

## 24. [ŋ] singer, thing

To make the [ŋ] sound, start with the mouth slightly open. Then breathe through the nose. If you have a mirror in front of you, you will see that the back of the tongue rises and the soft palate comes down to meet it, effectively blocking off the passage of air to the mouth. Now vibrate the vocal cords so that you produce a sound. That sound will be [ŋ]. To produce [ŋk], you release the barrier at the back of the mouth immediately after the [ŋ] so that the air now escapes through the mouth in the [k] sound. [ŋg] is formed in the same way, only the second sound is voiced and hardly any air escapes through the mouth.

### PRACTICE

#### A. [ŋ] (no [g] sound)

(a) sing	bring	ding	ring	ting	young/among
sang	bang	dang	rang	tang	
sung	bung	dung	rung	tongue	harangue/meringue
song	belong	dong	wrong	tong	

#### (b) All the present participles ('we're singing') and gerunds ('I like talking')

stretching	sitting	calling	tinkling
winding	watching	darkening	beginning
spreading	weeping	ringing	getting

#### (c) These '-nger' words (N.B. all derived from verbs ending in '-ng')

singer	ringer	coathanger
bringer	banger	hanger-on

#### B. [ŋk]

#### (a) Here are just a few of the many words that end in [ŋk]. A good exercise is to go through the alphabet, thinking of all the possible combinations of letters and sounds, and then look them up in the dictionary to see if they exist, e.g. bink (no), brink and blink (yes).

ink	pink	bank	sank	bunk	monk
drink	think	rank	stank	drunk	punk
mink	zinc	drank	thank	junk	trunk

#### (b) In the middle of a word. Despite spelling these are all pronounced [ŋk].

ankle	Manx	anchor	length	gangster
uncle	anxious	conquer	strength	([g] becomes [k] because of following voiceless consonant)
tinkle	han(d)kerchief	banquet	amongst	

#### C. [ŋg]

#### (a) before:

- 'a': kangaroo, nightingale, Hungary, Bengal, engage.
- 'o': Mongolia, mango, tango, angostura.
- 'u': singular, angular, fungus, language, penguin.
- 'l': England, English and words that end in '-le': angle, single, jungle, etc.
- 'r': congratulate, hungry, angry, mongrel.

#### (b) some words before '-er' (N.B. not derived from verbs)

e.g. finger, linger, hunger, conger eel, fishmonger, ironmonger

#### (c) comparatives and superlatives of the three adjectives long, strong, young:

long	strong	young
longer	stronger	younger
longest	strongest	youngest



## DIALOGUE 24. A king and a song

INGRID: There once was a king—

MUNGO: King of England?

INGRID: No. This king's kingdom was far-flung, stretching along the banks of every winding river, spreading into all the angles of the world.

MUNGO: He must have been a very strong king. The strongest! Did *everything* belong to him?

INGRID: Almost everything. One evening he was sitting on the bank of his longest river, watching the sun sink behind the weeping willows—

MUNGO: And the nightingales calling from the darkening branches.

INGRID: Only they weren't nightingales. They were two monks ringing a tinkling bell, singing a sad lingering song in a strange tongue no longer known among the younger subjects of his far-flung kingdom.

MUNGO: It's beginning to be interesting. But I'm getting hungry. Can you bring me something to eat and drink, do you think, Ingrid?

## 25. More rhythm: consecutive stresses

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Most of the time, in English speech, stressed syllables are separated by one or more unstressed ones. But every now and then there will be two stressed syllables, one straight after the other. There was a pair in Jane's telegram in Unit 13. 'PLEASE MEET', she wrote, and when the Post Office clerk read it, he had to hang on to the first word until it was time, strictly in accordance with the rhythm, to move on to the next. You will have done the same thing in the third and sixth lines of 'Jack and Jill':

. . . To féтч a páil of wá-tér. . . . And Jíll came túmbling áf-tér.

In ordinary speech, 'water' and 'after' each have only one stressed syllable, but rhythm overrides everything, especially in nursery rhymes, and so we have to say: 'wá-a-a-tér'. If, when you were doing Exercise B of Unit 13, you repeated the groups of phrases several times without a break, you will have found yourself saying 'a delicious and mouth-watering pineapple', followed immediately by 'a nice ripe pear'—in fact, doing exactly what we're going to concentrate on in this unit.

Note that if you are holding on to an open vowel ('a grey horse') or a vowel before a voiced consonant ('a beige carpet'), you can lengthen the vowel sound almost indefinitely. However, if the vowel is followed by a voiceless consonant sound and therefore must be short, either

- (a) you will have to lengthen the consonant sound: 'a nice-ce-ce person',  
or (b) if the consonant sound is not one of those that can be continued indefinitely ([f], [s], [ʃ], etc.) but a 'plosive' ([p], [t], [k], etc.), you will get your speech organs in position to say the sound and only let go when the rhythm tells you to ('take two', 'top teeth').
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### PRACTICE

#### A. Two consecutive stresses.

lóng wálk	táll mán	blúe ský	gréen gráss	bláck cát
brówn dóg	bright sún	máin róad	frésh frúit	whóle cáke

- B. Now try the same pairs of words, this time in sentences. In each sentence there should be at least one stressed syllable, apart from the two consecutive ones. Before you begin, decide which syllables you are going to stress. Then repeat each sentence at least twice, slowly at first and then a little faster.

