

# 1 Say it with rhythm

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\*sei it wið \*riðm



# SAY IT WITH RHYTHM 1

*An Elementary Phonetic Reader*

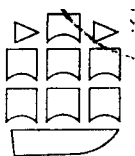
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# Introduction

## MAINLY FOR THE TEACHER

The reading material in this book is suitable for use with pupils who have been learning English for up to two years. Though the material is given in normal spelling as well as in phonetic notation, it is strongly urged that the pupil be encouraged to work as much as possible from the phonetically transcribed version. Only by means of phonetic symbols can English pronunciation be indicated without ambiguity, and only frequent reading from phonetic texts can make the symbols familiar to the pupil. To ensure that the pupil's eyes do not stray to the version in normal spelling when he is supposed to be reading from the phonetic text, the coloured card at the back of the book can be used to cover up the version in normal spelling.

The type of pronunciation represented by the phonetic version is known as *Received Pronunciation* or *Southern British English* pronunciation. It is now widely accepted as an unofficial standard and can with safety be taught to all foreign learners of English. It forms the basis of Professor Daniel Jones's *English Pronouncing Dictionary* (13th edition, 1967), the phonetic notation of which has in all essentials been adopted here.

The style of pronunciation shown in the phonetic version has been called *formal colloquial*. It is the careful, comparatively slow style which native English speakers, not particularly well-acquainted with each other, tend to use in friendly conversation: a style therefore suited to the needs of all foreign learners.

The reading material presented here is of three kinds: Rhythm Drills, Substitution Tables and Connected Texts.

### **Rhythm Drills**

One of the most characteristic features of English speech is its rhythmic nature. This characteristic rhythm the native English speaker achieves by making the strong stresses in any complete

sentence occur at approximately equal intervals of time. So in a sentence like:

\*Don't \*go there until \*Saturday \*morning

in which (\*) marks the strong stresses, the pupil should take as long to say the one syllable of \**Don't* . . . as he does the four syllables of . . . \**go there until* . . . , the three syllables of . . . \**Saturday* . . . and the two syllables of . . . \**morning*. If he succeeds in this, he will have the impression that his pronunciation varies from quite slow when just the one syllable separates two consecutive stresses to rather quick when the four syllables intervene, and that, in general, the greater the number of syllables between any two consecutive stresses the more quickly those syllables seem to be said.

To help the pupil gain control over this important feature of English pronunciation, rhythm drills of three kinds are provided in this book:

*Drills 1-11:* these simple verses are particularly well-suited to class chorus work which can provide an easy introduction to the more individual work demanded by the remaining drills.

*Drills 12-18:* each drill consists of a wide range of sentences all of which should be said with the same rhythm pattern. For many of the sentences in these drills other rhythm patterns are equally possible; but the pattern given for any individual sentence is one commonly used by native English speakers. Best results are obtained from these particular drills if the pupils take turns, reading one sentence each until most or all of the sentences have been practised.

*Drills 19-26:* these drills, consisting of build-up sentences, give the pupil practice firstly in maintaining the rhythm as the sentence gets progressively longer, and secondly in producing different but equally acceptable rhythm patterns for any particular sentence. These drills too are suitable for class chorus work, but are used to maximum advantage if all the sentences in any one drill are said by one pupil.

In all these drills some stressed (\*) words are printed in **bold type**, the last word in each line of Drill 3 for instance. The pupil should aim at giving more emphasis to the stress in these words than to all other stresses.

Sometimes the pupil will find it difficult to pronounce these drills giving correct values to the phonetic symbols; and sometimes he will be puzzled by an unfamiliar word or grammatical structure. None the less the teacher is urged to allow neither of these very understandable difficulties to deflect him from his primary purpose in these drills which is to teach his pupils to pronounce English sentences rhythmically with the strong stresses occurring at equal intervals of time.

### Substitution Tables

Every substitution table is based on a sentence occurring in one of the connected texts which follow it. From some of the tables it is possible to construct more than one sentence included in the texts. Consistent use of these tables will therefore give the pupil some preliminary practice, both for sound and for rhythm, of the material which he will subsequently say more meaningfully in the connected texts.

