

44. [ʊ] foot, good

This is a short vowel sound and, unlike 43, the muscles are relaxed. Say the sound [u:] and then relax the top lip and the tongue slightly. There is still a little tension in the muscles and the lips are still slightly pursed. Don't relax too much and don't let your jaw drop or you will find that you are pronouncing 'shwa' [ə] instead.

PRACTICE

A.

(a) wood	book	bull	bush	sugar
good	look	bully	cushion	pudding
stood	took	bullet	butcher	cuckoo
could	wolf	table	miserable	apple
would	wolves	cradle	sensible	middle
should	Wolsey	Naples	syllable	uncle
usual	special	faculty	backwards	Worcester
casual	partial	difficult	forwards	worsted
		[jʊ]		
foot	wool	cure	furious	maturity
soot	woollen	pure	curious	endurance
put	gooseberry	woman	bosom	Michael

(b) *The weak form of 'shall' and 'will'*

Bill'll be furious. What shall we do?
I shall tell the curate. Tony'll cook the dinner.

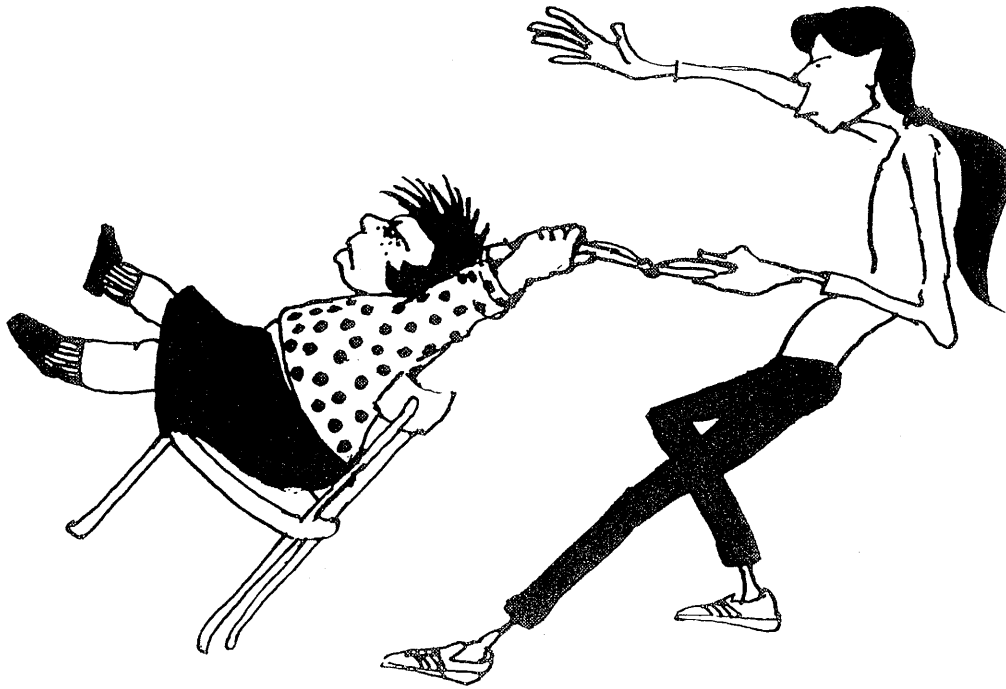
- B. (a) Could you cook a gooseberry pudding without putting sugar in?
No, I couldn't cook a gooseberry pudding without putting sugar in.
- (b) Could you pull a camel who was miserable, looked awful and said he didn't want to travel, all the way from Fulham to Naples?
No, I couldn't pull . . .
- (c) Could you walk through a wood, knowing it was full of horrible wolves, and not pull your hood up and wish you didn't look edible?
No, I couldn't walk . . .

C. [u:]/[ʊ] contrast. Which word in each pair is said twice?

fool	pool	wooded	cooed	shooed	suit	Luke	food	stewed
full	pull	wood	could	should	soot	look	foot	stood

D. Now we have four pairs of words on the tape. The same feature of pronunciation differentiates the first word from the second in each pair. What is it? Can you spell all the words? Do you know what they mean?

Answers: C. fool pull wood cooed should suit Luke foot stewed
D. The first word of each pair ends in a voiced consonant sound, therefore the vowel is long. These were the words: rude, root, prove, proof, lose, loose, bruise, Bruce



DIALOGUE 44. Miss Woodfull'll be furious!

RACHEL: 'How much wood would a woodpecker peck if a woodpecker could peck wood?' Goodness, that's difficult!

MABEL: Looks a good book. Let me have a look?

RACHEL: It's full of puzzles, and riddles, and—

MABEL: Let me look, Rachel!

RACHEL: Mabel! You are awful! You just *took* it!

MABEL: I asked if I could have a look. Now push off. I'm looking at the book.

RACHEL: You're a horrible bully!

MABEL: And you're just a miserable pudding!

RACHEL: I should've kept it in my room.

MABEL: Oh shush, for goodness' sake! Anyway, I shouldn't have thought you could have understood the book, you're so backward.

RACHEL: You're hateful! Give me my book! Oh careful, Mabel! It's Miss Woodfull's book. I'll get into terrible trouble if you—oh *look!* you are *awful!* She'll be *furious!*

MABEL: Well, you shouldn't have pulled, should you?

45. [ɜ:] birth, girl

This is a vowel that is very often mispronounced. People purse their lips or make the sound right at the back of the mouth because there is a vowel in their own mother tongue which they confuse with the English sound. Always listen *very* carefully to the tape and when you are trying to imitate the sounds on it, deliberately make your mother tongue sounds and try to hear the difference between the two.

To pronounce this sound correctly, say [ə], then tense the muscles under the jaw and in the tongue, being careful to keep the lips in a neutral position, neither spread wide nor pursed up in a bud. There is far more vibration than for 'shwa' and the vowel is long.

PRACTICE

A.

(a) her	perfect	stir	bird	turn	further
pert	allergic	fir	birch	burn	turtle
perch	superb	firm	chirp	hurt	absurd
were	person	squirm	circle	murmur	disturbing
prefer	permanent	circus	thirsty	murder	purpose
word	work	earn	early	adjourn	amateur
worm	worse	heard	earth	journey	connoisseur
world	Worthing	search	rehearsal	courtesy	masseur
myrrh	Colonel	<i>and the exclamation 'Ugh!'</i>			
myrtle	attorney				

- (b) It's the early bird that catches the worm.
 A bird in the hand is worth two in the bush.
 One good turn deserves another.
 First come, first served.
 Even a worm will turn.

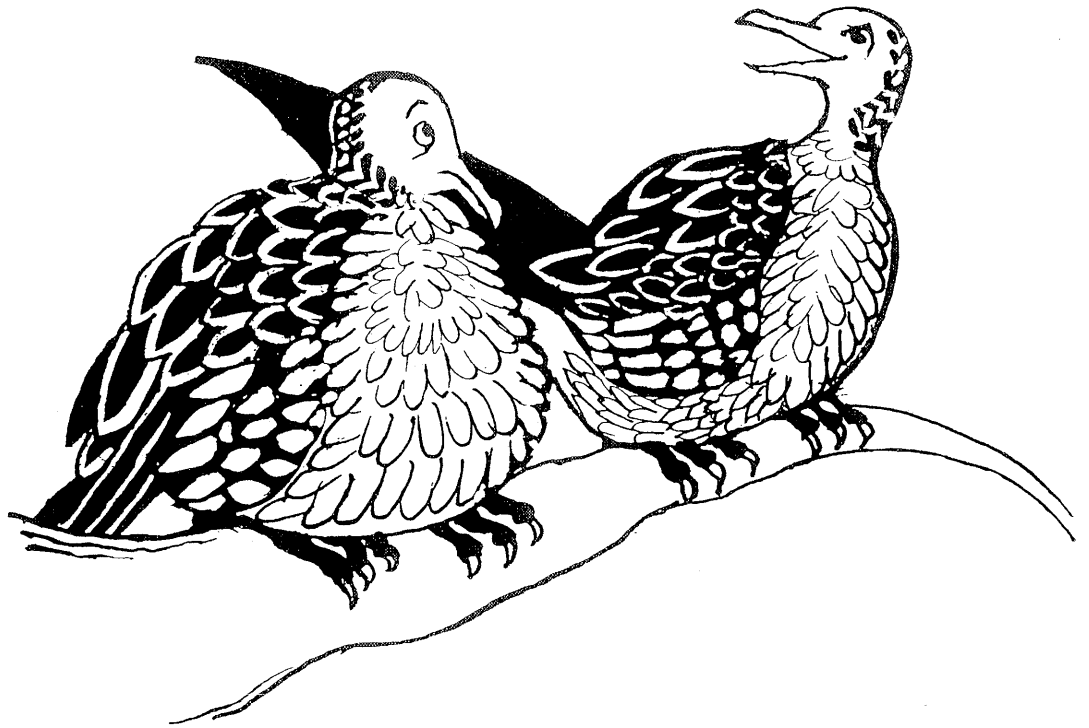
B. [ə] or [ɜ:]? The question to decide is—is the syllable stressed or not? Mark the [ɜ:] (stressed) syllables and underline the [ə] (unstressed).

- (a) Bertha preferred to turn to the Colonel whenever it was her turn to rehearse.
 (b) Bert and Jemima had a perfectly murderous journey from Hurlingham to Surbiton on Thursday.
 (c) Turn down the first turning after the church—or the third, if you prefer.
 (d) We've searched for work all over the world, cursing the ever-worsening conditions for labourers.