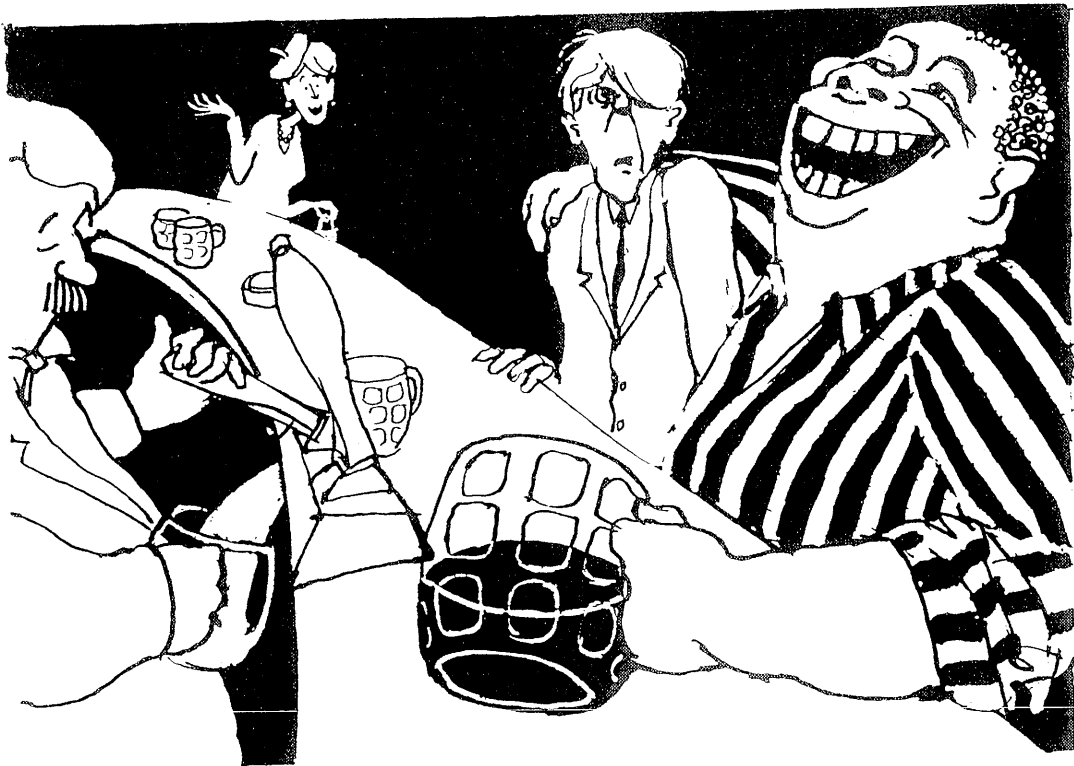
She wént for a lóng wálk.  
I've bought a brówn dog.  
He's looking for a táll mán.  
I love the bríght sún.  
What a wonderful blúe ský.

We'll drive by the máin róad.  
Let's sit on the gréen gráss.  
You must eat some frésh frúit.  
A pretty líttle bláck cát.  
They finished the whóle cáke.

- C. Go through the sentences again, stressing *only* the two consecutive stressed syllables:

Wě weńt főr ă lóng wálk.  
I'vě boughť ă brówn dóg.

Unless you can say the unstressed words very fast you will probably have to slow the two stressed ones down quite a lot.



## DIALOGUE 25. All dressed up like a dog's dinner

- SAM: Jáck, for Péte's sáke! Whó's thát gírl áll dréssed úp like a dóg's dínnér—réd hát, réd dréss, réd glóves—áh! but whát's thís? Blúe shóes!
- JACK: Táke thát back, Sám Bóyd. Dóg's dínnér indéed!
- SAM: You're quíte ríght! Mý dóg hátes ráw méat! He'd have tén fíts if I gáve him a réd méss like thát for dínnér!
- JACK: It's her bést dréss. To impréss *yóu*, you rúde créature! She's swéet, rích, cléver—*ánd* a góod cóok!
- SAM: Lórd sáve us, the mán's mád! Dón't sáy you're in lóve with the réd máiden?
- JACK: Yés, Sám. Í ám. Whát's móre—we're engáged. Thís tíme néxt wéek we'll be mán and wífe.
- SAM: I díd réally put my bíg fóot in it, dídn't I? All I can sáy nów is—góod lúck, óld mán!

## 26. [l] lace/sail

Lay the front part of your tongue along the alveolar ridge, with the tip of the tongue touching the gums just where the teeth join them. Contract the tongue, drawing in the sides so that air can pass on either side. If you suck in air, you will feel it on the sides of your tongue. Now push the air out of your mouth, at the same time vibrating your vocal cords so that you produce a **voiced** sound. There are, in fact, two [l] sounds in English, but they are not phonemic, i.e. it makes no difference to meaning which one you use. The [l] you have just made (the 'clear' [l]) occurs before a vowel (like, lost, sailing, hollow). The other [l] sound (the 'dark' [ɫ]) occurs before a consonant sound (called, build) or at the end of a word (full, middle, chapel). To make the dark [ɫ], keep the front of your tongue against the alveolar ridge but try to say a long [u:]. You will feel the back of your tongue rising. Note that a great many words that end in dark [ɫ] have an [ʊ] sound immediately before (Mabel, unable, fatal).

### PRACTICE

A.

