

Министерство образования Республики Беларусь

Учреждение образования  
«Полоцкий государственный университет»

# **ПРАКТИЧЕСКАЯ ФОНЕТИКА АНГЛИЙСКОГО ЯЗЫКА**

**УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС**

для студентов специальностей

**1-02 03 06-01, 1-02 03 06-03, 1-02 03 07-01**

В двух частях

**Часть 2**

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Под общей редакцией О.И. Любецкой

Новополоцк 2006

УДК 811.111 (075.8)  
ББК 81.432.1-923.2  
П 69

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Рекомендован к изданию советом историко-филологического факультета

**П 69** **Практическая фонетика английского языка:** Учеб.-метод. комплекс для студ. спец. 1-02 03 06-01, 1-02 03 06-03, 1-02 03 07-01. В 2-х ч. Ч. 2 / Сост. О.И. Любецкая, Е.Н. Потапова; Под общ. ред. О.И. Любецкой. – Новополоцк: УО «ПГУ», 2006. – 136 с.

ISBN 985-418-415-3 (Ч. 2)

ISBN 985-418-416-1

Приведены темы изучаемого курса, их объем в часах практических занятий, представлен необходимый теоретический и практический материал для формирования и совершенствования произносительных навыков студентов с учетом требований типовой учебной программы. Предложены задания для практических аудиторных и самостоятельных занятий, приведены критерии оценки письменных работ, а также формы контроля знаний.

Предназначен для преподавателей и студентов лингвистических специальностей.

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## **ВВЕДЕНИЕ**

Курс «Практическая фонетика английского языка» рассчитан на 218 часов практических занятий в течение двух лет. 144 часа практических занятий на первом курсе были посвящены работе над звуками и сочетаниями звуков, овладению ритмической организацией английской речи и её мелодикой. На втором курсе студенты знакомятся с тоногруппой, значением тонов, низким и высоким регистрами, селективной ячейкой, доминирующим коммуникантом и строят свою речь в соответствии с новой / не новой информацией. Особенностью второго года изучения практической фонетики является систематизация и обобщение всего пройденного за два года материала и сдача экзамена по курсу «Практическая фонетика английского языка».

## **ФОРМЫ КОНТРОЛЯ**

Программа предусматривает текущий контроль в форме письменных и устных тестов по всем темам, два устных коллоквиума в первом и втором семестрах, итоговые письменные тесты в каждом семестре и итоговый экзамен в устной форме в четвертом семестре.

Состав экзаменационного билета учитывает весь комплекс фонетических навыков и умений, лежащий в основе овладения произносительной нормой изучаемого иностранного языка. В соответствии с указанной направленностью экзаменационный билет включает вопросы на проверку теоретических знаний по всему курсу, а также задания репродуктивного и продуктивного характера. А именно:

- 1) теоретический вопрос по сегментной фонетике;
- 2) теоретический вопрос по просодическим явлениям и характеристикам английской речи;
- 3) чтение фрагмента текста или микродиалога по интонационной разметке и умение соотносить идентифицируемые модели с соответствующим слуховым эталоном;

4) употребление интонационно оформленных высказываний в соответствии с их семантикой и ролью в заданном коммуникативном контексте.

**Итоговая оценка на экзамене представляет собой среднее арифметическое четырех итоговых письменных тестов, двух коллоквиумов и оценки на экзамене.**

## **НОРМЫ ОЦЕНКИ**

Письменные тесты оцениваются по десятибалльной системе (от 1 до 10), согласно которой 10 баллов выставляется при условии правильного выполнения 100 – 95 % работы, а 3 балла соответствуют менее 69 % (т.е. 2/3) правильно выполненных заданий. Отсутствие работы или отказ от ответа по неуважительной причине соответствует оценке 0 баллов.

95 – 100 %	– 10 баллов
91 – 94 %	– 9 баллов
87 – 90 %	– 8 баллов
83 – 86 %	– 7 баллов
79 – 82 %	– 6 баллов
75 – 78 %	– 5 баллов
70 – 74 %	– 4 балла
60 – 69 %	– 3 балла
50 – 59 %	– 2 балла
менее 50 %	– 1 балл

## **СОДЕРЖАНИЕ КУРСА «ПРАКТИЧЕСКАЯ ФОНЕТИКА АНГЛИЙСКОГО ЯЗЫКА» 2 курс**

### **Сегментная фонетика**

*Фонетическая реализация фонологических оппозиций в системе гласных и согласных*

Модификация гласных фонем в потоке речи (protected and unprotected vowels).

Модификация согласных фонем в потоке речи (plosives, fricatives, affricatives, NLA consonants). Коартикуляционные явления в сочетаниях согласных внутри слова и на стыке слов.

### **Просодические явления и характеристики английской речи**

#### ***Высотно-мелодическая (тональная) организация речи***

Первичное и вторичное ударение.

Редукция служебных слов.

Понятие о тоне и тоногруппе. Ударный слог. Тональный слог.

Нисходящий терминальный тон для индикации новой информации (Proclaiming Tone).

Восходящий и нисходяще-восходящий терминальные тона для индикации неновой информации (Referring Tones).

Доминирующий коммуникант (Dominant Speaker).

Ровный тон (Level Tone).

Селективная ячейка (Selection Slot).

Низкий регистр (Low Key). Высокий регистр (High Key).

### **ПРАКТИЧЕСКИЕ ЗАНЯТИЯ**

Наименование тем практических занятий и их содержание	Количество часов
<b>2 курс 3 семестр</b>	
Понятие о тоне и тоногруппе.	6
Нисходящий терминальный тон для индикации новой информации.	2
Восходящий терминальный тон для индикации неновой информации.	4
Нисходяще-восходящий терминальный тон для индикации неновой информации.	6
Интонация вопросов и ответов.	6
Доминирующий коммуникант.	4
Ровный тон и его употребление при хезитационных паузах.	2
Повторение.	6
<b>2 курс 4 семестр</b>	
Интонация предложений, приглашений и просьб.	6
Селективная ячейка.	6
Высокий регистр для индикации контраста.	4
Низкий регистр для индикации ожидаемой информации.	2
Первичное и вторичное словесное ударение.	6
Повторение.	12

Обязательным базовым учебником на втором курсе является David Brazil «Pronunciation for Advanced Learners of English» с двумя кассетами. Активно привлекаются пособия Barbara Bradford «Intonation in Context» с кассетой, Pronunciation Tasks с кассетами, Mark Hancock «English Pronunciation in Use» с кассетами.

Теоретические заметки составлены с привлечением материалов А. Underhill «Sound Foundations», А. Gimson «An Introduction to the Pronunciation of English», Р. Roach «English Phonetics and Phonology».

Мы надеемся, что, понимая всю важность и значение произносительных и интонационных навыков иноязычной речи, Ваше отношение к работе над совершенствованием данных навыков будет осознанным и добросовестным. Вы имеете возможность самостоятельно работать с материалом второго и первого курсов в лингафонно-компьютерной лаборатории. Полагаем, что не стоит еще раз указывать на результативность сравнения записей текстов и диалогов в Вашем исполнении и этих же материалов на кассетах предлагаемых курсов. Все дополнительные упражнения в третьей части для удобства находятся в Ваших компьютерах и на кассете УМК 2.


Желаем Вам успехов и настойчивости, которая, на наш взгляд, поможет добиться значительного продвижения в совершенствовании произносительных и интонационных навыков.

## Unit 1

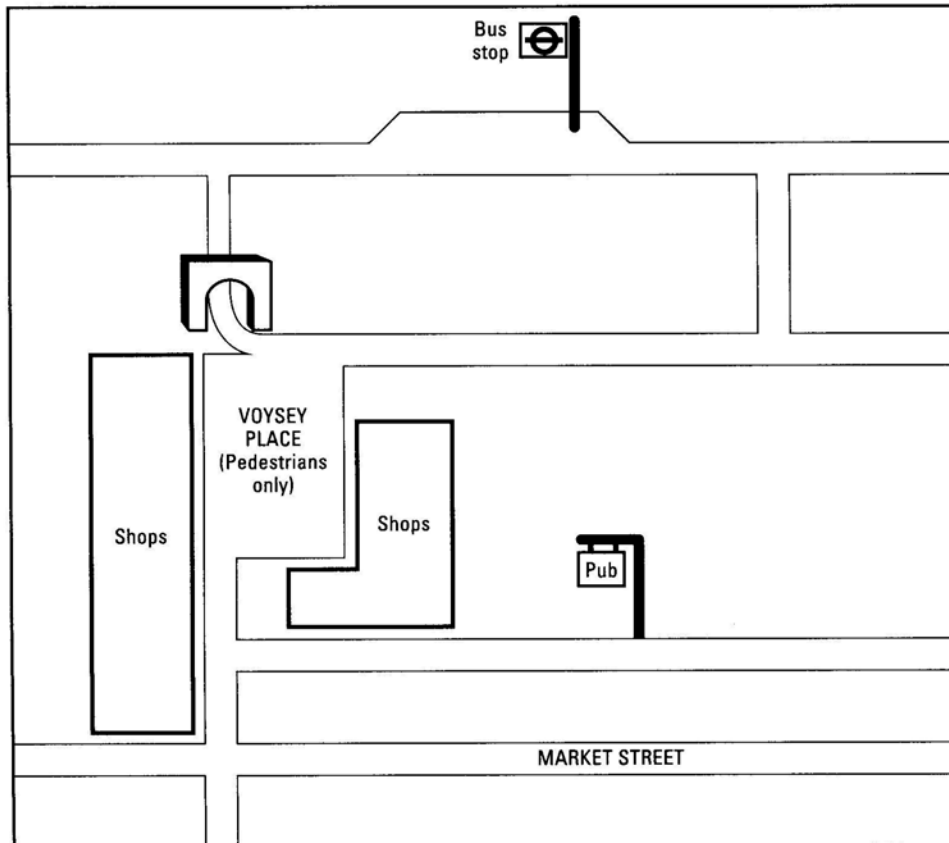
### STEP BY STEP

#### Part 1

##### Listening for meaning


 You have probably had the experience, at some time or other, of finding your way about in a strange town. On the cassette you will hear Elizabeth describing a time when she had to do this. Listen carefully, paying attention to the meaning of what you hear, rather than to the pronunciation.

Now take the part of Elizabeth and retell the story to a partner. Use the map to help you remember the details.



##### Listening to intonation

#### 1.1

 Now that you are familiar with what the recording is about, listen to someone repeating a short extract from it.

1. the bus stopped we'd got to the terminus and everyone got out

Notice the way the speech is divided up into short pieces:

// the bus stopped // we'd got to the terminus // and everyone got out //

 Listen to each of these short sections and try to mark the breaks for yourself.


2. but it was too late they'd gone the street was empty even the bus driver had gone
3. I hurried across and turned into an alleyway and started to walk
4. it was one of those pedestrian precincts no cars admitted with concrete benches to sit on and concrete tubs for plants

 Check your answers by listening again.

Try to read out (2)-(4) above, allowing yourself a pause wherever you have marked a break. Be sure that you do not pause anywhere else.