C. Which words in the dialogue have to be *linked*? Join them up like this:

... this early

Answers: B. (a) Bertha preferred to turn to the Colonel whenever it was her turn to rehearse.
 (b) Bert and Jemima had a perfectly murderous journey from Hurlingham to Surbiton on Thursday.
 (c) Turn down the first turning after the church—or the third if you prefer.
 (d) We've searched for work all over the world, cursing the ever-worsening conditions for labourers.
 C. this early ... think I'm ... turn on ... world's astir ... that even the worms are ... for a worm ... search under ... trees, and ... the earth ... and I'll ... with a ... firm ... I'm allergic ... earthworm ... What an ... wish I ... find it ... so early ... prefer a ... I'm a ... with a ... Er—I'd ... the early ... so, I've heard!



DIALOGUE 45. How's my pert little turtledove?

- 1ST BIRD: How's my pert little turtledove this early, pearly, murmuring morn?
- 2ND BIRD: I think I'm worse. I can't turn on my perch. And I'm permanently thirsty—burning, burning. It's murder.
- 1ST BIRD: My poor, hurt bird. The world's astir. I've heard that even the worms are turning. A worm! You yearn for a worm!
- 2ND BIRD: I'm *allergic* to worms. Ugh! Dirty, squirming worms!
- 1ST BIRD: I'll search under the fir trees and the birches, I'll circle the earth—and I'll return with a superb *firm* earthworm for my perfect turtledove.
- 2ND BIRD: What an absurd bird! You're very chirpy, Sir. I wish I were. All this fervid verse. I find it disturbing so early. I prefer a less wordy bird.
- 1ST BIRD: No further word, then. I'm a bird with a purpose. Er—I'd better fly; it's the early bird that catches the worm—or so I've heard!

46. Rhythm again (mixed)

In Unit 12 we learnt about rhythm, and practised two very regular patterns: TUM ti TUM and TUM ti ti TUM. The dialogue was made easy because each person used only *one* rhythm throughout. This, of course, is unusual, to say the least. In this unit, the rhythms of conversation are more natural, with each person using a mixture of patterns. However, the *speed* has been kept constant throughout, which means that *all* the stresses come at regular intervals of time. When you feel confident enough, you can practise varying the speed from phrase to phrase to make it all more dramatic and interesting to listen to. But remember, keep the rhythm constant within each phrase.

Banánas and mílk! (slow and surprised)
Thát doesn't sóund very slímming (faster, amused)

You should now be able to make use of all the aids to fluency that we have covered—linking, weakening, elision, etc.—so that you can work up an almost native-speaker speed!

PRACTICE

A. Three nursery rhymes to keep you tapping:

- | | |
|--|---|
| (a) To márket, to márket,
To bý a fat píg.
Hóme again, hóme again,
Jíggety jíg. | (b) Húmpty Dúmpty sát on a wáll,
Húmpty Dúmpty hád a great fáll.
Áll the King's hórses, and áll the King's mén,
Cóuldn't put Húmpty togéther agáin. |
| To márket, to márket,
To bý a fat hóg.
Hóme again, hóme again,
Jóggety jóg. | (c) Líttle Bo Péep
Has lóst her shéep,
And dóesn't know whére to fínd thém.
Léave them alóne
And théy'll come hóme,
Wágging their táils behind thém. |

B. Can you put stress marks in these two?

- | | |
|--|--|
| (a) Sing a song of sixpence
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.

When the pie was opened
The birds began to sing,
Wasn't that a dainty dish
To set before the King? | (b) Solomon Grundy
Born on Monday
Christened on Tuesday
Married on Wednesday
Fell ill on Thursday
Worse on Friday
Died on Saturday
Buried on Sunday
And that was the end
of Solomon Grundy. |
|--|--|

(b) Solomon Grundy
Born on Monday
Christened on Tuesday
Married on Wednesday
Fell ill on Thursday
Worse on Friday
Died on Saturday
Buried on Sunday
And that was the end
of Solomon Grundy.

Answers: B. (a) Sing a song of sixpence
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.
When the pie was opened
The birds began to sing,
Wasn't that a dainty dish
To set before the King?



DIALOGUE 46. Looking for something pretty

SALESGIRL: Good mórning, mádam. Can I hélp you at áll?

ANNABEL: Well, I'm lóoking for a dréss. Sóme-thing *prétty*.

SALESGIRL: Cértainly, mádam. Do you knów what síze you áre?

ANNABEL: Well, I *wás* 18 but I've lóst a lótf of wéight since Chrístmas. I've béen on a díet of banánas and mílk.

SALESGIRL: Banánas and mílk! Thát doesn't sóund very slím- ming. Wóuld it be a góod idéa if I tóok your méasurements?

ANNABEL: I féel about a síze 14! And lóok! Thát's just what I wánted. Thát pínk and prímrose chíf- fon!

SALESGIRL: I háte to téll you, mádam, but you're stíll síze 18. Dón't you thínk sóme- thing a líttle more táilored?

47. [əʊ] coat, code

The sound that we find in words like 'hole', 'boat', 'comb' is not a single sound, but a combination of two—a *DIPHTHONG*.

With the vowel diphthongs (the word 'diphthong' is used only of vowels) which we practise in Units 47 to 50, it is the *first* sound that is dominant, unlike the consonant [tʃ] and [dʒ] in which the voice slides quickly to the *second* sound.

All diphthongs are long sounds. When saying [əʊ], hold on to the 'shwa' sound a little longer than you normally would in weakened syllables but not as long as if it was [ɜ:], then push the lips in one sliding movement forward almost but not quite to the position for saying [u:]. If you do want to lengthen the whole vowel sound for any reason—for instance in calling 'Hell-o-o-o'—remember it is the [ə] that you lengthen, sliding towards [u:] as you finish. This sound, in fact, has many pronunciations in English, even within the British Isles, but because of the tendency of most languages to pronounce the letter 'o' as a single, far more open sound, it is best to aim for a fairly closed [əʊ] in order to combat this.

PRACTICE

A.

so	hero	know	boat	old	hope
go	studio	row	load	told	bone
toe	volcano	yellow	coal	revolt	rose
roll	control	fo(l)k	own	both	poet
stroll	patrol	yo(l)k	grown	sloth	stoic
swollen	enrol	Ho(l)born	(k)nown	quoth	heroic
over	opal	global	cosy	ocean	linoleum
clover	local	notable	pony	closure	custodian
Dover	total	Roman	Toby	soldier	(p)neumonia
ghost	hostess	don't	rogue	dough	sew
most	postage	won't	vogue	though	shoulder
comb	clothes	gross	Polish	soul	mauve

No difference in pronunciation:

sow – sew
sole – soul

role – roll
yoke – yolk

bold – bowled
mown – moan

- B. (a) Won't you row the old boat over the ocean from Dover to Stow-in-the-Wold if I load it with gold?
No, no, I won't row the old boat over the ocean from Dover to Stow-in-the-Wold if you load it with gold.
- (b) Won't you show Joan where you're going to grow a whole row of roses when you've sold her those potatoes and tomatoes?
No, no, I won't . . .
- (c) Won't you blow your noble Roman nose before you pose for your photo tomorrow?
No, no, I won't . . .

- C. Let's look at the *Tonic* again. In Miss Jones's first speech she mentions the goat and the roses. So when Toby talks about them he stresses the word 'eat' and in his second sentence 'most things'. Then Miss Jones says, 'The goat and the roses **both** had to . . .'. It is new information that is stressed. Underline the *Tonic* in each sentence in the dialogue.

Answers: C. into the boat . . . won't eat the roses . . . most things . . . boatman so . . . oh no . . . the roses both . . . a rowing boat . . . going to row? . . . too slow . . . motor mower . . . to the boat . . . you see . . . motor boat . . . the boat go? . . . a bit low . . . And the postman . . . Oh no . . . no room . . . by road . . . to snow.



DIALOGUE 47. No wonder the boat was low!

- MISS JONES: So the boatman put the goat and the roses and the load of coal into the boat—
- TOBY: I hope the goat won't eat the roses. Goats eat most things, you know, Miss Jones.
- MISS JONES: They told the boatman so. But oh no, the goat and the roses both had to go in the boat.
- TOBY: Was it a rowing boat, Miss Jones? Was the boatman going to row?
- MISS JONES: No, they told the boatman rowing would be too slow. So the postman sold him an old motor mower and he roped it to the boat. And so, you see, Toby, he had a motor boat.
- TOBY: Did the boat go?
- MISS JONES: It was a bit low, with the goat and the coal and the roses and the boatman—
- TOBY: *And* the postman and Rover, I suppose—
- MISS JONES: Oh no, there was no room for the postman and Rover. They went home by road. And then it began to snow . . .

48. [aʊ] about, aloud

This diphthong begins half-way between the sounds [ʌ] and [ɑ:]. If in doubt, begin by saying [ʌ] and you will find that the mere fact of having to push your mouth forward towards [u:] will slightly darken the sound. As with [əʊ], the first sound is the dominant one and the second is not really reached at all.

When you are practising diphthongs, do look at yourself in the mirror and **make sure** that you are sliding very clearly from one sound to the other.

PRACTICE

A.

(a) how	brown	house	round	fountain
now	town	thousand	bound	mountain
cow	crown	trousers	sound	bouncy
owl	towel	loud	out	plou(gh)
growl	vowel	proud	about	Slou(gh)
fowl	bowel	cloud	shout	bou(gh)
south	thou	dou(b)t	drou(gh)t	Mao
mouth				gaucho

- (b) To be down and out.
 Ne'er cast a clout till May is out.
 They've eaten me out of house and home.
 To make a mountain out of a molehill.
 You can't make a silk purse out of a sow's ear.
- Out and about.
 When in doubt, leave it out.