- |                                  |                  |       |         |         |                                    |          |                 |
|----------------------------------|------------------|-------|---------|---------|------------------------------------|----------|-----------------|
| (a) <i>clear</i> [l]             | love             | laugh | element | sleep   | actually                           | English  | [lj]<br>failure |
|                                  | life             | leg   | eleven  | slip    | yellow                             | ticklish | million         |
|                                  | look             | Lord  | alone   | slope   | silly                              | quickly  |                 |
|                                  | lots             | limp  | along   | sloppy  | gorilla                            | lonely   |                 |
| (b) <i>dark</i> [ɫ]              | all              | pool  | curl    | table   | build                              | also     |                 |
|                                  | full             | foal  | snarl   | marvel  | field                              | wealthy  |                 |
|                                  | sell             | growl | aisle   | careful | gold                               | although |                 |
| (c) <i>silent 'l'</i>            | half             |       | calm    | talk    | could                              | folk     | colonel         |
|                                  | calf             |       | palm    | chalk   | should                             | yolk     | salmon          |
|                                  | halfpenny [heɪ-] |       | almond  | walk    | would                              | Suffolk  |                 |
| (d) As large as life.            |                  |       |         |         | Live and let live.                 |          |                 |
| Every cloud has a silver lining. |                  |       |         |         | Love me little, love me long.      |          |                 |
| Let sleeping dogs lie.           |                  |       |         |         | Little things please little minds. |          |                 |

- B. (a) Do you really like living in a lighthouse all alone?  
I absolutely love living in a lighthouse all alone.
- (b) Do you lead a delightfully social life on Hollywood Boulevard?  
Naturally, I lead . . .
- (c) Have you ever lain in a sleeping bag on a lonely island in a total eclipse?  
I've frequently lain . . .
- (d) Does it look as if the long platform is actually parallel to the railway lines?  
It certainly looks . . .

C. Do you know where the stress comes in the names of these creatures?

monkey	leopard	gorilla	lizard	hyena
giraffe	porcupine	spider	hippopotamus	squirrel
butterfly	donkey	kangaroo	elephant	peacock
crocodile	tiger	mosquito	tortoise	zebra
rhinoceros	nightingale	canary	chimpanzee	alligator

Answers: C. monkey giraffe butterfly peacock zebra alligator  
 rhinoceros crocodile tortoise donkey squirrel peacock zebra alligator  
 leopard porcupine spider hippopotamus hyena  
 gorilla spider kangaroo elephant tortoise  
 canary mosquito kangaroo elephant  
 nightingale tiger tortoise  
 chimpanzee



## DIALOGUE 26. A lovely little lion

BILLY: I love wild life in its natural element. Look at all your lovely animals, Lucy.  
Lots and lots.

LUCY: Eleven, actually.

BILLY: And look! Here's a lovely little lion—a real live *black* lion asleep on the lawn.

LUCY: That's a leopard, actually.

BILLY: I don't believe it! Leopards are *yellow*. Look, Lucy, he's laughing! Do animals understand the English language?

LUCY: Leave him alone, Billy. He's licking his lips.

BILLY: Would you like a lettuce leaf, little lion?

LUCY: Billy, be careful—Oh Lord!

BILLY: Let go! Help, Lucy, he's got my leg!

LUCY: Actually, that's how I lost *my* left leg. You wouldn't listen, you silly fool.  
Well, let's limp over and look at the gorillas.

## 27. [r] run

Though in a number of languages [l] and [r] are not phonemic, in English they are, and it is important to distinguish clearly between them, both when listening and when speaking. When pronouncing [r] there is no gap on either side of the tongue. In fact, the tongue lies relaxed on the bottom of the mouth with only the tip raised towards the alveolar ridge. Now move the tip rapidly downwards so that it just brushes very briefly against the ridge and resumes its former position, at the same time expelling a little air and vibrating the vocal cords. This is a 'flapped' [r]. There is only one flap. Very often there is no flap at all ('fricative' [r]). The tongue lies still. [r] is only pronounced before a vowel sound, not before a consonant nor at the end of a word: 'harm', 'bird', 'poor', 'there', 'later'.

### PRACTICE

A.

(a) roar	rare	rubbish	crying	carry	(w)rong
run	Rome	rabbit	drowning	worry	(w)rite
red	rage	river	Freddie	mirror	(w)rist
roof	rice	really	angry	tomorrow	(w)rap

*silent 'r'*

*final position*

car poor

fur later

near prefer

*before consonant*

harm fierce

bird short

turn pearl

*before silent 'e'*

there pure *N.B. i(r)on*

shore fire *i(r)onmonger*

care here *i(r)oning*

- (b) Round the rugged rock the ragged rascal rudely ran. Aurora Borealis.  
 The hand that rocks the cradle rules the world. Red as a beetroot.  
 Run rabbit, run rabbit, run, run, run. Right as rain.  
 Ring-a-ring o' roses. Merry Christmas, everybody!

B. [r]/[l] contrast. Which is s/he saying?

- (a) I must remember to <sup>collect</sup>/<sub>correct</sub> the papers before tomorrow.  
 (b) Glamour / Grammar is all she lives for.  
 (c) The <sup>pilot</sup>/<sub>pirate</sub> signalled that he was coming alongside.  
 (d) I'm afraid I didn't bring the <sup>light</sup>/<sub>right</sub> suitcase.  
 (e) My <sup>lodger's</sup>/<sub>Roger's</sub> a solicitor.