What you have just done is to break up a stretch of speech into pieces. We shall call these pieces **tone units**, and use the symbol // to show where there is a tone unit boundary. In this course you should think of the tone unit as the basic building block of spoken English. When language is written or printed, it appears to the eye as divided up into 'words'. When it is spoken it is heard by the ear as divided up into tone units. Notice that the sounds that make up a tone unit are usually run together in the way we are accustomed to thinking of the separate sounds of single words as being run together.

## 1.2


 Listen to each of these tone units and repeat them, trying to reproduce exactly what you hear, running the sounds together as if you were saying a single word.

1. they'd gone
2. it was dark
3. to sit on
4. for plants
5. it was winter
6. she was a student
7. where market street was

In each of the tone units you have just practiced, you should have made one syllable more noticeable than the others. We shall call this a **prominent** syllable, and shall indicate it with upper-case letters. You said:

they'd GONE      it was DARK      to SIT on      for PLANTS  
it was WINTER      she was a STUdent      where MARket street was.

## 1.3

 Listen to some more tone units and try to repeat them as single blocks, just as you hear them.



- |                             |                           |
|-----------------------------|---------------------------|
| 1. the bus stopped          | 4. i hurried across       |
| 2. we'd got to the terminus | 5. with concrete benches  |
| 3. the street was empty     | 6. looking at the windows |


Can you say how these differ from the examples in Task 1.2?

In each of the tone units above <b>two</b> syllables are made prominent. You said:	
the BUS STOPPED	we'd GOT to the TERminus
the STREET was EMPTy	i Hurried aCROSS
with CONCrete BENches	LOOKing at the WINdows

### 1.4

Read aloud each of these short pieces. The transcripts show you where to make tone unit breaks and where to put prominent syllables. Remember that you can pause as long as you need to between tone units, but not inside tone units.

1. // but the BENches were WET // it was WINter // and there WASn't a PLANT // to be SEEN //
2. // the LAST of the SHOP assistants // was just CLOsing the DOORS // COULD she TELL me please // where MARket street was //
3. // she'd NO iDEA // she was a STUdent // doing a HOLIDay job //

 Compare your versions with those on the cassette.


When there are two prominent syllables in a tone unit, they are not made noticeable in quite the same way. In the **last** prominent syllable in each of these tone units (but not in the first) there is a fall in pitch. We shall call the syllable where this fall occurs the **tonic** syllable. Syllables which are tonic, as well as prominent, will be underlined:

// the LAST of the SHOP assistants // was just CLOsing the DOORS //

When there is only one prominent syllable in a tone unit, that one is always a tonic syllable:

// she was a STUdent // doing a HOLiday job //

### 1.5

 Listen to the pieces below and read the transcripts. Add all the tone unit boundaries, circle the prominent syllables and underline syllables that are tonic as well as prominent. Remember: some tone units will have one prominent syllable and others will have two. The tonic syllable will always be the last prominent syllable. Stop the cassette whenever you need to.


1. i passed some shops bright lights and bargains and fashionable dresses on plastic figures videos and fridges and hundreds of shoes at giveaway prices leftover gift wrapping and holly and snowmen
2. she thought there was a pub in the first street on the left perhaps they'd know there
3. there was just nobody about i walked on and took the left turning where she'd said and found the pub


#### HOW DOES IT HELP?

Breaking up the stream of speech into tone units helps a listener in two ways:

1. the language is handed out in small parcels which can be interpreted one at a time;
2. the grouping of words within a message into longer or shorter sections helps the listener to understand the message as a whole.

### 1.6

 Listen to a description of some of the things Elizabeth saw in the shop windows.


 Listen to another, slightly different, way of describing the same things and see if you can spot the difference. Rewind and listen again to both versions if you need to, before reading the explanation that follows.

In the first version 'videos' and 'fridges' are mentioned as two separate parcels of information:


1. // FASHionable DREsses // Videos // and FRidges //

In the second they are mentioned as one parcel: they are treated as things that go together in a single category of merchandise.

2. // FASHionable DREsses // Videos and FRidges //

 Listen again to these different versions and repeat each of them in turn, so that you get used to the difference.

3. // Videos // and FRidges //  
// Videos and FRidges //


 In each of the examples that follow, you will hear something resembling what Elizabeth said, followed by another version. The second version parcels up the information in a slightly different way. Listen to both versions and repeat them, keeping in mind the difference. Then mark the tone unit boundaries on the transcriptions.

4. holly and snowmen  
holly and snowmen
5. there wasn't a plant to be seen  
there wasn't a plant to be seen
6. i walked along looking at the windows  
i walked along looking at the windows

You may have found that these examples got more difficult to repeat as you went along. Can you say why?

To speak a tone unit without any breaks in the continuity, you need to have planned it completely before you begin it. The longer the tone unit, the more you have to plan ahead. If you found the one-tone unit versions of some of the examples difficult to say, practice them until you can manage them without any internal breaks or slips of the tongue.

### 1.7

 When Elizabeth saw the shop assistant she asked her:

// where MARKet street was //

Why do you think 'market' is made prominent rather than 'street'?

#### HOW DOES IT HELP?

As well as dividing up your speech into tone units in different ways, you can vary the way you attach prominence to particular words. You will remember that Elizabeth said:


// the LAST of the SHOP assistants // was just CLOsing the DOORS //

She might have said:

// the LAST of the SHOP assistants // was just CLOsing the doors //

When you choose to put prominent syllables in some words but not others you are helping the listener to follow your message. It helps them to know which words they should pay particular attention to.

### 1.8

 Read this transcript of what happened after Elizabeth had approached the shop assistant and listen to it.

// she'd NO iDEA // she was a STUdent // doing a HOLiday job // and she didn't KNOW the district // YET // she THOUGHT there was a PUB // in the FIRST street on the LEFT // perhaps they'd know THERE // it was ALL // VEry // ODD // there was

just NObody aBOUT // i WALKED ON // and TOOK the left TURning // where she'd SAID // and FOUND the pub // but of COURSE // they DIDn't Open // till SEven // and it was just HALF past FIVE // i WENT round to a SIDE door // and rang a BELL //

Working with a partner, try to decide why these words have prominent syllables.

1. holiday (in // doing a HOLiday job // )
2. thought (in // she THOUGHT there was a PUB //)
3. left (in // in the FIRST street on the LEFT //)
4. on (in // i WALKED ON //)
5. seven (in // they DIDn't Open // till SEven //)

Now decide why these words do **not** have prominent syllables.

6. doing (in // doing a HOLiday job //)
7. district (in // and she didn't KNOW the district //)
8. know (in // perhaps they'd know THERE //)
9. left (in // and TOOK the left TURning // where she'd SAID //)
10. on (in // in the FIRST street on the LEFT //)

## 1.9

We left Elizabeth ringing the bell at the door of the pub. Read her account below of what happened next. Only the first two tone units have their intonation marked.

// there was NO ANswer // i RANG aGAIN // it was getting cold so i decided to go back i should have come in the daytime this was hopeless i could be walking about all night and never find market street i went back to where the shops were it was raining hard and the precinct was deserted i felt very miserable...

Working on your own, decide how you would read it aloud. Mark your tone unit boundaries with //, and use circles to mark your prominent syllables (remember there may be one or two of these in a tone unit). It may help if you look back at Task 1.8.

Read out to a partner the script you have prepared and listen to your partner reading her or his script.

 Compare your version with the one on the cassette.

Finally, take turns with your partner in continuing the story. Add one tone unit at a time.

## Part 2

### Listening to sounds

In this course we shall be concerned mainly with the pronunciation of tone units, not with the pronunciation of separate words. This will apply even when we give attention to the particular sounds (the vowel and consonant sounds) that make up the tone unit. The way we pronounce these sounds often depends upon where they occur in the tone unit. In Part 2 of most units we shall select particular target positions of sounds for attention, and we shall be specially concerned with whether the sound is in a prominent syllable or not.

We have already mentioned one reason for this. The purpose of prominence is to direct listeners to the part of the message they must pay special attention to: it is usually better, therefore, for the speaker to give attention to prominent syllables as well. If you wished to say:

// i PASSED some SHOPS //

and made a very obvious effort to get the right vowel sound in the non-prominent syllable 'some', you would run the risk of making this syllable prominent:

// i PASSED SOME shops //

The unintended movement of the prominence would probably distract your listener more than a slightly non-English vowel sound would do.

Every prominent syllable contains a vowel sound. They are either **simple vowels** or **diphthongs**.


#### Target position 1

##### Vowels in prominent syllables

Simple vowels: // the BUS STOPPED //

Diphthongs: // BRIGHT LIGHTS //


### 1.10

 Listen to these tone units and repeat them.

1. // i Hurried aCROSS // and TURned into an Alleyway // and STARTed to WALK  
// it was DARK // and DRIZZling a little //

All the vowel sounds here are simple vowels. The vowel in the prominent syllable of 'STARted' is very similar to that in 'DARK'. All the others are different from each other. We can begin a table like this:

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
HURried	aCROSS	TURned	Alleyway	STARted DARK
<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	
WALK	DRIZZling			

 Listen to these tone units and continue the table, using the vowels in the prominent syllables. (Remember: do not include vowels from syllables that are not prominent.)


2. // i WENT through an ARCHway // and Into another STREET // it was ONE of those pedestrian PREcincts // with CONcrete BENches // to Sit on // and CONcrete TUBS // for PLANTS // but the BENches were WET // it was WINter // and there WASn't a PLANT // to be SEEN //

It is sometimes necessary to use the symbols of a 'phonetic' alphabet to represent sounds. When we need to represent these simple vowels, we shall do so like this:

dark /R/    turn /E:/    alley /x/    walk /L/    sit //    went /e/  
tubs /A/    seen /J/    concrete /P/.

(Be warned that there are a number of different alphabets in use and this can sometimes lead to confusion.)

### 1.11

 Read these examples and then, with a partner, write the phonetic symbols for as many of the vowels in the prominent syllables as you can. Circle the vowels in the prominent syllables for which you do not yet have a symbol. Listen to the cassette again if you need to.


1. // i PASSED some SHOPS // BRIGHT LIGHTS // and BARgains // and FASHionable DREsses // on PLASTic FIgures // Videos and // FRidges // and HUNDreds of SHOES // at GIVEaway PRices // LEFTover GIFT wrapping // and HOLly // and SNOWmen //
2. // the LAST of the SHOP assistants // was JUST closing the DOORS // COULD she TELL me please // where MARKet street was // ... // she THOUGHT there was a PUB // in the FIRST street on the LEFT // perHAPs they'd know THERE //

There are two new simple vowels in this exercise:

1. the first prominent syllable of // COULD she TELL me please //, symbol /V/;
2. the last prominent syllable of // and HUNDreds of SHOES //, symbol /H/.

The sounds in // BRIGHT LIGHTS //, // ... PRices //, // SNOWmen // and // ... THERE// are not simple vowels. They are diphthongs.

### 1.12


 Working with a partner, listen to these examples and repeat them, paying particular attention to the vowel in the last prominent syllable in each one.

1. // we'd GOT to the TERminus // and EVeryone got OUT //
2. // LEFTover GIFT wrapping // and HOlly // and SNOWmen //

Repeat the activity, this time watching your partner's lips when she or he produces these two sounds. on the evidence of what you see, try to describe how they differ from all the other vowels in the examples.