To build acceptable sentences from any table one item and only one item must be chosen from each column, and the order of the columns must not be changed. In most of the tables any item in one column may be freely combined with any item in any other column. Thus from Table 1, for instance, the pupil can construct quite properly sentences such as:

*My name's Frank Brown*

*Her brother's friend is Simon Smith*

*His companion is Peter White*

and so on. Occasionally there is some restriction on the way an item from one column can be combined with items from other columns. In Table 4, for example, choice of an item from the top half of the first column entails choice of an item from the top half of the second column; and similarly for the lower halves of those two columns. In either case, however, the sentence can be completed by any item from the third column of Table 4. So sentences such as:

*I come from Paris*

*They both have a house in Barnet*

*He works in Finchley*

are good; whereas combining, for instance, the top half of the

first column of Table 4 with the bottom half of the second would produce grammatically unacceptable sentences such as:

*I comes from Plymouth*

*They works in Wales*

In general the aim should be to practise as many as possible of the sentences which can be constructed from each table. The pupil's interest can be heightened if he is allowed to make his own choice of items from successive columns. He must however remember to pronounce his sentence rhythmically, making the stresses (\*) come at equal time intervals, and to give maximum emphasis to the stress of the word printed in **bold type**. Occasionally the pupil will be able to make a sentence containing two words in bold type: thus, for instance, from Table 6, the sentence:

mai \*ɑ:nt ənd \*ʌŋkl in\***vaitid** mi: tə \***help**.

In this and all similar cases the sentence is to be read with maximum emphasis on the second of the words in bold type, that is to say, the word **\*help** in the above example.

### Connected Texts

In the phonetic version of these texts a vertical bar ( | ) marks the end of each sentence and indicates a pause. Sometimes pause-markers are inserted other than at the end of a sentence. This is because, given the overall context, the sentence is more usually said with one or more mid-sentence pauses when the comparatively slow tempo of the formal colloquial style is used. With the pause-markers dividing the sentence into two or more *word-groups*, the pupil should try to say each word-group rhythmically and to give maximum emphasis to the stressed word printed in **bold type**. Each word-group has only one such word, and the full sentence contains as many maxima of emphasis as the sentence has word-groups.

As in the rhythm drills and in the substitution tables the pupil should strive at all times to produce the characteristic rhythm shown by the strong stresses (\*).

Texts A-N are in narrative form; they introduce the characters who participate in the dialogues (Texts O-S) of this elementary reader and who will reappear in subsequent intermediate and

advanced readers. Each narrative can, at the discretion of the teacher, be read as a whole by one pupil, be shared between several or read round the class sentence by sentence. The dialogues on the other hand are best treated as real-life speech situations. They are read to maximum effect if, in any given dialogue, pupils are allocated roles and are allowed to read their respective roles right through the dialogue. Much of the value of this type of reading material would be lost if a pupil were allowed to read more than one role in any particular dialogue.

### **Tape Recordings**

The recordings, which accompany this reader, contain the following:

*Rhythm Drills:* 1, 2, 3, 5, 12-19, 22, 24. Only the first four sentences (reading across the page) have been recorded from Drills 12-19.

*Substitution Tables:* 1, 2, 4, 5, 7, 9-12, 14-16, 20-22, 25, 27, 28, 30, 32, 34, 36-39, 42, 43, 45, 48-50, 52-55, 58, 59, 61-64, 66, 68, 70, 73, 74, 76, 77, 79, 80, 82, 85-87, 89. Only three sentences are recorded from each of these tables. The first two of these sentences are always the first two lines of the table; the third consists of one item from each of the columns in the table, chosen at random.

*Connected Texts:* all texts, A-S.

To facilitate the use of these tapes in a language laboratory, pupil-response space has been left as follows:

*Rhythm Drills:* 5, after each line. 12-19, 22, 24, after each sentence.

*Substitution Tables:* after each sentence recorded from the above tables.

**Caution.** Individual users of these tapes, who wish to record their mimicry of the recorded material, should do so only on a two-track machine and should take care to record on the *lower* track only; using the top track for that purpose would erase the master recording.