C. Here are a few minimal pairs with [l] and [r] for you to practise. There are lots and lots. How many can you think up?

flog	bleed	belly	laughed	clash	alive
frog	breed	berry	raft	crash	arrive
long	fly	list	glow	glean	led
wrong	fry	wrist	grow	green	red



## DIALOGUE 27. The respective merits of frogs and rabbits

ROGER: My rabbit can roar like a rhinoceros.

BARRY: Rubbish! Rabbits don't roar, Roger.

ROGER: You're wrong, Barry. My rabbit's an Arabian rabbit. They're very rare. When he's angry he races round and round his rabbit run. And if he's in a real rage he rushes on to the roof and *roars*.

BARRY: How horrid! Really, I prefer my frog. I've christened him Fred.

ROGER: Freddie Frog! How ridiculous!

BARRY: An abbreviation for Frederick. Well, you remember when I rescued him from the river last February? He was crying like a canary. He was drowning.

ROGER: Really, Barry! Frogs don't drown.



## 28. Consonant sounds followed by [r]

Here we have some of the phonemes we have practised, followed immediately by [r]. Once you have mastered the individual sounds of these pairs, you should have no difficulty in pronouncing the two sounds together. Be careful not to roll your [r]—pronounce it nearer to [w] than [rrrr].

When the first sound is voiceless, as in [tr], [ʃr], [θr], etc., the air is expelled on the [r] and the following vowel, not on that first voiceless consonant itself.

### PRACTICE

#### A.

(a) cram	creek	crew	grove	thrift	crumble
gram	Greek	grew	drove	drift	grumble
tram	freak	true	shrove	shrift	
dram	shriek	through	trove		
pram	treacle	shrew	throve		

(b) *Work your way through the consonant sounds, putting [r] and the same vowel after each consonant (e.g. prat, brat, trat, drat, etc.) just for practice. You can look the words up in a dictionary to see if they actually exist!*

(c) *Some longer words*

miserable	unprofitable	untraceable	unanswerable
unfruitful	unshrinkable	unbreakable	immeasurable
incredible	undrinkable	ungrateful	unthreadable

B. (a) *Which is s/he saying?*

blessed	goes	cave	flows	cheese	Jack
breast	grows	crave	froze	trees	track
chain	quick	blink	junk	quest	jaw
drain	crick	brink	drunk	crest	draw

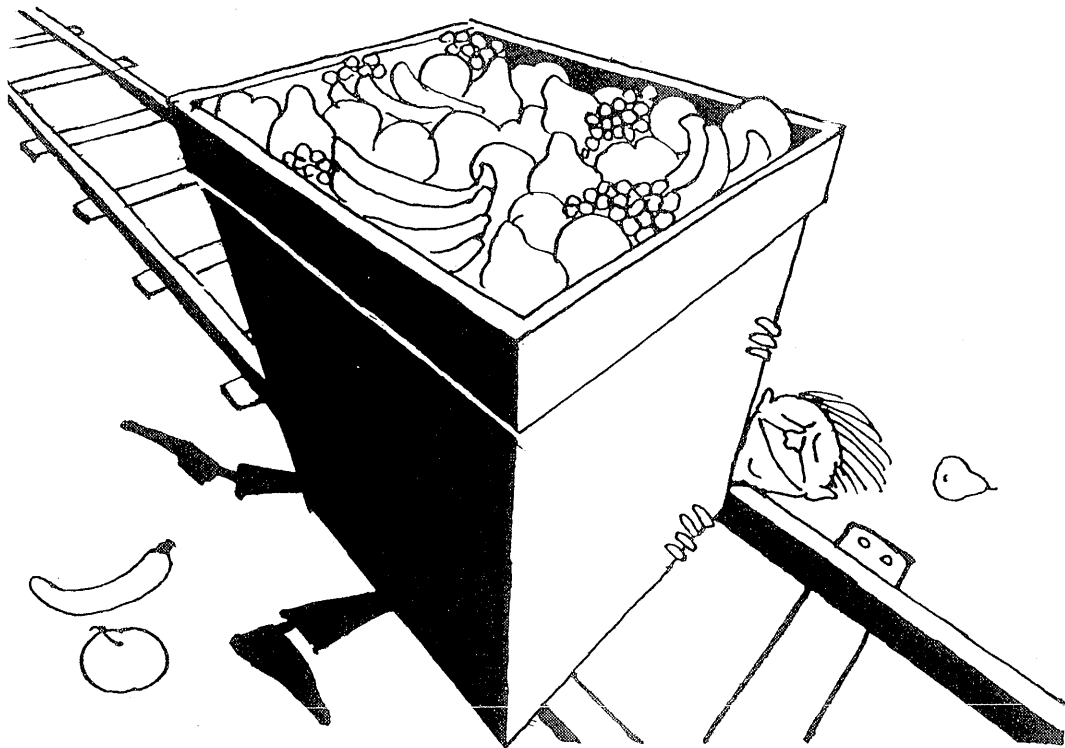
(b) *What are the missing words?*

1. Water is carried by the local . . .
2. There's too much . . . in the cities for my liking.
3. I'm afraid . . . is not my favourite food.
4. Only . . . men are allowed in the sanctuary.
5. Why don't we . . . the figs for a change?