Diphthongs differ from simple vowels in that they require you to alter the position of some or all of your speech organs as you produce them. You begin as if you were going to make one sound and end by making another. In both of the diphthongs in Task 1.12 it is fairly easy to see some of the movement: the speaker's lips begin in a relaxed position but end rounded and thrust forward. Not all diphthongs are so obvious to the eye as this, but their general characteristic is that the tongue moves from one position to another, and if you concentrate on what you are doing, you can always feel this happening.

### 1.13

 In the prominent syllables of nearly all the following tone units, there is one simple vowel and one diphthong. Listen and repeat each tone unit carefully.

Circle each prominent syllable which has a diphthong. One tone unit does not have one simple vowel and one diphthong. Which is it?

1. // EVeryone got OUT //
2. // she WASn't sure WHERE //
3. // it was TOO LATE //
4. // there were STREET LIGHTS //
5. // NO CARs admitted //
6. // she was just CLOsing the DOORS //
7. // she'd NO iDEA //

8. //perHAPs they'd know THERE //
9. //i WENT round to a SIDE door //
- 10.// it was just HALF past FIVE //
- 11.// she was emPLOYED there during the HOLIdays //

### 1.14

Using the examples you have found in Tasks 1.12 and 1.13, build up a table of diphthongs like this:


1	2	3	4	5	6	7
OUT	SNOWmen					

Diphthongs are represented by two symbols together. For those in Task 1.11 we use:

LATE /eI/                  OUT /aV/                  NO /qV/                  emPLOYED /OI/  
 LIGHTS /aI/                  WHERE /eq/                  iDEA /Iq/

Take care that you do not give both parts of the diphthong the same emphasis. If you give the first part the emphasis that you would normally give to the vowel of a prominent syllable, and then allow the second part to fade away, you will get the right sound.

### 1.15

 While working through this unit, you will have found that many of the vowels and diphthongs present no problems for you, but you may have found that there are some that you need to practice. If so, decide which they are, then turn to Exercises 1-18 in the Appendix. Remember always to practice the sound in a complete tone unit and to concentrate upon the prominent syllables. The exercises are recorded on the cassette at this point.

### Summary

1. Instead of thinking of speech as a sequence of ‘words’ – as we are inclined to do when examining the written language – we can think of it as a sequence of tone units.
2. Each tone unit is a separate parcel of information which we present to the listener, and the way we arrange our information in parcels is important if we are to be readily understood.



3. Each tone unit has either one or two **prominent syllables**, and prominent syllables are placed in such a way as to draw the listener's attention to particular words.
4. When you find it necessary to practise particular sounds, it is better to begin by targeting those that come in prominent syllables. All the simple vowels except /q/ and the diphthongs can be found in prominent syllables.

### **Part 3**

#### **Additional information**

##### ***The form of intonation***

The vocal cords vibrate during speech. This vibration is heard as sound, and the pitch of this sound varies according to the frequency of the vibration of the cords: the higher the frequency of vibration the higher the pitch that you hear. When you sing a pitch or note you usually hold it for a time before jumping or sliding to the next note. But in speech the pitch of your voice varies continuously so that your speech is not heard as a tune. This pitch variation extends over single phonemes, sequences of phonemes, and whole utterances. The term intonation refers to the patterns that can be found within this pitch variation, and so intonation can be defined as a 'pattern of pitch variation'. It is not the absolute pitch of any single syllable that counts, but the overall pitch pattern and the relative pitch heights within it. Prominence and rhythm are inseparable parts of intonation too.

##### ***The tone unit***

In order to study these continuous pitch variations more closely it is helpful to divide connected speech into units of pitch. The phonological unit devised for this purpose is called the **tone unit** (sometimes called **tone group**). This unit enables us to isolate pitch patterns by defining where one pattern ends and the next begins.

The tone unit contains a single complete pitch pattern. The smallest possible tone unit contains only a **tonic syllable** but a tone group can also contain a **tail**, an **onset**, a **head** and a **prehead**. We will investigate the meaning of these terms in that order.

##### ***The tonic syllable***

Most of the pitch change in a tone unit is concentrated onto one syllable of one word. This syllable is the **tonic syllable** (sometimes also called the **tonic** or the **nucleus**).

Not only does the tonic syllable carry the main pitch change, but it also carries prominence. In fact a tonic syllable is by definition prominent.

If you can locate a more emphatic syllable this is probably the tonic syllable. If you can't, run the phrase again slowly, either aloud or internally. The pitch may fluctuate over the whole phrase but will be more marked or definite on the tonic. Also the shift does not need to be big, just more marked than the surrounding pitch variation. If you find that there seem to be two tonic syllables side by side, then see which is more prominent by exaggerating the prominence first of one and then of the other. When you do this, one version will sound right.

By this combination of prominence and pitch change you mark the tonic syllable or the word containing the tonic syllable as the most important in that tone unit with respect to the message you want to convey. The tonic syllable is thus the focus of the tone unit. It is what the tone unit is about. A tone unit must contain a tonic syllable, otherwise it is incomplete. But it need not contain anything else.

### ***Three variables of pitch***

When we examine the pitch movement in any given tone unit, there are three main variables to observe:

1. The direction of the pitch movement. Does the pitch rise or fall? Does it rise and then fall, or fall and then rise? Perhaps it is level, without significant change. Different descriptions of intonation recognise different numbers of significant pitch patterns, anything from five to over forty.
2. The degree of pitch movement. Does the pitch move a lot or a little? By how much does the pitch fall or rise, relative to each speaker's own norm?
3. The placement of this pitch movement within the speaker's own voice range. Are the patterns pitched in the higher, middle or lower part of the speaker's voice range?

Of course, there are other non-pitch variables that affect our perception of the speaker's intention. Some of these are audible, such as voice quality and timbre, volume, use of pause, speed of speech, etc. And some are visual, such as the speaker's facial expression, eye movement and quality and duration of eye contact, gesture and body movement, physical posture, breathing, etc.

### ***The structure of a tone unit***

The minimum size for a tone unit is one tonic syllable only. What may vary is the number of syllables occurring after or before it. Here are the possible structures of a tone unit, showing which parts are optional:

optional	optional	necessary	optional
prehead +	head +	tonic syllable +	tail

**Prehead:** all non-prominent syllables before the onset.

**Head:** the stretch of utterance from the first prominent syllable, the onset, up to but not including the tonic syllable.

**Tail:** non-prominent syllables following the tonic syllable.

**Tonic syllable:** the focal syllable in the tone unit. It carries the main pitch change and is prominent. For example:

tonic syllable
<u>LOOK!</u>

tonic syllable	tail
<u>LOV</u>	ely!

prehead	tonic syllable	tail
What	<u>LOV</u>	ely flowers!

head			
onset		tonic syllable	tail
AB	solutely	<u>LOV</u>	ely flowers!

head				
prehead	onset		tonic syllable	tail
What	AB	solutely	<u>LOV</u>	ely flowers!

head								
prehead	tonic syllable	tail	prehead	onset		tonic syllable	tail	
Oh	<u>THANK</u>	you!	What	AB	solutely	<u>LOV</u>	ely flowers!	

Try these examples with different pitch patterns, but put the main emphasis, and most of the pitch movement, on the tonic syllable.

The tonic syllable is selected by the speaker as the most important syllable in the tone unit, representing the focus of information. It must therefore be made to stand out in some way, hence its special status as the syllable carrying both the main prominence and the main pitch movement.

The tonic syllable is often the last lexical item in the tone unit, owing to the tendency in English for new information or the focus of information to be placed at the end of a sentence.

The tonic syllable may be placed earlier in the tone unit, where there is a word of greater importance to the message.

Occasionally the tonic syllable may be a non-lexical word, as when some contrast or contradiction is being emphasized. For example:

it WAS expensive (even though you don't believe me)  
not you AND me (one of us but not both)

The head and prehead usually form a smooth pitch contour leading up to the tonic. Any jump in pitch before the tonic may represent a separate tonic and therefore another tone unit.

The tail may complete the pitch pattern started on the tonic syllable, but any jump in pitch after the tonic syllable would again probably indicate another tone unit.

The generally smooth pitch movement on the prehead, head and tail does not generally carry as much communicative significance as the pitch movement begun on the tonic syllable. But the pitch of the onset syllable, where there is one, is significant in that it provides a standard against which the tonic syllable can be either relatively higher, lower or the same.

Pauses are less likely within a tone unit, and more likely between tone units.

The boundary of a tone unit may well coincide with a syntactic boundary, but where the unit of information crosses a syntactic boundary, it is likely that the tone unit does too.

## **Part 4**

### **Theoretical overview**

All spoken English is made up of small pieces or small stretches of speech, which are often called tone units. We can think of the tone unit as the basic building block of spoken English.

We can often hear a pause or some kind of break between tone units, but this is not necessarily the case. The beginnings and the ends of tone units are marked by the symbol //. The tone unit is planned and spoken as a whole, and to speak a tone unit without any breaks in it, we need to have planned it completely before we begin it. The longer the tone unit it, the more we have to plan ahead.

Each tone unit is a separate parcel of information which we present to the listener. And it is important to arrange our information in parcels properly, if we want to be understood.

Each tone unit has one of the five tones. **Tone** is a variation in the pitch of the voice. So, **tone unit** is the smallest stretch of speech with which a particular choice of tone or key can be associated. Both tone and key affect the meaning of the tone unit as a whole, not the meaning of the words of which it is composed.

To describe the meaning of any intonation feature, we have to think of the tone unit as being part of some interactive event: that is to say, the speaker is to be thought of as addressing a known listener, or listeners, at a particular moment in time. Each feature then reflects the speaker's view of what state of background understanding exists at that moment between speaker and listener. The context must always be taken into account.

Each tone unit has either one or two prominent syllables. **Prominent syllables** are those which, in a particular tone unit, are made more noticeable than the others. Prominent syllables are indicated by the use of upper-case letters or they are circled. Their function is to mark the word in which they occur as being important. When you choose to put prominent syllables in some words you are helping your listeners to follow your message. It helps the listeners to know which words they should pay particular attention to. So, the purpose of prominence is to direct listeners to the part of the message they must pay special attention to.

Secondary and primary stress are both equivalent to prominence. Primary stress additionally singles out its syllable as the tonic syllable. We have seen that tone units do not necessarily have two prominent syllables: that is to say, a single syllable is designated both tonic syllable and sole prominent syllable.

**Tonic syllable** is the last prominent syllable in the tone unit. It is the syllable at which a significant pitch movement (or tone) occurs, and the place where we usually think of the choice of the tone as being made. The tonic syllable is underlined and the tone is indicated by means of a small arrow placed at the beginning of the tone unit.

A stretch of speech has as many tone units as it has tonic syllables. When there is only one prominent syllable in a tone unit, that one is always a tonic syllable.


The notion of speech as a step-by-step progress through the message the speaker wants to communicate, each step being prepared for mentally before being embarked upon, is fundamental to the course.