The tapes (one 5" and one 4½", long play, top track only, speed 3¾" i.p.s.) are obtainable direct from the publishers or through any bookseller.



Rhythm Drills

Substitution Tables

Connected Texts

**\*riðm \*drilz**

**\*dril \*wan** \*dʒæk \*spræt kud \*i:t nəu \*fæt,  
hiz \*waif kud \*i:t nəu \*li:n.  
ən \*səu bi\*twi:n ðəm \*bəuθ, ju: \*si:,  
ðei \*likt ðə \*diʃiz \*kli:n.  
\*dʒæk et \*ɔ:l ðə \*li:n,  
hiz \*waif et \*ɔ:l ðə \*fæt,  
ðə \*bəun ðei \*pikt it \*kli:n,  
ðen \*geiv it \*tu: ðə \*kæt.

**\*dril \*tu:** \*sələmən \*grandi, \*bɔ:n ɔn ə \*mændi,  
\*krisnd ɔn \*tju:zdi, \*mærid ɔn \*wenzdi,  
\*veri il ɔn \*θə:zdi, \*wɜ:s ɔn \*fraidi,  
\*daid ɔn \*sætədi, \*berid ɔn \*sandi,  
\*ðæts ði: \*end əv \*sələmən \*grandi.

**\*dril \*θri:** ðə \*wɔz ə ʃʌŋ \*leidi əv \*raigə,  
hu: \*went fər ə \*raid ɔn ə \*taigə.  
ðei ri\*tə:nd frəm ðə \*raid,  
wið ðə \*leidi in\*said,  
ənd ə \*smaɪl ɔn ðə \*feɪs əv ðə \*taigə.

**\*dril \*fə:** əz \*ai wəz \*gəʊɪŋ tə snt \*aivz,  
ai.\*met ə \*mæn wið \*sevn \*waivz,  
\*evri \*waif həd \*sevn \*sæks,  
\*evri \*sæk həd \*sevn \*kæts,  
\*evri \*kæt həd \*sevn \*kits,  
\*kits, \*kæts, \*sæks ən \*waivz,  
\*hau meni wə: \*gəʊɪŋ tə snt \*aivz?

# Rhythm Drills

- Drill 1**      Jack Sprat could eat no fat,  
His wife could eat no lean.  
And so between them both, you see,  
They licked the dishes clean.  
Jack ate all the lean,  
His wife ate all the fat,  
The bone they picked it clean,  
Then gave it to the cat.
- Drill 2**      Solomon Grundy, born on a Monday,  
Christened on Tuesday, married on Wednesday,  
Very ill on Thursday, worse on Friday,  
Died on Saturday, buried on Sunday.  
That's the end of Solomon Grundy.
- Drill 3**      There was a young lady of Riga,  
Who went for a ride on a tiger.  
They returned from the ride,  
With the lady inside,  
And a smile on the face of the tiger.
- Drill 4**      As I was going to St Ives,  
I met a man with seven wives,  
Every wife had seven sacks,  
Every sack had seven cats,  
Every cat had seven kits;  
Kits, cats, sacks and wives,  
How many were going to St Ives?

