be pronounced in its strong form. It is not possible in such a short book to give explanations of the circumstances in which weak and strong forms are appropriate:

e.g. *the* – /ðə/ only before consonant sounds.

from – strong in final position.

that – all demonstratives strong.

Phonetics handbooks will readily provide the relevant basic information, and should be consulted.



1 a /ə/

- A So what went wrong?
 B Well, you said *all I needed was a pencil, a ruler, a piece of wood, a saw, a hammer and a couple of nails.*
 A I said you needed a pencil, a ruler, a piece of wood, a saw, a hammer, a couple of nails, and a bit of common *sense*.†
 B Ah.

† Words in italics should be given extra emphasis.

2 an /ən/

- A I need an immediate answer.
 B You shall have an answer. In an hour or so.
 A I must have an answer now.
 B It's not an easy decision to make. But if you insist on an immediate answer, it must be an extremely reluctant 'no'.
 A Oh.
 B Sorry.
 A Well, I suppose if you *do* need an extra hour or so . . .
 B But I don't, now, do I? An extra drink, yes. Have one? Before you go?



3. the /ðə/†

- A Now the* exercise – the drill.
LISTEN: The pear, the peach, the pineapple.
The* apple, the* orange, the* apricot.
REPEAT.
- B The pear, the peach, the pineapple.
The* apple, the* orange, the* apricot.
- A The father, the mother. The* uncle, the* aunt.
B The father, the mother. The* uncle, the* aunt.
- A REVISION: Apple. Pear.
B The* apple. The pear.
- A Good. NEW WORD: End.
B The* end.
- A Good.
B Good.

† Only before consonant sounds.
* Indicates a strong form.

4 some /səm/

- A Mm! Delicious, John! Can I have some more?
How d'you make it, by the way?
- B Oh, you need some lean meat, some vegetables, some butter,
flour, salt. Chillies. Some garlic, if you've got some*. Lots of
things.
- A Who gave you the recipe?
- B Oh, some* woman I know.
- A Well, it really *is* some* dish!
- B So is *she*! Now, you did say you wanted some more, darling?
- A Well... if I'm to have some pudding, perhaps not.



5 and /ən(d)/

- A A whisky and soda. A whisky and water. A brandy and soda.
Three gin and tonics with ice and lemon, and two gin and
tonics *without* ice and lemon. And another whisky and soda.
And a glass of water for me.
- B A whisky and soda. A whisky and water. A brandy and soda.
Three gin and tonics with ice and lemon, and two gin and
tonics *without* ice and lemon. And another whisky and soda.
And a glass of water for you, sir. Right, sir.
- A No, wait a minute. Let me change that. Let's have...

6 but /bət/

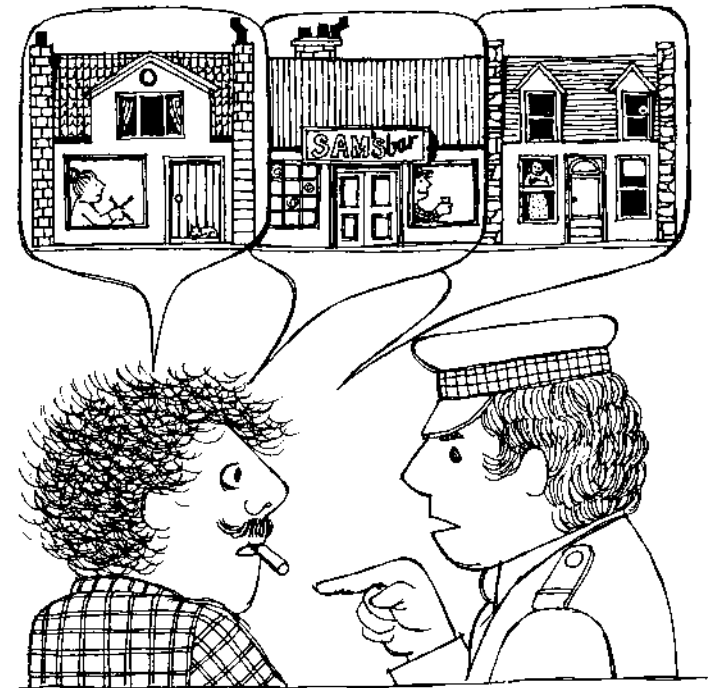
- A But I can't. I'm sorry, but I can't.
 B But you must.
 A I'd like to. But I can't.
 B But I'm depending on you. We're *all* depending on you.
 A I'll do *anything* but that.
 B But *no* one else could do it as well as you!
 A Why not ask Dalia? She could do it even *better*.
 B But she's too *busy*.

7 of /əv/

- A There you are, Betty – a bottle of milk. Three boxes of matches. A can of beans. Two bags of sugar. A packet of biscuits. A jar of jam. A bottle of lemon squash. And two tins of peaches. That's the lot, I think. OK?
 B Thanks, dear. How much was it? Ugh! What's this in the bottom of the bag?
 A Oh, yes. And half a dozen eggs.

8 from /frəm/

- A I had a call from Bill.
 B From Bill? Who's Bill?
 A He's very special. He telephones me from overseas. Every day.
 B Where from*?
 A Oh – from wherever he happens to be: Africa, America, Asia ... From Australia, this time.
 B He *must* be special.
 A He *hates* to be away from me.
 B Of course. George sometimes rings *me* from the factory. The trouble is, *he* always reverses the *charges*!
 A Oh, *Bill* reverses the charges, of course.



9 at /ət/

- A Where were you at one o'clock?
 B At one o'clock? At my mother's.
 A At two o'clock?
 B At my sister's.
 A And at one thirty?
 B At one thirty, Officer? At a point approximately half way between my mother's and my sister's.
 A At Sam's Bar, in fact?
 B Only for five minutes, at the most. Why?

10 them /ðəm/

- A I saw them together.
 B Where did you see them?
 A In the town.
 B When did you see them?
 A This morning.
 B Did you say anything to them?
 A I told them I should tell you.
 B Which you've now done. Thank you.
 A Aren't you going to send for them?
 B No need. I've already invited them for dinner.
 A Them*? Both of them? Together?
 B Like to join us?

11 us /əs/

- A Let's ask him to let us go.
 B He won't let us go.
 A He can't keep us forever.
 B Course he can.
 A Let's escape.
 B He'd catch us. Anyway, I like it here. He treats us well. Gives us lovely clothes. Lovely food – everything.
 A He must give us our freedom!
 B Don't be greedy.

12 that /ðæt/

- A We all know that we face problems. We know that we face difficulties. We are all aware that the difficulties that we face are not difficulties that will be overcome immediately, or that will be overcome easily. We all recognise that the problems that confront us are not problems that will be solved overnight. But I sometimes wonder if we realise . . . if we realise sufficiently that . . .
 B That *that** was the clock striking *two*, Frank! Go to sleep!
 A Sorry, dear. Didn't know it was so late. My big day, tomorrow, you know. Ah, well. Goodnight.
 B It's a lovely speech, Frank.

13 as /əz/

- A As John couldn't come, he asked me to come as a substitute. But you're not Julie.
 B No. As Julie couldn't come, she sent me – as a substitute.
 A You know, it looks to me as if John and Julie . . .
 B It does, doesn't it?
 A I disapprove of such tricks, as a rule.
 B So do I. As a rule.
 A However, . . .
 B Well?



14 as . . . as /əz . . . əz/

- A You're as cunning as a fox.
 B Cunning? I'm as innocent as a child!
 A And as slippery as a snake!
 B Anyway, believe me, this necklace is unique! And old! Old as the hills!
 A And gold?
 B As good as.*

* Probably strong in this final position, but in very familiar speech could be weak.

15 than /ðən/

- A Carol's more sensible than Jenny, prettier than Jenny, cleverer than Jenny, and richer than Jenny. So why do I like Jenny more than Carol?
- B And why does Jenny like *me* more than you?

16 there /ðə(r)/

- A There ought to be someone here.
- B There ought to be. But there isn't, I don't think.
- A There's a light in that room.
- B Let's take a look.
- A Oh, my God!
- B Mm. It looks as if there's someone here after all, poor chap. There's a phone over there*. Better ring the police.

17 am /əm/†

- A Why am I leaving? Where am I going? Who am I going with? Where am I staying? When am I coming back? *Am** I coming back? These are questions you'll probably wish to ask me, Barbara, but . . .
- B Now, darling. How am I looking?

† 'I'm' - see Dialogue 104.

18 are /ə(r)/†

- A These are the best.
- B These are nice, too.
- A Mm. But these are more suitable, don't you think?
- B They're a bit old-fashioned, perhaps.
- A And they're a bit flashy, I suppose.
- B They are*, yes. Anyway, there are no more in the shop. And we *must* give them their present today.
- A So what are we going to do?
- B Well, Freddie and Paulette are *both* a bit old-fashioned, you know.
- A Yes. But in a flashy sort of way.

† 'You're', 'we're' etc. - see Dialogues 108 and 109.

19 was /wəz/

- A The man was *kind*.
- B He was generous.
- A He was*. Extremely generous.
- B He was popular.
- A Oh, he was very very popular.
- B So when we heard he was . . .
- A Yes.
- B I was . . .
- A We all were.

20 has /əz/†

- A The bus has gone already, Janet.
- B Which has gone? The Sixty?
- A The Sixty Six has gone as well.
- B It must have gone early, unless my watch has stopped. Look - Madge has missed it too. And Rose has missed it. No use running, Rose!
- A Gosh - Rose has put on a pound or two since she last ran for a bus! Oops! No use running, Rose! It's gone!

† 'He's', 'Jack's', etc. - see Dialogue 105.



21 have /əv/†

- A The wheels have **dropped off!** The wings have broken! It's useless!
 B How many times have you flown it?
 A Only once! I wouldn't have bought it if I'd known!
 B And I suppose if *they* hadn't known, they wouldn't have reduced it to half price. Anyway, we all have* to learn, eh? Oh, by the way, I've bought you this. Got it from Walker's. Like it?
 A Oh, it's marvellous, Dad. Thanks. They had one in Gray's sale, but I couldn't afford it. Thanks, Dad.

† 'I've', 'you've', etc. – see Dialogues 116 and 117.



22 had /əd/†

- A All our money had gone.
 B My jewels had gone.
 A Our clothes had gone.
 B The passports had gone.
 A The air tickets had gone.
 B Everything had been taken.
 A Everything we had*. It'd all gone.
 B Except the present we'd bought you.
 A They hadn't taken that, fortunately.
 B Hope you like it.

† 'We'd', 'you'd', etc. – see Dialogues 122, 123 and 124.

23 does /dəz/

- A He *does** sound nice. But I hope you won't mind if I ask him a few questions, Millicent, such as where does he ...
 B Where does he live? What sort of family does he come from? Who ... *Whom* does he know that *we* know? What does he do for a living? How much money does he make? That sort of thing, you mean, mother?
 A Yes, dear. And also what does ...
 B What does he see in *me*?
 A Apart from your money, dear, yes.

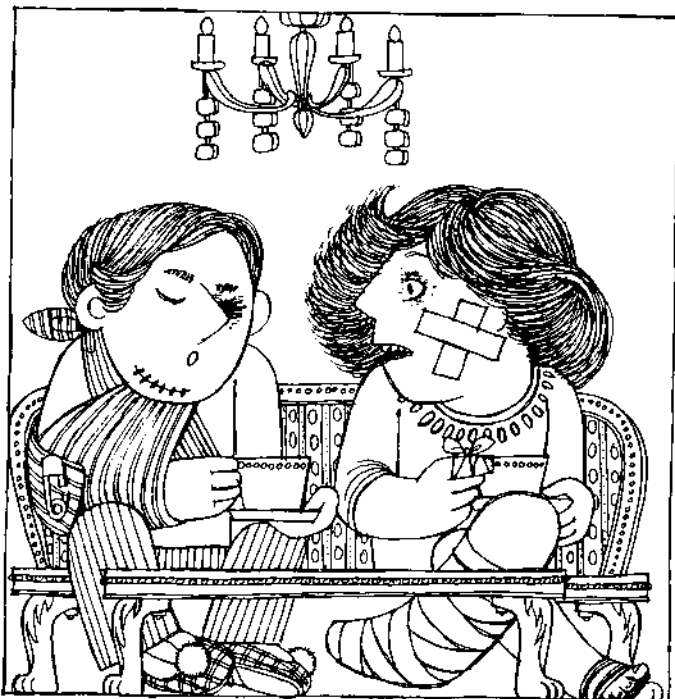
24 can /kən/

- A She can play the flute.
 She can paint pictures.
 She can write poems.
 She can grow plants.
 She can do *most* things.
 What can *I* do? I can't do *any* of the things *she* can*!
 B You can fight.
 A Yes, but who want a girl who can fight?
 B *I* do.

25 must /mə(s)t/

- A Tell me what I must do.
 B You must go to them. And you must confess. Tell them it was you.
 A I suppose I must*.
 B You must trust them. They'll be lenient‡, I'm sure.
 A Yes. Yes, I suppose I must tell them everything.
 B Well, perhaps not quite everything.
 A Oh?
 B No need to mention me, for instance.

