

COLIN MORTIMER

Sound Right!

Selected sounds in conversation

Let's pack
our bags
and go back
to town

You can't
keep a pet
in these
apartments

Jim's a
brilliant
physicist

The bedroom
is a bit
damp

Why not
marry
someone
older like
Ronald?

They say the
weather's
better in
May

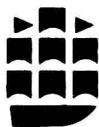
Mm. But
you pay
less in
April



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Colin Mortimer



Longman

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throughout the world*

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To My Wife

I should like to express my thanks to Mr Peter Gibbs, Mr Andre Bonar, Mr Jimmy Harris and Mr Tony Kidd for their helpful suggestions when I discussed various aspects of the book with them.

C.M

Introduction

TO THE TEACHER

This book provides short dialogues for the practice of individual sounds in connected speech. The dialogues will, we hope, be interesting in themselves; and as their language is restricted to approximately the level of Stage 5 of the Longman Structural Readers series, they should prove suitable for use with a wide range of students. They can be used in two ways: for pronunciation practice as such, or as comprehension material that will help pronunciation at the same time. All of the dialogues are recorded on tape, and the students should always have plenty of opportunity to hear them spoken correctly (whether by their teacher directly, or from the recordings).

Presentation

There are many ways of presenting the material, and for the sake of variety the same method should not always be used. These factors may suggest which method is most appropriate in a particular case:

- 1 How good is the students' pronunciation in general?
- 2 How well can they already produce the sound, or make the sound contrast, that the dialogue practises?
- 3 Would they easily understand the dialogue if it were presented as a listening comprehension exercise, with their books closed?
- 4 If not, would they easily understand it if they could follow the dialogue in their books as it was read?

The answers to those questions should indicate how much attention should be given to each dialogue, and how much help the teacher should give the students as they work through it. Presentation will therefore vary from case to case, though it will often involve all, or most, of these activities (not necessarily in this order):

- 1 *listening* several times to a model performance of the dialogue (by the teacher or from the tape), with books open or closed as appropriate;
- 2 *answering comprehension questions* (see below);
- 3 *explanation* (by the teacher) of any difficult words or expressions;
- 4 *listening, and repeating* utterances from the dialogue (written on the board if necessary)—isolated words at first, then longer and longer utterances until a good level of performance of the whole dialogue is attained;
- 5 *performing* the roles of the characters in chorus, groups and pairs, and sometimes *memorising* roles to act;
- 6 *communication practice* (see below).

Two of these activities may require more detailed comment. *Answering com-*

prehension questions (activity 2) will present a problem when the teacher wants to check on comprehension before the students work actively on pronunciation. Because the questions will relate to the dialogue, many answers will naturally require words that contain the sound or contrast that the dialogue features; so, in answering the questions orally, the students will have to use these sounds before they have practised them. One approach to this difficulty is simply to ignore pronunciation at this stage, since the object here is comprehension—and the dialogue *must* be fully understood if practice is to be meaningful. A second possibility is merely to use questions that will require ‘yes’ or ‘no’ as the answer. Finally, the students may of course write their answers on paper, avoiding the pronunciation problem entirely. This last solution, although it requires more time, is most satisfactory in the long run, for the same questions can be used later as part of communication practice.

Communication practice itself is the most important activity of all, consolidating the work done in preliminary activities. The aim is to achieve a complete understanding of the dialogue, and at the same time establish the pronunciation improvements that have been achieved during activity 4. Possible methods are: answering and asking questions (in chorus, groups etc.); paraphrasing, reporting or summarising the dialogue; and extending the situation. The last can be most useful: many of the dialogues are ‘implicatory’, in that the students can make inferences (from what is said by the characters) about what happened before the dialogue began, what is implied while the characters are speaking, and what will happen and be said later. During this stage of the work, it is particularly important to relate the dialogue to the students’ own experience—for example by analogy, extension or contrast.

Level

As mentioned above, the language level is approximately that of Stage 5 of the Longman Structural Readers. (*A Handbook* to this series is available, showing which words and structures can be used at each of the six stages.) However, words and phrases above that level have been used where this would add interest or make a situation more realistic. All words that are above LSR Stage 5 are indicated by an asterisk and explained in a glossary at the end of the book, and the illustrations in the text will also help to show the meaning of the more difficult items.

In regard to age range, the dialogues should be suitable for students at upper secondary and adult levels.