C. *Mark the stressed syllables and underline the stronger stress in each word group.*

train crash	brick wall	train driver	huge great crate
dreadful dream	breathe properly	up front	pretty frightened
fresh fruit	incredibly brave	windscreen	broken crates

Answers: B. (a) breast grows cave froze junk blink quick drain  
 (b) 1. train 2. grime 3. brawn 4. free 5. dry  
 C. train crash  
 dreadful dream  
 fresh fruit  
 huge great crate  
 pretty frightened  
 broken crates  
 windscreen  
 train driver  
 up front  
 breathe properly  
 brick wall  
 incredibly brave  
 train driver  
 breathe properly  
 up front  
 windscreen



## DIALOGUE 28. A dreadful train crash

PRUE: Weren't you in that train crash on Friday, Fred?

FRED: Oh Prue, it's like a dreadful dream.

PRUE: A tractor—isn't that right?—crossing a bridge with a trailer of fresh fruit crashed through the brick wall in front of the train?

FRED: Yes. The train driver's a friend of my brother's. I was travelling up front with him. I was thrown through the windscreen on to the grass, but he was trapped under a huge great crate. I could hear him groaning.

PRUE: Fred! How grim!

FRED: I was pretty frightened, Prue, I can promise you! I crawled through the broken crates and tried to drag him free. His throat was crushed. He couldn't breathe properly, but he managed a grin.

PRUE: How incredibly brave!

## 29. Consonant clusters

Now we have groups of two, three and sometimes four consecutive consonant sounds with no vowel sound in between, e.g. [str], [ksp].

These 'consonant clusters', as they are called, are **not** difficult. Remember that in all languages the tendency is to pronounce things with the least amount of effort. So keep your lips and tongue and jaw as relaxed as possible—in some cases only the smallest movement is needed to slip from one sound to the next.

With words beginning with [s] + a consonant, be careful not to put an [e] sound before the [s]. Get the [s] right, hold on to it for a moment, then go on to the next sound.

### PRACTICE

A.

extra	exchange	mixed	mixture	picture
extreme	expect	taxed	fixture	adventure
extr(a)ordin(a)ry	explode	boxed	texture	Christian
smashed	switched	sergeant	managed	arranged
crashed	watched	agent	salvaged	exchanged
rushed	hatched	pageant	damaged	singed
strawb(e)rry	Pebble Beach	couldn't	acknowledge	Kingston
ras(p)b(e)rry	probably	wouldn't	nickname	amongst
blackb(e)rry	veg(e)table	oughtn't	bacon	

B. Listen to the dialogue. How many syllables are there in each of the following words?

- |                    |                 |                 |
|--------------------|-----------------|-----------------|
| 1. twenty-sixth    | 6. strawberries | 11. emergency   |
| 2. extremely       | 7. blackberry   | 12. transmitter |
| 3. dangerous       | 8. headquarters | 13. explosion   |
| 4. extraordinarily | 9. suspiciously | 14. sufficient  |
| 5. sergeant        | 10. vegetables  | 15. shouldn't   |

C. Mark the stressed syllables and then underline the strongest stress in each group of words.

this extremely dangerous mission  
an extraordinarily stupid sergeant  
the village store

mashed potatoes  
his emergency transmitter  
a large blackberry and apple pie

Answers: B. 1. 3 2. 3 3. 3 4. 5 5. 2 6. 2 7. 2 8. 3  
9. 4 10. 3 11. 4 12. 3 13. 3 14. 3 15. 2

C. this extremely dangerous mission  
an extraordinarily stupid sergeant  
mashed potatoes  
the village store  
his emergency transmitter  
a large blackberry and apple pie



## DIALOGUE 29: Two tricky problems

- PARKER: There we were, the 26th Division, on this extremely dangerous mission, with only an extraordinarily stupid sergeant in charge.
- MRS PARKER: If I managed to reach the village store before closing time, I wonder if Mrs Pecksmith would exchange the strawberries for a blackberry and apple pie . . . Just a sergeant, dear?
- PARKER: The message came through from headquarters that we were to proceed to what we called Pebble Beach and examine a fishing boat that was behaving suspiciously.
- MRS PARKER: That was a strange way for a fishing boat to behave . . . I could make the stuffed chicken stretch further with masses of mashed potatoes and fresh vegetables.
- PARKER: The sergeant couldn't remember which switch to switch on his emergency transmitter. There we were, approaching the suspicious boat and suddenly there was an explosion like a . . . like a . . .
- MRS PARKER: Like an earthquake, dear? . . . Then with a large blackberry and apple pie and whipped cream—there should be sufficient.
- PARKER: Strictly speaking, the sergeant shouldn't have been in charge. I remember, the explosion split my trousers.
- MRS PARKER: Well, go and change them, dear. The children will be here any minute.