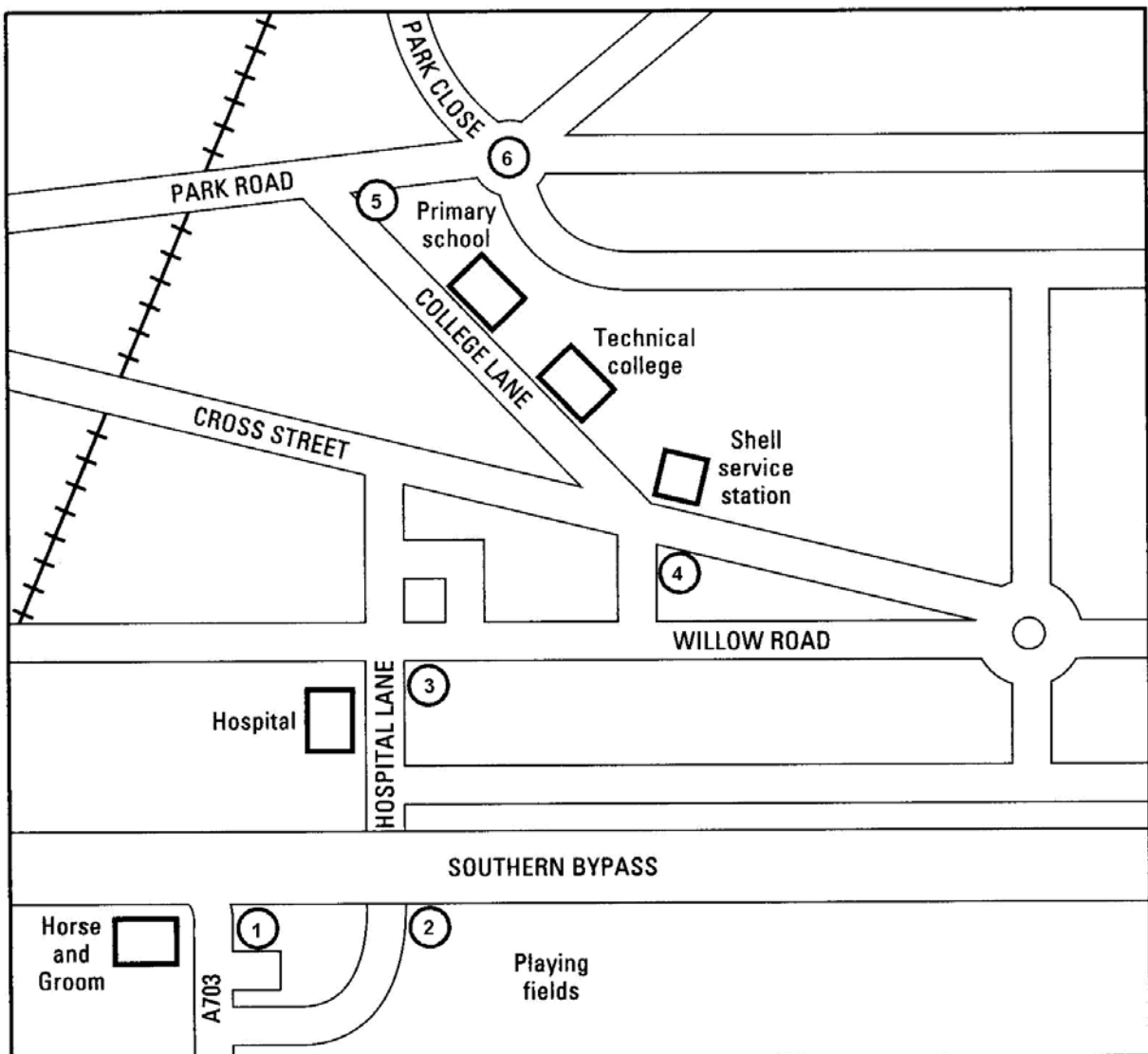
## Unit 2


### HELP!

#### Part 1

#### Listening for meaning

 Mandy has arrived in a strange town and does not know how to get to her friend David's house. She telephones David for directions. Listen to their telephone conversation and follow David's directions on the map below.



 The numbers on the map represent different places along Mandy's route. At each of these she is told to do something or look out for something. Working with a partner, listen again and imagine you are Mandy. Fill in the table below with the places, and what you are to do at each one.


	<i>Place</i>	<i>Directions</i>
1	Cul de sac	Don't turn here
2		
3		
4		
5		
6		


## Listening to intonation

### 2.1

At one point, Mandy says something like this:

1. // AH // so it's HOSpital LANE // i've been ASKing for hospital ROAD // and they said there ISn't one //

 Listen to the tone units above. Notice that they are very similar to those you heard in Unit 1.

 Listen to some more tone units from the conversations, and see if you can spot ways in which they are different from those in (1).

2. // you FOLLow the road ROUND // and there's an Underpass // to TAKE you Under // the TRUNK road //

 Listen again and compare the two tone units:

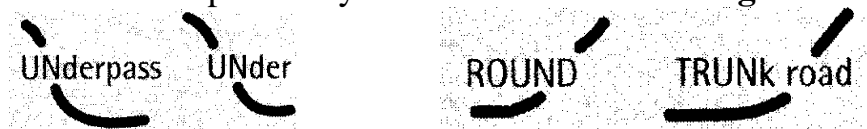
3. // and there's an Underpass // to TAKE you Under //

with these two:

4. // you FOLLow the road ROUND // ... // the TRUNK road //

Listen as many times as you need to be sure you can hear the difference.

In the cases of 'UNderpass' and 'UNder', the speaker starts on a comparatively high tone and moves downward to a comparatively low one; that is to say, these are **falling tones**, similar to those we encountered in Unit 1. In the cases of 'ROUND' and 'TRUNK road', the pitch movement is upward from a comparatively low level: these are **rising tones**.



In this unit we shall look at both these tones, and at what they mean. We can show what kind of tone the tone unit has by placing a small arrow right at the beginning, after the boundary symbol. We have already said that the syllable at which the rise or the fall begins is marked by underlining:


// ↗ you FOLlow the road ROUND // ↘ and there's an UNderpass // ↘ to TAKE you UNder // ↗ the TRUNK road //

Remember that the arrow refers to what happens *in and after the tonic syllable, that is to say the last prominent syllable in the tone unit*. So, the arrow in:

// ↗ you FOLlow the road ROUND //

means that when you come to the next underlined syllable ('round'), a rising tone begins.


## 2.2

 Listen to these slightly different instructions. Put an arrow at the beginning of each tone unit to show whether the tone is rising or falling.

1. // you must TURN RIGHT // and you'll see a Mini ROUNDabout // and you want the FIRST EXit //
2. // you must TURN RIGHT // THEN you keep GOing // until you COME // to a Mini ROUNDabout // and ON the ROUNDabout // you want the FIRST EXit //

Can you think of any reason why certain tone units have rising tones in these examples?

## 2.3

 Listen again to the kind of thing that was happening near the end of Mandy and David's conversation. Use arrows to show what kind of tone is used in each tone unit.



MANDY: // now LET me see if i've got it RIGHT // i need the RIGHT hand LANE //

DAVID: // YES // RIGHT hand LANE //

MANDY: // YES //

DAVID: // by the SHELL SERvice station //

MANDY: // YES //

DAVID: // COLLege LANE //

MANDY: // YES // PAST the TECHnical college //

DAVID: // PAST the TECHnical college // PAST the PRimary school //

MANDY: // YES //

DAVID: // anOther JUNction //

MANDY: // YES //

DAVID: // PARK ROAD // TURN RIGHT //

MANDY: // YES // take the FIRST EXit //

DAVID: // FIRST exit at the mini ROUNdabout //


MANDY: // and THAT'S park CLOSE //

DAVID: // THAT'S IT //

Notice that, with the exception of the last two, all the tone units have a rising tone. Working in pairs, take the parts of Mandy and David, and read the conversation. Take care to get the prominences in the right place and to use rising tones wherever they use them.

Can you now suggest why there are so many rising tones in this part of the conversation?

## 2.4

 Listen again to the kind of intonation you heard in Unit 1, where all the tone units have falling tones, not rising ones.


// ↘ the STREET was EMpty // ↘ Even the BUS driver had gone // ↘ i HURried aCROSS // ↘ and TURNed into an Alleyway // ↘ and STARTed to WALK // ↘ it was DARK // ↘ and DRIZZling a little //

Why do you think the tones are so different in this extract from those in the previous one?

In Unit 1, the speaker makes nearly everything sound new. Each tone unit gives us one more bit of information about her experience: she tells us, step by step, of the emptiness of the street, the departure of the bus driver, the crossing of the road, and so on. Using falling tones for each instalment shows that we are not expected to know about any of these things in advance.


Mandy and David, in the above extract, are in a different situation. They have reached the point in their conversation where they are both supposed to know the way to 27 Park Close. David, naturally, knows the way because he lives there! And Mandy has now been told. They are just checking to be sure that the information *she* now has is the same as that which *David* gave her. There is nothing new in what either is saying. They are only going over ground they have covered already and establishing that they both see things in the same way. A rising tone is used to show that no new information is changing hands.

## 2.5

 Listen to these instructions, and try to decide which tone units have rising tones. Mark them in.


1. // come OUT of the CAR park // and TURN RIGHT //
2. // AFTER a little WHILE // you'll see a TURning on your LEFT //
3. // I'M SOrry // it's the SEcond turning // it's NOT // the FIRST // so that's the SEcond turning // on your LEFT //
4. // and if you GO round THERE // you'll see some PLAYing fields // on your RIGHT //

Think why the first tone unit in (1) has a rising tone. If Mandy wants to get to David's house, she knows already that she can't stay in the car park! David tells her nothing new when he says 'Come out', etc. Can you explain each of the other rising tones in these examples?

 Listen again and repeat the instructions, making sure you get the prominent syllables and the tones right.

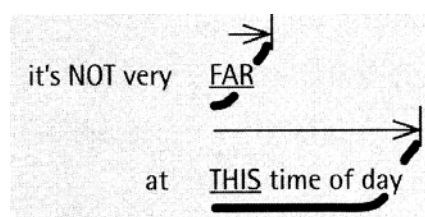
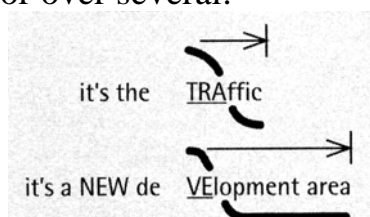
## 2.6

Before you listen to this task, study the transcript below. Working with a partner, try to decide which of the tone units will have rising tones and which falling. Use arrows to show what you think the tone in each tone unit will be.

 Read your version aloud before and after listening to the version on the cassette.

// the THING to look OUT for // is the PLAYing fields // and SOON after you've PASSED them // you'll GO under an UNderpass // After THAT // HANG ON // you'll BE in hospital LANE // you'll KNOW // it's hospital LANE // because of the HOSpital // it's a BIG vicTORian building // on your LEFT // and at the ENd of THERE // you'll COME to some TRAffic lights //

Remember that the tone begins in the last prominent syllable in the tone unit and ends at the end of the tone unit. This means that it can extend over one word or over several:




## 2.7

 Listen to this short piece of conversation.