‡ lenient: not severe, tolerant



Selected combinations of two weak forms†

26 /əv + ə, ən, ðə, əs, ðəm/

- A You hate all of them.
 B No. But I dislike one of them. Roger, I think his name is.
 A Because of the way he dresses, I suppose.
 B No. Because of a word he used in front of an old lady.
 A Oh, yes. I heard. But she's so old-fashioned!
 B Some* of us are, I suppose. And anyway, it's hardly a new word is it?

27 /tə + ðə, ðəm/

- A All those friends of yours overseas – why not write to them? Or go somewhere. Go to the cinema. Or to the beach. Or to the tennis club. You can't sit brooding‡ about that girl all the time.
 B Yes, I think I will write to them.
 A Good.
 B She usually goes to the Post Office about five.

‡ brood: to think about (troubles etc.) for a long time

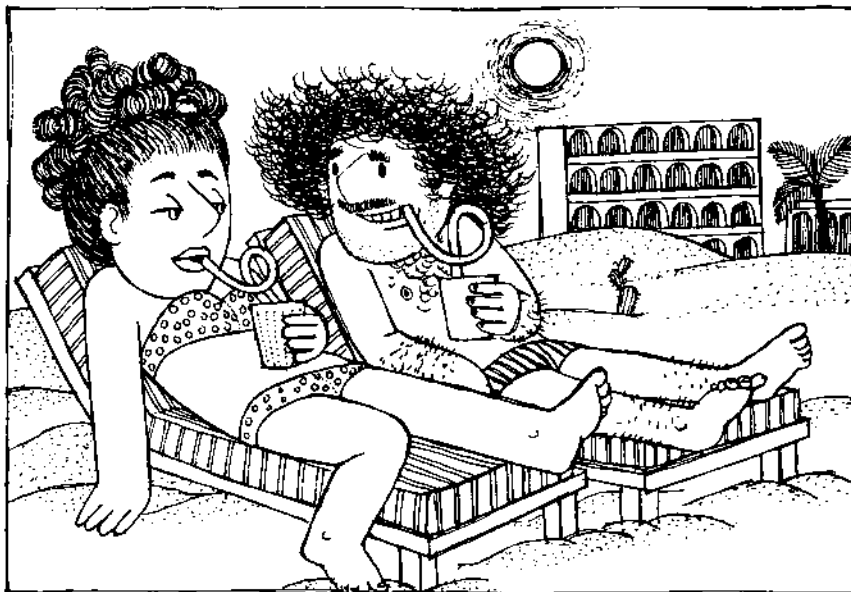
28 /ət + ə, ən, ðə, ðəm/

- A 'Stop screeching', did you say? Don't you know I once sang at a concert? At an international concert? At the biggest theatre in town? You must look at my press cuttings!
 B I will look at them, darling. But I have to be at a meeting at a quarter past seven. And I would like a bath. Do hurry up. Please!

† Where single weak forms from the selected pairs occur, these are also identified in the text.

29 /fə(r) + ə, ðə, səm/

- A How long have I come for*? For a month. Why have I come?
Oh... for some sunshine. For the sea. For some good food.
For the wine. For a bit of excitement, I suppose. Why did you
come?
- B For the money. I work here.
- A Not *all* the time, I hope.



30 /frəm + ə, ən, ðə, səm, ðəm/

- A I got it from an old friend, who got it from a friend, who got it
from some friends, who borrowed it from the Browns. Where
did you get the idea it was *stolen* from them?
- B I got it from a friend. A mutual friend.

31 /ə(r) + ə, ən, ðə, səm/

- A These are a new type. And those are the type you had before.
Oh - here are some more. These are the very latest. And the
best. Just arrived.
- B Yes, I can see those are an entirely different model. Where are
the handles, by the way?
- A Oh, er... Modern design, you see. No handles. No handles
needed, you see.
- B Mm. Ah! What are the *plastic* things in the bottom of the box?
- A Plas... Oh, yes. Optional extras, you see.

32 /wəz + ə, ən, ðə, səm/

- A *That* was a poor meal.
- B It was an *extremely* poor meal.
- A The soup was a disgrace.
- B The meat was the toughest ever.
- A All we got for pudding was some tinned fruit.
- B Where was the special sauce?
- A Where was the special dessert?
- B Nothing was the same as last year.
- A Except the bill.
- B And *that* was a bit bigger, actually.

33 /wə(r) + ə, ən, ðə/

- A You were a star. You were the greatest actress of your
generation. You were the most beautiful woman of your time.
You were an inspiration to us all.
- B And *you* were an incorrigible liar, Rupert.
- A Beatrice!
- B You still *are*, thank God.

34 /ðə(r) + ə(r), wə(r)

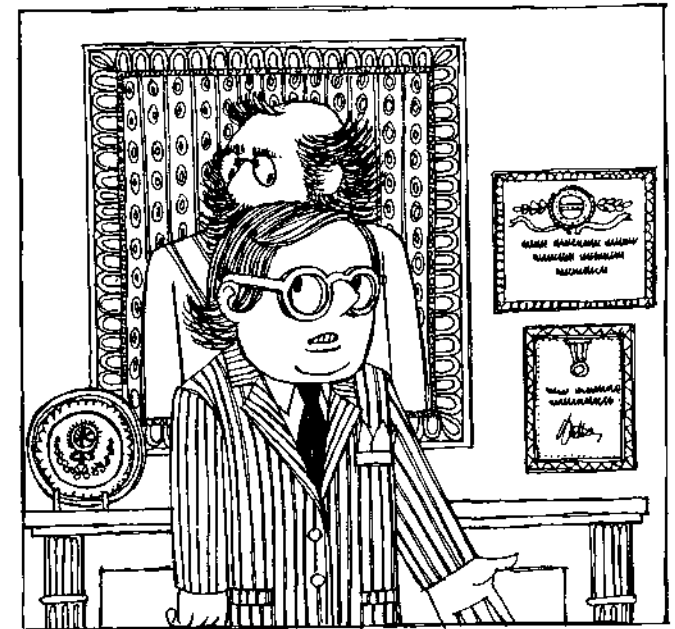
- A There were **five**.
- B There were **four**.
- A There were **five**. *At least five*.
- B There were **only four**.
- A Well, anyway, *one* thing's certain.
- B **What?**
- A There are **only four** now.
- B There are **only three**, in fact.

Selected combinations of three weak forms†

35 /ən(d), bət + əv + ə, ən, ðə, səm/

- A **The Company Chairman** reminded everybody of the problems we face.
- B And of the **difficulties** before us.
- A And of the **hard road** that lies ahead.
- B And of an **ever increasing need** to make sacrifices.
- A And of a **need** to increase our efforts.
- B **He spoke not only** of the problems.
- A But of the **new opportunities**.
- B And of the **new challenges**.
- A And of some **recent plans**.
- B And of a **bright future**.
- A And of a **bright, though distant future**.

† Where *pairs* from the selected *threes* occur, these are also identified in the text.



36 /ən(d), bət + ət + ə, ðə/

- A George wasn't at the meeting, but at a party. A *wild* one.
 B Not at the meeting? And at a wild party? How disgraceful! Where?
 A In town. And at the house of a friend of yours – Josephine. You really must speak to George.
 B I shall *certainly* do that. But at the moment, *she's* the one I must speak to! At Josephine's you say? And at a wild party I wasn't invited to?



37 /ən(d), bət + fə(r) + ə, ðə, səm/

- A I know why you came – you came for a drink, and for some food, and for a talk with the boys, and for the television.
 B I swear I came here not for a drink and for the various other things you mention, but for the chance to see your pretty, smiling face again!
 A Oh, Victor!
 B So bring the food and drink, and switch on the television, and tell me where the boys are, my darling – there's a good girl.

38 /ər + ət + ə, ðə/

- A My parents are at a meeting and my sisters are at the cinema. I'm all alone. Like to join me?
 B Sorry, but *my* parents are at the theatre, and my little sisters are at the moment expecting me to bath them and put them to bed.
 A Oh.
 B Like to read them a story?

39 /wəz + ət + ə, ən, ðə/

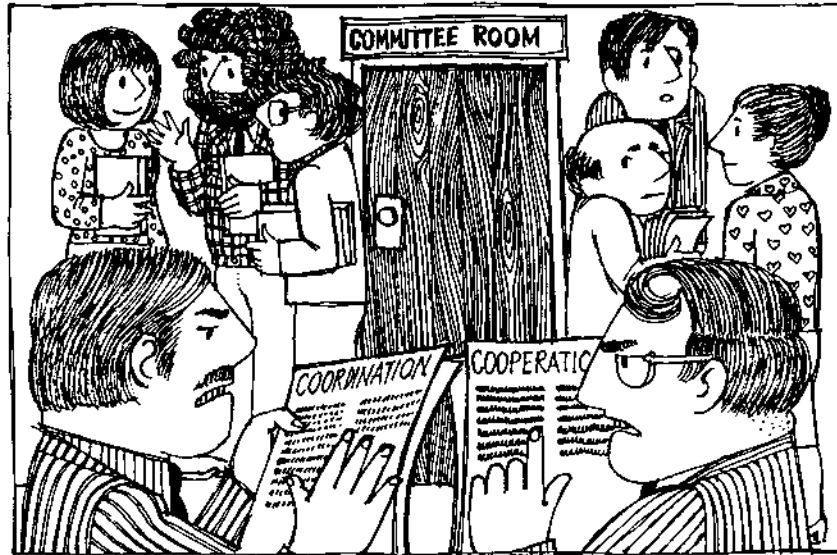
- A Last year it was at a restaurant. The year before, it was at an expensive hotel, and the year before that, it was at the factory itself – in the canteen. And that was the *best* party, I thought.
 B Yes. But *that* was at the time when your *wife* was in charge of the canteen!

40 /wər + ət + ə, ðə/

- A How terrible! Just imagine, *we* were at a concert, enjoying ourselves, while *you*, poor thing, were at the hospital, with a broken leg!
 B And a couple of very nice nurses!

41 /ə + frəm + ə, ðə/

- A Steven and Mark are from the Ministry. Robert and Sam are from the Local Government Offices. And the others are from a variety of interested organisations. We're here to discuss *co-ordination*. Who are you?
- B Simon and I are from the Ministry. The other members of our committee are coming soon. We're here to discuss *co-operation*. And this is *our* room.



42 /wəz + frəm + ə, ðə/

- A *This* was from the garden! *That* was from the garden! And *this* was from the garden! Our own garden! Aren't they superb?
- B And look at *this*! The best of all! *This* was from the garden, too, was it?
- A *That* was from a shop.
- B No, no, no. I meant *that*. *That's* the one I meant - not *that*.
- A Good.

43 /əv + əs, ðəm + ə(r), wə(r), kən, məst/

- A Only three of us are on the short-list, and *he's* the favourite.
- B Surely *none* of them can know about his private life? Or they wouldn't *consider* promoting him! One of us must do our duty!
- A If all of us were perfect, Martin, I'd agree with you. But I *must** confess...
- B Yes, James? Needless to say, you can trust *me*! Absolutely!
- A I'm glad to hear it. But perhaps more important, in this case: *You* can trust *me* - I'm sorry to say.

44 /ðə(r) + ə, wə, wəz + ə, ən, səm/

- A Anything for me?
- B There were some telephone calls. I said you'd ring back. There are some letters. Oh, yes - and there was an inquiry. Someone asking about something called Weak Forms. Have we got any?

Clusters

Introduction

This section aims to help students who can pronounce individual English consonants, as in *sat*, *cat* or *rat*, but experience difficulty when these occur in clusters, as in *scream*, and even greater difficulty when words containing clusters occur in connected speech. It consists of dialogues in which most of the clusters encountered in English are featured in context. Each dialogue concentrates on a specified cluster or group of clusters, indicated in phonemic transcription in the headings and in italics in the text. There are four parts:

- Two consonant clusters in word initial position, e.g. *speak*.
- Three consonant clusters in word initial position, e.g. *strong*.
- Two consonant clusters in word final position, e.g. *looks*.
- Three consonant clusters in word final position, e.g. *gasps*.

Part One: CCV

45 pl bl pr br

- A *Please go, Brian.*
B *I bring you a beautiful present, and you tell me to go!*
A *Brian, I appreciate the present, but . . .*
B *Would you prefer a **black** † one?*
A *Brown suits me perfectly, but . . .*
B *Or a **blue** one?*
A *But if your **brother** finds you here . . .*
B *My brother? But surely **Brett's** gone . . .*
A *Probably that's him now.*
B ***Blast! Blast!***
A *Oh. Perhaps it's only the **bread** man.*
B *Good.*
A *No. No, it is **Brett**. **Brett**, darling . . .*
B ***Brett**, you probably won't believe this, but, er . . .*

† Words in bold type should be given extra emphasis.



46 tr dr tw

- A How are you *travelling*, Trevor?
 B By *train*. The *twelve twenty*.
 A Shall I *drive* you to the station?
 B In all this *dreadful traffic*? Oh, no – I'll *try* to get a taxi.
 A It's no *trouble*. Of course, if you don't *trust* my *driving*...
 B Oh, I *trust* your *driving*, all right.
 A Fine. *Twelve* at your flat, then?
 B Thanks. But *Tricia*, the *trip* really is *tremendously* important and...
 A Mm?
 B Well, the *train* really *does* leave at *twelve twenty*.