\*dril \*faiv \*ei iz ən \*æstrənɔ:t, hu: \*flaiz tə ðə \*mu:n.  
 \*bi: iz big \*ben, ə\*baut tə straik \*nu:n.  
 \*si: iz ə \*sentʃəri, dʒʌst \*wʌn hændrəd \*jiəz.  
 \*di: iz ə \*dɒktə, hu: ig\*zæminz mai \*iəz.  
 \*i: iz ən \*i:mju:, ðə \*lɑ:dʒist əv \*bæ:dz.  
 \*ef iz ə \*fɑ:mə, hu: \*ki:ps flɒks ən \*hæ:dz.  
 \*dʒi: iz ə \*graundzmən, in \*tʃɑ:dʒ əv ðə \*pitʃ.  
 \*eitʃ iz ən \*ɛərɪs, hu:z \*fɑ:ðəz kwait \*ritʃ.  
 \*ai iz ən \*ailənd, nju: \*zi:ləndz gət \*tu:.  
 \*dʒei iz ə \*dʒægjuə, ðəts \*si:n in ðə \*zu:.  
 \*kei iz ə \*kiŋ, ðə \*fə:st in ðə \*lənd.  
 \*el iz ə \*laiən, hu:z \*meinz lɒŋ ən \*grænd.  
 \*em iz ə \*maizə, hu: \*hɔ:dz ɔ:l iz \*mʌni.  
 \*en iz ə \*nevju:, hu: \*i:ts iz ɑ:nts \*hʌni.  
 \*əu iz ən \*ɔ:fŋ, hu:z \*pɛərənts ə \*ded.  
 \*pi: iz ə \*pailət, in ðə \*plein əuvə \*hed.  
 \*kju: iz ə \*kwæk, ɔ: \*dɒktər ʌn \*skild.  
 \*ɑ:r iz ə \*rivə, witʃ ðə \*rein əz nau \*fild.  
 \*es iz ə \*səuldʒə, hu:z \*gælənt ən \*ləiəl.  
 \*ti: iz ə \*tæŋkə, witʃ \*brɪŋz əs auər \*ɔ:l.  
 \*ju: iz ən \*ə:tʃɪn, ə \*mɪstʃəvəs \*bɔi.  
 \*vi: iz ə \*vændl, hu: \*laiks tə dɪs\*trɔi.  
 \*dʌblju: iz ə \*wind, ðət bləuz \*əupən ðə \*dɔ:.  
 \*eks iz ik\*spensiv, ən \*nau wi: ə \*pɔ:.  
 \*wai iz ə \*kwestʃn, mɪ:nɪŋ \*ɔ:lsəu wɒt \*fɔ:.  
 \*zed iz ə \*ziərəu, səu ik\*spekt nʌθɪŋ \*mɔ:

\*dril \*siks ðə \*laiən, ðə \*laiən, i: \*dwelz in ðə \*weist;  
 hi: \*hæz ə big \*hed ənd ə \*veri smɔ:l \*weist;  
 bət iz \*fəuldəz ə \*stɑ:k ənd iz \*dʒɔ:z ðei ə \*grim,  
 ənd ə \*gud litl \*tʃaɪld wɪl \*nɒt plei wɪð \*him.

\*dril \*sevn ðə \*taigər ɔn ði: \*ʌðə hænd, iz \*kitənɪʃ ən \*maɪld;  
 hi: \*meɪks ə prɪti \*pleɪfəlu fər \*eni litl \*tʃaɪld;  
 ən \*mʌðəz əv lɑ:dʒ \*fæmɪlɪz hu: \*kleɪm tə kɒmən  
 \*sens  
 wɪl \*faɪnd ə taigə \*wɪl ri:pei ðə \*trʌbl ənd ik\*spens.

**Drill 5**

A is an Astronaut, who flies to the moon.  
B is Big Ben, about to strike noon.  
C is a Century, just one hundred years.  
D is a Doctor, who examines my ears.  
E is an Emu, the largest of birds.  
F is a Farmer, who keeps flocks and herds.  
G is a Groundsman, in charge of the pitch.  
H is an Heiress, whose father's quite rich.  
I is an Island, New Zealand's got two.  
J is a Jaguar, that's seen in the Zoo.  
K is a King, the first in the land.  
L is a Lion, whose mane's long and grand.  
M is a Miser, who hoards all his money.  
N is a Nephew, who eats his aunt's honey.  
O is an Orphan, whose parents are dead.  
P is a Pilot, in the 'plane overhead.  
Q is a Quack, or doctor unskilled.  
R is a River, which the rain has now filled.  
S is a Soldier, who's gallant and loyal.  
T is a Tanker, which brings us our oil.  
U is an Urchin, a mischievous boy.  
V is a Vandal, who likes to destroy.  
W is a Wind, that blows open the door.  
X is Expensive, and now we're poor.  
Y is a Question, meaning also 'What for?'  
Z is a Zero, so expect nothing more.

**Drill 6**

The Lion, the Lion, he dwells in the waste;  
He has a big head and a very small waist;  
But his shoulders are stark and his jaws they are grim,  
And a good little child will not play with him.