- MOTORIST: Excuse me. I'm looking for the technical college. Can you help me?  
 PASSER-BY: // i THINK the place you're LOOKing for // is in COLlege LANE // it's a RIGHT TURN // by the SHELL station //

One of the tone units in the reply has a rising tone. Why?


 Listen to some more questions. After each one, stop the cassette and say the answer with suitable tones. Then compare your answer with the one on the cassette.

- A: ... and what about the primary school? Is that in the same road?  
 B: // you'll FIND THAT // on the SAME side of the ROAD //
- A: Can I take this road here?  
 B: // i'm aFRAID NOT // if you GO down THERE // you WON'T get Anywhere // it's a CUL de sac //
- A: I suppose I can't go through the town?  
 B: // well the PROBLEM IS // there are ROADworks // there's a LOT of conGEStion // in the CENtre //
- A: I couldn't find College Lane on my map.  
 B: // NO // i THINK the map you've GOT // MUST be an OLD one // COLlege LANE // is in the NEW deVElopmnt area //

6. A: Is it far?

B: // aBoUt a MILe // it's NOT very FAR // it's the TRAffic // that's the Blggest PROBLEM // at THIS time of DAY //

## 2.8

 Practise each of these examples, using a falling or rising tone as indicated. Then compare your versions with those on the cassette.

1. // ↘ SOME of them are CLOSED //
2. // ↘ SOME of the STREETS are closed //
3. // ↘ ONly SOME of them are closed //
4. // ↘ but ONly SOME of the streets are closed //
5. // ↗ AFTer the HOSPital // ↘ TURN RIGHT //
6. // ↗ AFTer you've PASSed it // ↘ TURN RIGHT //
7. // ↗ AFTer you've PASSed the hospital // ↘ TURN RIGHT //
8. // ↗ and SOON AFTer you've turned right // ↘ you'll see a MINI ROUNdabout //

### HOW DOES IT HELP?


When you are telling someone something (such as how to find their way), some parts of what you say have a special significance: when listeners hear them, *they know something that perhaps they didn't know before*. Other parts have a different kind of significance: they fill in the background that *you think the listener already shares with you*. When David says:

// ↘ until you come to a MINI ROUNdabout // ↗ and ON the ROUNdabout // ↘ you want the FIRST EXit //

only the first and last tone units will sound like news to Mandy. The second tone unit (with rising tone) refers to something that he has already mentioned and which has therefore become shared background.

It is of great help to the listener to have the 'news' spoken in a different way from the parts which refer to common ground. One of the main uses of intonation is to enable you to make this helpful distinction. One of the advantages of speaking in tone units is that it enables us to present each step forward as either 'news' or 'not news'.

## 2.9


 When Mandy gets to the junction at the end of College Lane, she finds that the right turn into Park Road has been blocked. She telephones David again to ask for new directions. Working with a partner, take part of David and use the map at the beginning of Unit 2 to give her another route from where she is now. Remember that when your instructions refer to ground Mandy has already covered, or to places she already knows about, you will use a rising tone. Then listen to a possible version on the cassette.

## Part 2

### Listening to sounds

**Target position 2**  
**Sounds at the beginning of prominent syllables**  
 Single consonants: // TELL me aGAIN //

#### 2.10

 Listen to these tone units and repeat them, paying special attention to the sounds that are targeted. (Remember that it is *sounds* we are concerned with, not *letters*. The letter combinations ‘th’ and ‘sh’ each stand for a single sound.)


1. // ↘ i'll GO over what you've TOLD me // ↘ i'm GOing to write it DOWN // ↗ the FIRST TURning // ↘ is a CUL de sac // ↗ i go PAST the SEcondary school // ↗ i've DONE THAT bit // ↘ beFORE // ↗ PAST the TECHnical college // ↗ BY the SERvice station // ↘ and THAT'S where the PARk is //

Notice that the consonant preceding the vowel in ‘DOWN’ is very similar to that in ‘DONE’. We can begin a table of the different consonants we find in this position like this:

Consonants at the beginning of prominent syllables

1	2	3	4	5	6
GO GOing	TOLD				

7	8	9	10	11	12

 Complete the table with the different consonant sounds in this target position in (1) above and with all the consonants in target positions in the tone units in (2).


2. // ↘ we'd GOT to the TERminus // ↘ it was DARK // ↘ there were CONcrete BENches // ↘ to Slt on // ↘ and CONcrete TUBS // ↘ i PASSED some SHOPS // ↘ with Videos // ↘ and THINGS like THAT // ↘ i SAW someone closing the DOORS // ↘ of a SHOE shop // ↘ but SHE couldn't TELL me // ↘ she SAID

she was SORry // ↘ but she was a VIsitor here herSELF // ↘ but she THOUGHT // ↘ there was a PUB // ↘ in the FIRST street after the PHONE box // ↘ i could GO and ask THERE //

The symbols for the sounds you have just identified are:

GO /g/	TOLD /t/	DOWN /d/	FIRST /f/	CUL /k/
PASt /p/	THAT /D/	SEcondary /s/	BY /b/	SHOPS /S/
Videos /v/	THINGS /T/			

## 2.11

 Working with a partner, listen to these tone units and repeat them, paying special attention to how you make the target sounds /t/ and /d/.

1. // i've DONE that bit // beFORE // PAsT the TECHnical college //
2. // we'd GOT to the TERminus // and it was DARK //

Can you describe the similarities and the differences between these two sounds?

Notice first their similarities. Both /d/ and /t/ are made by placing the tongue in roughly the same position on the ridge behind the teeth. You cause pressure to build up behind the closure and then release it suddenly. But how do they differ? It is often said that /d/ is a **voiced** consonant while /t/ is **voiceless**. This means that some part of the sound /d/ is caused by a vibration of the vocal chords, rather like the vibration that produces vowel sounds. When you make the sound /t/ there is said to be no such voicing. Careful observation shows, however, that some sounds which are heard as /d/ do not actually have voicing, so this way of describing the difference is not entirely satisfactory. There are two other differences. The so-called 'voiceless' consonant is sounded with greater force than its 'voiced' counterpart; and in addition, when it occurs in our present target position, it is accompanied by **aspiration**. This means that there is a rapid escape of air from the mouth, something you can easily feel with your hand even if you cannot hear it. The corresponding 'voiced' sound is not aspirated in this way.

If you find it difficult to make the distinction, it is best to experiment with all three of the differences we have mentioned to get a feel of the difference:

/t/ is	voiceless	more forceful	aspirated
/d/ is	voiced	less forceful	not aspirated

Other pairs of sounds are related in a similar way.

## 2.12

The tables below have spaces for all the consonant sounds you encountered in Task 2.10. Fill in the spaces with the correct sounds. The sounds that belong in two of the spaces did not occur in Task 2.10. Can you say what they are?


<i>Voiced</i>	<i>Voiceless</i>
/d/	/t/
/g/	/ /
/ /	/p/
/ /	/ /

<i>Voiced</i>	<i>Voiceless</i>
/v/	/ /
/ /	/s/
/D/	/ /

The ‘voiced’ counterpart of /s/ is /z/ which can be heard in, for example:  
// WHAT was the reSULT //.

The ‘voiced’ counterpart of /S/ does not normally occur in this target position in English. We shall give attention to /Z/ in Unit 4.

## 2.13

 Listen to these tone units and repeat them, paying special attention to the sounds /p/ and /s/ in the first, and to /k/ and /D/ in the second.

1. // i go PAST the SEcondary school //
2. // i COULd ask THERE //

These sounds can be grouped together like this:

<i>Group 1</i>	<i>Group 2</i>
/p/ /k/	/s/ /D/

Can you say how the two sounds in Group 1 differ from those in Group 2?


The sounds in Group 1 are **plosives**. This means that they are made by bringing together the tongue or the lips and some other part of the mouth in such a way as to hold up the escape of air completely for a short time. The closure is then released suddenly. Other sounds (like those in Group 2) are made by restricting the air flow at some point, but not actually stopping it. What is heard is the sound of the gradual release of air through a narrow gap. These are called **fricatives**. When a plosive sound occurs in Target Position 2, the sudden release of air leads immediately into the sound of the following vowel; a fricative, on the other hand can be lengthened for as long as you like before you move on to the vowel. It is sensible to speak of a ‘long’ or ‘short’ /s/ or /D/ but not of a ‘long’ or ‘short’ /p/ or /k/. It is possible to pronounce ‘there’ without a break, like this: /DDD ... eq/ but not to pronounce ‘past’ as /ppp ... Rst/. You can pronounce ‘secondary’ as /sss ... ekqndr/ but you cannot pronounce ‘could’ as /kkk ... Vd/.

## 2.14

Sort all the consonants you found in Task 2.10 into plosives and fricatives. Use the ‘lengthening test’ if necessary.

<i>Plosives</i>	<i>Fricatives</i>
/p/ /k/ ...	/s/ /D/ ...

## 2.15

 If you have difficulty pronouncing any of the consonants covered in this unit, you may find that it helps to know what kind they are: whether voiced or voiceless, plosive or fricative. If you need more practice turn to Exercises 19-30 in the Appendix and listen to them. Remember always to practise using the complete tone unit and to fix your attention on the target sound.

## Summary

1. The information we parcel up into tone units serves to further a speaker’s purpose in either of two ways:
  - a) It may refer to some part of the message about which a speaker and listener are both already aware; that is to say, it may make clear what the speaker assumes is already common ground between them.
  - b) Alternatively, it may include information which is not yet shared. When we say we ‘tell’ someone something, we usually take that to mean that we have information that the other person doesn’t yet have.



2. We show which of these two functions a tone unit has by using a particular **tone** (the technical name we give to the pitch movement that begins at the tonic syllable).
3. Most of the simple consonant sounds that English uses can be found, and practised if necessary, before the vowel of a prominent syllable.
4. Many of the difficulties that people have in making these sounds arise from what particular type they are: **voiced** or **voiceless**, **plosive** or **fricative**, and it often helps to pinpoint problems if this is recognised.
5. The consonants encountered in this unit are:

	<i>Voiced</i>	<i>Voiceless</i>
<i>Plosive</i>	/d/ /g/ /b/	/t/ /k/ /p/
<i>Fricative</i>	/ʒ/ /v/ /z/ /D/	/S/ /f/ /s/ /T/

### Part 3

#### Additional information

##### *The meaning of intonation*

So far we have described the **form** of intonation. But isolating and describing the physical patterns of pitch is only a part of the task. We also need to understand the **meaning** of these pitch patterns in context. It is here that there is less agreement between the different descriptions, as we shall see.

Descriptions of intonation differ in the way they account for its meaning. One description links intonational meaning to attitude, another links it to grammar, and a third to discourse. That there are different descriptions of the meaning of intonation is not really a problem for us as we are practical people on the lookout for whatever helps us to facilitate learning. None of these descriptions is complete and each is useful as far as it goes. Ideally what we are after is a system that:

- is learnable;
- accounts for what native speakers do and don't do;
- has a limited set of rules that enables learners to develop valid generalizations on which to base their own interpretation and production.