47 kl gl kr gr kw

- A You're back *quickly*. Didn't you go to the *cricket club*?
 B Yes, I went.
 A Was it *crowded*?
 B *Quite* *crowded*.
 A Was *Greg* there?
 B *Greg* was there, yes. And *Quentin*.
 A But surely *Quentin* *hates* *cricket*.
 B That's why they had a slight disagreement today.
 A They *quarrelled*?
 B *Greg* threw a *glass* of beer at *Quentin*.
 A Oh dear.
 B He missed, however.
 A Mm. Shall I take your *clothes* to the *cleaners*?



48 fl fr

- A *Flatter* me, Fred.
 B *Flatter* you, Florrie?
 A *Frank* *flatters* me, Fred.
 B *Frank* *flatters* everybody.
 A He says I create a *flame* in his heart!
 B A *flame* in his heart?
 A A furious *flame*! He says I drive him *frantic*!
 B You drive me *frantic* too, Florrie.
 A Oh, Fred! You old *fatterer*!
 B *Fry* the fish, Florrie.

49 θr

- A Only *threepence*?
 B Only *threepence* a *thrill*.
 A I'll have *three*, please.

50 sp st sk

- A Ladies and gentlemen...
 B Speak up, Stanley!
 A I stand before you...
 B Speak up, Stanley!
 A On this School Speech Day...
 B Do speak up!
 A ON THIS SCHOOL SPEECH DAY...
 B Stop shouting, Stanley!
 A And I speak for both my wife and myself, when I say...
 B Speak up, Stanley!
 A SPEAK UP STANLEY!!



51 sm sn sl sw

- A Is Snowy at home? Snowy Smith?
 B He's sleeping. Go away.
 A Sleeping? Where?
 B In there. Why do you smile?
 A Perhaps Snowy is in there. But he isn't asleep.
 B I swear he's sleeping.
 A When Snowy sleeps, Snowy snores. And when he snores, he snores! Hey, Snowy! Snowy! Snowy, it's Slim!
 B You see – no snoring, Slim.
 A It's the first time. Hey, Snowy!
 B Doesn't he look sweet?
 A Snowy! Wake up! Wake up, Snowy! SNOWY!
 B And now there's one slight snag†.
 A A snag?
 B The small problem of what to do with you, Slim.

†snag: unexpected difficulty

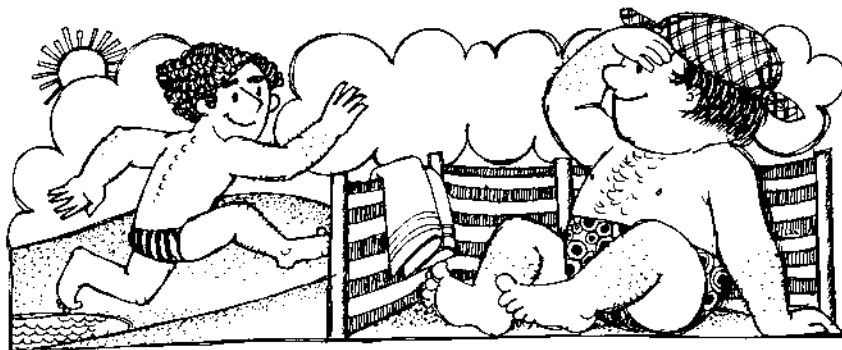
52 jr

- A I shall shriek!
 B Shriek?
 A Shriek!
 B Why shriek?
 A Shriek with terror!
 B They're only shrimps. A shrimp isn't anything to shriek about. If there were a shark, of course...
 A Oh!!
 B Ah, well, shrimpies – back into the water.
 A Good.
 B What else is there for tea?

Part Two: CCCV

53 spl spr

- A What a *splendid* *Spring* day!
 B A *splendid* day!
 A We'll *spread* our towels!
 B *Splendid*!
 A We'll *sprawl* in the sun!
 B *Sprawl* in the sun! *Splendid*!
 A We'll *sprint* along the beach!
 B We'll *sprint*?
 A I'll *sprint*.
 B *Splendid*!



54 str

- A How *strong* you are, Mr *Strong*!
 B All the *Strongs* are *strong*.
 A But you're the *strongest*!
 B How *strange* you are, Miss *Strange*! I suppose all the *Stranges* are *strange*.
 A Yes?
 B Ouch!
 A And *strong*!

55 skr skw

- A If you like noises
 B Noises in the night
 A *Squeaks*, for example
 B *Squeals*, for example
 A *Scratching* and *scraping*
 B *Squelching* and *squawking*
 A Then this is the place for you
 B And if you like *screeches*
 A *Screeches* and *screams*
 B Oh, if you like *screams*
 A You'll love it here
 B Do you like noises?

Part Three: VCC

56 pt bd ps bz

- A We were *robbed*!
 B *Stripped* of everything!
 A They *jumped* out into the road...
 B And when we *stopped*...
 A They *grabbed* me and *thumped* me in the ribs...
 B And said if we didn't 'shut our traps †'...
 A We'd be *stabbed*.
 B They tied us with *ropes*...
 A And *dumped* us in the back of a van.
 B Finally they *dropped* us at the bottom of these *steps*...
 A And the *polite* one I described to you...
 B Oh, yes – he said he was sorry we'd been 'disturbed'!
 A And *hoped* the *ropes* weren't too tight!
 B Actually he was rather charming!

† traps: mouths (slang)

57 ts dz

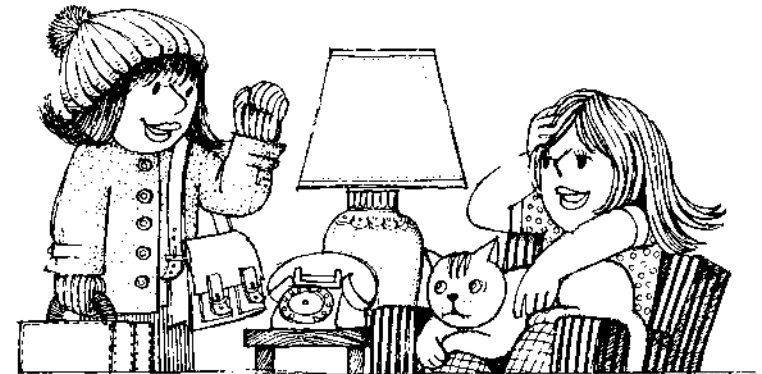
- A He just *sits*.
 B That's all he does.
 A All day – *sits* and *sits*.
 B Occasionally he *reads*.
 A And *eats*.
 B But he *eats* very little.
 A We tell him he *needs* fresh air.
 B He *needs* friends.
 A He used to have *lots* of friends.
 B *Loads* of friends.
 A But now he just *sits* and *broods*.
 B And he won't even *speak* to his kids.
 A He *still* says he has no *regrets*, of course.
 B No *regrets*. Mm.
 A Ah, well. What's the *film* at the Ritz?

58 tʃt dʒd

- A We *marched* all day.
 B We *pitched* our tents by the river.
 A Some of us *slept*. Some *watched*.
 B In the morning, we *bridged* the river.
 A And *marched* again until we *reached* the battlefield.
 B The battle *raged* for two nights.
 A Some of us *dodged* the shells.
 B Some of us *managed* to survive.
 A The *privileged* ones?

59 nt nd

- A He *went*. And he never returned.
 B He *went* when?
 A Oh, about the *end* of September.
 B Well, I *warned* you.
 A Don't *remind* me.
 B You *can't* say you *weren't* warned.
 A Anyway, he *sent* the rent.
 B Have you found a new *tenant*?
 A Yes – a friend. Peg Bond. There *won't* be any problems.
 B I hope there *won't*.
 A You *don't* know Peg, of course?
 B Well... I once *lent* her a pound!



60 nθ ns nz

- A Bye, Florence. See you in a *month*. Oh – if Vince *phones*...
 B Vince who?
 A Vince Burns.
 B Vince Burns? Not *the* Vince Burns?
 A Yes. If he *phones*, tell him...
 B You know Vince Burns?
 A Course. And if he *phones*...
 B I have a chance to talk to Vince Burns?
 A Say I'll be back on the *tenth*, probably...
 B 'She'll be back on the *tenth*, Mr Burns...'
 A And if I'm not...
 B 'And if she's not, Mr Burns, my name is Florence...'

61 ntj ndʒ

- A Tomorrow we *launch* our new sales campaign. I'm giving a *lunch* at our city *branch*. In the staff *lounge*. Do come.
- B D'you know, *Blanche*, your last *lunch* added an *inch* to my waistline.
- A I see no *change*.
- B Look. I have a *paunch*! I'm going on a diet!
- A Oh.
- B *Immediately* after your *lunch*.

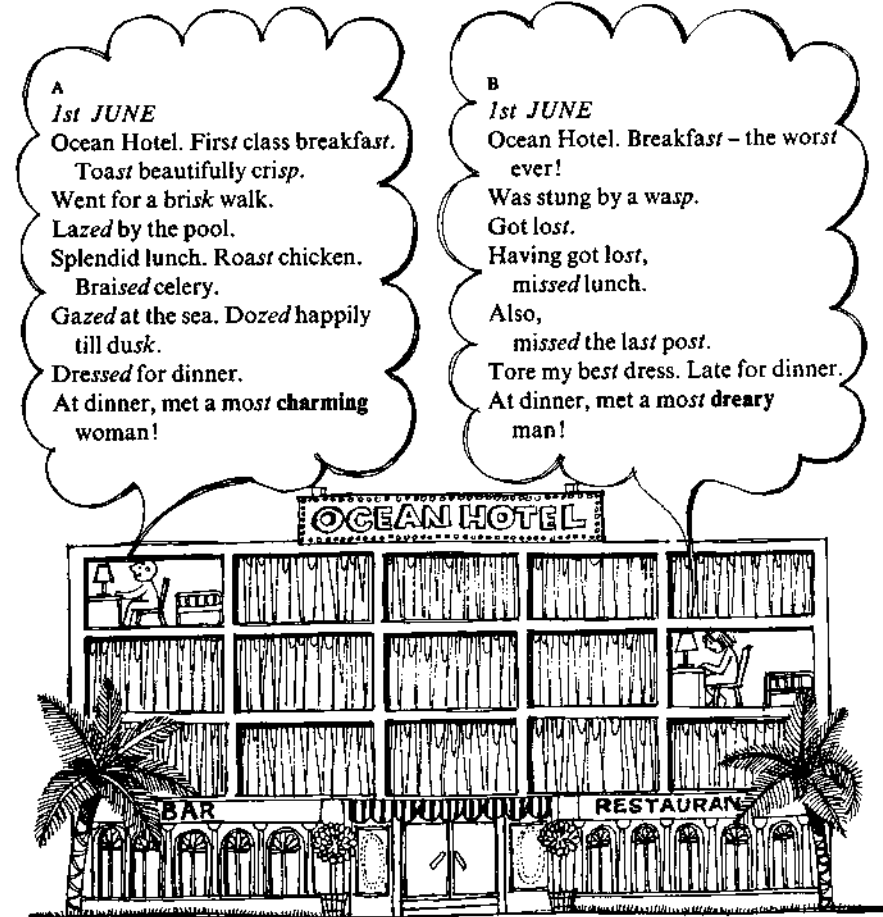
62 ft vd fθ fs vʒ

- A He's not on the fourth floor now, he's been *moved* – to the *fifth*. Use the *lift*. I'll ring to say you've *arrived*.
- B No hurry. Er... how is he, Nurse?
- A I think he's *improved*. Still *coughs* a lot, of course.
- B And he behaves all right, does he?
- A Oh, yes. We have plenty of *laughs*! We'll miss him when he *leaves*!
- B He *loves* pretty nurses, Grandad does! It's a family *weakness*! By the way, he wanted me to bring him this *gift*. For his special favourite – a nurse called *Soft*.
- A How lovely!
- B Funny name, *Soft*, isn't it?
- A Yes. But I've got *used* to it.
- B Oh. Sorry.
- A Well, I'll ring to say you've *arrived*.
- B I'm *sorry*!

63 θt ðd θs ðz

- A Who *baths* you?
- B She *baths* me. She's *always bathed* me.
- A Who *clothes* you?
- B She *clothes* me. She's *always clothed* me.
- A And yet she *loathes* you?
- B She's *always loathed* me!