Tapes

The recordings of the dialogues not only provide a model of pronunciation. Since they are acted as short plays, they also help with the interpretation of meaning.

Using the 'pause' control on the tape recorder, a dialogue can be played in short sections for the students to repeat; where further repetition is needed, a section should be rewound and replayed as often as required.

Users of the tapes are permitted to copy them for use within the institution for which they were purchased. It is possible, therefore, to make an 'exploded' version of the tapes if desired. The originals are copied on to a blank tape, on a second tape recorder. During the copying, the pause control on the first machine is operated, as necessary, to produce the required spaces on the copy. In some circumstances, this can make class presentation a good deal more effective.

The material is also available on one twin-track cassette.

Pronunciation Features.

Phonetic symbols are generally used to indicate the occurrences of the sound or sounds that are practised in each dialogue. However, this does not apply to sets 15 and 00, which contrast /ə/ and /h/ respectively with 'zero' (for example, *locker* /'lɒkə/ contrasted with *lock* /lɒk/, and *heat* /hi:t/ with *eat* /i:t/); no symbols are used in these cases.

Stress is indicated throughout the book. The markings correspond with the stressing of the recordings, although in many cases alternative stressing would be equally possible. Emphasised words are shown in *italics*. There is no indication of *intonation*, but students should try to copy the intonation used on the recordings. With more advanced students, it will be useful for the class to discuss the intonation patterns that are used for the various situations.

For students of phonetics, many dialogues can be used to illustrate the more important allophonic variants of specific phonemes. For example, allophonic variation of vowel length can be observed in most of the dialogues that feature vowels (whether 'long' or 'short'); and the presence or absence of aspiration can be studied in dialogues featuring voiceless plosives. Standard textbooks will readily suggest other areas for exploration.

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- 8 /ei/ may
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- 11 /a:/ ask
- 12 /a/ maths and /a:/ can't
- 13 /a/ glad and /ʌ/ come
- 14 /ə/ Conservative
- 15 /ə/ locker and /θ/ ('zero') lock
- 16 /ə:/ girl
- 17 /ʌ/ bun and /ə:/ burn
- 18 /o/ lot
- 19 /o/ boss and /ʌ/ bus
- 20 /o/ off and /a:/ far
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- 22 /ai/ bike
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- 24 /o:/ tall
- 25 /o:/ call and /a:/ Carl
- 26 /o:/ bought and /o/ dog
- 27 /əu/ go /o/ got and /o:/ four
- 28 /u/ foot and /ʌ/ cut
- 29 /u/ good and /u:/ boot
- 30 /au/ loud and /əu/ boat
- 31 /w/ want and /v/ very
- 32 /b/ big and /v/ very
- 33 /θ/ third
- 34 /f/ fifty and /θ/ three
- 35 /ð/ they
- 36 /θ/ thing and /ð/ they
- 37 /s/ sing
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- 39 /θ/ three and /t/ tree
- 40 /z/ zoo and /s/ see
- 41 /ð/ bathe /z/ buzz and /s/ bus
- 42 /ð/ there and /d/ dare
- 43 /z/ measure /ð/ rather and /z/ does
- 44 /dʒ/ judge
- 45 /z/ measure /dʒ/ job /ð/ this and /z/ is
- 46 /tʃ/ child /dʒ/ job and /ð/ that
- 47 /ʃ/ show and /s/ sew
- 48 /ʃ/ shop /tʃ/ chop and /s/ seem
- 49 /h/ hall and /θ/ ('zero') all
- 50 /l/ long and /r/ wrong
- 51 /p-b/ /t-d/ and /k-g/

1

/i/ fit

1

- A 'Does it 'fit?
 B 'Yes, it 'fits, but it 'isn't 'very 'pretty.
 A 'This 'pink one's 'very 'pretty.
 B 'But it's a 'bit 'big.
 A 'Well, ... 'this 'silk one 'isn't 'big.
 B 'No, ... but it's a 'bit 'frilly.



'... but it's a bit frilly.'

2

- A 'Jim's a 'brilliant 'physicist.
 B 'Jim's a 'silly 'nitwit.
 A 'Criticism! 'Nothing but 'criticism! 'If it 'isn't 'Jim, it's 'Billy, and 'if it 'isn't
 'Billy, it's ...
 B 'Billy's ri'diculous!
 A 'Philip, it's 'silly to 'criticise 'everybody.
 B 'Yes, 'Jill, it 'is. Now, 'why are you 'criticising 'me?