## 30. Weak forms (1)

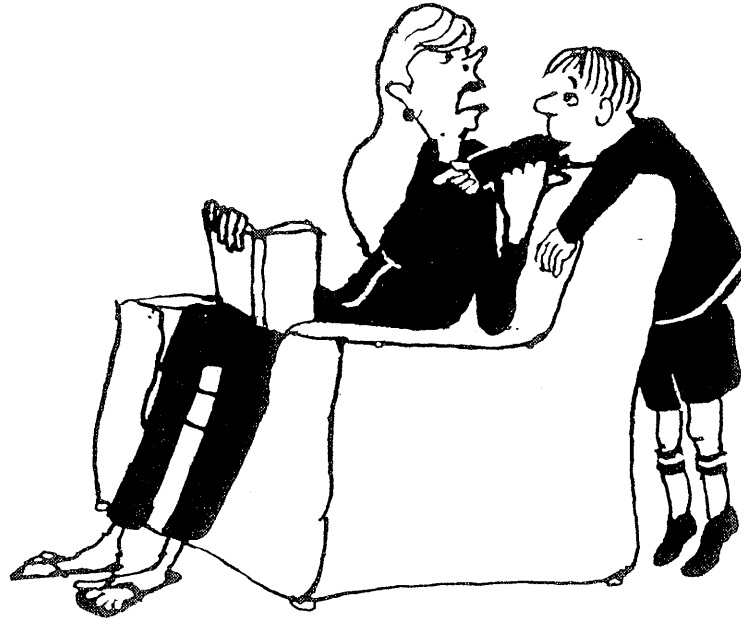
As we saw in Unit 13, to maintain the rhythm of speech in English, stressed syllables must be spoken at regular intervals of time and the unstressed syllables fitted into the gaps between the stresses. How is this possible if you're speaking at a reasonable speed? Well, we saw in Unit 12 that the vowels in unstressed syllables are often reduced to a rapid 'shwa' and sometimes even vanish altogether. In Unit 13 we looked briefly at groups of words that are not 'telegram words' and therefore usually have no stress. Here and in the next 2 units we shall consider these in more detail.

Note that the *normal* pronunciation is [ə] (the 'weak' form) and that the vowels in these words are only given their full value (the 'strong' form) if they are at the beginning or end of a sentence, or are being specially stressed (e.g. Are you coming, too? I hope you are. You *are* kind).

	A. Weak forms (shwa)	B. Strong forms (full value)
a, an [ə] [ən]	I swallowed a fly. An alligator bit him.	You say <i>a</i> book, <i>a</i> child, but <i>an</i> apple, <i>an</i> elephant.
am [əm] ['m]	What am I doing? I'm singing a song.	What <i>am</i> I to do? Am I serious? Yes, I'm afraid I am!
and [ən] ['n] [ənd]	Bread an(d) butter. Over an(d) over an(d) over again.	Trifle or jelly? Trifle <i>and</i> jelly, please! <i>And</i> she's a gossip . . .
are [ə] [ər]	Where are my glasses? Her cakes are awful!	They <i>are</i> mine, they <i>are</i> , they <i>are</i> ! Are you alone?
as [əz]	I'm as happy as a king. Well, as far as I can see . . .	As I pour it on, you stir it. As I was saying before you interrupted.
at [ət]	I got it at a cheap shop. We're here at last!	He is selling it—but <i>at</i> a price. What are you staring at?
but [bət] [bə']	I'm ugly but intelligent! They say they are, but they're not.	'But me no "buts".' But for me, you would all be dead.
can [kən] [kn]	If you can do it, so can I. I can see a star.	Can I come too? Mother says I can.
could [kəd] [kd]	She said she could come. I'm so angry I could swear.	Could you possibly help me? There! I told you I could!
do [də] [d']	When do we begin? D'you understand?	Do look at that funny man! What do you do all day long?
does [dəz] [dz]	What time does it arrive? What does 2 and 2 make?	Does it work? Of course it does! Oh, she <i>does</i> look nice!

C. Listen to the tape. The speakers are speaking very fast. What are they saying?

Answers: C. I'm an expert at English but hopeless at French.  
We're having meat and potatoes and a pudding.  
Do you know, she ate a banana and an apple and a pear.  
What do you want? What does anyone want?  
I can sing as sweetly as a canary in a cage.  
I'm pretending I'm an astronaut and you're an astronaut as well.



### DIALOGUE 30. What a boring book you're reading!

JONATHAN: What are you doing, Elizabeth?

ELIZABETH: What am I doing? I'm reading. What does it look as though I'm doing?

JONATHAN: What are you reading?

ELIZABETH: A book, silly. What do you think? You can *see* I'm reading a book.

JONATHAN: I wish I could have a look at it. Do you think I could have a look at it, Elizabeth? Elizabeth, is it an interesting book?

ELIZABETH: Yes, a very interesting book. But an adult book. O.K., come and have a look at it and then go away and leave me alone.

JONATHAN: But what an awful book! It looks as boring as anything. How can you look at a book like that? What does it say?

ELIZABETH: Jonathan! *You're* an awfully boring and annoying little boy! Go away!

## 31. Weak forms (2)

Here is the second batch of words that are pronounced with a 'shwa' sound instead of having the full value of their vowels. Notice that on the whole these words are:

- (i) articles (a, an, the),
- (ii) personal pronouns (us, them, *etc.*),
- (iii) prepositions (at, to, for, *etc.*),
- (iv) auxiliary verbs (am, are, have, *etc.*),
- (v) modal verbs (shall, should, must, can, *etc.*).