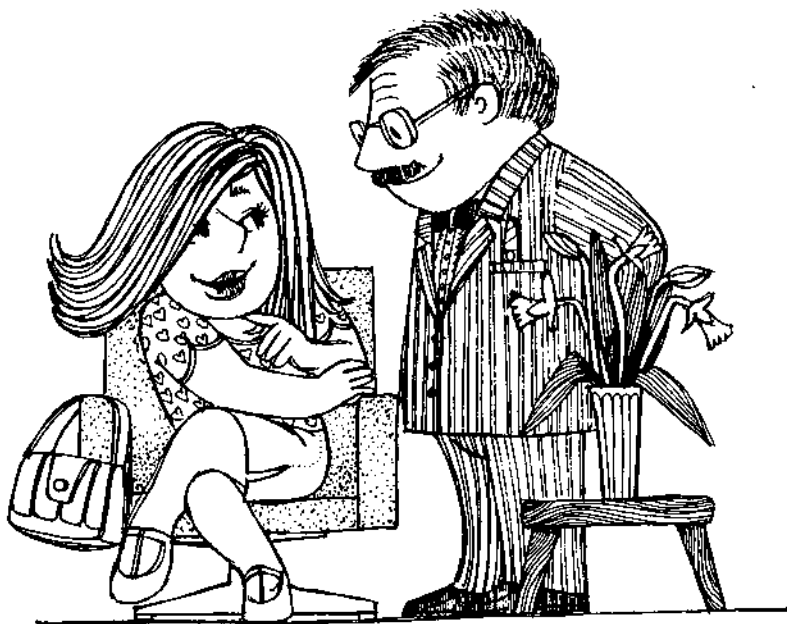
64 sp st sk zð



Part Four: VCCC

65 kts ksθ kst

- A He's one of our most important contacts. But difficult. How did you do it, Samantha?
- B Oh, he *mixed* me a drink. We *relaxed*. And I *coaxed* him into agreeing to look at our products. I've *fixed* an appointment for the *sixth*. And if he *reacts* favourably...
- A Excellent.
- B He's sweet, by the way – as I've always said.
- A Hm! That *conflicts* with John's view of him!
- B Well, John *always* *contradicts* my opinions.
- A And, of course, you differ in certain *other* important respects!



66 mpt mps mft mfs

- A His *prompt* action ultimately led to their arrest. Good *triumphs* over evil in the end, you know, Mrs Smith – as I've always said.
- B Mm. Of course, he got those *lumps* on his head when they *jumped* on him and *dumped* him down that well. And he still *limps*.
- A Yes, yes.
- B Anyway, I'm glad to know that good *triumphed* in the end.
- A Indeed.
- B What punishment will they get, by the way?

67 nθs nst

- A If only they could've waited! Even six *months*!
- B Or a couple of *months*, anyway.
- A We've nothing *against* him, of course.
- B Nothing at all.
- A They're so young and *inexperienced*!
- B Yes. But how *experienced* were we?
- A We courted for *years* before our engagement was announced!
- B Years, dear?
- A Well, if you're sure they'll be happy...
- B I'm convinced.

68 ntjt ndzd

- A 'He *lunged* † at me with a knife. I *punched* him. He dropped it. He *cringed* ‡ in the corner, teeth tightly clenched, eyes filled with hatred. "I'll be *revenged*!" he snarled. I *punched* him again. Harder...'
- B ... Then I *lunched* with Jenny, as arranged.
- A Oh, hello!
- B Nearly finished your chapter?

† lunge: make a sudden forward movement
‡ cringe: move back or down in fear

69 nkt nks

- A You see, as the exchange rate *sinks*, the value of your savings *shrinks*. But if you *banked* your money, instead of keeping it . . . wherever you keep it . . . it could earn *interest*, to some extent *linked* to the cost of living.
- B No, thanks.
- A Where do you keep it, by the way?

70 lpt lkt lps lts lks

- A She *sulks*.
- B She always *has sulked*.
- A And you should hear the *insults*!
- B She *insults* him all the time.
- A She never *helps* him.
- B Never *has helped*.
- A Well, we warned him.
- B Oh, we warned him.
- A We *forecast* the results.
- B We *did*.
- A Finish your ice-cream, Harold - before it *melts*.

71 lmd lmz

- A One of your most famous *films* was about an enormous monster that *overwhelms* a city. You played the monster, didn't you?
- B That's right. It was *filmed* in the studio, of course. And the city I *overwhelmed* was only a small, plaster-board model. Even so, I managed to break my *toe* in rehearsal!
- A I'll never forget the bit where you kicked the Marine Hotel into the sea!
- B With my *left foot*, you'd notice!



72 l@s lst

- A I was alone. Missing you.
 B So *whilst* I was away, you opened my *last* bottle of champagne!
 A I drank your health, darling!
 B From *two* glasses?
 A And *my* health, darling! I drank *both* our *healths*!

73 sps sts spt skt sks

- A The hotel caters mainly for *tourists*.
 B As usual, they *gasp*ed in terror as we *whisk*ed away † the bedclothes.
 A And as we *whisk*ed away the pillows, there were more *gasps* . . .
 B Even though these *tasks* were performed nicely.
 A None of the *guests* ever *request*s a second night in the haunted room.
 B As *hosts* . . .
 A *Resident ghosts* . . .
 B We find this so disappointing.

† whisk away: take quickly and suddenly



74 fts f@s

- A We have now completed our customer survey, Sir. Of the total numbers going up to the Arts and Crafts, and Gifts Departments, *three fifths* used the escalator, *two fifths* used the lifts, and *one fifth* used the steps, Sir.
 B *Six fifths*, Mr Tofts?

75 Conclusion

- A Now you've practised lots of clusters.
B Yes, but only with two and three consonants.
B All right, then – say 'Four twelfths make two sixths.'
B Easy. Four twel . . .

Link-up

Introduction

This section consists of dialogues designed to encourage students to link words together smoothly and naturally, in connected speech, in the way that native speakers normally do. It aims to help especially those learners who tend to pronounce each word as though it were isolated, or to make excessive use of the glottal stop before words beginning with vowels.

Intensive, contextualised practice is provided in linking:

1. Words ending in a *consonant* sound to words beginning with a *vowel* sound:

e.g. read ɪt brush ʌp sing ɪt

2. Words ending in a *vowel* sound to words beginning with a *vowel* sound:

e.g. you ɑː I ɔː after ɔː

Each dialogue features a particular link or combination of links, the basis of organisation and selection being place and manner of articulation. So, for example, Dialogue 76 is devoted to linking p and b to words beginning with a vowel; Dialogue 88 focusses on t, d, n and l, which have first been practised individually in separate dialogues.

Words printed in *italics* should be given extra emphasis.

Linking final consonant sounds to initial vowel sounds

One practice technique which many students find helpful is to treat the final consonant sound of a word as though it were transferred to the next word:

e.g. Practise put ɪt off
as though it were pu-ti-toff

Used with care, this device helps to promote good linking. It should be noted, however, that though *linked* to words beginning with vowel sounds, final consonant sounds are not usually in fact

Link-up

fully *transferred* in English. Thus, for example, in the phrase 'stop anywhere', the *p* at the end of 'stop' is not strongly aspirated as it would be if 'any' became 'penny'. Though linked, 'stop' and 'anywhere' retain their identity.

Linking 'r'

When a word ending with a letter 'r' precedes a word beginning with a vowel sound, the 'r' is usually pronounced, and this linkage is indicated in the text:

e.g. after all

Linking final vowel sounds to initial vowel sounds

To help students to link vowel sounds to vowel sounds, a small *w* or *j* is included with the linker:

e.g. do it he ate some
 w j

Here again, used judiciously, this device will help to promote natural linking. Care should be taken, however, not to exaggerate the link to a full, strong *w* or *j*, resulting in

do-wit he-yet

Link-up

76 p b

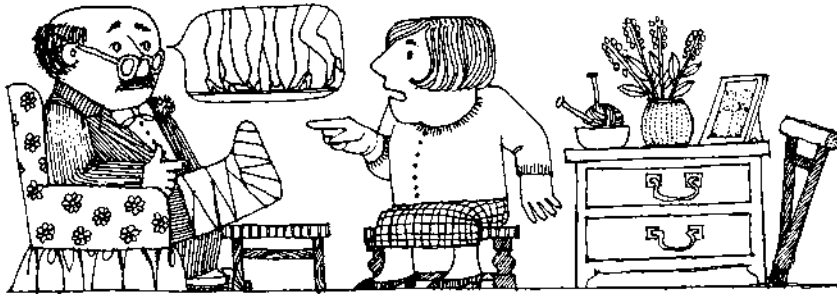
- A Now, the psychological test. Ready? Quickly say the first verb each noun brings to your mind. Don't stop and think. Is that clear? Don't stop and think.
- B I hope it's clear, yes.
- A Right. The first noun . . . 'Handbag.'
- B Grab. Grab a handbag.
- A 'Bank.'
- B Rob a bank.
- A 'Man.'
- B Stab a man.
- A Stab a man. Mm . . . er . . .
- B Don't stop and think, Doctor! Don't stop and think!

77 t d

- A I'm called 'Pat', and I don't like my name. It isn't attractive.
- B But 'Pat' isn't as bad as some names. What about 'Dot'? Dot isn't attractive.
- A Oh, no. Dot isn't at all nice, no . . . Even Pat isn't as bad as Dot . . . What are you called, by the way?
- B You've guessed it!

78 k g

- A I'd like a walk – I think I'll take the dog out, Betty.
- B I'd like a drink – I think I'll go to the 'Duke of York' and drink a cool lager.
- A You'd like a drink, Betty? You'd like a drink? Oh, well . . .
Let's both take the dog out, then!
- B Fine.
- A No, dammit. Let's leave the dog at home!



79 tʃ dʒ

- A George, it's not possible! Your leg! You can't judge a beauty contest today.
- B You know where my crutch is, Bertha.
- A Of course, dear. But George, I really think you should . . .
- B Fetch it!

80 f v

- A I give all my parties from five until seven . . .
Arrive at five exactly, please.
- B Arrive at five – of course, Sir.
- A Leave at seven, punctually.
- B Leave at seven, Sir. Yes, Sir.
- A Then move off and have a really good time. Right?
- B Sir?
- A Well, my parties do have a . . . reputation, don't they?
Mm?

81 θ ð

- A Are you going to the party with Alan?
- B I can't go with Alan.
- A Or with Eric?
- B I can't go with Eric.
- A Oh.
- B Why don't you go with both of them?
- A To tell you the truth, I can't go with either.
- B You're not going?
- A I'm going with Alec.
- B With Alec? Both of us?

82 s z

- A Is the boss in?
- B The boss is out.
- A The boss is always out.
- B He's expected soon. He's at lunch.
- A It's almost four!
- B He's always in time for tea.

83 j

- A Your whisky, Sir. With the usual splash of soda.
B Thank you. Now which dish is good today?
A The fish is good.
B Fresh, I hope?
A Fresh, of course, Sir.
B And to finish off...
A The usual, Sir?
B But with lemon squash, I think. Not soda.

84 m

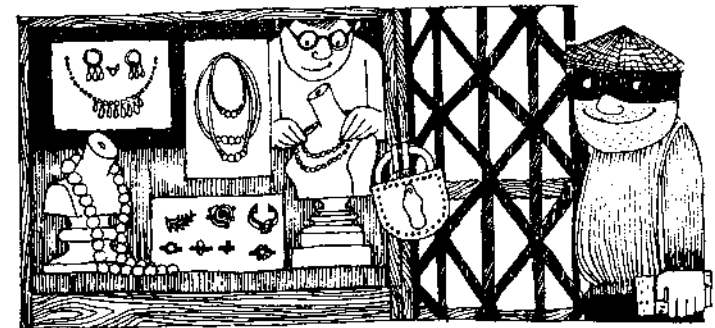
- A Come into this room - it's warm in here.
B Thank you.
A You've come about Jim, I suppose.
B Jim isn't doing well.
A I'm afraid that's true.
B Jim oughtn't to be bottom of the class.
A But next term I think we'll see him improving. I'm optimistic.
B Last time I came I remember you said...
A 'I'm optimistic', yes. But this time I'm especially so. Now...
Tea? Jam? Plum or strawberry?

85 n

- A Did you win anything?
B I won an apple. Did you win anything?
A I won an orange.
B John won an air ticket.
A An air ticket to where?
B To London, I think. But he doesn't think he can afford the time to go. He hopes he can exchange the prize for something different.
A An orange, perhaps?

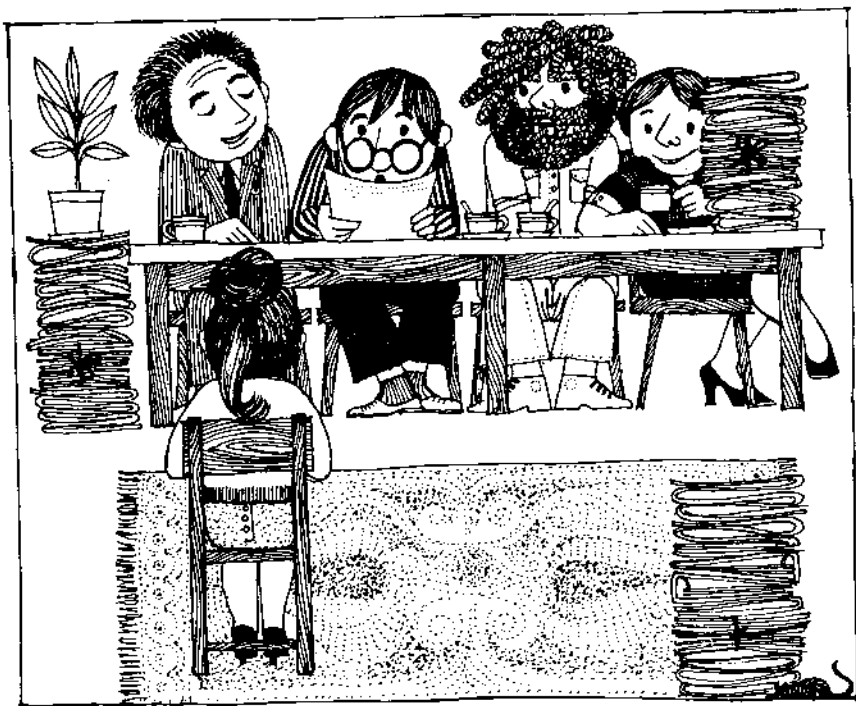
86 n

- A Bring a ring and that lovely string of pearls.
B Any particular ring, Edwina?
A Bring a diamond ring, Alfred. Something a bit special.
B Yes. They'll be putting everything in the window today.
A Are you taking anything along, Alfred?
B Something appropriate, my love.
A Nothing obtrusive, Alfred?
B I'm taking a brick, dear.