2

/i:/ tea

1

A 'Can you 'read *'tea-leaves, 'Peter?
i: i: i: i:

B 'I can read 'yours, 'Eve.
i: i:

A 'What can you 'see?
i:

B 'I can 'see ... the 'beach ... and the 'sea ... and
i: i: i: i:
'two 'people—'Eve and 'Peter.
i: i: i:

A 'Can't you see 'three?
i: i:

B 'No, Eve. 'Just 'you and 'me. I 'can't see Aunt
i: i: i:
'Frieda at 'all.
i:



'Can you read tea-leaves, Peter?'

2

A 'These 'feet are in a 'terrible con'dition. They 'need *'treatment.
i: i: i: i: i:

B I a'gree, 'Doctor. My 'feet 'do need 'treatment.
i: i: i: i:

A The 'treatment for 'these feet is—to 'eat 'lots of 'green 'vegetables. But 'don't
i: i: i: i: i: i:
eat 'meat for at 'least a 'week.
i: i: i: i:

B 'No 'meat, 'Doctor?
i:

A I re'peat—you must 'not eat 'meat for at 'least a 'week.
i: i: i: i: i:

B But I 'do eat 'green 'vegetables, 'Doctor. And I 'don't eat 'meat at 'all.
i: i: i: i: i:

A Then you 'don't 'seem to 'need the 'treatment.
i: i: i: i:

B But 'Doctor—my 'feet!
i:

A 'Next 'patient, 'please.
i:

3

/i/ sit /i:/ seat

1

A 'Is this 'seat 'free, 'please?
i i i: i: i:

B No it 'isn't—I'm 'keeping it for Miss 'Grimm.
i i i: i i i i i

A 'Well, 'can I 'sit in 'this 'seat?
i i i i i:

B 'I'm a'fraid 'not—but 'that seat by the 'window's 'free.
i: i i i i:

A 'Then I'll 'sit in it.
i i i

B But 'if you 'sit in 'that 'seat, you 'won't see a 'thing.
i i i i: i: i

2

A 'Is there any 'meat?
i i i:

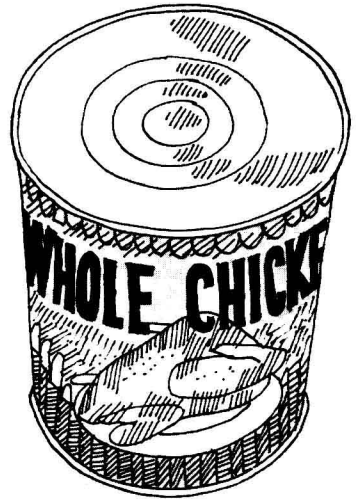
B There's 'only 'tinned 'meat.
i i i i:

A 'Is it 'beef?
i i i:

B It's 'chicken.
i i i

A 'Is it 'ready to 'eat?
i i i i:

B 'Well, you 'have to 'heat it be'fore you 'eat it.
i: i i i: i



4

/e/ ten

1

- A 'When?
e
- B 'Next 'Wednesday.
e e
- A 'Yes?
e
- B 'Take the 'ten 'past 'ten 'bus.
e e e
- A 'Yes ...?
e
- B 'Get there at 'ten.
e e
- A 'Yes.
e
- B Any 'questions?
e e
- A 'Yes!
e

2

- A 'Ben 'said there were 'ten men.
e e e e
- B 'Ken 'said there were 'twenty 'men.
e e e e
- A 'Ben 'said the 'men were 'dressed in 'red.
e e e e e
- B 'Ken 'said the 'men were 'dressed in 'yellow.
e e e e e
- A 'Ben 'said the 'men were 'dead.
e e e e
- B 'Ken 'said the 'men were 'dead.
e e e e
- A 'Ben 'said 'ten 'men.
e e e e
- B 'Ken 'said 'twenty.
e e e

5

/i/ bin /e/ ben

1

A 'Ben . . .
e

B 'Yes, 'Betty.
e e i

A 'Did you 'empty the 'bin?
i e i i

B 'Yes, I 'did 'empty the 'bin.
e i e i i

A 'Did you 'send the 'letters?
i e e

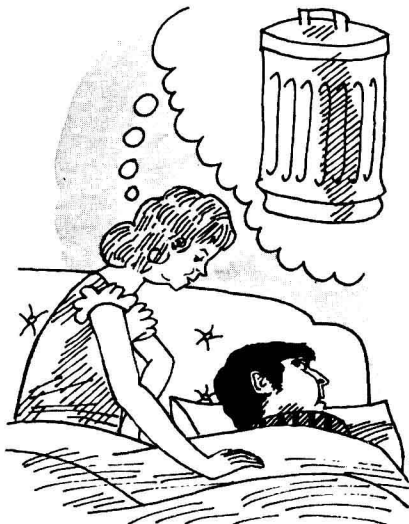
B Mm?