B. Recognition

- (a) Which of these are [aʊ] and which are [əʊ]?
- I had a terrible **row** with my mother-in-law and now she won't speak to me.
 - We went for a long **row** in Jonathan's boat—I did most of the rowing!
 - As soon as the spring comes I'm going to **sow** all those seeds you gave me.
 - Look at that **sow**! She's got 16 piglets!
 - How old were you when you learned to tie a **bow**?
 - Heavens! Shall I have to **bow** when I'm presented to the Queen?

(b) Which words are pronounced [aʊ]?

- | | | | |
|----------|-----------|-------------|------------|
| 1. mound | 2. rouse | 3. rough | 4. blouse |
| mould | rows | bough | browse |
| 5. know | 6. grown | 7. boundary | 8. blow |
| now | crown | poultry | below |
| 9. bowl | 10. allow | 11. down | 12. toward |
| bowel | yellow | own | towel |

Answers: B. (a) 1. [aʊ] 2. [əʊ] 3. [aʊ] 4. [aʊ] 5. [aʊ] 6. [aʊ] 7. boundary 8. Neither 9. blouse, browse 10. allow 11. down 12. towel
 (b) 1. mound 2. rouse, rows (= fights) 3. bough 4. blouse, browse 5. now 6. crown



DIALOGUE 48. Howard's found an owl

- HOWARD: Brownie, if you vow not to make a sound, I'll show you an owl that I've found.
- BROWNIE: An owl? You've found an owl?
- HOWARD: Don't shout so loud. We don't want a crowd to gather round the house. Tie that hound up outside the cowshed. He's so bouncy and he's bound to growl.
- BROWNIE: There. I've wound his lead round the plough. No amount of bouncing will get him out now.
- HOWARD: Now, not a sound. It's down by the fountain where the cows browse.
- BROWNIE: Wow, Howard! It's a brown mountain owl! It's worth about a thousand pounds down in the town.
- HOWARD: No doubt. But *my* proud owl is homeward bound—south to the Drowned Mouse Mountains.

49. [eɪ], [aɪ], [ɔɪ] late, lazy; write, ride; voice, boys

Like the two preceding phonemes, the three sounds practised in this unit are diphthongs, but whereas sounds 47 and 48 slid towards the sound [u:] these slide towards [ɪ], once again stopping short just before they reach the second sound. Perhaps it would be more accurate to say that the second sound is [j], but if you practise the diphthongs like this: [ej], [aj], [ɔ:j], you must be very careful not to let any air escape after the [j] or you will find that you have added a 'shwa' [ə].
The first diphthong, [eɪ], begins with a slightly more closed sound than the [e] in 'head' and 'bed'. The second, [aɪ], begins with [ʌ], but the muscles are slightly tensed and there is a bleating quality about it, as in [æ].
The third, [ɔɪ], begins with [ɔ:], as in 'born' and 'taught'.

PRACTICE

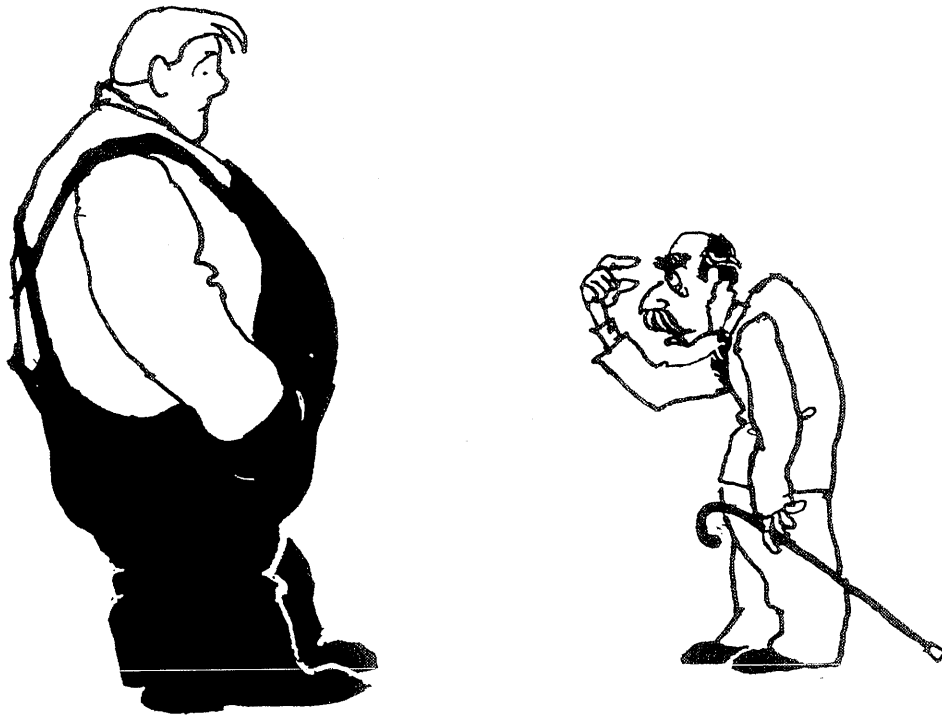
A. (a) [eɪ]	way	name	brain	inflation	male—mail
	say	James	chain	patience	sale—sail
	parade	estimate (v)	creative	baby	Gaelic
	lemonade	separate (v)	dative	lady	Israel
	bacon	famous	able	acre	waste
	potato	fatal	ladle	sacred	pastry
	bathe	change	bass	ache	campaign
	veil	reindeer	weigh	neighbour	eight
	dahlia	straight	gauge	gaol	ha(lf)penny
	<i>loan words</i> –	fête	suède	ballet	bouquet
					matinée
(b) [aɪ]	by	die	kind	silent	rise – rising
	fly	lie	blind	licence	time – timing
	bicycle	Niagara	bible	I'll	i(s)land
	triangle	diameter	idle	while	vi(s)count
	right	sign	neither	rhyme	child
	fight	design	eiderdown	style	wild
	cycle	buy	height	Epstein	Ruislip
	Cyprus	guy	sleight	Einstein	disguise
	Michael	maestro	eye	Christ	clim(b)
(c) [ɔɪ]	boy	royal	noise	oil	ointment
	buoy	employer	voice	boil	poignant
	enjoy	oyster	join	toil	avoid

B. To make hay while the sun shines.
The blind leading the blind.
A stitch in time saves nine.
To spoil the ship for a ha'p'orth (a halfpennyworth) of tar.

An apple a day keeps the doctor away.
A cat has nine lives.
Out of sight, out of mind.

C. Boys and girls come out to play.
The moon is shining bright as day.
Leave your supper and leave your sleep,
And join your playfellows in the street.

This is the grave of Mike O'Day,
Who died maintaining his right of way.
His right was clear, his will was strong—
But he's just as dead as if he'd been wrong.



DIALOGUE 49. James Doyle and the boilermakers' strike

- OLD GENTLEMAN: I say! Boy! What's all that frightful noise?
BOY: It's the boilermakers from Tyneside. They're on strike. I'm on my way to join them.
- OLD GENTLEMAN: You a boilermaker?
BOY: Me? No, I slave for United Alloys. But I'll add my voice to anyone fighting for his rights.
- OLD GENTLEMAN: Wait! Why are they striking this time?
BOY: A rise in wages mainly—and overtime for nights.
- OLD GENTLEMAN: Why don't they use their brains? A rise in pay means rising prices and greater inflation. What's the point? Who gains?
BOY: That's blackmail, mate. There's high unemployment in Tyneside and the employers exploit the situation. They pay a highly trained boilermaker starvation wages. It's a disgrace.
- OLD GENTLEMAN: What's your name?
BOY: James Doyle. I come from a line of fighters. My Aunt Jane chained herself to the railings in 1908. She was quite famous.
- OLD GENTLEMAN: I shall be highly annoyed if you tie yourself to mine!

50. [ɪə], [eə] pierce, beard; scarce, stairs

These two diphthongs both move towards [ə]. As with the diphthongs we have already practised, the dominant sound is in both cases the first one. The first diphthong, [ɪə], slides from [ɪ] to [ə] via a barely audible [j]. In the second, [eə], there is no [j] between the two sounds. The first sound is actually more open than [e]—in fact, half-way between [e] and [æ], rather like the French 'è', as in 'mère'.

PRACTICE

A.

(a) [ɪə]

ear	here	queer	Piers	Lyceum	experience
beard	mere	beer	fierce	museum	interior
weary	we're	eerie	frontier	Colosseum	mysterious
hero	era	peony	European	Algeria	pianist
zero	Vera	theory	Korean	Siberia	Ian
peer	spear	weird	theatre	skier	diarrhoea
pier	sphere	Madeira			

(b) [eə]

air	fairy	care	Mary	librarian	bear
lair	dairy	stare	vary	vegetarian	pear
stair	prairie	beware	canary	aquarium	swear
millionaire		player	parent	mayor	bolero
questionnaire		prayer	Sarah	conveyor	sombrero
air	there	wear	scarce	aeroplane	harum-scarum
heir	they're	where			
e'er	their				

(c) Here today, gone tomorrow.

He that hath ears to hear, let him hear.

All the world is queer save thee and me—and even thee's a little queer.

All's fair in love and war.

Share and share alike.

Hair of the dog that bit you.