87 |

- A Next we'll interview Miss Val Underhill, I think.
 B Underhill? . . . Val Underhill? Erm . . . Did she fill in the form?
 A She did fill in the form.
 B Mm. Well it seems we didn't file it, then.
 A Well, if we've lost the form we'll obviously have to . . .
 B Sh!
 A Ah, good morning. Miss Underhill, I presume?
 Now, naturally we have your full application here . . .
 B All appropriate personal and professional information . . .
 A Nevertheless, we'd be grateful if you'd tell us . . .
 B It would be useful if you'd tell us something . . .
 A All about yourself, please.



88 t d n l

- A What in the hell is *that*, Enid Evans?
 B I bought it in a sale, Eddie.
 A Well, it isn't *ideal*, to say the least, Enid.
 B It isn't *ideal*, Eddie, no.
 A In fact, I'd incline to call it . . .
 B Well *don't* Eddie. Not unless you want your meal elsewhere.
 A Sorry.
 B Thank you.
 A Enid, in fact now that I've looked at it *again*, I . . .
 B Isn't it *awful*, Eddie?

89 t d n l s z

- A Can I ride it, please, uncle?
 B Yes, of course, if you ride it carefully.
 A Can I go fast on it?
 B Yes, if you go carefully.
 A I can't ride it outside, I suppose, uncle?
 B Perhaps it might be best if you practised in the garden a bit first.
 A Then can I ride it in the road?
 B Well, I'll see. Perhaps your dad wouldn't agree.
 A But I know dad *would* agree. Definitely.
 B Well, I'll ask.
 A Don't ask.

90 tʃ dʒ ʃ s z

- A When will you finish it?
 B Finish it? Finish it? It's finished!
 A Wallace, as I always admit . . .
 B Yes?
 A I'm no judge of sculpture.
 B No.
 A No judge of such artistic . . .
 B No. You're no judge, Anna.
 A But Wallace, I wonder . . .
 B Yes?
 A Which is the front, Wallace?
 B Hah!



91 fv θð sz ʃ tʃ dʒ

- A If I pay five each to both of you . . .
 B Five each?
 A Six if I can.
 B Six isn't much, is it?
 A I might manage a bit more.
 B But this is a 'hush hush' assignment!
 A Sshhhh!

92 pb td kg tʃ dʒ fv θð sz ʃ mnŋ l

- A One cup only, Mrs Lobb, I think . . . I diet, actually.
 No bread, of course . . . Oh, that beautiful cake, if you like.
 Not very big, I beg you . . . Oh, too much, I assure you. Well,
 that's not too large, I suppose . . . If I have to have a double portion
 please make the second slice small. Cream? On both – oh dear!
 With even more cream? Really, this is excessive . . . I wish I
 could persuade you not to . . .
 B Some jam on it?
 A Nothing else.
 B Ah.
 A The jam will indeed be the climax!

93 r

- A After all, you're only twenty-four, Ann.
 B Mother, at twenty-four a girl's rather old.
 A At fifty-four a girl's rather older, isn't she?
 B But mother, I don't suppose father even notices.
 A Father appreciates your mother 'as nature intended '!
 B You're always nice. Where are you going, by the way?
 A To my regular appointment with the hairdresser, if you want to
 know.
 B For a shampoo?
 A I have some grey hair, at the roots – which nature never intended!

94

- A Do I have to do every question?
B You ought to try.
A How much time do I have?
B We give you about two hours.
A Two hours?
B Those who are quick can go early.
A And those who can't do it?
B They can go early too, I suppose.
A Good.

95

- A My thigh and my arm still hurt. I expect to be up tomorrow, though.
Tea or coffee or something? The coffee isn't very good.
B Thanks. Tea, I think.
A Room Service? Could we have tea in Room Twenty, please?
For two, please.
B I am sorry about the accident. We all miss you.
A Hm. I ought to learn to ski a bit better.
B Merely to see a bit better, Dick.
A I don't like to ski in glasses.
B If you can't see a tree, I think you should wear them.

96

- A That tree ought to go. We can't see anything for it.
B Surely you don't want to destroy our ancient tree?
A We can't see in here, and yet the sun's shining.
B Anyway, I adore it.
A I only say it spoils the view.
B And that tree always reminds me of mother.
A It's the tree I'm discussing. Don't bring your mother into it!

97

- A I expect you know Ian Green.
B No, I don't know Ian Green.
A Oh, I thought you would.
B No, I don't.
A I rather expected you would.
B Why, I wonder? Is he influential?
A His father is. Very influential: Magnus Green.
B I know the father, of course.
A I advise you to get to know the son.
B Why all the hurry?
A Mummy always knows best, dear.



98 r j pb td kg tʃ dʒ

- A You're already a bit late. Where are you, anyway?
- B Up at the club.
- A Up at the club all this time?
- B They had a match, actually. No point in rushing back, is there? I'll get a snack in the bar and stay on here with the boys for a bit. Celebrate our victory.
- A That Vickie isn't in the bar, is she?
- B Vickie? Who's Vickie? There's no one here except the boys. Oh, I see! Behind the bar! Mm, she is rather dishy, isn't she?
- A Dishy, indeed! Be your age, Edwin!
- B I am my age, darling.
- A Watch it! Or I'll be over there in no time! Bye dear.
- B Bye love... Anyway, what about you and that new milkman?

99 ʊ r j fv θð sz ʃ

- A I wish I knew if you are or aren't coming with us.
- B I wish I knew myself if I am.
- A Surely the business isn't going to collapse if one of you goes out for a day, is it?
- B Of course it's not. But not both of us. If I go out, then Willy must stay in.
- A Why all the fuss about Willy? Willy's always out.
- B Willy's out now, actually. So it all depends on whether or not he returns, I'm sorry to say. I don't need to say any more, I suppose? Where are you off to?
- A I know where Willy is, I imagine. Though he may not know it, he's about to return in five minutes or less, is Willy. So be ready in five minutes.
- B Yes, Ada.



100 Revision

- A This dialogue appears again in almost identical form on the next page. But on the next page I've taken out all the links. What you are supposed to do is to practise a time or two from this page, and then turn over and do it without any help at all. Like to have a try at it?
- B I ought to have a try, I suppose.

[100]

- A This dialogue appears again in almost identical form on the previous page. But on *this* page I've taken out all the links. What *you* are supposed to do is to practise a time or two from *that* page, and then turn over and do it without any help at all. Like to have a try at it?
- B I've tried.
- A How did you do?

101 Conclusion

- A Well, anyway, I hope you'll continue to work on this very important aspect of the pronunciation of English, and that you've enjoyed the book. See you again, I hope.
- B (Say anything you like here as long as you LINK IT UP appropriately!)

Contractions

Introduction

Most students are aware that 'contractions' such as *they're*, *we've* and *he'd* represent, in writing or print, the usual spoken form of *they are*, *we have* and *he had* (or *he would*). Many students, however, are not sure how such contractions should be pronounced, or lack experience in pronouncing them. This section provides opportunity for the intensive practice of the main contracted forms encountered in written texts. It consists of short dialogues in which particular contractions are featured individually, in pairs, and in groups. The pronunciation of each contraction is indicated in phonemic transcription in the headings to the dialogues.

Linking contracted forms with following words

Particular care should be taken to link contracted forms smoothly and correctly with the word that immediately follows them. One pitfall to be avoided is that of 'over articulating', or exaggerating the pronunciation of a contraction at the junction with the next word. So, for example, some students tend to pronounce the 'd in *he'd come* so deliberately that either a gap occurs between *he'd* and *come*, or the neutral vowel intrudes, resulting in *heeder come* /hi:de 'kʌm/.

Contractions

DO

102 D'you /dju:/

- A Well, now, what exactly d'you have in mind?
 B What do I have in mind? Oh, yes. Yes. Well, d'you remember Partington?
 A Partington . . . Partington . . . Oh, *Partington!* D'you mean the chap who . . . Hm! A dangerous man, Partington! Nasty man! Shocking!
 B D'you think he could do the job for us?
 A Perfectly. D'you want me to get him?

† Words in italics should be given extra emphasis.

DO

103 Don't /dəunt/

- A Don't open that, please.
 B Oh.
 A And please don't do that.
 B Don't do what?
 A That. If you don't mind.
 B And this?
 A Don't, please.
 B Don't, don't, don't! Don't you ever say 'do'? Well, I don't want to stay here any longer! I shall leave!
 A Do.

Contractions

AM

104 I'm /aɪm/

- A I'm lazy.
 B I'm in love with you.
 A I'm untidy.
 B I'm in love with you.
 A I'm extremely bad tempered.
 B But I'm in love with you!
 A And I'm in love with Michael.

IS

105 He's /hi:z/ John's /dʒɒnz/
 Jack's /dʒæks/

- A John's in, is he?
 B He's out, actually.
 A Oh. When's he expected back?
 B No idea. Jack's in, though.
 A Who's Jack?
 B The boss.
 A Surely, John's the boss. At least, he always says he's the boss - and, anyway, he's the man I want to see. But you say he's out?
 B He is out.

IS

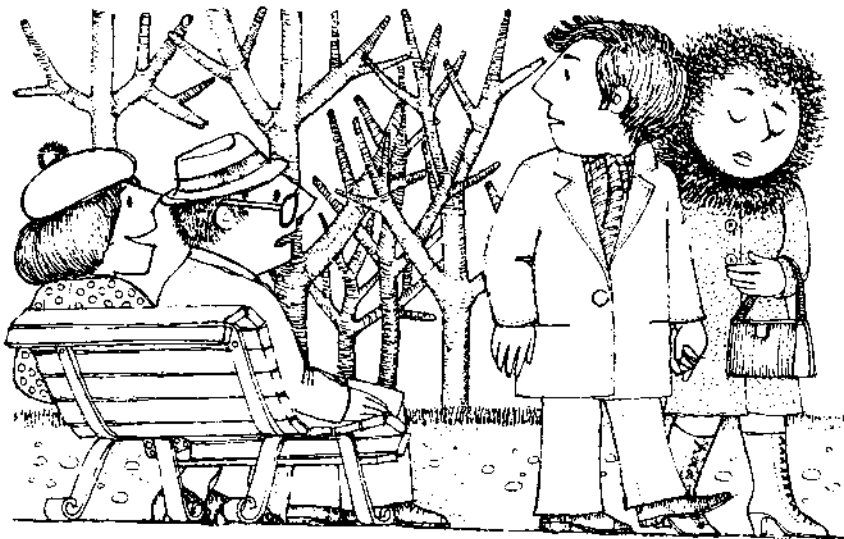
106 It's /ɪts/ Who's? /hu:z/

- A It's time! It's time to go!
 B Oh, it's only half past. Plenty of time.
 A Look, it's *awful* being late every time!
 B Who's late?
 A It's always the same! Late for everything! Late, late, late! It's ill-mannered! Discourteous!
 B Relax.
 A It's embarrassing!
 B Relax!
 A And they think it's *me!*!

IS

107 Isn't /'ɪznt/ It's /ɪts/ not
He's /hɪz/ not

- A Wilfred, isn't that Mr Brown?
- B Mr Brown? Here? Surely it's not Mr Brown.
- A He isn't alone, either! Look!
- B Well, that's certainly not Mrs Brown, is it?
- A Isn't it Miss Middleton? Well, well!
- B Good afternoon, Mr Brown.
- A Isn't it a lovely day?



ARE

108 You're /jʊ:(r)/†

- A So you're Jane. Welcome.
- B And you're Simon's father.
- A So you're to be my daughter-in-law. Well, I must say you're *extremely* attractive. Beautiful, in fact.
- B Thank you.
- A But I have to confess you're just a little bit . . . well . . .
- B Older than you expected?
- A No, no, no, no. Er . . . did you meet my wife, by the way?
- B Yes. And I must confess that . . . well . . .
- A Simon's mother died, you know. I married again.

† Linking 'r' before a vowel. See Dialogue 93.

ARE **109** We're /wiə(r)/

- A Tell him we're here, will you?
- B We're here. We're in here.
- A Louder.
- B We're in here, Mr Bagshaw! Please come along now! We're ready for you!
- A Well, we're not going to wait all day. Where is he?
- B In *there*, I think. If you see what I mean.