A And 'did you 'finish the 'fence?
i i i e

B 'I did 'everything, 'Betty. 'Everything.
i e i i e e i i

A But 'did you re'member to . . .
i i e

B 'Good'night, 'Betty.
e i



2

A You're 'getting 'thinner 'every 'minute.
e i i e i i i

B 'I'm *'slimming.
i i

A I 'don't think 'slimming's a 'very good i'dea.
i i i e i i a

B But it 'isn't a 'very good i'dea to get 'heavy, 'is it?
j i e i i a e e i i i

A 'Who's 'heavy?
e i

B 'Well, you 'are getting a 'bit 'thick round the 'middle.
e e i i i i

6

/a/ fat

1

A 'Have you got a *'marrow, 'Mr 'Sparrow?

B A 'marrow, 'madam? 'Yes, ... there's 'this one, and
'that ... 'and there's 'that.

A 'Oh, 'that's a 'nice 'fat 'marrow. 'Yes, I'll have 'that.
'Will you 'wrap it in 'paper 'for me?

B 'Gladly, Mrs 'Bradley. 'There you 'are. 'Now,
'madam ... 'apples? 'Or ... 'carrots, per'haps?

A 'Er ... 'actually, it's 'Miss 'Bradley, 'Mr 'Sparrow.



2

A 'Alfred 'owns a 'bank, 'Ann.

B I'm 'going to 'marry 'Frank, 'Dad.

A 'Harry 'owns a 'jam factory, 'Ann.

B I 'want to 'marry 'Frank, 'Dad.

A 'Marry 'Alfred, 'Ann. Or 'marry 'Harry.

B 'Frank, 'Dad. I'm 'going to 'marry 'Frank.

A 'Ann, 'you're 'mad!

B I've *'had a 'word with 'Grandfather.

A 'Your 'grandfather's 'mad 'too!

B 'Dad ...

A 'Yes?

B I'm 'glad you didn't 'marry Miss 'Parry.

7

/a/ Pat /e/ pet

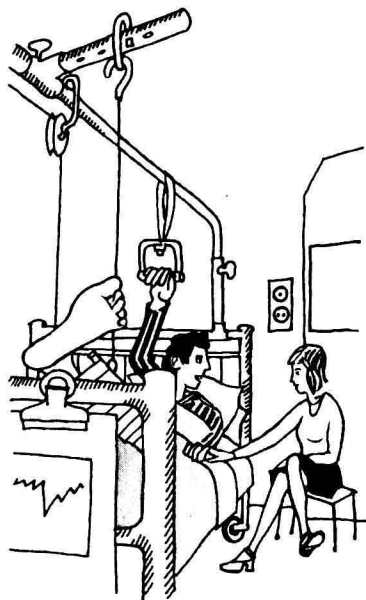
1

- A 'Get a 'pet, 'Pat.
e e a
- B 'Alan, I've 'got a 'pet. I've 'got a 'cat.
a e a
- A 'That 'terrible 'black 'cat out'side?
a e a a
- B 'Terrible?
e
- A That 'smelly 'cat?
a e a
- B 'Alice is an *'elegant 'cat.
a e a
- A Mm. Well, per'haps 'that 'cat at the 'back 'isn't
e a a a a
- 'Alice.
a
- B 'Alice! 'Puss-puss! 'Alice! 'Alice, you 'haven't 'met
a a a a e
- 'Alan. 'Puss-'puss! . . . 'Now, 'Alan, 'this is 'Alice.
a a a a
- A 'Yes, 'Pat (*sniffs*). 'Yes, 'that's 'Alice.
e a e a a



2

- A 'Thank you for your 'letter.
a e
- B 'Is your 'leg any 'better?
e e e
- A My leg's 'getting 'better, 'yes.
e e e
- B Well, I'm 'glad you're getting 'better.
e a e e
- A 'I was 'glad to 'get your 'letter.
a e e
- B 'I'll be 'back again 'next 'Saturday.
a e e a
- A 'Yes.
e