If the cap fits, wear it.

Mary, Mary, quite contrary.

What is this life if,

Full of care,

We have no time

To stand and stare.

Here, here!

There's none so queer as folk.

Fair's fair.

There, there!

As mad as a March hare.

To bear a grudge.

50 (cont.). [aɪə], [aʊə] fire, tired; flower, our

These two are really triphthongs, but in both cases you slide so rapidly from the first sound to the third that the middle one is hardly heard at all. For instance, the word 'fireworks', when said quickly, sounds like [fɪ:wɜ:ks], 'for hours and hours' comes out as [frɑ:zənɑ:z]. Diphthongs and triphthongs are usually pronounced as single syllables. N.B. 'vowel', 'bowel', 'towel', 'trowel', are all pronounced [aʊl] like 'growl', 'fowl', etc. You do not hear the 'w'. They are all words of one syllable. Some people do pronounce the [ʊ] sound before the dark [ɪ], but this is not necessary. At all events, do not give this so much strength that it becomes another syllable.

PRACTICE

A.

(a) [aɪə]					
fire	tired	siren	empire	crier	briar
hire	inspired	spiral	umpire	pliers	liar
admire	acquired	virus	vampire	fiery	diary
diagram	giant	diet	science	violet	tyre
dialogue	defiant	quiet	scientist	violent	flyer
diamond	psychiatry	society	client	violin	higher
lion	prior	Ireland	biro	Byron	wiry
Zion	riot	iron	giro	tyrant	enquiry
Maria	Brian	Messiah	choir		
via	bias				
wire	hire	byre	lyre		
why're	higher	buyer	liar		

(b) [aʊə]				
sour	tower	cowering	flowery	nowadays
scour	shower	towering	showery	allowance
devour	power	devouring		ploughable
Howard	dowry		our	flour
coward	cowrie	how're	hour	flower

- (c) There's no smoke without fire. The burnt child dreads the fire.
 The lion may lie down with the lamb. To rule with a rod of iron.
 Diamonds are a girl's best friend.

Flower power.
 Enough to make the milk turn sour. To be a tower of strength.
 'I count only the hours that are serene' (*on a sundial*).

B. Which is s/he saying?

- (a) 1. Oh dear, I don't like the look of that ^{beer.} bear.
 2. My dear, you've got a ^{tear} on the front of your skirt. ^{tear}
 3. We ^{really} go to the cinema every week. ^{rarely}
 4. This place is very ^{eerie.} airy.
- (b) 1. Her father's going to give her a large ^{diary.} dowry.
 2. How would you describe a ^{viol?} vowel?
 3. You've got a ^{buyer}—how marvellous! ^{bower}
 4. Take care—it's ^{hired!} Howard!
 5. Do you know what those ^{tyres} are for? ^{towers}

[ɪə]
[eə]

C. (a) Which word goes where?

wear/where
they're/there/their

1. . . . are you going to . . . that?
 2. You mean . . . really going to take . . . aunt . . . ?

(b) If we number the four diphthongs in this unit ([ɪə] = 1, [eə] = 2, [aɪə] = 3, [aʊə] = 4), can you put the correct number by each of the following names?

- | | | | | |
|--------------|---------------|--------------|-----------------|--------------|
| a) Mary () | d) Brian () | g) Vera () | j) Ian () | m) Sarah () |
| b) Orion () | e) Leonie () | h) Aaron () | k) Byron () | n) Piers () |
| c) Lear () | f) Howard () | i) Maria () | l) Dorothea () | o) Ryan () |

D. Listen to the dialogue. Mark the stressed syllables.

eerie	mysterious	atmosphere	nobody
hundreds	animal	vampire	everywhere
anywhere	staircase	weary	nearly

Answers: B. (a) 1. beer 2. tear [eə] 3. really 4. eerie
 (b) 1. dowry 2. vowel 3. buyer 4. Howard 5. tyres
 C. (a) 1. Where are you going to wear that?
 2. You mean they're really going to take their aunt there?
 D. eerie hundreds anywhere anybody
 mysterious animal vampire everywhere
 atmosphere anybody
 staircase weary
 nobody
 (b) a) 2 b) 3 c) 1 d) 3 e) 1 f) 4 g) 1 h) 2 i) 3 j) 1 k) 3 l) 1 m) 2 n) 1 o) 3



DIALOGUE 50. It's eerie in here

AARON: Oh Piers, it's eerie in here—there's a sort of mysterious atmosphere—as if nobody's been here for years.

PIERS: That's queer. Look, Aaron—over there. There's a weird light, like hundreds of pairs of eyes staring. I think we're in some animal's lair.

AARON: Where?

PIERS: There. They're coming nearer. My God, Aaron, they're giant bats.

AARON: Oh no! I can feel them in my hair. They're tearing my beard! I can't bear it, Piers.

PIERS: What if they're vampires? They're everywhere. Let's get out of here. We could try and climb higher.

AARON: No fear! I'm not going anywhere, I'm staying here.

PIERS: Aaron! There's a kind of iron staircase. Over here. Only take care. There's a sheer drop.

(Sounds of panting)

AARON: God, I'm weary. We must have been climbing these stairs for hours.

PIERS: Cheer up, Aaron, I can see a square of light and smell fresh air and flowers. We're nearly there!

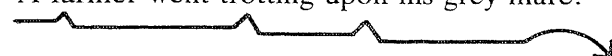
51. Intonation 1: The rise–fall pattern (statements, 'wh-' questions)

Stress, rhythm and intonation are, if anything, more important for communication than the correct pronunciation of individual sounds. We have looked at intonation when we saw how meaning could be altered by shifting the Tonic.

The Tonic is the syllable of greatest stress within an utterance. It is also the syllable where most 'movement' occurs.


A sentence with the Tonic at the end will look like this, the voice rising on each stressed syllable and then falling slightly below the pitch it was at before:

'A farmer went trotting upon his grey mare.'




The whole sentence seems to be dropping like a series of small waterfalls towards the Tonic, in which all the features of the other stressed syllables—movement, loudness, length—are present in an exaggerated form.

This is called the 'rise–fall' intonation pattern. If the Tonic is the last syllable in the sentence, the voice will slide from high to low *within that syllable*.

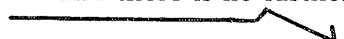


I bought some food.

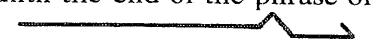


Jane's away.

If there are one or more unstressed syllables after the Tonic, the voice drops on the following syllable and there is no further movement until the end of the phrase or sentence.



I thought I saw a burglar.




I thought I saw an alligator.


This pattern is used (a) for statements

(b) for 'wh-' questions (what, when, where, which, who, whom, whose, why, and—a bit of a cheat—how).

There is also a plain 'falling' pattern, in which the voice does not rise on the Tonic but remains flat and then falls either within the final syllable or on the following one:



I feel sick.



It's snowing.

The difference between this and the first pattern is that if you use the second you will sound distinctly bored or, at the very least, lacking in enthusiasm.

A. Statements

(a) *final syllable*

I took the books.
I put them down.
We're going to church.

(b) *second-last syllable*

I've bought you a present.
My father's a teacher.
We're going by taxi.

(c) *followed by several syllables*

I've dropped the thermometer.
He's going into politics.
I think he's an anthropologist.

B. 'wh-' questions

(a) What's that?

Where's the tea?
Which is yours?
Who's that girl?
Whose are these?

(b) What are you doing?

When did you get here?
Where are you going?
Why didn't you tell me?
How are the children?

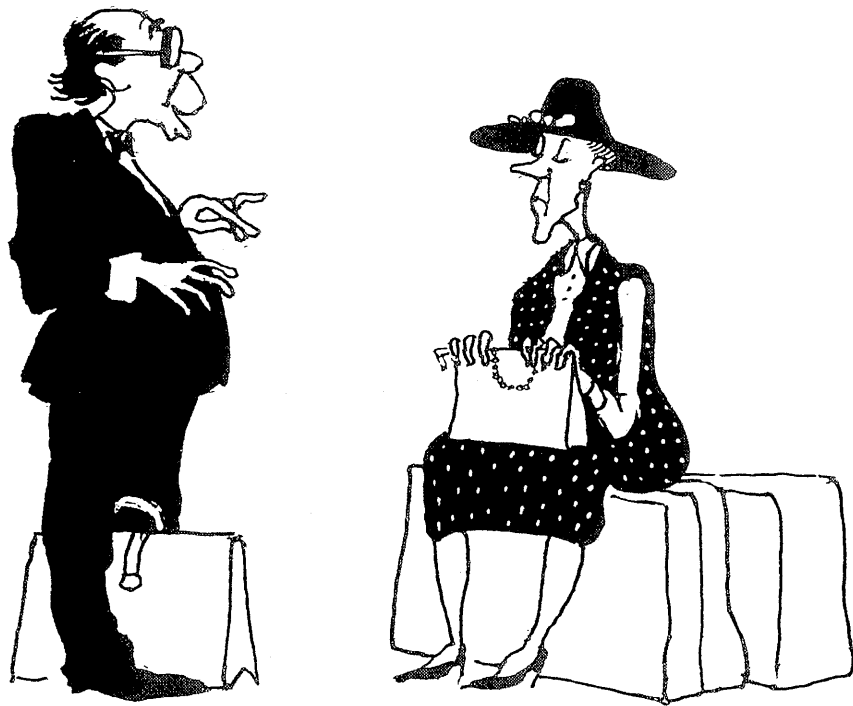
(c) When will you finish it?