ARE **110** Aren't /ɑ:nt/ —'re not

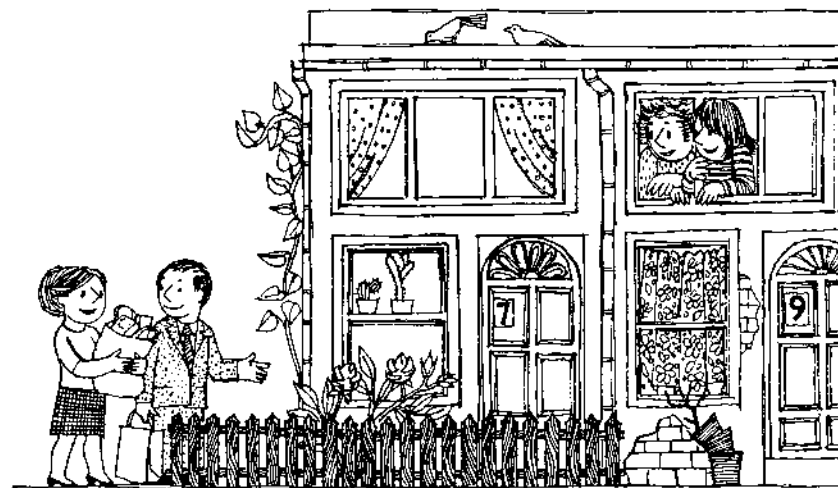
- A You're not feeling tired, are you, dear?
- B Only my legs, love. They aren't as young as they were!
- A Well, we aren't far from the hotel now.
- B We're not doing anything tonight, are we?
- A Aren't we playing cards, dear? With the Potters?
- B Oh, yes, of course.
- A They're a splendid old couple, aren't they?
- B Splendid, yes.
- A Charming. And so dignified.
- B Even so, we're not using *their* pack of cards again tonight, I can tell you!

WILL **111** I'll /aɪ/ You'll /ju:l/

- A I'll stop if you'll stop.
- B If you'll stop, I'll stop, yes.
- A You'll feel much better if you stop.
- B Probably you'll lose your cough.
- A And I'll certainly save money.
- B I'll stop immediately, I think.
- A Me too. I'll never have another.
- B Or perhaps I'll have just *one* more.

WILL **112** He'll /hi:l/ She'll /ʃi:l/

- A He'll open the gate for her.
- B She'll say thank you.
- A He'll walk up the path behind her.
- B She'll wait for him to open the door.
- A He'll look for his key.
- B She'll sniff at the roses till he finds it.
- A He'll say, 'Ah! Got it!'
- B She'll smile.
- A Here they come.
- B Sh!



WILL **113** It'll /ɪtəl/

- A It'll improve soon. The others'll be coming.
- B Then the fun'll begin, honestly.
- A John'll be bringing his guitar.
- B And Pete'll be here.
- A It'll warm up soon, honestly.
- B Don't go.
- A Please stay.
- B It'll be no fun without you.
- A It'll be *hopeless* without girls.



WILL **114** We'll /wi:l/ You'll /ju:l/ They'll /ðeɪl/

- A If you'll sign here, please . . .
- B We'll do the rest.
- A We'll arrange everything.
- B We'll handle all the details.
- A You'll have nothing more to worry about.
- B You'll have no need to concern yourself any further.
- A And those problems . . .
- B Those anxieties . . .
- A They'll all disappear – dear Mrs Parker . . .
- B If you'll kindly sign here, please.
- A Yes, here.

WILL **115** Won't /wɒnt/

- A He won't help us.
- B He won't do anything.
- A He won't cooperate.
- B Why won't he help?
- A Why won't he help us?
- B Well, if he won't help us . . .
- A If he won't, he won't.
- B Right.
- A But we won't forget, will we?
- B We won't.

HAVE **116** I've /aɪv/ You've /ju:v/

- A I've got something for you.
- B You've got something for me?
- A Well, open it.
- B A birthday present for me? Now what can it be?
- A Like it?
- B Thank you, darling. Just what I've always wanted. How did you guess?
- A Darling, I've been thinking.
- B Mm?
- A You've got so many pipes now. How about a change next year?

HAVE **117** They've /ðeɪv/ We've /wi:v/

- A We've failed.
- B We've failed? Both of us?
- A They've passed.
- B They've passed? All of them?
- A They've all passed except us.
- B But if they've passed, how have we failed?
- A Well, we *have*. I've seen the list.
- B But we've planned a celebration!
- A Forget it.
- B We've bought all those bottles!
- A Well, get them out, then.

HAVE **118** Haven't /'hævnt/ —'ve not

- A I haven't always lived in this cottage, you know.
- B Haven't you? How pretty it is!
- A You've not been here long, of course.
- B I haven't, no. Only a month, in fact. But it's a very nice village. I've grown to love it already.
- A You haven't seen Ferringly House, yet, I suppose?
- B Oh, it's magnificent! A beautiful house!
- A But the *new* people haven't looked after it properly, you know.
- B Well, I haven't seen it closely, of course, Mrs. er . . .
- A Ferringly. Madeleine Ferringly.

HAVE **119** He's /hi:z/ She's /ʃi:z/ It's /rts/

- A Jim's left, of course.
- B He's left, too, has he?
- A And Jean.
- B Yes, she's gone to work at Fletcher's, they tell me.
- A Oh, it's changed a lot since you were here. It's become much more efficient, of course. But it's lost the personal touch, I'm afraid.
- B And what about our old friend Martin?
- A Oh, Martin's stayed on.
- B And become more efficient?
- A He's had to. At avoiding work, that is.

HAVE **120** Hasn't /'hæznt/

- A Hasn't the doctor come yet?
- B No. The doctor hasn't been called.
- A But this is urgent!
- B Grandfather hasn't seen a doctor for sixty years. He's stubborn.
- A Well tell him he *must*. He hasn't any choice.
- B All right. But . . .
- A And tell him Dr Fenton's a very good-looking young woman.

IS and HAS **121** —'s /s/ or /z/

- A It's gone. It's not here.
- B It's not there? Ask Vic where he's put it!
- A Vic's gone.
- B He's gone? Where's he gone?
- A Nobody knows where he's gone.
- B Well, get Sheila.
- A Hm!
- B Sheila too? But that's incredible!
- A Is it?

HAD **122** He'd /hi:d/ You'd /ju:d/

- A He'd already gone when I got there.
- B I wish you'd spoken to him.
- A You really think he'd have helped?
- B I think he'd have tried. I wish you'd seen him.
- A Anyway, he'd left, as I say. He'd left early, actually.
- B Oh.
- A Perhaps he'd been told I was coming!



HAD **123** It'd /itəd/

- A Then we realised it'd escaped.
- B It'd bitten through one of the bars and squeezed through the gap . . .
- A And before it ran away . . .
- B It'd been in the kitchen . . .
- A It'd knocked everything over . . .
- B Broken a dish, smashed a plate . . .
- A And it'd eaten my supper!
- B Anyway, thank you for bringing it back.
- A We were afraid it'd been killed.
- B And we missed it, *terribly!*

HAD **124** —'d /d/ Hadn't /'hædnt/

- A He hadn't got time for a drink, he said . . .
- B But when he'd drunk it . . .
- A He said he hadn't got time for a meal . . .
- B But when he'd eaten it . . .
- A He said he hadn't come to stay the night . . .
- B And when he'd stayed a week . . .
- A He stayed another . . .
- B And another . . .
- A And hoped he hadn't outstayed his welcome.
- B So, as I say — we'd *hoped* to let you have the spare room . . .
- A If *he* hadn't come, and if . . . oh . . . er . . . hullo!
- B Had a good day?

WOULD **125** I'd/aɪd/ You'd /ju:d/ She'd /ʃi:d/

- A If you'd like to know what I'd like, I'd like a car.
- B She'd like a car, if you'd like to know.
- A I'd *adore* some diamonds!
- B She'd *adore* some diamonds!
- A And I'd *love* a mink coat!
- B Oh, she'd *love* a mink coat!
- A But if that's too expensive . . .
- B She'd like a hamburger.
- A Oh, all right. I'll pay. One hamburger, please.
- B Make it three.

WOULD **126** It'd /ɪtəd/

- A It'd be difficult to tell him, of course.
- B It'd obviously come as a shock.
- A It'd seem a bit harsh, I suppose.
- B Yes, I suppose it would.
- A And in a way, it'd be lonely without him.
- B Oh, it'd be quieter, no doubt.
- A But it'd be best to tell him.
- B Yes.
- A It'd be best if *you* told him.

WOULD **127** Wouldn't /'wʊdnt/

- A Well?
- B Well, they said they wouldn't paint it.
- A Wouldn't they put in new windows?
- B They wouldn't. Or repair the roof.
- A Or build a garage? Or modernise the kitchen?
- B No.
- A And the price?
- B They wouldn't lower it at all.
- A So you told them we wouldn't be interested, of course.
- B I told them we'd think about it.
- A Mm. Oh, dear. It's a lovely house, isn't it?
- B Mm. It wouldn't be a *bargain*, of course. But . . .

HAD and
WOULD **128** —'d /d/

- A I knew you'd come.
- B You knew I *had* come? Or I *would* come?
- A Oh — *had* come, sorry. I was sure you *would* come, some time.
- B Well, how did you *know* I'd come?
- A I knew you'd come because I saw your car.
- B No, sorry — I mean how did you know I *would* come?
- A Well, it's obvious, isn't it? I'd told you Betty'd be here!



HAD and
WOULD

129 Hadn't /'hædnt/ Wouldn't /'wudnt/

- A I hadn't expected a promotion.
- B Well, you wouldn't, would you?
- A I really hadn't expected it.
- B You wouldn't, I suppose.
- A I certainly wouldn't have got it if he'd checked my file.
- B Oh, he checked it, certainly – because I gave it to him.
- A But surely, if he'd seen that old letter, he wouldn't have promoted me.
- B If he'd seen it, he wouldn't, no.
- A Naughty girl.

MODALS
+ HAVE

130 Could've /'kʊdəv/ etc.

- A But, darling, if only you could've apologised!
- B Hm! *He* should've apologised to *me*!
- A But he's *older* than you. You could've said you were sorry, surely.
- B I suppose I could've *said* I was. But that would've been telling a lie.
- A But only a *little* one. You could've said it, just to keep the peace. For *my* sake!
- B Oh, all right. You win. Where is the old devil?

131 Conclusion

- A Well, that's the end of 'Contractions'.
- B Mm. †
- A Hope you've enjoyed it.
- B Mm.
- A Hope it's helped you.
- B Mm.
- A Hope we'll meet again some time.
- B Mm.

† On the tape, Speaker B's part is not recorded. Students should supply their own intonation on 'Mm' according to which of the many possible meanings they wish to convey.

Stress Time

Introduction

This section consists of dialogues in which the main rhythmical patterns of spoken English are presented first individually, then in pairs, then in larger combinations.

The rhythm of English

English is a 'stress-timed' language. That is to say the beats or *stress pulses* in connected speech follow each other at roughly equal intervals of time:

One **Two** **Three** **Four**

This means that if there are any *unstressed syllables* between stresses, these have to be fitted in without delaying the regular beat of the stress pulses (printed in bold type throughout):

One **Two** **Three** **Four**
One and **Two** and **Three** and **Four**
One and a **Two** and a **Three** and a **Four**
One and then a **Two** and then a **Three** and then a **Four**

The more unstressed syllables there are after a stress, the quicker they must be said in order to 'catch' the next pulse:

• • • • •
Yes, **that was** **probably** **necessary,** **John**

Sometimes a stress pulse is *silent* (indicated by ^)

• • ^ •
Yes **Yes** ^ **Yes**

Stress Time

This *silent stress* may sometimes be followed by some unstressed syllables:

• • ^ •
Yes, **Peter,** ^ he was at **home**

The silent stress can also come at the *beginning* of an utterance:

^ • • •
^ He was at **home,** **Peter**

After the basic unit of rhythm of the syllable comes the larger unit of the *foot*. A foot always begins with the stress pulse, in bold type, and takes in everything that comes after it up to the next stress. The foot boundary is indicated by an oblique stroke:

/**Yes,** /**Peter,** /^ he was at /**home**
Foot 1 Foot 2 Foot 3 Foot 4

Presentation

Though variety in presentation is important, the following is a sequence of steps that has worked well as a standard procedure:

1. Students should listen to the recorded dialogue once or twice first.
2. Students should then answer comprehension questions and possibly re-tell the story to show that they understand it.
3. After this, students should listen again once or twice, and gently beat out the stresses – including silent stresses – either by tapping, or by beating the index finger on the open palm of the other hand.
4. They can next say and beat only the stressed syllables in the first line, keeping these at equal intervals:

e.g. /**Yes,** / **that** . . . /**pro** . . . /**ne** . . . , /**John**

5. Next, they can practise each foot separately, and then progressively in combination:

/Yes

/that was

/Yes, / that was

/probably

/Yes, / that was / probably

/necessary

/Yes, / that was / probably / necessary

/John

/Yes, / that was / probably / necessary, / John

6. Listen and repeat after the bleeps, beating time, using the paused version on the recording.
7. Say the whole dialogue tapping the beat, then without tapping, but with the teacher conducting the beat.
8. Perform the dialogue – possibly memorise it – aiming for perfection.
9. Old dialogues should be regularly revised.