1

A 'Oh, 'may I 'stay, 'Mummy? 'Please 'say I can 'stay all 'day.
ei ei ei ei ei ei

B 'Yes, 'if they 'say you 'may.
ei ei ei

A They've got 'lots of 'places to 'play, and they've ...
ei ei ei ei

B 'Wait, 'Jane!
ei ei

A I'll 'take my 'painting book, and 'some of my 'games ...
ei ei ei

B 'Wait—'till they 'say you 'may!
ei ei ei ei

2

A 'Wear the 'pale 'grey dress, 'Amy. 'It's 'my
ei ei ei
'favourite.
ei

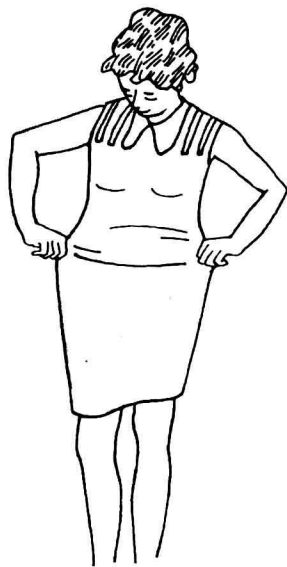
B But I 'can't 'wear the 'same 'dress in the 'same
ei ei
'place 'day after 'day, 'Raymond. And 'anyway, the
ei ei ei ei ei
'waist's too 'big.
ei

A 'Mrs 'Taylor's a 'good 'dressmaker. 'She can ...
ei ei

B 'Yes! 'She can 'make me a 'new 'dress. But it
ei
'doesn't 'need to be 'pale 'grey, 'does it, 'Ray?
ei ei ei

A 'Wait a 'minute, 'Amy! 'I didn't 'say a 'new ...
ei ei ei

B 'Well, per'haps a 'different 'shade of 'grey.
ei ei



'... the waist's too big.'

9

/e/ went /ei/ pray

1

A They 'prayed for 'pennies.
ei ei eB And 'pennies 'came.
e eiA They 'prayed for 'plenty of 'players.
ei ei e eiB And 'twenty 'came.
e eiA They 'prayed when'ever they 'went to 'play.
ei ei e e ei e eiB And 'won 'every 'game.
e eiA 'Who did they 'pray to?
ei eiB 'I for'get the 'name.
e ei*'They prayed for pennies.'*

2

A They 'say the 'weather's 'better in 'May.
ei ei e e eiB Mm. But you 'pay less in 'April.
ei e eiA But in 'April it 'rains 'every 'day.
ei ei e eiB 'They 'say the ho'tels are ex'pensive in 'May.
ei ei e e eiA 'So, the 'question 'is—'whether to 'pay for 'May 'weather ...
e e ei ei eB 'Yes. Or 'whether to 'save, and 'get 'wet.
e e ei e e

A 'Now, 'what've you 'done, young 'man?

B I've 'cut my 'thumb.

A Mm. 'Well, 'put out your 'tongue.

B 'But it's my 'thumb. I've 'cut my 'thumb.

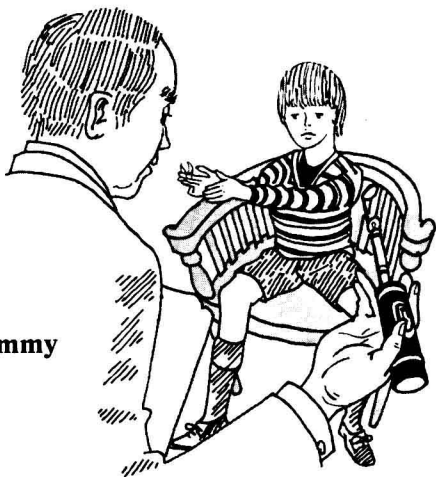
A 'Put 'out 'your 'tongue!

B 'Mummy! 'Mummy! 'Why 'doesn't 'Mummy
'come?

A 'Mummy's 'coming—'put out your 'tongue.

B It's 'not my 'tongue, 'Mummy, it's my 'thumb!

A 'Please, 'Sonny—'just 'put out your 'tongue.



A I 'love 'buns.

B 'Buns make 'crumbs.

A I 'love 'guns.

B 'Guns cost 'money.

A I 'love Miss 'Hunt.

B Miss 'Hunt's a 'honey.



'Buns make crumbs.'