**Drill 7**

The Tiger, on the other hand, is kittenish and mild;  
He makes a pretty play-fellow for any little child;  
And mothers of large families (who claim to  
common sense)  
Will find a Tiger will repay the trouble and expense.

\*dril \*eit \*θə:ti \*deiz \*hæz sep\*tembə,  
 \*eiprəl, \*dʒu:n \*ænd nəu\*vembə;  
 \*februəri hæz \*twenti \*eit ə\*ləun;  
 \*ɔ:l ðə \*rest hæv \*θə:ti \*wʌn,  
 ik\*septɪŋ \*li:p ʤiə, \*ðæts ðə \*taim,  
 wen \*februəriz \*deiz ə \*twenti \*nain.

\*dril \*nain \*ðis iz ðə \*pu:l ðə \*bɔiz \*meid.

\*ðis iz ðə \*həul səu \*waid ən \*di:p  
 ðət \*fɔ:md ðə \*pu:l ðə \*bɔiz \*meid.

\*ðis iz ði: \*ə:θ səu \*braun ən \*θik  
 ðət keim \*aut əv ðə \*həul səu \*waid ən \*di:p  
 ðət \*fɔ:md ðə \*pu:l ðə \*bɔiz \*meid.

\*ðis iz ðə \*speid səu \*strɔŋ ən \*ʃɑ:p  
 ðət \*dʌg ði: \*ə:θ səu \*braun ən \*θik  
 ðət keim \*aut əv ðə \*həul səu \*waid ən \*di:p  
 ðət \*fɔ:md ðə \*pu:l ðə \*bɔiz \*meid.

\*ðiz ə ðə \*hændz səu \*stedɪ ən \*ʃɑ:  
 ðət \*held ðə \*speid səu \*strɔŋ ən \*ʃɑ:p  
 ðət \*dʌg ði: \*ə:θ səu \*braun ən \*θik  
 ðət keim \*aut əv ðə \*həul səu \*waid ən \*di:p  
 ðət \*fɔ:md ðə \*pu:l ðə \*bɔiz \*meid.

\*ðiz ə ðə \*tʃildrən səu \*plɪzɪd ən \*praud  
 hu: \*ju:zɪd ðə \*hændz səu \*stedɪ ən \*ʃɑ:  
 ðət \*held ðə \*speid səu \*strɔŋ ən \*ʃɑ:p  
 ðət \*dʌg ði: \*ə:θ səu \*braun ən \*θik  
 ðət keim \*aut əv ðə \*həul səu \*waid ən \*di:p  
 ðət \*fɔ:md ðə \*pu:l ðə \*bɔiz \*meid.

**Drill 8**      Thirty days has September,  
April, June, and November;  
February has twenty-eight alone;  
All the rest have thirty-one,  
Excepting Leap-year, that's the time,  
When February's days are twenty-nine.

**Drill 9**      This is the pool the boys made.

This is the hole so wide and deep  
that formed the pool the boys made.

This is the earth so brown and thick  
that came out of the hole so wide and deep  
that formed the pool the boys made.

This is the spade so strong and sharp  
that dug the earth so brown and thick  
that came out of the hole so wide and deep  
that formed the pool the boys made.

These are the hands so steady and sure  
that held the spade so strong and sharp  
that dug the earth so brown and thick  
that came out of the hole so wide and deep  
that formed the pool the boys made.

These are the children so pleased and proud  
who used the hands so steady and sure  
that held the spade so strong and sharp  
that dug the earth so brown and thick  
that came out of the hole so wide and deep  
that formed the pool the boys made.

\*dril \*ten    ðə \*pəulə \*beər iz \*ʌnə\*wæə  
 əv ðə \*kəuld ðət \*kʌts mi: \*θur.  
 fɔ: \*wai? hi: hæz ə \*kəut əv \*hæə.  
 ai wif \*ai \*hæd wʌn \*tur.

\*dril i\*levn    wen \*pi:pl kɔ:l ði: \*elifənt tə \*maind,  
 ðei \*mɑ:vl \*mɔ:r ən \*mɔ:  
 ət \*sʌtʃ ə litl \*teil bi\*haind  
 səu \*lɑ:dʒ ə \*trʌŋk bi\*fɔ:.