Silent stress needs to be thought of and 'felt' as a beat. Students sometimes find it helpful to blow out their breath in a quick puff on the silent stress beat, or to make a sound such as 'Mm' wherever silent stress occurs:

/ ^ he was at / home

(blow)

(Mm)

These devices help to maintain the beat. They also use up some breath and thereby perhaps assist the speaker to make any remaining syllables in the foot quick and light (students often find it hard not to put too much emphasis on unstressed syllables coming at the beginning of an utterance, after silent stress). Where there is a sequence of silent stresses it is probably best to count these out either aloud or in a whisper.

Rhythmical patterns and combinations

The contents list for this section (pages 99–100) specifies what foot pattern or patterns are featured in each dialogue. These patterns are also shown above each dialogue in the text. A large, heavy dot represents a stressed syllable and a small dot represents a non-stressed syllable. Dialogue 136, for instance, is devoted to the single foot pattern /●. . which means that it consists entirely of feet with a stressed syllable followed by two non-stressed syllables, e.g. / furniture. Dialogue 143, on the other hand, features *three* foot types, namely /●, / ^ and /●. . . This means that this dialogue is exclusively devoted to feet containing:

either a single stressed syllable only

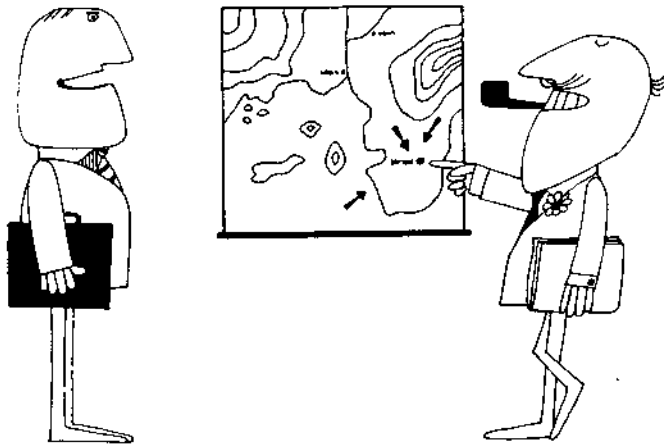
or silent stress

or a stressed syllable followed by three non-stressed syllables, e.g. / permanently

It should be noted that the rhythmical specification for each dialogue indicates the types of feet used in that dialogue; it does not necessarily indicate the *order* in which they appear. Thus, for example, Dialogue 150 is devoted to the three foot types /●, /●. . and /●. . . which can appear in any combination and in any order.

132 /•

- A /Yes / Yes / Yes / Yes.
- B /No / No / No / No.
- A /Go! / Go!
- B /No / No.
- A /Yes! / Yes! / Yes! / Yes!
- B /No / No / No / No.
- A /Oh.



133 /•/A

- A /Where? / Where? / Where? / Where?
- B /There / There / There / There.
- A /When? / A / When?
- B /A / Now / A / Now.
- A /A / Who?
- B /A / You.
- A /A / Me?
- B /A / A / A / You.

134 /•.

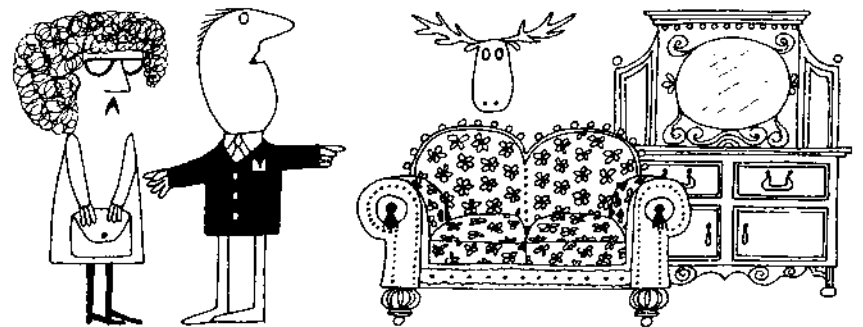
- A /Jimmy! / Jimmy!
- B /Jenny! / Jenny!
- A /Missed you, / Jimmy!
- B /Missed you, / Jenny!
- A /Like me, / Jimmy?
- B /Love you, / Jenny!

135 /•.

- A /Dinner's / ready. / Come and / get it.
- B /What's for / dinner?
- A /Something / special.
- B /Something / special?
- A /Chicken / curry. / Don't you / like it?
- B /Yes, I / love it. / What's for / pudding?
- A /Wait and / see.

136 /•...

- A /This is the / furniture.
- B /Isn't it / terrible?
- A /Terrible?
- B /Terrible.
- A /This is Aunt / Agatha's / furniture, / Margery!
- B /She doesn't / need it and / neither do / we.



137 / ● / ● / ▲

- A /When are you / bringing it?
 B /Saturday, / probably.
 A /Saturday.
 B /▲ / Probably. /▲ / When can you / pay for it?
 A /Saturday.
 B /▲ /▲ / Saturday.
 A /▲ / Probably.
 B /▲ /▲ /▲ / Mm.

138 / ● / ● / ● / ●

- A /Jonathan's an / irritating / fellow, but he's / necessary.
 B /Irritating?
 A /Irritating.
 B /Necessary?
 A /Necessary.
 B /Certainly he's / useful, but I / wonder if he's / necessary?

139 / ● / ● / ● / ●

- A /One / single, / please.
 B /One / single / where?
 A /One / single / home.
 B /Where's / home?
 A /Where the / train / stops.
 B /Twenty / pounds, / please.
 A /Twenty / pounds! / Does it / only / stop / once?
 B /Only / once. / Why?
 A /Oh, / nothing.

140 / ● / ● / ● / ●

- A /Well, / Anthony, / how was the / trip?
 B /Fine, / Valerie. / Fine.
 A /Good.
 B /Valerie, / when did you / buy that new -
 A /How do you / like it, my / love?
 B /Where did you / buy it my / love?
 A /Anthony. / That's what I / wanted to / tell you a/bout.
 B /What did it / cost me, my / sweet?



141 / ● / ▲ / ● / ●

- A /Now, / Julia. / Listen to / me!
 B /Yes, Uncle / Willy, of / course.
 A /▲ / Julia -
 B /Yes?
 A /Oh! / This is a / difficult / thing to dis/cuss!
 B /Why should you / want to dis/cuss it at / all?
 A /Why?
 B /Yes. /▲ / Why don't you / buy me a / whisky in/stead?

142 /•/•...

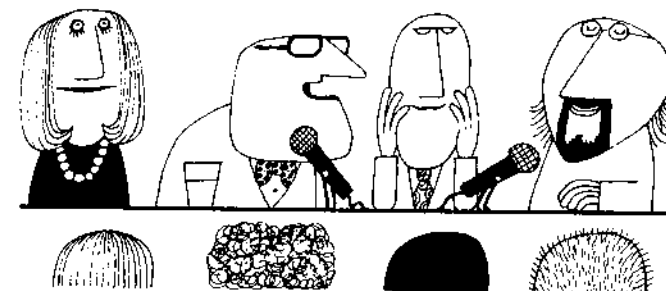
- A /Vegetables?
- B /No / vegetables, / please.
- A /No / vegetables.
- B /Just / chicken and a / little of the / pudding over / there.
- A /Separately.
- B /No.
- A /Pudding with the / meat?
- B /Naturally.
- A /Certainly, Ma/dame.

143 /•/•/•...

- A /Pendlebury's / coming in a / minute if he / can.
- B /Coming in a / minute if he / can!
- A /• / Pendlebury / seems to be en/gaged.
- B /Tell / Pendlebury, /• / tell him from his / boss, /• / tell him that he's / fired!
- A /Permanently?
- B /Permanently, / definitely, / positively / fired!
- A /Poor / Pendlebury.
- B /Hah!

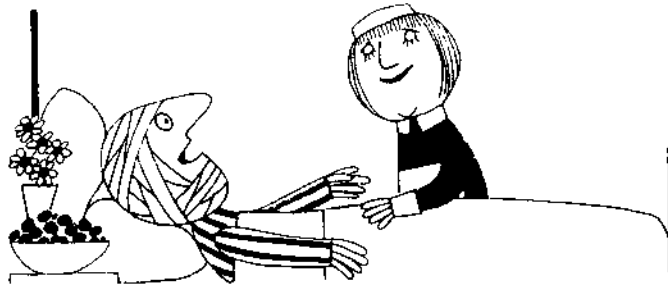
144 /•./•/•...

- A /This is a / question for / Doctor / Carrington.
- B /What's the / question?
- A /• / Here's the / question. /• /• / Let's i/magine that / you are the /only / person / left in the / world ex/cept for / one other / person.
- B /• / Splendid. /• / Interesting / question.
- A /Who would you / choose, Doctor / Carrington?
- B /• /• /• /• / Is my / wife in the / audience?



145 /•./•...

- A /Come and / see us at our / new a/partment.
- B /Where's your / new a/partment? / Is it in a/nother / district?
- A /No, it's / very / close to the a/partment that I / used to / live in. /Come and / see us.
- B /How about to/morrow?
- A /Round about / seven? We're at / home by / seven. / Come and have some / dinner with us, / Janet.
- B /John, you / haven't / actually / told me / yet who / 'us' is!



146 /••/▲/••••

- A /Is it / ▲ / January?
 B /No, it's / February.
 A /▲ / Is it / ▲ / Monday?
 B /No, it's / Tuesday.
 A /Is it / ▲ / morning?
 B /No, the / middle of the / after/noon, and it'll / soon be / time for an im/portant / visitor to / come and / see you – your / wife is / coming.
 A /▲ /▲ / Betty. /▲ /▲ / That's her / name – it's / Betty.
 B /▲ / Erm...

147 /•••/••••

- A /Why was he / trying to em/barrass me?
 B /Probably he / wanted you to / notice him.
 A /Why was he / rude to me?
 B /Probably he's / planning to / marry you.
 A /Why is he / talking to that / stupid little / Alison?
 B /Why are you / letting him?

148 /•••/▲/••••

- A /Certainly. /▲ / Definitely. /▲ /▲ / Definitely. /▲ /▲ / Ready by /January. / definitely. /▲ /▲ / Terribly / sorry a/bout the de/lay, but I / promise de/livery in / January. /▲ /▲ / Thank you for / waiting so/patiently.
 B /▲ /▲ /▲ / Why did you / tell him you'll de/liver in / January? /▲ / Probably it / won't be com/pleted by / February.
 A /Probably it / won't be com/pleted at / all.

149 /•/▲/••/••••

- A /One. / two, / three, / four / men.
 B /▲ / Thirteen, / fourteen, / fifteen, / sixteen / women.
 A /▲ / One / man to / four / women.
 B /▲ / Four / women to / one / man.
 A /▲ / Splendid i/dea!
 B /▲ / Hm! /▲ / Terrible!

150 /•/•••/••••

- A /Mike, / how shall I / send it to you?
 B /Give it to Y/vonne.
 A /Is she re/liable?
 B /Perfectly re/liable – she'll / give it to me.
 A /After she's / read it I sup/pose!

151 /•/▲/••/•••

- A /Yes. /▲/ Certainly. /▲/ Definitely.
 B /▲/▲/▲/ Ben... /▲/ Isn't it a / fact that you / say, / 'Certainly',
 /▲/ 'Definitely' /▲/ each time you / talk to a / customer?
 A /▲/▲/ Possibly, / dear.
 B /Definitely, / dear.



152 /•/••/•••/••••

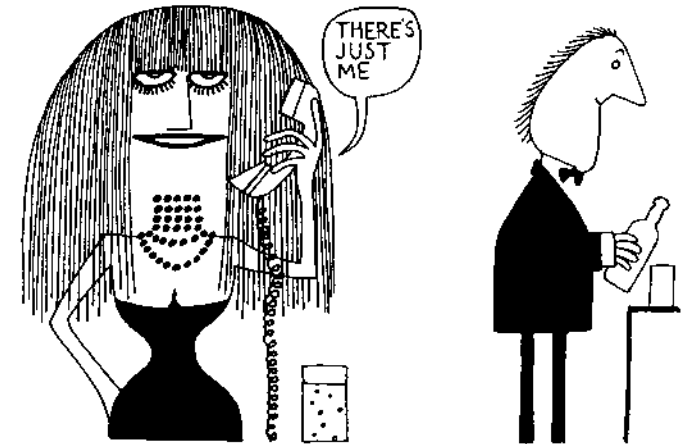
- A /Well, / Sammy, / when will you / do it for me?
 B /Will to/morrow / do?
 A /Yes, to/morrow will be / admirable.
 B /When do I / get my / money?
 A /When you've / done it, / Sammy.
 B /How do I / know I'll / get it?
 A /How will I / know you've / done it? / You and / I must / trust each
 /other, / Sammy.
 B /Mm. / Yes. / Yes, I sup/pose there's / no al/ternative.

153 /•/▲/••/•••/••••

- A /Oh! /▲/ Martin! /▲/ Marvellous! /▲/ Give it to me!
 B /▲/ Isn't it a / lovely / animal? /▲/ Careful, it'll / bite!
 A /No, it / won't / bite me, it / knows I / love it al/ready.
 B /Yes, it / seems to / like you.
 A /Does it / like / you?
 B /▲/ Possibly. /▲/ Certainly it / likes my / fingers!
 A /▲/▲/▲/▲/ Ouch!