##### *Intonation of discourse*

This approach views the function of intonation as the speaker's way of organizing and relating together meanings throughout the discourse. Intonation reveals the information structure of the discourse, the relationship between utterances. The term discourse refers to the larger context of the whole

conversational interaction between speakers, in which tone units and sequences of tone units occur in certain relationships to each other.

Since intonation is a way of indicating the relationship of parts of the discourse to other parts, and of indicating what goes with what in the discourse, it follows that you cannot isolate a tone unit from its discourse context and make valid statements about what the pitch pattern means. Intonational meaning cannot be separated from discursual meaning.

Since intonation is seen as being vitally linked, on a moment-by-moment basis, to the process of interaction between the participants, it follows that much significance is attached to the existence of **common ground** between speaker and listener. Common ground is the knowledge and experience that the participants think they share about the world, the topic and each other in terms of ideas, emotions, attitudes, viewpoints, etc. at any given point in the interaction. Common ground is the overlap between speaker and listener, as experienced by each of them from their own point of view.


If we look at the difference between the interaction of friends and that of strangers we can see that between strangers there is a much greater degree of uncertainty about the boundaries of their common ground, about what each can take for granted about the other. Common ground is that which is somehow already negotiated, accepted, gone before, in some way known or implicitly agreed by the participants. That which is new, not yet known, not yet negotiated, not possible to assume or take for granted is outside the common ground. And of course one of the areas that is open to negotiation, manipulation and misunderstanding is what exactly constitutes the common ground between people.

The essence of this approach is that a speaker's intonation choices depend ultimately on his assessment of the state and extent of the common ground between himself and the listeners, or on how he wishes his assessment to appear to the listeners. The notion of common ground is exploitable by the speaker to his advantage, as we can easily observe in our own speech or that of others around us, or in the speech of advertisers and politicians who may use intonation to suggest that what they are saying is already negotiated and agreed by us, and part of our common ground, even when it isn't.


In the remainder of the discovery toolkit we will examine:

- **proclaiming** and **referring** tones: how the state of the common ground is manifested in terms of pitch choice;
- the notion of **key**: how tone units are related to each other, how they are knitted into the fabric of the overall discourse.

In conversation, we often refer back to something we said before. This is ‘old’ information, and the voice normally goes up at the end. We also tell the listener things we haven’t mentioned before. This is ‘new’ information, and the voice normally goes down at the end.

 Listen. In conversation (1) below, the voice goes up at the end, because the last word ‘tomorrow’ has already been mentioned. In conversation (2), the voice goes down, because the last word ‘tomorrow’ has not been mentioned.

1. A: I’ll come in tomorrow.  
B: We’re closed tomorrow. ↗
2. A: When are you closed?  
B: We’re closed tomorrow. ↘

 Listen to this example. They are talking about buying a television. Notice how the voice goes up on the words **in black**. This is because these are words which have been mentioned before, so they are old information.

- A: Let’s get the Viewmaster. It’s really nice.  
B: But the Megavision is **nicer**.  
A: But the Viewmaster has a guarantee.  
B: They both have a **guarantee**.  
A: Anyway, the Megavision is too expensive.  
B: I know it’s **expensive**, but it’s better quality.  
A: They’re both good **quality**.  
B: The Megavision has access to the internet.  
A: We have access to the **internet** on the computer.

When we are referring to something before in the conversation, we don’t have to repeat exactly the same words. In this conversation, the voice goes up on ‘from there’ because in this context it means ‘Cairo’, so it is something which has been mentioned before.

- A: I’m from Cairo.  
B: Really? My wife’s from there.

Remember that a falling tone gives some new information and a rising tone is used for a subject that is already being talked about.

### Exercise 1

Would you expect the tone in each part of B’s sentences to fall or to rise? Write ↘ or ↗ in the spaces. Study the examples first.

1. A: My brother is an accountant. He builds bridges.

B: // ↘ but engineers // ↗ build bridges //

B repeats 'build bridges' so we would expect that part to have a rising tone. The 'engineers' part is new information, so we would expect that part to have a falling tone.

2. A: What shall we do after lunch?

B: // ↗ after we've eaten // ↘ we could go and see Kate //

'After we've eaten' here means the same as 'after lunch', so we would expect it to have a rising tone. The suggestion about visiting Kate is new information, so we would expect it to have a falling tone.

Now work in pairs and talk about these in the same way.

3. A: When are you going to New York?

B: // I'm flying // at ten o'clock //

4. A: When did you first meet Tony?

B: // I've known him // for years //

5. A: How long have you been able to speak French?

B: // I've been learning French // for six years //

6. A: When did you last see Mike?

B: // Tuesday // was the last time I saw him //


7. A: Do I turn it on with this switch?

B: // press the red one // not the black one //

8. A: Have you seen the papers I brought home?

B: // your papers // are on the table // in the kitchen //

## Exercise 2

 Listen and check your answers. Then work in pairs. Take A and B's parts and say the conversations together.

## Exercise 3

Think of an answer to the following questions.

What's your favourite...? (colour, drink, car, food, time of year, town, country)

## Exercise 4

 Listen to this conversation.

A: // ↘ WHAT'S your favourite COlour //

B: // ↘ RED // ↘ WHAT'S YOURS //

A: // ↗ MY favourite's // ↘ BLUE //

Notice the tones in ‘red’, ‘my favourite’s’ and ‘blue’. Why do you think these tones are used? Now work in pairs and make conversations about the things in Exercise 3. Use the pattern above.

## Part 4

### Theoretical overview

If the speaker wants to make nearly everything sound new, to give the listener new bits of information, he uses a **falling** tone. Thus he shows that the listener is not expected to know about this in advance. The fall that the description of the tone refers to can only occur if the movement begins high. This often requires a step up to a suitable starting point.

The arrow, which stands for tone, is placed at the beginning of the tone unit, immediately after the boundary symbol. The reason for this is that, although we can be satisfied with ‘falling’ as a simplified description of one part of the tone unit, the tone one is aiming at, in fact, does affect everything. This includes what one does before the tonic syllable.

There are two different tones used when the speaker wants to show that what he is saying is not news. They are a **rise** and a **fall-rise**. Thus, a tone unit goes back over ground that has already been mentioned and has therefore become shared background.


To rise, the speaker must begin low. This frequently requires a step down to the prominence peak of the tonic syllable before the rise that we focus upon begins.

The step-up / step-down phenomenon is also useful in discriminating between the two referring tones, the rising and the fall-rise. While a fall-rise begins high, like a falling tone, a rising tone begins low: a clearly perceptible jump down to the starting point is often, therefore, the most obvious feature of the latter. In recognizing or producing a rising or a fall-rise tone we have to keep in mind that, here too, the meaningful pitch movement is distributed over all that part of the tone unit that begins with the tonic syllable. This means that, unless the tonic syllable is the last syllable in the tone unit, the ‘end rise’, which we have associated particularly with the ‘referring’ function, is not actually in the tonic syllable at all but near the end.

## Unit 3 WHAT'S NEW?

### Part 1

#### Listening for meaning

 When you meet an old friend, the conversation is often about the people and places you both used to know, and you like to find out about what has changed. Several years ago Tony left the office where Sue works, so when they happen to meet one day, there is a lot of catching up to do. Listen to part of their conversation.

Conversations like this can be a bit confusing for anyone who isn't in the know. For instance, it is sometimes difficult to keep track of the names of other people's friends! Working with a partner, complete the table below with what you can remember about each of the people mentioned in the conversation. Listen again if you need to.

<i>Arthur</i>	<i>A senior member of staff who is rather secretive and set in his ways.</i>
<i>Jane</i>	
<i>Ted</i>	
<i>Mary</i>	
<i>Sarah</i>	
<i>Jane Harrison</i>	
<i>Angela</i>	
<i>John Fellows</i>	

#### Listening to intonation

### 3.1

 Listen to this extract from Tony and Sue's conversation and repeat it, paying special attention to the tones.

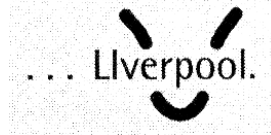
1. // you reMEMber that FRIEND of his though // the GUY who came from Liverpool // he ALways came on FRidays // and NObody quite knew WHY //

The tones here are not like the rising and falling tones we have encountered so far. Working with a partner, try to imitate them.

In this part of the conversation, Sue is helping Tony to recall some details of their shared past. She has not yet reached the point of giving him news about their former colleague; she is just going over what they both already know about him – some facts that she assumes he will readily recognise once he is reminded of them. We saw in Unit 2 that when speakers are referring to common ground like this they often use a rising tone. What Sue actually uses, however, are **fall-rise** tones. For instance, in:

// the GUY who came from Liverpool //

the pitch falls in ‘LI-’ but then rises again at the end of the tone unit:




 Listen to how Sue continues:

2. // he had a nasty ACcident of some sort // in his CAR //

Which tone does she use now? Why?

The falling tone in each of these tone units indicates that these do count as ‘news’. Neither the fact that the acquaintance had an accident nor the fact that he was in his car at the time was thought to be known to Tony.

### 3.2

 Listen to the fall-rise tones in these examples. Repeat each one, taking care with the tone and prominent syllables.

1. // ↘ but YOU know ARthur // ↘ he NEver TELLS you much //
2. // ↘ he’s NOT very HAppy about it though //
3. // ↘ but i DON’T recall a MAry //
4. // ↘ i DON’T know what she’s DOing //


Working with a partner try to find reasons why none of these tone units has a falling tone. (Listen to the whole conversation again if you need to remember the context of each example.)

In (1) above Sue knows perfectly well that Tony knows Arthur; and she assumes that anyone who did know him would be well aware that he was a secretive sort of person.

In (2) Sue is assuming that no one who knew Ted would expect him to be very happy about being 'still there'. Perhaps they both know he's always been an ambitious person who was looking for a move to a better job.

When Tony says, in (3), that he 'doesn't recall a Mary', he is virtually repeating something that he has already said, namely that he doesn't think Mary was there in his time. The information, therefore, is already common ground.


(4) comes immediately after 'I haven't seen her [i.e. Jane] for ages', so it can be taken for granted that Sue doesn't know what she's doing.

 Listen to some more of the conversation between Tony and Sue. They are talking now about changes that have been made to the way the offices are arranged. Listen particularly for tone units with fall-rise tones.


### 3.3

Before listening to the versions below, use arrows to show where you think Sue uses falling tones and where you think she uses fall-rises. Ask yourself what she thinks will be new to Tony and what she thinks will not.

1. // you KNOW everything's CHANGED now // the SEcond FLOOR'S  
// COMPLETEly DIFFerent //
2. // those THREE little offices that WERE there // they've GONE //
3. // you KNOW that horrible COrridor we had // and the little ROOM  
// where the STOVE was // THAT's all GONE // it's all PLUSH carpet  
and EAsy chairs down there // NOW //

 Compare your versions with those on the cassette, and repeat each example.

### 3.4

 Do the same with this extract, in which Tony is trying to visualise what the second floor of the office was like when he worked there.

// WAIT a MInute // there was the POST room // and then there was  
ARthur's place // and there was the PHOtocopying room // WHERE's ARthur  
// NOW //



When you check, you may find that you have sometimes used a rising tone instead of a fall-rise or vice versa. If this happens, try to be sure that you can tell the difference and that you can produce both.