\*dril \*twelv

\*pætən [\*\*]

\*dʒɔnz \*gɔn.

\*ei\*ti:n.

\*aut\*said.

\*wai \*mi:?

\*wæə \*tur?

\*hauz \*tɔm?

\*stænd \*ʌp.

\*sit \*daun.

\*dəunt \*fas.

\*hɑ:d \*lainz.

\*gud \*ʌk.

\*ai \*dur.

\*nekst \*wi:k.

\*twelv \*paundz.

\*wai \*nɔt?

\*witʃ \*wʌn?

\*wɔts \*rɔŋ?

\*ɑ:sk \*æn.

\*dəunt \*mʌrv.

\*ki:p \*stil.

\*əu \*diə.

\*wel \*dʌn.

\*dʒəun \*wʌn.

\*ɔn \*tɔp.

\*mainz \*fain.

\*wɔt \*fɔ:?

\*wenz \*ðæt?

\*hʌz \*bil?

\*pliz \*dur.

\*send \*fræŋk.

\*ju:z \*dʒɔnz.

\*wɔt \*fan.

\*nais \*wɔ:k.

\*dril θə:\*ti:n

\*pætən [\* · \*]

\*dʒɔnz ə \*bɔi.

\*fɔ:r ə \*klɔk.

\*sʌndi \*nait.

\*hʌ: kən \*kʌm?

\*wɔts ðə \*taim?

\*wai nɔt \*gəu?

\*kæn ju: \*si:?

\*mei ai \*fəun?

\*wɔz it \*nais?

\*traɪ ə \*gein.

\*dəunt fə \*get.

\*nɔt ət \*ɔ:l.

\*pɔ:r əuld \*dʒɔn.

\*ænz ə \*gə:l.

\*nɔt dʒʌst \*nau.

\*peəz ə \*tʃi:p.

\*weəz mai \*naif?

\*wɔts fə \*ti:?

\*ɑ: ju: \*ʃɔ:?

\*ʃæl wi: \*gəu?

\*iz it \*fəə?

\*steɪ ət \*həum.

\*kʌm tə \*ti:.

\*gəu bai \*trein.

\*gud fə \*ju:.

\*gud ai \*diə.

\*pi:tə \*lɔst.

\*evri \*dei.

\*wɔts iz \*neim?

\*wen wɔz \*ðæt?

\*witʃ iz \*ðeəz?

\*dʌz i: \*nəu?

\*wud ju: \*maind?

\*hæv ju: \*traɪd?

\*ʃʌt ðə \*dɔ:.

\*send it \*nau.

\*i:t ðəm \*ʌp.

\*hau dju: \*dur.

\*wɔt ə \*feim.



**Drill 10**      The Polar Bear is unaware  
                     Of the cold that cuts me through.  
                     For why? He has a coat of hair.  
                     I wish I had one too!

**Drill 11**      When people call the Elephant to mind,  
                     They marvel more and more  
                     At such a little tail behind  
                     So large a trunk before.

**Drill 12**

John's gone.	I do.	Joan won.
Eighteen.	Next week.	On top.
Outside.	Twelve pounds.	Mine's fine.
Why me?	Why not?	What for?
Where to?	Which one?	When's that?
How's Tom?	What's wrong?	Who's Bill?
Stand up.	Ask Anne.	Please do.
Sit down.	Don't move.	Send Frank.
Don't fuss.	Keep still.	Use John's.
Hard lines!	Oh dear!	What fun!
Good luck!	Well done!	Nice work!

**Drill 13**

John's a boy.	Anne's a girl.	Peter lost.
Four o'clock.	Not just now.	Every day.
Sunday night.	Pears are cheap.	What's his name?
Who can come?	Where's my knife?	When was that?
What's the time?	What's for tea?	Which is theirs?
Why not go?	Are you sure?	Does he know?
Can you see?	Shall we go?	Would you mind?
May I phone?	Is it fair?	Have you tried?
Was it nice?	Stay at home.	Shut the door.
Try again.	Come to tea.	Send it now.
Don't forget.	Go by train.	Eat them up.
Not at all!	Good for you!	How d'you do!
Poor old John!	Good idea!	What a shame!