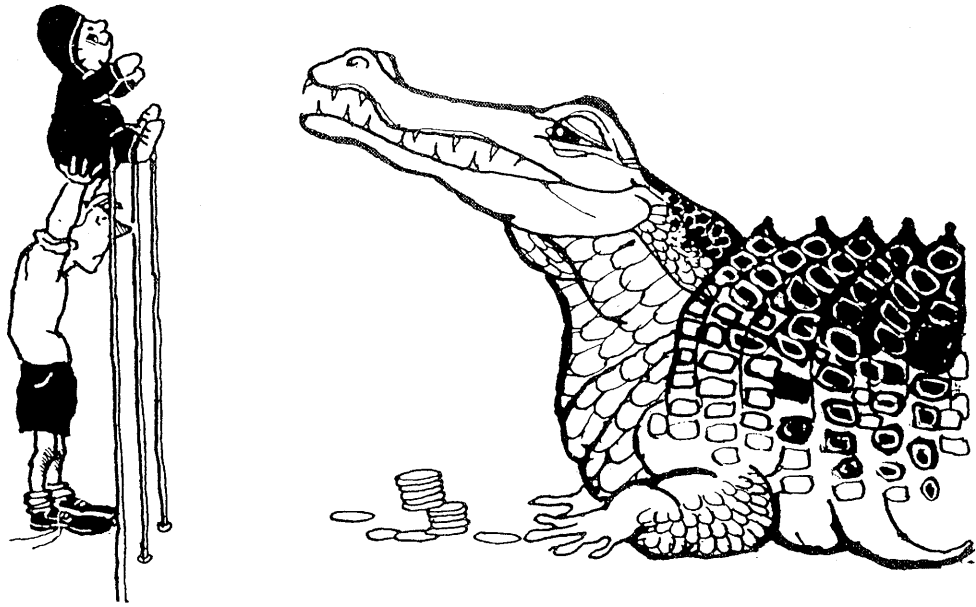
Notice also that in the case of some of them, particularly 'and' and 'must' and 'of', the final consonant is nearly always elided: 'and' is nearly always pronounced [ən]; 'must' and 'of' are usually pronounced [məʃ] and [ə] before a consonant.

When you're practising sentences or phrases, give the stresses exaggerated emphasis. This will make the unstressed words seem weak by comparison even if you're speaking fairly slowly and not weakening as much as a native speaker would. Keep the rhythm in mind all the time.

	A. Weak forms (shwa)	B. Strong forms (full value)
for [fə] [fr]	I'm doing it for fun. He's training for a race.	What did you do that for? For he's a jolly good fellow!
from [frəm] [frm]	They came from Africa. I'm speaking from experience.	I wonder where they came from? Guess where I got it from.
had [həd] [əd] [d]	You'd better put it back. Tell me, what had they done?	Had I finished this one last week? Yes, I think you had.
have [həv] [əv] [v]	We've put a frog in his bed! Why have you got a coat on?	Have you two met before? No, I don't think we have.
has [həz] [s] [z]	Charles has bought a car. What's he done now?	Has it stopped raining yet? He has got it, I know he has.
is [z] [s]	That's Concorde going over. She's a very good secretary.	Is this what you're looking for? She says she isn't, but she is.
must [məʃ] [məst]	I must go and buy a paper. Everyone must have a present.	Must you make so much noise? I must say, it's not bad!
not [nət] [nt]	I don't believe a word of it. They haven't finished yet.	Oh, not again! I told you not to! Raining? I hope not!
of [əv] [ə] [v]	I bought a pound of apples. Lots of people do it.	What's it all in aid of? Of the examples he gave, not one . . .
shall [ʃəl] [ʃl] [l]	What shall we do if it rains? I'll tell your mother!	Shall I say you're out? If <i>you</i> don't, I shall!
should [ʃd]	You should look where you're going. I should think that's all right.	Should we call a doctor? I think we should.
some [səm] [sm]	They stole some money. We ate some chocolate.	Some people have all the luck! I made these myself. Do have some.

C. Listen to the tape. What are the speakers saying?

Answers: C. (a) I've had a letter from Jonathan. He doesn't say so but I'm afraid he isn't happy at school.  
(b) I must go and make some sandwiches. The children are bringing some of their friends home for tea.  
(c) I'll just go and see how Elizabeth's getting on. I should have gone yesterday. She's had flu, poor thing. I'll be as quick as I can. I'll be back before you've finished.



### DIALOGUE 31. What have you done with Mabel?

SERENA: Barnabas, what have you done with that packet of biscuits?

BARNABAS: Well, there's a sort of an alligator in a cage over there. He looked sort of hungry.

SERENA: Barnabas, you didn't . . . ? But you must *never* feed an animal in a cage. I should think you've given it a bit of a stomach ache.

BARNABAS: He's been brought here from America.

SERENA: And anyway, I bought those biscuits for tea. What shall I tell Mother?

BARNABAS: I wish I'd got some cake for him as well, Serena. He's a nice alligator.

SERENA: But, my goodness, what have you done with little Mabel? Where's she gone?

BARNABAS: Well, she's . . . sort of . . . gone. He did look so sad so far from America, and *very* hungry.



## 32. Weak forms (3)

Here is the third and last group of words that have their normal pronunciation with a 'shwa' [ə] sound. Remember that the purpose of weakening the vowel sound is to make it possible for the word to be said more rapidly. Try to keep the unstressed syllables in each group exactly the same length as you speak, e.g.:

The: one that was at the top  
 ðə / wʌn / ðə / wəz / ə / ðə / tɒp

(longer)	(longest)
(louder)	(loudest)
(higher)	(highest)

Practise saying all the words with weakened vowels with the centre of your lips together, to prevent yourself from being led astray by the spelling. Listen to yourself and make sure that all the weakened vowel sounds are the same—ə, ən, əm, əz, ət, etc—and all of them 'shwa'!