Which is the easiest?
Who were you talking to?
Why don't we go to the cinema?
How did you hurt yourself?

C. Practise making a difference between rise–fall and falling intonation

It's raining.
I'm going away.

I'm ill.
I've killed him.



DIALOGUE 51. What time does the plane leave?

ROBERT: What's the time?

EMILY: Ten past two, dear.

ROBERT: When does the plane leave?

EMILY: Not until a quarter to four.

ROBERT: Why did we get here so early?

EMILY: Because you said we must allow plenty of time for traffic jams and accidents.

ROBERT: Where's my briefcase? What have you done with my briefcase?

EMILY: It's there, dear, between your feet.

ROBERT: Emily! Where are you going?

EMILY: I'm going to ask that gentleman what they were announcing over the loudspeaker.

ROBERT: Which gentleman?

EMILY: That man over there with all the packages.

ROBERT: Who is he?

EMILY: I don't know. But he looked as though he was listening to the announcement . . . Yes, I was afraid so. The plane's delayed. It won't be leaving till five.

ROBERT: How did *he* manage to hear it if we didn't?

EMILY: Because he was listening. You were talking too much to hear.

ROBERT: What do you mean, I was talking too much?

EMILY: Oh dear. Never mind.

ROBERT: What time is it now, Emily?

52. Intonation 2: The fall-rise pattern (yes/no questions, requests for repetition, greetings)

This pattern is the reverse of the one we looked at in Unit 51. The main movement in the sentence is still on the Tonic syllable, but this time the voice *falls* on the Tonic and then *rises*. You use this pattern to ask questions that require an answer of 'Yes' or 'No'.

Let's look at three sentences, first as statements with a rise-fall pattern, and then in question form:

(a) I bought some food.
I saw a burglar.
I saw an alligator.

(b) Did you buy some food?
Did you see a burglar?
Did you see an alligator?

Did you notice that the second pattern is, in fact, not the *exact* reverse of the first? In the statement, once the voice has fallen after the Tonic, it stays at the same level, but in the question the voice continues to rise to the end of the sentence. Be careful not to rise too sharply, especially if you have a lot to add after the Tonic, or you'll end up in a squeak!

Did you see an alligator in the bath at the party last night?

The fall-rise pattern is also used for greetings, the voice rising and falling on the greeting, and then, on the name that follows, falling a little more and rising again sharply.

Hullo, Jane!

Good evening, Mrs Baker!

You also use this tune with 'wh-' questions when you're asking for information to be repeated. The intonation here usually expresses shock or anger, implying, 'I don't believe you!'

I saw your girlfriend at the cinema last night.
Where did you see her?
At the cinema. She was with Charlie Brown.
Who was she with? Charlie Brown?

PRACTICE

A. Yes/no questions

Are you alone?
Can I come in?
May I sit down?
Do you mind if I smoke?
Are you sure?
Have you got an ashtray?
May I borrow some matches?
Would it be possible to have a cup of tea?
Oh, am I being a nuisance?

C. Requests for repetition

What did you say?
When was all this?
Where did you say you found it?
Which pills did you take?
Who did you say you went with?
Whose wife danced on the table?
Why did you think it was me?
How did you get in?

B. Greetings

Hullo, Peter.
Good morning, Doctor.
Good afternoon, Mr Mumble.
Good evening, everybody.



DIALOGUE 52. Were you at home last night?

SERGEANT: Good evening, Sir. Mr Holmes?

HOLMES: Good evening, officer. Yes, that's right—John Holmes. Won't you come in?

SERGEANT: Thank you. May I ask you a few questions?

HOLMES: Yes, of course. Won't you sit down?

SERGEANT: Thank you. It's about last night. Were you at home, Mr Holmes?

HOLMES: Yes, Sergeant, I was, actually. I wasn't feeling very well.

SERGEANT: Were you alone?

HOLMES: Er, yes. My wife had gone to the cinema with a friend.

SERGEANT: Did *you* go out at all?

HOLMES: No, I stayed in all evening—that is, except for a few minutes when I popped out to post a letter.

SERGEANT: Do you remember what time this was?

HOLMES: Yes, it was about—um—half past eight.


SERGEANT: What time did you say? Half past eight? Anybody see you when you—er—popped out for 5 minutes to post your letter?

HOLMES: No, I don't think so. Oh yes, just a minute. The caretaker said 'good evening'.


SERGEANT: The caretaker, Mr Holmes? Mr Holmes, the caretaker was murdered last night.

53. Intonation 3: Combined patterns (pausing in the middle, lists, doubt, apology, etc.)


Intonation is one of the means a speaker uses to send signals to the listener, such as 'Don't interrupt me; I haven't finished yet,' or 'That's all for the moment. Over to you.' If the speaker pauses in the middle of a sentence, he will stop on a *rising* tone to show you that he intends to continue.


I was about to put my hand inside the box . . . when I heard a ticking noise.


In the first part of the sentence, up to the pause, the pattern is the ordinary rise-fall one of statements, until you come to the Tonic, which has the fall-rise tune. This fall-rise only on the Tonic is frequently used to express doubt, hesitation or apology. It can also imply, 'Can I help you?'


Well . . . I'm sorry. I think I've got it. Dr Mark's secretary.


You use the fall-rise tune, too, when enumerating lists. Every item on your list will have its own pattern, each one on the same level as the last:


Monday, Tuesday, Wednesday . . .

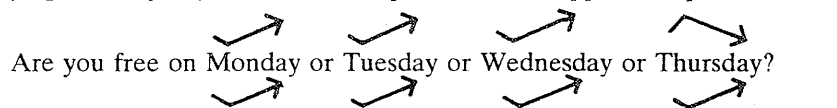
If your list is complete, the final item will have the rise-fall pattern, indicating to your listener that that's the lot. This is called a 'closed' list:


I'm free on Monday, Tuesday, Wednesday, Thursday.

If you want to show that you *could* go on but leave the rest to your listener's imagination, you use the fall-rise pattern on the last item as well. This is called an 'open' list:


I'm free on Monday, Tuesday, Wednesday, Thursday . . .

implying that any day of the week is possible. This applies to questions, too:



Are you free on Monday or Tuesday or Wednesday or Thursday?
Are you free on Monday or Tuesday or Wednesday or Thursday . . . ?

PRACTICE

A. (a) If you go to India / you must see the Taj Mahal.


I've bought a painting / but now I don't like it.

I saw your uncle in the park / but I don't think he saw me.



(b) Yes. No. Excuse me. Williams' Bakery.
I don't think so. I'm sorry to bother you. Mandrake College.

B. (a) *Closed lists—statements and questions*


We went to Rome and Athens and Beirut and Cairo.
I can offer you tea or coffee or hot chocolate.
Did you see my cousin or my uncle or my aunt?
Shall we go to the cinema or the pub or stay at home?

(b) *Open lists*

Now say the sentences in B (a) again, using the fall-rise intonation on the last item as well.



DIALOGUE 53. I'm afraid I think I'm lost

OLD LADY: Excuse me. I'm terribly sorry to bother you . . .

POLICEMAN: Yes? That's quite all right. Can I help you at all?

OLD LADY: I don't know how to begin.

POLICEMAN: Well, the beginning's always a good place to start.

OLD LADY: But, you see, I don't know the beginning. I'm looking for a small, old-fashioned hotel where I—if only I could remember the name!

POLICEMAN: Or the name of the street?

OLD LADY: The *street*? Oh, I've no *idea*, I'm afraid.

POLICEMAN: Or the area?

OLD LADY: I know it was not far from the Pier. Or could that have been *last* year, I wonder? No, no, last year I went with Emily—I think.

POLICEMAN: Did you say near the Pier? There's no pier here.

OLD LADY: There *must* be! My hotel was near it.

POLICEMAN: Which pier?

OLD LADY: Eastbourne Pier, of course!

POLICEMAN: Eastbourne? But this is Seaford!

OLD LADY: Seaford! Really? I thought it seemed rather a long way!

54. Intonation 4: Tag questions

Tag questions are those little questions stuck at the end of a sentence, usually asking for confirmation of what has just been said.

In the first pattern the speaker makes a statement which he or she believes to be true. The tag question is not really asking a question—the speaker does not expect anything but agreement.

You're learning English, aren't you?

Yes, I am.

The sentence, being a statement, will have a rise-fall intonation pattern, and so will the tag question:

You're learning English, aren't you? You killed Cock Robin, didn't you?

In the second pattern the speaker is not at all sure of the truth of his statement. In fact, though it has a statement form, it is really a question, so it will have a fall-rise intonation, and so will the tag question:

You didn't eat it, did you? She will be there tonight, won't she?

The third pattern starts by making a definite statement. The speaker seems certain that it's true. Then there comes a slight pause, as if an awful feeling of doubt is creeping in. The tag question expresses this doubt with a fall-rise intonation:

That's my money—isn't it? You said you wanted to go to Aden—didn't you?

Two things to note:

- If the main sentence is in the affirmative, the tag question is always in the negative. If the main sentence is in the negative, the tag question is in the affirmative.
- Although there's a comma before the tag question you *link* if the question itself begins with a vowel:

That's the answer, isn't it? I'm not going to fall, am I?

PRACTICE

A. Rise-fall

This is your frog, isn't it?

You know where I found it, don't you?

And you put it in my bed, didn't you?

So you know what's going to happen to you, don't you?

And you won't do it again, will you?

B. Fall-rise

You'll come with me to the school fête, won't you?

I'll pick you up at two, shall I?

And we'll go by car, shall we?