There are two different tones which you can use when you want to say that what you are saying is not news: a rise and a fall-rise. Both of these tones tell your listener the same thing: that the tone unit refers to a part of the message that you both know about already. For this reason we call them both **referring tones**. The effect of both of them is different from that of the falling tone, which, as we have seen, advises your listener to treat the tone unit as part of the message that is not yet shared. The falling tone is a **proclaiming tone**.


The three tones we have encountered so far are related like this:

<i>Proclaiming tone</i>	falling ↘
<i>Referring tones</i>	rising ↗
	fall-rise ↘↗

#### HOW DOES IT HELP?

You may be wondering what purpose is served by having two different ways of achieving a similar effect. Why are the rising tone and the fall-rise both used to refer to parts of the message that are not news? Does it matter which we use? We shall not try to answer these questions until Unit 5. If you think of it as you go along, however, you may begin to form some ideas of your own. Meanwhile, if you produce a rise when you intend a fall-rise, or vice versa, don't be too concerned about it.

### 3.5


 Listen to this short conversation.

1. A: Can I help you?

B: // ↘ WELL // ↗ WHAT i'm ACtually looking for // ↘ is MARket street //

Why do you think the second unit has a referring tone?

If someone offers you help when you are obviously lost in the street, you will usually take a question like 'Can I help you?' to mean 'What are you looking for?' The second tone unit in the reply simply refers to the assumed meaning of the question that has just been asked.

 Listen to some more short conversations. Stop the cassette after each question and say the answer, paying special attention to where you use a falling

tone and where you use a fall-rise. Then compare your answer with the one on the cassette.

2. A: How can I avoid the centre of town?

B: // WELL // WHAT i suGGEST // is that you USE the RINGroad //

3. A: So where's Jane now?

B: // if i remember coRRECTly // she's Lliving somewhere in KENT //

4. A: And where's Arthur's room now?

B: // OH // ALL the SEnior staff // are on the GROUND floor //

5. A: I really must look in sometimes.

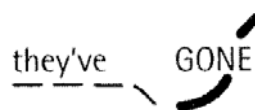
B: // I think FRIday's // the BEST time // IF you want to catch tom IN //

#### REMEMBER:


Both the falling and the fall-rise tones start high. There may be a step up to the starting point:



In this way they differ from the rising tone, which starts low. There may be a step down to reach the starting point:



### 3.6

 Tony says he can't really remember how the top floor used to be arranged. Imagine you are Sue telling him exactly where Arthur's room was. You begin with the stairs: surely he can remember those! Listen to these two tone units.

1. // ↗ at the TOP of the STAIRS // ↘ was the COffee room //

Stop the cassette and repeat the first tone unit, giving careful attention to the fall-rise tone. Listen to the first tone unit again. Say both tone units. Listen to both tone units.

Follow the same procedure with these examples.


2. // ↗ and Opposite THAT // ↘ was the PHOtocopying room //

3. // ↗ JUST beyond THERE // ↘ was the POSt room //

4. // ↗ and ARthur's room // ↘ was about THREE doors aLONG //

Finally, say all the examples in succession, like this.

5. // ↘ at the TOP of the STAIRS // ↘ was the COffee room // ↘ and Opposite THAT // ↘ was the PHOtocopying room // ↘ JUST beyond THERE // ↘ was the POst room // ↘ and ARthur's room // ↘ was about THREE doors aLONG //

 Remember that you can spend as much time as you need to plan ahead, provided you do it between one tone unit and the next. Now listen to the complete sequence.

### 3.7

Someone wants to borrow a book, but you have left it in your office. You have to give them instructions about exactly where to find it. Work with a partner and practise this conversation, using the transcript to help you with the intonation. Your partner should use rising or falling tones as indicated.

A: // ↘ you KNOW where my ROOm is //

B: // ↗ YES //

A: // ↗ WELL // ↘ imMEdiately Facing you // ↘ when you go IN // ↘ you'll see a CUPboard //

B: // ↗ oKAY //

A: // ↘ and in THERE // ↘ you'll see a TIN //


B: // ↘ WHAT KINd of tin //

A: // ↘ it's a sort of FLAT tin // ↘ i THINK it says // ↘ THROAT pastilles // ↘ on the LID // ↘ and if you LOOK inSIDE // ↘ you'll find a KEY // ↘ to the BOOKcase //

B: // ↗ RIGHT //

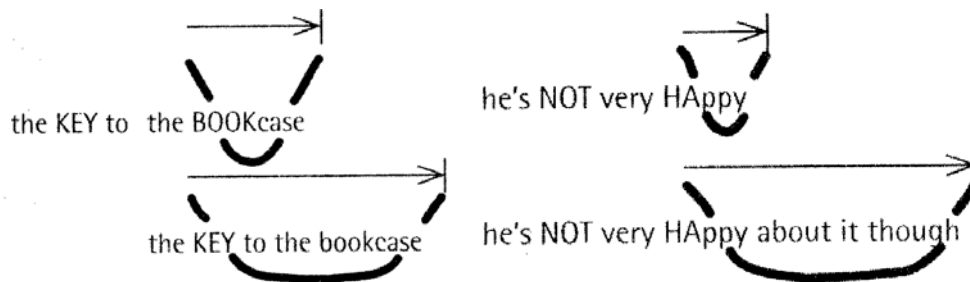
A: // ↘ and on the SECOND SHELF // ↘ you'll FIND what you're LOOKing for //

B: // ↘ THANKS a LOT // ↘ i'll GO and GET it //


 Take it slowly, attending to one tone unit at a time to begin with. Change roles from time to time and continue to work on it until you can go through the whole conversation with ease. Then listen to a version of it on the cassette.

Still working with your partner, make sure you can give a reason for each of the fall-rise tones.

In the fall-rise tone, the 'fall' occurs in the last prominent syllable, but if there are more syllables after that the complete fall-rise is spread over the remainder of the tone unit.



### 3.8

 Listen to these pairs of examples and repeat them, paying special attention to what happens after the last prominent syllable.

1. // ✓ you reMEMber his FRIEND //  
// ✓ you reMEMber that FRIENDd of his //
2. // ✓ and THEN there was ANgela //  
// ✓ and THEN there was ANgela of course //
3. // ✓ you reMEMber the COffee room //  
// ✓ you reMEMber where the COffee room was //
4. // ✓ was THAT near the PHOtocopying room //  
// ✓ was THAT near the photocopying room // ✓ as WELL //

### 3.9


Cast your mind back to what happened to Elizabeth in Unit 1. working with a partner, try to reconstruct her journey from the bus stop towards Market Street. Since you will both have similar memories to draw upon, the activity will be rather like that of Sue and Tony when they were recalling former days at the office. You are therefore likely to make considerable use of fall-rise tones.

## Part 2

### Listening to sounds

**Target position 3**  
**Sounds at the end of prominent syllables**  
**which are also at the end of tone units**  
 Simple vowels: // LET me SEE //  
 Diphthongs: // i'll GO straight aWAY //

### 3.10


 Listen to these tone units and repeat them, paying special attention to the vowel in the last prominent syllable.

1. // LET me SEE //
2. // it's on the SEcond FLOOR //
3. // he was DRIVING his CAR //
4. // NObody KNEW //
5. // WHICH do you preFER //

What do all these final vowels have in common?

English vowels are often said to be **long** or **short**. The length of a so-called 'long' vowel is actually very variable and it can depend upon where in the tone unit it occurs. 'Long' vowels are most obviously long when they occupy Target Position 3. All simple vowels that occupy this position are long. Length is never the only difference between two sounds. the vowels /J/ and /I/, for instance, which are sometimes said to be long and short versions of an otherwise similar sound, actually have differences other than length.


### 3.11

 Listen to these tone units and repeat the final diphthongs in them. Like the simple vowels in Task 3.10, these also have *length*. Remember, though, that as we said in Unit 1, the second part of the diphthong is given less emphasis than the first part.

1. // i'll go STRAIGHT aWAY //
2. // i'll TELL you where to GO //
3. // i WASn't sure WHERE //
4. // she'd NO IDEA //
5. // i DON'T know HOW //
6. // WHERE's the BOY //

**Target position 2 (contd.)**  
**More sounds at the beginning of prominent syllables**  
// GOOD LORD // ARE you //  
// YES //

### 3.12

 In Unit 2 we made lists of some plosive and fricative consonants that occur in this target position. Listen to this extract from the telephone conversation in Unit 2 and circle all the consonants which occur in a similar position but which were not included in those lists.

(Mandy has told David that she is telephoning him from a pub called ‘The Horse and Groom’.)

DAVID: // GOOD LORD // ARE you //  
MANDY: // YES //  
DAVID: // you're MILEs away //  
MANDY: // i KNOW i'm miles away //  
DAVID: // RIGHT // NOW // you WANT to know how to GET here i suppose //  
MANDY: // well i DO //

Symbols for these additional consonants are:

LORD /l/ YES /j/ MILES /m/ KNOW /n/ RIGHT /r/ WANT /w/

These sounds are more difficult to neatly categorise than the plosives and fricatives. Their technical names are:

**nasals** /m/ /n/

**laterals** /l/ /r/


**approximants** /w/ /j/

Although there are good reasons for arranging them in three small groups like this, they have one thing in common: the speech organs are so arranged that there is an unrestricted outlet for the air somewhere. In the case of the nasals it is through the nose. In the case of the laterals it is on either side of the tongue. The approximants are rather similar to vowels in the way they are produced. In this course, we shall often want to refer to them all together and shall do so by calling them **NLA** consonant sounds.


Notice that the NLA consonants are more like fricatives than plosives in one respect: they can all be sustained for as long as you have enough breath to continue them, that is to say, they are **continuants**. One way of grouping all the consonants met so far, therefore, is as follows:

<i>Continuants</i>	Fricatives
	N L and A
<i>Plosives</i>	

### 3.13

 For more practice of NLA sounds before the vowel of a prominent syllable turn to Exercises 31-6 in the Appendix.

### 3.14

 Decide whether the final vowel of each of these tone units is a long vowel or a diphthong. Remember to speak each tone unit aloud. Then listen to them and repeat them.


1. // she DIDn't KNOW //
2. // you'll NEED a KEY //
3. // he ASKED for MORE //
4. // i'm GOing to TRY //
5. // you must ASK the BOY //
6. // it's a LONG way aWAY //
7. // is it FAR //
8. // ALL this is NEW //
9. // IS he still THERE //

We have said that all vowel sounds in this target position are simple long vowels or diphthongs. For many native speakers, this is all we need to say. Others, however, often continue the sound after completing the vowel or diphthong, and produce something that approaches one of the NLA consonants. The extra sound may be shadowy and barely perceptible or it may be very clearly pronounced. Such a pronunciation is often suggested by the spelling. You may hear something like:


i'll GO straight aWAY /weɪj/  
i'll TELL you where to GO /gɔv w/  
he ASKED for MORE /mLr/

Many of these pronunciations are standard among speakers of English in Scotland, in parts of the United States and elsewhere. Whether you follow the practice or not depends upon which variety you use, but in either case you should be prepared for the speech you hear sometimes to have, and sometimes not to have, the final consonant.