	A. Weak forms (shwa)	B. Strong forms (full value)
than [ðən]	My sister's prettier than yours! It's easier than I expected.	(not really possible)
that [ðæt] [ðə]	He said that I could have it. Tell her that I shan't be coming.	That's the man who shot him. That book belongs to me. I know that.
the [ðə]	The tiger ate the hunter. They dragged the body into the house.	Are you <i>the</i> William Shakespeare? My dear, they had the most awful row.
them [ðəm] [ðm]	Tell them I'm just coming. She gave them each a pound.	Don't give it to us, give it to them. 'Them as asks no questions, hears no lies!'
there [ðə] [ðər]	Is there a party tonight? There's a burglar in my bedroom!	Look, there he is, over there! There goes my last penny.
to [tə]	I went to London to see the Queen. I wanted to go to the cinema.	Who are you giving those flowers to? They got up to all kinds of mischief.
us [əs]	He told us to come back later. What do you want us to do?	So you told the Joneses, but not us! He's not going with you, he's coming with us.
was [wəz]	It was a dark and stormy night. I looked, but no one was there.	Was there any left in the bottle? I told you there was.
were [wə]	They were telling us about it. Hundreds of people were drowned.	Were you talking to me? I didn't know where you were.
would [wd] [wəd]	I'd like to have a word with you. Well, what would you have done?	Would you mind controlling your dog? Yes, I jolly well would!
you [jə]	Where are you going? What have you done with it?	You think you know everything. No one was talking to you.
your [jə]	Could you buy one on your way home? Don't put your hands in your pockets.	Your apples are rather small. I wouldn't like to be in your shoes!



### DIALOGUE 32. There's nowhere to go in the jungle

- CHRIS: Hi, Pete. All set for the final scene? Hey, what's the matter? You look as pale as a glass of vodka!
- PETE: Barry and John have gone. Just upped and gone. While you were looking for the lake. I tried to stop them but there was nothing at all I could do—nothing that any of us could do.
- CHRIS: What do you mean, gone? There's nowhere to go. In the middle of a Bolivian jungle? How would they get out?
- PETE: They said there was a man who'd take them to the river—for an enormous fee—and that anything was better than dying of heat and mosquito bites in a South American jungle.
- CHRIS: The miserable bastards! Well, go and get your camera, Pete. And the rest of the crew. We can survive without them. And I hope there's an alligator waiting for them at the river!

### 33. [ɪ] bit, bid

This is a very relaxed sound. The tongue lies with no tension on the bottom of the mouth, the lips are relaxed, slightly spread. It's probably best to close your mouth, make sure that there is no tension anywhere, then open your lips until you can just get one finger between them, open the teeth a *fraction* so that you can't get much more than a finger nail between them and then, without tensing up, say the sound you hear on the tape. To make doubly sure that you aren't tensing up at all, keep your fingers on your throat, just above your Adam's apple. Keep the vowel sound short.

#### PRACTICE

A.

(a) big	dig	bin	din	<i>You can go through all the consonant sounds just to practise. It doesn't matter if you're not making actual words.</i>
pig	rig	pin	sin	
fig	wig	thin	win	

(b) primitive	thick-skinned	six sinking ships
ministry	twin sisters	Isn't it a little bit thin?
antiquity	stinking rich	a picnic in the hills
distinguishing	unsolicited gift	the Sicilian Fishing Industry
Mississippi	British history	fish and chips

(c) There's many a slip 'twixt the cup and the lip.	As pretty as a picture.
If the cap fits, wear it.	Little pitchers have big ears.
As fit as a fiddle.	

B. *Some deceptive spellings*

misses	watches	wanted	added	sacred	aged
freezes	fixes	fitted	faded	crooked	learned
washes	wages	waited	weeded	wicked	beloved
believe	kitchen	poet	silliness	mischief	anemone
before	women	perfect	mattress	handkerchief	recipe
refuse	English	earnest	limitless	sieve	catastrophe
private	privacy	cottage	cabbage	college	passenger
fortunate	palace	village	damage	privilege	messenger
deliberate	purchase	marriage	courage		orange
busy	biscuit	hymn	Monday	vineyard	pretty
minute	building	idyllic	birthday	sovereign	
lettuce	circuit	physics	holiday		

C. *Here are some British place names that contain the [ɪ] sound. Some are fairly straightforward, but some of them are deceptive. You will have to listen carefully.*

Hitchen	Denbigh	Hadleigh	Wensleydale
Chiswick	Uist	Bicester	King's Lynn
Ipswich	Salisbury	Gullane	Inverbervie
Edinburgh	Bideford	Chipstead	Manchester
Lewes	Dorset	Plymouth	Kirkcudbright
Lincoln	Swansea	Inverary	Merthyr Tydfil



### DIALOGUE 33. Busy in the kitchen

BILLY: Mummy! Are you busy?

MOTHER: Yes. I'm in the kitchen.

BILLY: Can I go swimming in Chichester with Jim this morning?

MOTHER: Jim?

BILLY: Jim English. He's living with Mr and Mrs Willis in the village—Spring Cottage.

MOTHER: Isn't it a bit chilly to go swimming?

BILLY: What's this? Can I pinch a bit of it?

MOTHER: Oh, Billy, you little pig! It's figgy pudding. Get your fingers out of it!

BILLY: Women are so silly! I only dipped a little finger in.

MOTHER: Well, it's a filthy little finger. Here, tip this chicken skin into the bin and I'll give you a biscuit.