We won't have to stay long, will we?

You'll come and have some tea afterwards, won't you?

C. Definite statement followed by doubt—rise-fall, fall-rise

You have got the tickets—haven't you?

I did turn off the bath water—didn't I?

The hotel is in this street—isn't it?

You weren't in that plane crash—were you?

D. Tag questions with special stress—rise-fall, fall-rise within the stressed word

I like pop music—don't you?

We're going to the pub on Saturday—aren't you?

We've been invited to the Joneses—haven't you?

Mine's a real diamond—isn't yours?



DIALOGUE 54. Fish like a bit of silence, don't they?

PASSER-BY: Nasty weather, isn't it?

FISHERMAN: All right if you're a duck.

PASSER-BY: Come here regularly, don't you?

FISHERMAN: Yes, I do.

PASSER-BY: Come fishing every Sunday, don't you?

FISHERMAN: That's right.

PASSER-BY: Not many other people today, are there?

FISHERMAN: No there aren't, are there?

PASSER-BY: Caught some fish already, have you?

FISHERMAN: No, not yet.

PASSER-BY: Stay here all day, will you?

FISHERMAN: I should like to.

PASSER-BY: You don't mind if I sit down, do you? My talking doesn't disturb you, does it?

FISHERMAN: No, but it seems to disturb the fish.

PASSER-BY: Ah, they like a bit of silence, don't they? Same as me. I like a bit of peace, too, don't you?

55. Revision 1

Weak forms: out of [əv] the [ðə] car; peas and [ən] carrots and [ən] cabbage.

Linking: sitting_on_an_ant's nest; your bit_of beef.

Elision: detes(t) picnics; couldn'(t) stay; roas(t) pork.

Two consecutive stresses: stóp grúmbing; brówn bréad; bóiled béef.

Rising intonation of incomplete lists: tomatoes, peppers, lettuce, cucumber, beetroot . . .
And, of course, all the individual *phonemes*.

PRACTICE

A. A few proverbs

Eat, drink and be merry, for tomorrow we die.
A red rag to a bull.
There's no smoke without fire.
You can't fit a square peg into a round hole.

Here today, gone tomorrow.
A bull in a china shop.

B. Which is *she* saying?

- (a) That sounds to me like a ^{foul} vowel.
(b) We've decided to cover this part with ^{grass} glass.
(c) What a ^{cat} _{cad} your cousin is!
(d) These sheep are going to have their wool ^{shorn} _{torn} off.
(e) I didn't realise it was so ^{light} _{late}, did you?

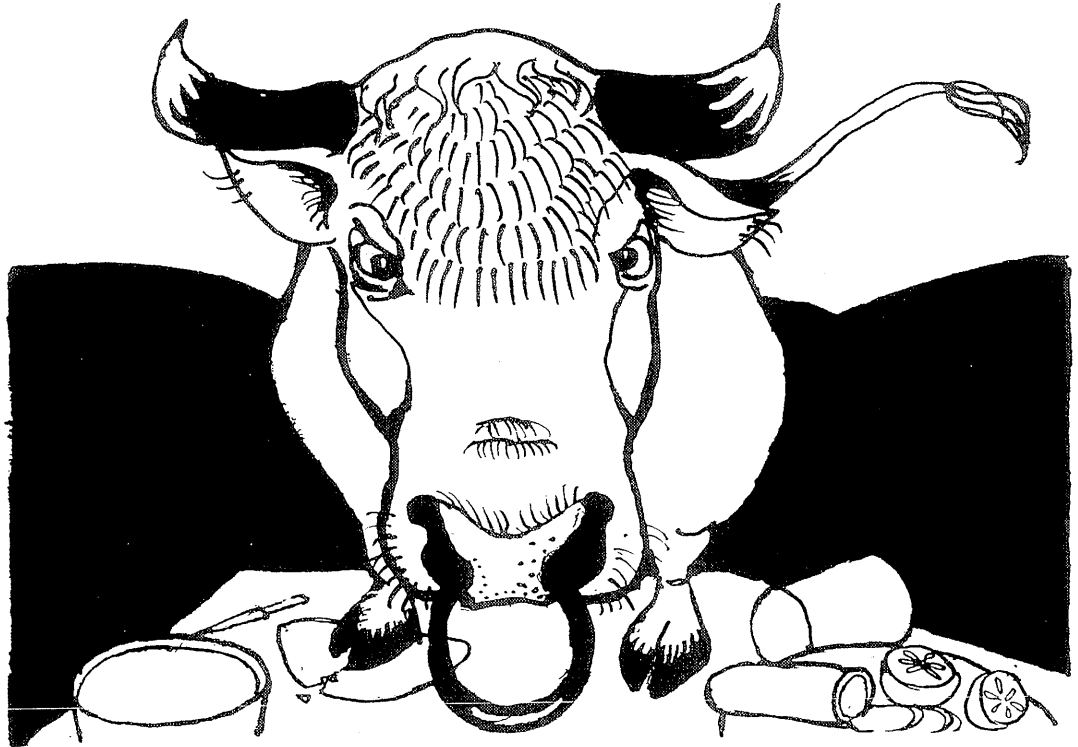
C. Do you know how the 'o's and 'u's (either separately or in combination) are pronounced in the names of these fruit and vegetables? Put the correct phonetic symbol(s) after each one.

- (a) lemon [] (f) sweetcorn [] (k) sprout [] (p) grapefruit [] (u) cucumber [] []
(b) lettuce [] (g) broad bean [] (l) walnut [] (q) sugarbeet [] (v) potato [] []
(c) almond [] (h) asparagus [] (m) turnip [] (r) gooseberry [] (w) onion [] []
(d) sultana [] (i) beetroot [] (n) melon [] (s) apricot [] (x) mushroom [] []
(e) orange [] (j) artichoke [] (o) currant [] (t) carrot [] (y) cauliflower [] []

D. Listen to the dialogue. Mark the stressed syllables.

detest	beautiful	perfect	salad	beetroot
basket	cabbage	behind	tomatoes	rabbit
indoors	pudding	chicken	cucumber	dumplings