154 /▲./•

- A /▲ He/llo?
 B /▲ Y/vonne? /▲ It's / Mike. /▲ I'm / back. /▲/▲/▲ Is / Sam
 /there?
 A /No, / Mike. /▲/▲ There's / just / me.
 B /▲/▲ I / don't / trust / Sam. /▲ O./K.?
 A /▲ O./K. /▲ Good/bye, / Mike. /▲/▲/▲/▲ / Sam! /▲/ Sam!
 /▲/▲/▲ It's / Mike! /▲/▲/▲ He's / back!



155 / ˌ... / ●

- A / ˌ Is it / there?
 B / ˌ Is it / where?
 A / ˌ On the / chair.
 B / ˌ On the / chair?
 A / ˌ By the / door.
 B / ˌ By the / door?
 A / ˌ On the / floor.
 B / ˌ On the / floor?
 A / ˌ On the / bed.
 B / ˌ / ˌ / ˌ On your / head!

156 / ˌ... / ●

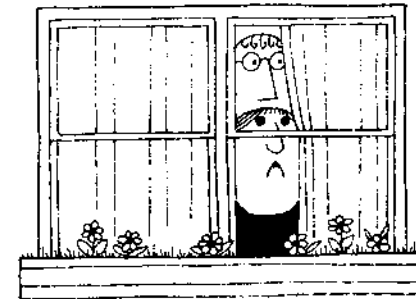
- A / ˌ It's / winning! / ˌ / ˌ It's / winning!! / ˌ It's / winning, / Willy!
 B / ˌ / ˌ The / winner! / ˌ The / winner!!! / ˌ / ˌ Ter/rific!!!
 A / ˌ / ˌ / ˌ / ˌ / ˌ / ˌ It's / won me - / ˌ / ˌ / ˌ It's / won me -
 / ˌ / ˌ / ˌ It's / won me - / ˌ a / hundred / dollars!
 B / ˌ It's / won me - / ˌ / ˌ a / thousand / dollars!
 A / ˌ A / thousand? / ˌ But / didn't you / bet the / same a/mount as
 / me?
 B / ˌ I / didn't.
 A / ˌ / Oh.

157 / ˌ... / ●

- A / ˌ There's a / woman. / ˌ In my / office. / ˌ And she / says she
 / wants to / see you.
 B / ˌ But I'm / busy.
 A / ˌ Well she / says she / wants to / see you.
 B / ˌ But I'm / busy!
 A / ˌ But she's / sure you'll / want to / see her.
 B / ˌ Is she / pretty?
 A / ˌ In a / sort of / way she's / pretty. / ˌ But you're / busy.
 B / ˌ In a / sort of / way, I'm / busy. / ˌ But per/haps I / ought to...

158 / ˌ... / ●

- A / ˌ I was at / Jonah's. / ˌ We had a / party.
 B / ˌ You had a / party.
 A / ˌ It was / lovely. / ˌ It was a / lovely / party. / ˌ There was a
 / lovely / crowd of / people. / ˌ It was a / lovely / party. / ˌ But I'm
 a / little / late for -
 B / ˌ It's in the / oven. / ˌ It was ex/tremely / nice at / seven / ˌ But
 at e/leven -
 A / ˌ It'll be / lovely. / ˌ darling. / ˌ It'll be / lovely.



159 / ˌ... / ●

- A / ˌ It's / probably / someone for / Dorothy.
 B / ˌ He's / knocking a/gain, Mrs / Wellington. / ˌ I'll / open the
 / curtains and / see who it - / ˌ Po/lice! The po/lice! Mrs / Welling-
 ton! / ˌ We / haven't done / anything / wrong, Mrs / Wellington.
 / ˌ They've / probably / made a mis/take, and we / ought to
 in/form them that - / ˌ / ˌ / ˌ Well, / where have you / gone, Mrs
 / Wellington?

160 / ˌ... / ●

- A / ˌ He was a / wonderful / treasurer.
 B / ˌ He was a / marvellous / treasurer.
 A / ˌ He was con/siderate.
 B / ˌ He was a / gentleman.
 A / ˌ And he was / humorous.
 B / ˌ He was a / comical / fellow, and / none of us / ever sus/pected
 that / something pe/culiar was / happening.
 A / ˌ And that the / joke was on / us!

161 / ˈ / ˈ... / ˈ... / ˈ... / ˈ...

- A / ˈ Is there / sugar in it?
- B / ˈ You pre/fer it with / sugar in it.
- A / ˈ Yes, I / usually / do, but it's / recently been / making me a / bit / sick.
- B / ˈ Are you / comfortable?
- A / Reasonably.
- B / ˈ Do you / think it'll be / born on the e/leventh, as you / said?
- A / ˈ He'll be / born on the e/leventh at e/leven, as I / said. / ˈ / Punctually!



162 / ˈ / ˈ... / ˈ... / ˈ... / ˈ...

- A / ˈ You / did!
- B / ˈ I / didn't!
- A / ˈ You / did!
- B / ˈ I / didn't!
- A / ˈ You / did! / ˈ You / did!
- B / No, I / didn't!
- A / ˈ Ouch! / ˈ You / hit me!
- B / ˈ / ˈ I / did!

163 / ˈ / ˈ... / ˈ... / ˈ... / ˈ...

- A / ˈ He's / quite / handsome.
- B / ˈ I / think he's / ugly.
- A / ˈ He's / rather / clever.
- B / ˈ He's / vain. / ˈ Con/ceited.
- A / ˈ He's / rich.
- B / ˈ He / knows it!
- A / ˈ / ˈ / ˈ He / thinks you're / pretty.
- B / ˈ / ˈ He / didn't / say that.
- A / ˈ / ˈ He / did.



164 / ˈ / ˈ... / ˈ... / ˈ... / ˈ...

- A / ˈ Some / eggs, / ˈ and a / small / cabbage.
- B / ˈ A / small / cabbage. / ˈ And the / eggs? / ˈ A / dozen?
- A / ˈ Are they / fresh?
- B / ˈ Are they / fresh? / ˈ / ˈ Of / course they're / fresh.
- A / ˈ The / last / eggs I / bought, / ˈ / ˈ they were / bad.
- B / ˈ Did you / buy them / here?
- A / ˈ I / don't re/member. / ˈ / ˈ Per/haps I / did. / ˈ / ˈ Per/haps I / didn't.
- B / ˈ / ˈ Take / half a / dozen, / then.

165 / ˌ . / ˌ . / ˌ . . / ˌ . . / ˌ .

- A / ˌ On / Monday, / ˌ you were / going to / mend it.
 B / ˌ I / couldn't, / ˌ I was / busy on / Monday.
 A / ˌ Well, / Peter, / ˌ will you / do it this / evening?
 B / ˌ I'm / sorry, / ˌ but I'm / off to a / meeting. / ˌ I / promise you,
 / ˌ I'll re/pair it to/morrow. / Where are you / going?
 A / ˌ For the / tools.
 B / Why?
 A / ˌ For/get it. / ˌ / ˌ I'll re/pair it my/self.

166 / ˌ . / ˌ . / ˌ . . / ˌ . . / ˌ . . .

- A / ˌ The / smell of it! / ˌ It's the / smell of it, / Gladys!
 B / ˌ But it's / nice if you / taste it.
 A / ˌ It's the / smell of it!
 B / ˌ It's / marvellous. / ˌ It's a / wonderful / flavour.
 / ˌ / ˌ It was / rather ex/pensive, / Charlie.
 A / ˌ You can / eat it / for me, / can't you?
 B / ˌ I sup/pose I can / eat it.
 A / ˌ Well en/joy it. / ˌ And I'll / meet you out/side.

167 / ˌ . . / ˌ . / ˌ . . . / ˌ . .

- A / ˌ It's a / boy. / ˌ And it's a / big one.
 B / ˌ And my / wife?
 A / ˌ She was a / marvel. / ˌ And she's / fine.
 B / ˌ Can I / see her?
 A / ˌ You can / see them / both at about / six.
 B / ˌ Well, I'm ex/tremely / grateful, / Sister. / ˌ And I'll / see you
 / later. / ˌ / ˌ / ˌ / ˌ I'm a / father! / ˌ And it's a / boy! / ˌ I must
 / do some / shopping / quickly. / ˌ I must / buy some / flowers.
 / ˌ / ˌ And a / train.

168 / ˌ . . / ˌ . . / ˌ . . . / ˌ . . .

- A / ˌ And you're / fond of him?
 B / ˌ Well, I'm in / love with him.
 A / ˌ You were in / love with the / architect. / ˌ And the so/llicitor.
 / ˌ And the / fellow with the / wife and the in/numerable / children.
 B / ˌ But / this is / different, I can / promise you.
 A / ˌ And they were / hopeless at / golf, I re/member.
 B / ˌ He's the / regional / champion.
 A / ˌ / ˌ You see you / never have a / sense of pro/portion, / Marilyn.

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Weak Forms

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- 5 **1** a /ə/
2 an /ən/
 6 **3** the /ðə/
 7 **4** some /səm/
5 and /ən(d)/
 8 **6** but /bət/
7 of /əv/
8 from /frəm/
 9 **9** at /ət/
10 them /ðəm/
11 us /əs/
12 that /ðət/
 10 **13** as /əz/
14 as ... as /əz ... əz/
 12 **15** than /ðən/
16 there /ðə(r)/
17 am /əm/
18 are /ə(r)/
 13 **19** was /wəz/
20 has /əz/
 14 **21** have /əv/
22 had /əd/
 15 **23** does /dəz/
24 can /kən/
 16 **25** must /mə(s)t/

Selected combinations of two weak forms

- 17 **26** /əv + ə, ən, ðə, əs, ðəm/
27 /tə + ðə, ðəm/
28 /ət + ə, ən, ðə, ðəm/
 18 **29** /fə(r) + ə, ðə, səm/

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- page 18 **30** /frəm + ə, ən, ðə, səm, ðəm/
 19 **31** /ə(r) + ə, ən, ðə, səm/
32 /wəz + ə, ən, ðə, səm/
33 /wə(r) + ə, ən, ðə/
 20 **34** /ðə(r) + ə(r), wə(r)/

Selected combinations of three weak forms

- 21 **35** /ən(d), bət + əv + ə, ən, ðə, səm/
 22 **36** /ən(d), bət + ət + ə, ðə/
37 /ən(d), bət + fə(r) + ə, ðə, səm/
 23 **38** /ər + at + ə, ðə/
39 /wəz + ət + ə, ən, ðə/
40 /wər + ət + ə, ðə/
 24 **41** /ə + frəm + ə, ðə/
42 /wəz + frəm + ə, ðə/
 25 **43** /əv + əs, ðəm + ə(r), wə(r), kən, məst/
44 /ðə(r) + ə, wə, wəz + ə, ən, səm/

Clusters

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Part One: CCV

- 27 **45** pl bl pr br
 28 **46** tr dr tw
47 kl gl kr gr kw
 29 **48** fl fr
49 θr
 30 **50** sp st sk
 31 **51** sm sn sl sw
52 jr

Part Two: CCCV

- 32 **53** spl spr
54 str
 33 **55** skr skw

Part Three: VCC

- 56** pt bd ps bz
 34 **57** ts dz
58 tjt djd
 35 **59** nt nd
60 nθ ns nz
 36 **61** ntʃ ndʒ
62 ft vd fθ fs vz

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37	64	sp st sk zd
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38	65	kts ksØ kst
39	66	mpt mps mft mfs
	67	nØs nst
	68	ntft nd3d
40	69	ŋkt ŋks
	70	lpt lkt lps lts lks
41	71	lmd lmz
42	72	lØs lst
	73	sps sts spt skt sks
43	74	fts fØs
44	75	Conclusion

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	80	f v
	81	θ ð
	82	s z
50	83	ʃ
	84	m
51	85	n
	86	ŋ
52	87	l
53	88	t d n l
	89	t d n l s z
54	90	tʃ dʒ ʃ s z
	91	f v θ ð sz ʃ tʃ dʒ
55	92	pb td kg tʃ dʒ fv θ ð sz ʃ mnŋ l
	93	r
56	94	ɹ
	95	ɹ
57	96	ɹ r ɹ
	97	ɹ r ɹ
58	98	ɹ r ɹ pb td kg tʃ dʒ
59	99	ɹ r ɹ fv θ ð sz ʃ
	100	Revision
60	101	Conclusion

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	103	Don't
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	106	It's, Who's
64	107	Isn't, It's not, He's not
65	108	ARE You're
66	109	We're
	110	Aren't, —'re not
	111	WILL I'll, You'll
67	112	He'll, She'll
	113	It'll
68	114	We'll, You'll, They'll
	115	Won't
69	116	HAVE I've, You've
	117	They've, We've
	118	Haven't, —'ve not
70	119	He's, She's, It's
	120	Hasn't
	121	IS and HAS —'s
71	122	HAD He'd, You'd
	123	It'd
72	124	—'d, Hadn't
	125	WOULD I'd, You'd, She'd
73	126	It'd
	127	Wouldn't
	128	HAD and WOULD —'d
74	129	Hadn't, Wouldn't
	130	MODALS+HAVE Could've, etc.
75	131	Conclusion

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	133	/•/Λ
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89	153	/●/▲/●./●./●...
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