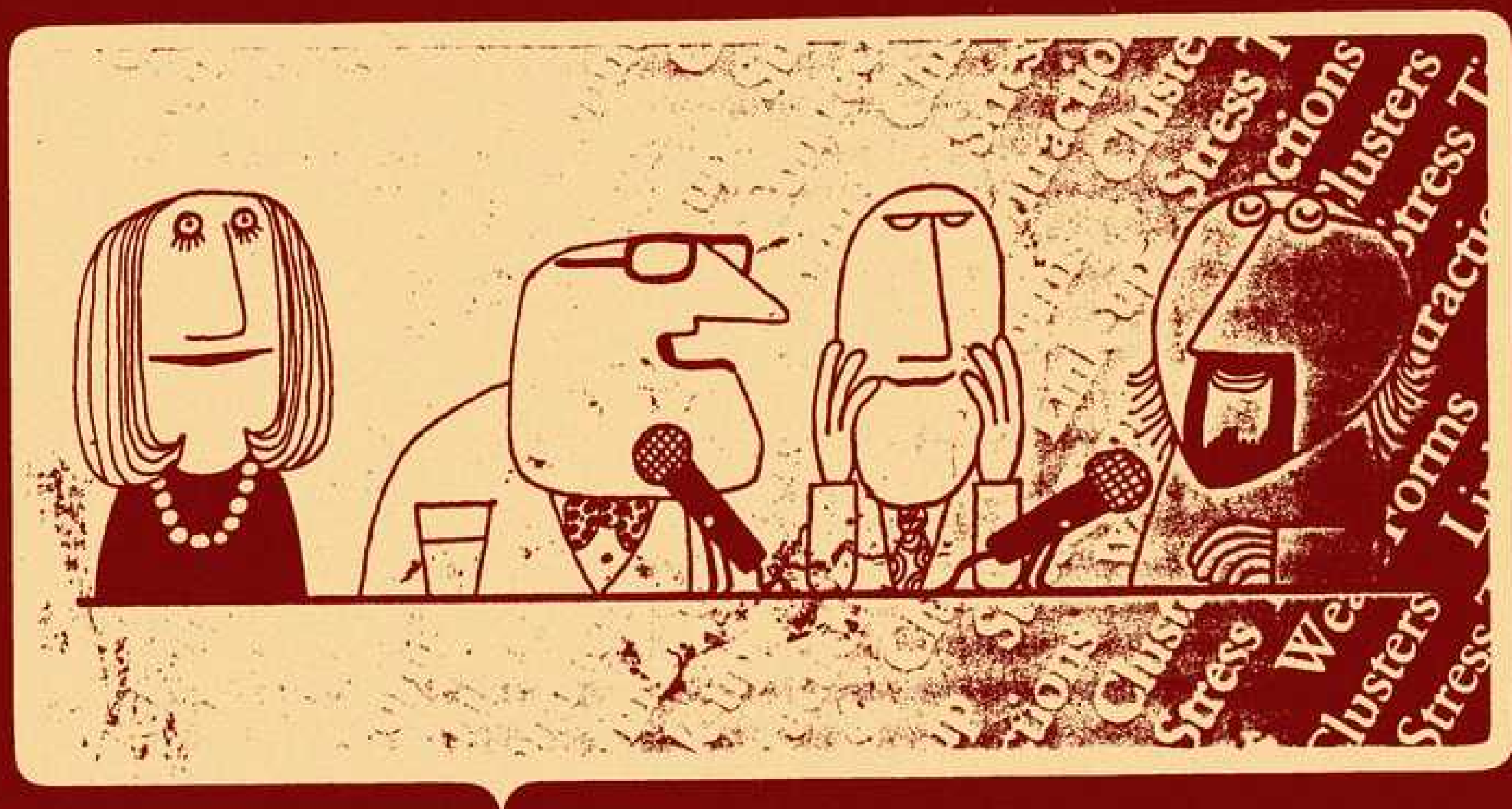


Elements of Pronunciation

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.