Answers: B. (a) vowel (b) glass (c) cat (d) shorn (e) light
C. (a) [ə] (b) [i] (c) [e] (d) [u] (e) [ə] (f) [ɪ] (g) [ɪ] (h) [ə] (i) [u:] (j) [ə] (k) [aʊ] (l) [v] (m) [ɜ:] (n) [ə] (o) [ə] (p) [v] (q) [u:] (r) [u] (s) [ɪ] (t) [ə] (u) [a] (v) [e] (w) [ɪ] (x) [v] (y) [e] (z) [ɪ] (aa) [aʊ] (ab) [a] (ac) [a] (ad) [a] (ae) [a] (af) [a] (ag) [a] (ah) [a] (ai) [a] (aj) [a] (ak) [a] (al) [a] (am) [a] (an) [a] (ao) [a] (ap) [a] (aq) [a] (ar) [a] (as) [a] (at) [a] (au) [a] (av) [a] (aw) [a] (ax) [a] (ay) [a] (az) [a] (ba) [a] (bb) [a] (bc) [a] (bd) [a] (be) [a] (bf) [a] (bg) [a] (bh) [a] (bi) [a] (bj) [a] (bk) [a] (bl) [a] (bm) [a] (bn) [a] (bo) [a] (bp) [a] (bq) [a] (br) [a] (bs) [a] (bt) [a] (bu) [a] (bv) [a] (bw) [a] (bx) [a] (by) [a] (bz) [a] (ca) [a] (cb) [a] (cc) [a] (cd) [a] (ce) [a] (cf) [a] (cg) [a] (ch) [a] (ci) [a] (cj) [a] (ck) [a] (cl) [a] (cm) [a] (cn) [a] (co) [a] (cp) [a] (cq) [a] (cr) [a] (cs) [a] (ct) [a] (cu) [a] (cv) [a] (cw) [a] (cx) [a] (cy) [a] (cz) [a] (da) [a] (db) [a] (dc) [a] (dd) [a] (de) [a] (df) [a] (dg) [a] (dh) [a] (di) [a] (dj) [a] (dk) [a] (dl) [a] (dm) [a] (dn) [a] (do) [a] (dp) [a] (dq) [a] (dr) [a] (ds) [a] (dt) [a] (du) [a] (dv) [a] (dw) [a] (dx) [a] (dy) [a] (dz) [a] (ea) [a] (eb) [a] (ec) [a] (ed) [a] (ee) [a] (ef) [a] (eg) [a] (eh) [a] (ei) [a] (ej) [a] (ek) [a] (el) [a] (em) [a] (en) [a] (eo) [a] (ep) [a] (eq) [a] (er) [a] (es) [a] (et) [a] (eu) [a] (ev) [a] (ew) [a] (ex) [a] (ey) [a] (ez) [a] (fa) [a] (fb) [a] (fc) [a] (fd) [a] (fe) [a] (ff) [a] (fg) [a] (fh) [a] (fi) [a] (fj) [a] (fk) [a] (fl) [a] (fm) [a] (fn) [a] (fo) [a] (fp) [a] (fq) [a] (fr) [a] (fs) [a] (ft) [a] (fu) [a] (fv) [a] (fw) [a] (fx) [a] (fy) [a] (fz) [a] (ga) [a] (gb) [a] (gc) [a] (gd) [a] (ge) [a] (gf) [a] (gg) [a] (gh) [a] (gi) [a] (gj) [a] (gk) [a] (gl) [a] (gm) [a] (gn) [a] (go) [a] (gp) [a] (gq) [a] (gr) [a] (gs) [a] (gt) [a] (gu) [a] (gv) [a] (gw) [a] (gx) [a] (gy) [a] (gz) [a] (ha) [a] (hb) [a] (hc) [a] (hd) [a] (he) [a] (hf) [a] (hg) [a] (hh) [a] (hi) [a] (hj) [a] (hk) [a] (hl) [a] (hm) [a] (hn) [a] (ho) [a] (hp) [a] (hq) [a] (hr) [a] (hs) [a] (ht) [a] (hu) [a] (hv) [a] (hw) [a] (hx) [a] (hy) [a] (hz) [a] (ia) [a] (ib) [a] (ic) [a] (id) [a] (ie) [a] (if) [a] (ig) [a] (ih) [a] (ii) [a] (ij) [a] (ik) [a] (il) [a] (im) [a] (in) [a] (io) [a] (ip) [a] (iq) [a] (ir) [a] (is) [a] (it) [a] (iu) [a] (iv) [a] (iw) [a] (ix) [a] (iy) [a] (iz) [a] (ja) [a] (jb) [a] (jc) [a] (jd) [a] (je) [a] (jf) [a] (jg) [a] (jh) [a] (ji) [a] (jj) [a] (jk) [a] (jl) [a] (jm) [a] (jn) [a] (jo) [a] (jp) [a] (jq) [a] (jr) [a] (js) [a] (jt) [a] (ju) [a] (jv) [a] (jw) [a] (jx) [a] (jy) [a] (jz) [a] (ka) [a] (kb) [a] (kc) [a] (kd) [a] (ke) [a] (kf) [a] (kg) [a] (kh) [a] (ki) [a] (kj) [a] (kk) [a] (kl) [a] (km) [a] (kn) [a] (ko) [a] (kp) [a] (kq) [a] (kr) [a] (ks) [a] (kt) [a] (ku) [a] (kv) [a] (kw) [a] (kx) [a] (ky) [a] (kz) [a] (la) [a] (lb) [a] (lc) [a] (ld) [a] (le) [a] (lf) [a] (lg) [a] (lh) [a] (li) [a] (lj) [a] (lk) [a] (ll) [a] (lm) [a] (ln) [a] (lo) [a] (lp) [a] (lq) [a] (lr) [a] (ls) [a] (lt) [a] (lu) [a] (lv) [a] (lw) [a] (lx) [a] (ly) [a] (lz) [a] (ma) [a] (mb) [a] (mc) [a] (md) [a] (me) [a] (mf) [a] (mg) [a] (mh) [a] (mi) [a] (mj) [a] (mk) [a] (ml) [a] (mm) [a] (mn) [a] (mo) [a] (mp) [a] (mq) [a] (mr) [a] (ms) [a] (mt) [a] (mu) [a] (mv) [a] (mw) [a] (mx) [a] (my) [a] (mz) [a] (na) [a] (nb) [a] (nc) [a] (nd) [a] (ne) [a] (nf) [a] (ng) [a] (nh) [a] (ni) [a] (nj) [a] (nk) [a] (nl) [a] (nm) [a] (nn) [a] (no) [a] (np) [a] (nq) [a] (nr) [a] (ns) [a] (nt) [a] (nu) [a] (nv) [a] (nw) [a] (nx) [a] (ny) [a] (nz) [a] (oa) [a] (ob) [a] (oc) [a] (od) [a] (oe) [a] (of) [a] (og) [a] (oh) [a] (oi) [a] (oj) [a] (ok) [a] (ol) [a] (om) [a] (on) [a] (oo) [a] (op) [a] (oq) [a] (or) [a] (os) [a] (ot) [a] (ou) [a] (ov) [a] (ow) [a] (ox) [a] (oy) [a] (oz) [a] (pa) [a] (pb) [a] (pc) [a] (pd) [a] (pe) [a] (pf) [a] (pg) [a] (ph) [a] (pi) [a] (pj) [a] (pk) [a] (pl) [a] (pm) [a] (pn) [a] (po) [a] (pp) [a] (pq) [a] (pr) [a] (ps) [a] (pt) [a] (pu) [a] (pv) [a] (pw) [a] (px) [a] (py) [a] (pz) [a] (qa) [a] (qb) [a] (qc) [a] (qd) [a] (qe) [a] (qf) [a] (qg) [a] (qh) [a] (qi) [a] (qj) [a] (qk) [a] (ql) [a] (qm) [a] (qn) [a] (qo) [a] (qp) [a] (qq) [a] (qr) [a] (qs) [a] (qt) [a] (qu) [a] (qv) [a] (qw) [a] (qx) [a] (qy) [a] (qz) [a] (ra) [a] (rb) [a] (rc) [a] (rd) [a] (re) [a] (rf) [a] (rg) [a] (rh) [a] (ri) [a] (rj) [a] (rk) [a] (rl) [a] (rm) [a] (rn) [a] (ro) [a] (rp) [a] (rq) [a] (rr) [a] (rs) [a] (rt) [a] (ru) [a] (rv) [a] (rw) [a] (rx) [a] (ry) [a] (rz) [a] (sa) [a] (sb) [a] (sc) [a] (sd) [a] (se) [a] (sf) [a] (sg) [a] (sh) [a] (si) [a] (sj) [a] (sk) [a] (sl) [a] (sm) [a] (sn) [a] (so) [a] (sp) [a] (sq) [a] (sr) [a] (ss) [a] (st) [a] (su) [a] (sv) [a] (sw) [a] (sx) [a] (sy) [a] (sz) [a] (ta) [a] (tb) [a] (tc) [a] (td) [a] (te) [a] (tf) [a] (tg) [a] (th) [a] (ti) [a] (tj) [a] (tk) [a] (tl) [a] (tm) [a] (tn) [a] (to) [a] (tp) [a] (tq) [a] (tr) [a] (ts) [a] (tt) [a] (tu) [a] (tv) [a] (tw) [a] (tx) [a] (ty) [a] (tz) [a] (ua) [a] (ub) [a] (uc) [a] (ud) [a] (ue) [a] (uf) [a] (ug) [a] (uh) [a] (ui) [a] (uj) [a] (uk) [a] (ul) [a] (um) [a] (un) [a] (uo) [a] (up) [a] (uq) [a] (ur) [a] (us) [a] (ut) [a] (uu) [a] (uv) [a] (uw) [a] (ux) [a] (uy) [a] (uz) [a] (va) [a] (vb) [a] (vc) [a] (vd) [a] (ve) [a] (vf) [a] (vg) [a] (vh) [a] (vi) [a] (vj) [a] (vk) [a] (vl) [a] (vm) [a] (vn) [a] (vo) [a] (vp) [a] (vq) [a] (vr) [a] (vs) [a] (vt) [a] (vu) [a] (vv) [a] (vw) [a] (vx) [a] (vy) [a] (vz) [a] (wa) [a] (wb) [a] (wc) [a] (wd) [a] (we) [a] (wf) [a] (wg) [a] (wh) [a] (wi) [a] (wj) [a] (wk) [a] (wl) [a] (wm) [a] (wn) [a] (wo) [a] (wp) [a] (wq) [a] (wr) [a] (ws) [a] (wt) [a] (wu) [a] (wv) [a] (ww) [a] (wx) [a] (wy) [a] (wz) [a] (xa) [a] (xb) [a] (xc) [a] (xd) [a] (xe) [a] (xf) [a] (xg) [a] (xh) [a] (xi) [a] (xj) [a] (xk) [a] (xl) [a] (xm) [a] (xn) [a] (xo) [a] (xp) [a] (xq) [a] (xr) [a] (xs) [a] (xt) [a] (xu) [a] (xv) [a] (xw) [a] (xx) [a] (xy) [a] (xz) [a] (ya) [a] (yb) [a] (yc) [a] (yd) [a] (ye) [a] (yf) [a] (yg) [a] (yh) [a] (yi) [a] (yj) [a] (yk) [a] (yl) [a] (ym) [a] (yn) [a] (yo) [a] (yp) [a] (yq) [a] (yr) [a] (ys) [a] (yt) [a] (yu) [a] (yv) [a] (yw) [a] (yx) [a] (yy) [a] (yz) [a] (za) [a] (zb) [a] (zc) [a] (zd) [a] (ze) [a] (zf) [a] (zg) [a] (zh) [a] (zi) [a] (zj) [a] (zk) [a] (zl) [a] (zm) [a] (zn) [a] (zo) [a] (zp) [a] (zq) [a] (zr) [a] (zs) [a] (zt) [a] (zu) [a] (zv) [a] (zw) [a] (zx) [a] (zy) [a] (zz)



DIALOGUE 55. A bit of beef at the picnic

PAUL: Picnics! I *detest* picnics!

KATE: Paul, do stop grumbling and get the basket out of the car. We couldn't stay indoors today. It's beautiful!

PAUL: I do like a proper Sunday dinner. What I like is roast pork with apple sauce and gravy, peas and carrots and cabbage, and treacle tart for pudding . . .

KATE: Here's a perfect spot! Spread the rug behind this bush. Good. Look, we've got brown bread and butter and pâté and cold chicken . . .

PAUL: Blast! I'm sitting on an ant's nest! *Picnics!*

KATE: And the salad's got tomatoes, peppers, lettuce, cucumber, beetroot . . .

PAUL: Rabbit food! Oh for a plate of boiled beef and dumplings!

KATE: Oh dear! Paul, I do believe your bit of beef is coming this way! Isn't that a *bull*?

56. Revision 2

Remember:

Weak forms: of [əv], to [tə] and so on.

Linking: that's_a; sort of; sitting_in.

Tag questions: you're sitting in, isn't it?; just joking, aren't you?; the plants, can it?

Intonation: rise-fall on statements and 'wh-' questions, fall-rise on 'yes/no' questions.

Syllable stress: make your voice higher and louder and hang on to the syllable a little longer on the stresses.

And, of course,

Rhythm: Feel it, like music. Not the same all the way through, but regular within each phrase.

PRACTICE

A. A few more proverbs

Too many cooks spoil the broth.

Look after the pence and the pounds will look after themselves.

Look after the sense and the sounds will look after themselves.

A fool and his money are soon parted.

Never look a gift horse in the mouth.

A woman, a dog and a walnut tree,

The more you beat 'em the better they be.

Many hands make light work.

Penny wise, pound foolish.

Half a loaf is better than no bread.

Beggars can't be choosers.

B. Which is *s/he* saying?

(a) How many ^{lambs} have you got this year?
rams

(b) That's a photograph of a ^{marsh} hare I took last spring.
March

(c) Don't leave those ^{boots} lying about in the hall.
books

(d) Water has to be transported by means of a long ^{train}.
drain.

(e) Do you think this ^{cream's} all right?
green's

C. Which of these words rhyme with 'funny'?

money	Monday	chutney	Sonny	botany	anemone
puny	pony	journey	Sony	alimony	runny
many	honey	sunny	coney	Granny	Mummy

D. Listen to the dialogue. How many syllables are there in these words?

(a) position	(c) everybody	(e) special	(g) aren't	(i) serious	(k) extraordinary
(b) listening	(d) noises	(f) hear	(h) audible	(j) stethoscope	(l) pitched

Answers: B. (a) rams (b) marsh (c) books (d) drain (e) cream's
C. money, honey, sunny, Sonny, runny
D. (a) 3 (b) 2 (c) 4 (d) 2 (e) 2 (f) 1 (g) 1 (h) 3 (i) 3 (j) 3 (k) 3 (l) 1



DIALOGUE 56. Listening to the plants talking

- GEORGE: That's a funny sort of position you're sitting in, isn't it?
- ANDREW: I'm listening to the plants talking.
- GEORGE: Andrew! Plants can't talk—everybody knows that.
- ANDREW: But they make noises. Not noises like the ones human beings make. Not even animal noises. Special sounds. You can hardly hear them with the human ear.
- GEORGE: Well, if they aren't audible, how do you *know* they make them? Come on, you're just joking, aren't you?
- ANDREW: I'm as serious as . . . as . . . Sunday. Honestly, George. Cross my heart and hope to die.
- GEORGE: What's that thing that's hanging round your neck? Looks like a sort of a snake.
- ANDREW: It's a doctor's stethoscope. Lie down on the ground and put the stethoscope into your ears. Hear anything?
- GEORGE: Golly, I *did*! How extraordinary! A very high-pitched squeaking! It can't be the plants, can it?

57. Revision 3

Stress: no stress on negative prefixes: impolite; unhappy.
 consecutive stresses: good heavens; big black beard; mermaid.
 the shifting Tonic: Are you a mermaid? Of course I'm a mermaid.
Intonation: especially of questions.
Linking: are you^wa; seen a; got a.
Elision: hasn('t) got time; han(d)some; bi(g) black.
Weak forms: but [bət] are you; handsome and [ən] dashing.
 also within words: polite [pə'laɪt]; forgive [fə'gɪv]; handsome [hænsəm].

PRACTICE

A. Still more proverbs

Pride comes before a fall. Great minds think alike.
 One good turn deserves another. Fools seldom differ.
 If wishes were horses, then beggars would ride. Nothing venture, nothing gain.
 If 'ifs' and 'ands' were pots and pans, there'd be no need for tinkers.
 Tinker, tailor, soldier, sailor, rich man, poor man, beggarman, thief.

B. Which is s/he saying?

- (a) The brute! He pinched my chin!
 shin!
 gin!
- (b) I just adore fresh bread.
 French
- (c) I'll find out if he ever came to the surface again.
 service
- (d) Have you ever seen such an awful shore before in all your life?
 chore
 jaw
- (e) I'm so cross. I've lost the marvellous cod I got from Tom and Margaret.
 cart
 card

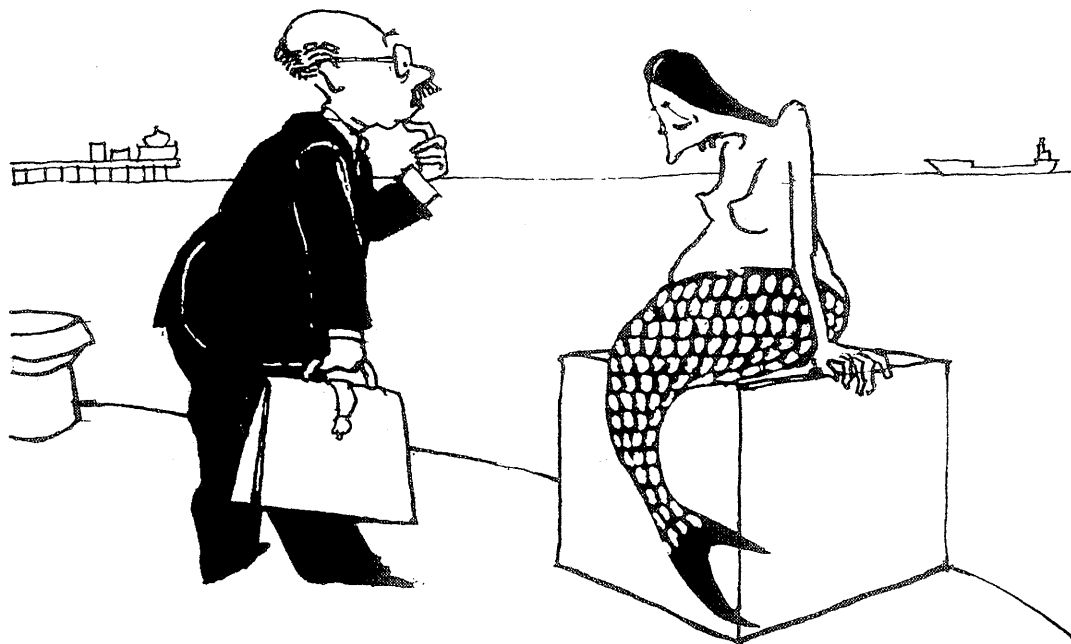
C. Underline the Tonic in each phrase or sentence in the following dialogue:

I'm going to the Repton Show in October.
 That's a boat show, isn't it?
 No, a motor show.
 Are you going to Repton alone?
 No, Peter's going, too.
 Peter? Peter who? Which Peter?
 Peter Blenkinsop. I told you I was going to Repton with Peter.
 When did you tell me? It must have been someone else. You never told me.

D. Before you listen to the dialogue, can you mark the stressed syllables in these words?

mermaid	before	unhappy	handsome	actually
impolite	upset	borrow	delighted	unadventurous

Answers: B. (a) gin (b) French (c) service (d) shore (e) cod.
 C. I'm going to the Repton Show in October. That's a boat show, isn't it? No, a motor show. Are you going to Repton alone? No, Peter's going, too. Peter? Peter who? Which Peter? Peter Blenkinsop. I told you I was going to Repton with Peter. When did you tell me? It must have been someone else. You never told me.
 D. mermaid, impolite, before, upset, unhappy, borrow, handsome, delighted, actually, unadventurous.



DIALOGUE 57. Nobody wants a mermaid

PASSER-BY: Good heavens! Forgive me, but—are you a mermaid?

MERMAID: Of course I'm a mermaid! You can *see* I'm a mermaid. It's most impolite to stare like that.

PASSER-BY: I'm terribly sorry. I didn't mean to be rude. Only I've never seen a mermaid before.

MERMAID: (*weeping*) Well, now you have.

PASSER-BY: Oh dear! I didn't mean to upset you.

MERMAID: It wasn't you. It's just that I'm so unhappy. He doesn't love me.

PASSER-BY: *Who* doesn't love you? Haven't you got a hankie? No, of course not. How silly of me. Here, borrow mine. That's right. Have a good blow and tell me all about it.

MERMAID: He's a sailor, you see. He's so handsome and dashing with his big black beard and flashing eyes. But he doesn't want a mermaid.

PASSER-BY: There, there. He ought to be delighted—you can follow him out to sea.

MERMAID: He says he hasn't got time for girls at sea.

PASSER-BY: Don't you think you'd actually be happier with a nice, quiet, ordinary, unadventurous chap—like me?

HOW NOW, BROWN COW?

A course in the pronunciation of English

Mimi Ponsonby

How Now, Brown Cow? is an amusing but demanding and thorough course in pronunciation (including stress, rhythm and intonation) for learners who have acquired some English from written sources but need oral training in order to understand and be understood. The cassettes contain exercises and dialogues for listening and role-play. The author's experience and refreshingly individual view of her subject combined with the illustrator's shrewd and deft style, produce materials that entertain as they instruct – an unfailingly attractive formula.

Mimi Ponsonby read language at Oxford and for a time taught French and Italian in London. Later she switched to EFL and became a full-time University Lecturer in Finland, first in Jyväskylä (her interest in pronunciation stems from this period) and then in Turku. She has an MA in Applied Linguistics from the University of Essex and has taught students from all over the world.

ISBN 0-13-424326-9



9 780134 243269