### 3.15

 Listen to the tone units from Task 3.14, this time spoken by someone who often produces a final NLA sound. Then try saying them both with and without a final /w/, /j/ or /r/. Make up your mind which you find easier and try to use it consistently.

### 3.16

 If you find particular vowels or diphthongs difficult in Target Position 3, turn to Exercises 37-8 in the Appendix and listen to them.

#### Summary

1. We often use a fall-rise tone when the tone unit refers to information that we think is already shared by our listener.
2. Both the **fall-rise** and the **rising tones** enable us to make clear that we are making this kind of reference instead of proclaiming some part of the message as *not* shared.
3. There is a difference in the effect we produce by using one or other of the **referring tones**, but we have been concerned in this unit only with their similarity.
4. The length of so-called ‘long’ vowels and of diphthongs varies quite considerably. They fit their description most reliably when they occur in a prominent syllable at the end of a tone unit.
5. In this position some speakers find it easier if they produce a further sound after a vowel or diphthong from what we call in this course the **NLA group**.

#### Part 3

##### Additional information

##### *Proclaiming and referring tones*

The fundamental intonation choice is a binary one between information the speaker wishes to portray as additional to the common ground, and information the speaker wishes to portray as already part of the common ground between speaker and hearer.

Information which is additional to the common ground is marked by a pitch that finishes with a falling movement, and is given the name **proclaiming tone**.

Information which is given as already shared and part of the common ground is marked by a pitch that finishes with a rising movement and is given the name **referring tone**, since it refers back to something already shared or negotiated.

The most frequently used proclaiming tone is the falling tone, and this can be transcribed with the sign ↘.

The most frequently used referring tone is the falling-rising tone, which can be transcribed with the sign ↗.

If we contrast these two tones over the same sequence of words we can see how they convey different interpretations on the state of the common ground:



1. // ↘ WHEN did she say she'd COME //

and

2. // ↗ WHEN did she say she'd COME //

When reading these symbols, remember that most of the pitch movement indicated by the arrow takes place on the tonic syllable.

In the first case the tonic and the main part of the falling tone are on COME. The question is proclaimed as new or additional to the common ground, in other words the speaker suggests that the specific timing of her arrival has not yet been clarified and shared between the speakers. Notice that WHEN is likely to be given some prominence (i.e. the onset syllable) and that the words leading up to COME already begin the fall.

In the second sentence the pitch is falling-rising, that is referring. The main part of the pitch movement is on COME, although the falling movement may begin earlier. The referring tone carries the suggestion that the timing of her arrival is not a new matter in the common understanding of the two speakers, so it refers back to clarify or restate something already negotiated.

Here is another example, this time consisting of two tone units:

// ↗ when we've VISited HASTings // ↘ we'll go to CANTerbury //

Here the implication is that the visiting of Hastings is already shared information, while going to Canterbury is proclaimed as new. Notice that if you reverse the two tone units the meaning remains the same:

// ↘ we'll go to CANTerbury // ↗ when we've VISited HASTings //

Compare this with:

// ↘ when we've VISited HASTings // ↗ we'll go to CANTerbury //

Here the going to Canterbury is implied as being already known to the listener. It is the place to be visited before, namely Hastings, that is proclaimed as additional for the listener.

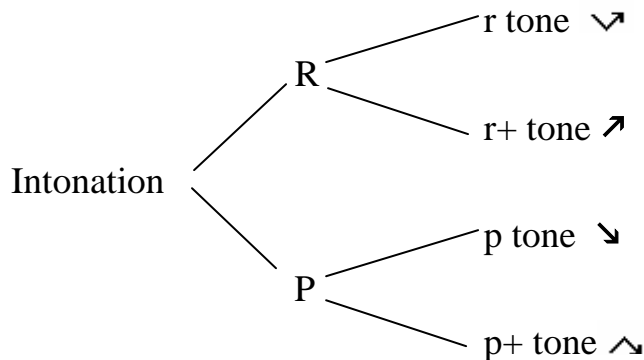
Again this is not changed by reversing the tone units:

// ↗ we'll go to CANTerbury // ↘ when we've VISited HASTings //

So far we have seen that the primary meaning distinction is between proclaiming and referring tones, and that proclaiming tone is most frequently conveyed by a falling intonation, and referring tone by a falling-rising

intonation. In both cases, however, there is a more marked, more dominant pitch choice available denoted by rising-falling tone for proclaiming tone, and rising tone for referring tone.

Generally speaking these two marked options are likely to occur less frequently than their unmarked counterparts, although this may depend on the discourse situation. The choices can be summarized as follows:



Here is an example of the contrast between the four tones:

“My two-year-old daughter is poised, with obvious intent, to carry a bucket of mud and water (carefully mixed up by herself) through the back door from the garden into the house. Seeing the imminence of this undesirable event I first say:

1. // ↘↗ Alice //

The r tone attempts to call on our common understanding according to which *both you and I know that you shouldn't carry mud into the house, or WE know better than this don't we*. However, she continues, so I say:

2. // ↗ Alice //

Adopting the r+ tone, the marked and more dominating version of the referring tone, suggesting more strongly that there is common ground between us to appeal to, *Hey! Both you and I know this is not a good thing to do*. However, she continues and then I say:

3. // ↘ Alice //

Using the p tone I acknowledge that my appeal to the common ground has failed, and I therefore use a proclaiming tone to add to the common

ground something that turns out to be missing. This is a warning or threat. *Look! In case you've forgotten I really must tell you this is not a good thing to do.* She continues, so I say:

4. // ↘ ALice //

Using the p+ tone I not only add something new but I opt for a more marked and dominant version of it. *Look! If you don't stop I may have to stop you!* At this point intervention rather than further intonation is called for."

We have looked at the communicative choices of tones. The primary binary choice is between proclaiming and referring, and the secondary choice is between the unmarked or the marked version of proclaiming and referring. This gives a total of four communicative tone choices.

## Part 4

### Theoretical overview

The falling tone can be also called a **proclaiming** tone. It shows that a tone unit proclaims a part of the message as being new for the listener. So, the speaker has the information which the listener wants. The speaker draws upon his own, unshared knowledge in providing it.

The rise and the fall-rise can be called **referring** tones. They show that a tone unit refers to a part of the message that the speaker and the listener both know already.

A common use of referring tones is to fill in some qualification that a speaker assumes can be taken for granted. Frequently the 'filling in' tone unit adds little to the message content. In itself, it doesn't make much difference to the import of the message, but the sense of shared understanding introduced by the referring tone helps things along by establishing a basis of general understanding. Often this softens the impact of a proclaimed assertion that will probably be unwelcome.


## Unit 4

### FINDING OUT OR MAKING SURE?

#### Part 1


#### Listening for meaning

##### Conversation 1

 This takes place in a bookshop. A customer has been unable to find the book he wants and goes to the counter to get help. Make a list of all the facts that you think would have helped him find the book. Then listen and find out how many of these facts he actually knows.

#### Listening to intonation

##### 4.1

 Listen to these extracts from the conversation and repeat them.

1. // is THAT the TITle //
2. // it ISn't the title of a NOvel //
3. // you've LOOKed in the biOGraphy section //
4. // is THAT near the MAPs and things //


What tone was used in all these extracts? Use arrows to indicate what it was. Can you suggest why this particular tone is used in each of these tone units?

In these examples we have met a second situation in which a referring tone is used. In Units 2 and 3, when the speaker was **telling** something, it meant that this part of the message would not be new to the hearer. But in this unit, the speaker is **asking**, and the meaning of the referring tone is something like this: the speaker expects that *what the other person will say in reply will not be new to the speaker*.

When the assistant asks 'Is that the title?' she expects that the answer will be 'Yes' because people usually refer to books by their titles. But there is a small possibility that 'A Life of Arnold' will refer to what the book is about instead of what it is called. Before going any further she wants to **make sure** he has understood correctly. Later, she wants to make sure the customer has already looked in the obvious place, the biography section, but then – as an afterthought – makes sure that she is right in thinking it is a biography, and not a novel. The customer thinks he has looked in the biography section, but makes sure that he has got the right place before saying 'Yes'.


'Making sure' means checking on what you already believe to be the case. You use a referring tone because you do not expect that any new information will change hands. You may have noticed that all these examples have a fall-rise tone, not a rising tone. We will look into the reasons for this in Unit 6.

## 4.2


 Listen to some 'making sure' enquiries that might be heard in a bookshop and repeat them.

1. // ✓ i suPPOSE you don't know who the PUBlisher is //
2. // ✓ it IS in PRINT i assume //
3. // ✓ WOULD you like me to ORder it for you //
4. // ✓ IS it the PAperback edition you want //

### Conversation 2

 This occurs at the enquiry office at a railway station. A woman finds that the York train that she intended to catch has been cancelled. She asks what other trains are available. Listen and compile a list of all the information she is given. Compare your list with a partner's.

## 4.3


 Listen to how some of the questions in the conversation were spoken, and repeat them.

1. // WHEN were you hoping to TRavel //
2. // and WHEN does it get to YORK //
3. // perHAPs i could go by aNOther route //
4. // HOW much LUggage do you have //
5. // but WHAt about my Ticket //

What tone is used in these examples? Use arrows to indicate what it is. Can you suggest why?

In these examples we have a second situation in which a proclaiming tone is used. In Unit 1, when the speaker was **telling** something, it meant that this part of the message, said with a proclaiming tone, would probably be something new to the listener. If we use a proclaiming tone when we are **asking**, we expect that the **reply** will be new to us. We use proclaiming tones to **find out** rather than to make sure. The enquiry clerk needs to find out whether the traveller has a lot of luggage because if she has she probably won't want to change trains. The traveller wants to find out which platform to go to. She also wants to find out whether there is an alternative route, and if so whether she can use the ticket she has already bought.

#### 4.4

 Listen to some ‘finding out’ enquiries that you might need at a railway station and repeat them.

1. // ↘ IS there a Buffet on the train //
2. // ↘ HOW long must i wait in MANchester //
3. // ↘ WILL the trains be running normally to MORrow //
4. // ↘ did you want SINGLE or reTURN //
5. // ↘ WHEN were you thinking of coming BACK //
6. // ↘ WHERE’S the nearest TELEphone please //


How do you decide whether you should ‘find out’ or just ‘make sure’? The general answer to this question is that it depends on whether you already have expectations about the reply. If you say:

// ↘ IS there a Buffet on the train //

you are indicating that you have no advance knowledge; but if you know that there are normally buffet cars on trains on this route, you might say:

// ✓ IS there a Buffet on the train //.

#### 4.5

 Listen to these enquiries. They are identical, except that one has a referring tone and the other a proclaiming tone.


1. // ✓ IS there an EARlier train // (I expect there will be)  
// ↘ IS there an EARlier train // (I need to know before deciding what to do)

Working with a partner, say each of the tone units in (2)-(6) as:

- a) a ‘making sure’ enquiry, using a fall-rise tone;
- b) a ‘finding out’ enquiry, using a falling tone.

Vary the order of (a) and (b). Your partner should be able to tell you which kind of enquiry you are making.

2. (at the station) // HAVE you got a Ticket //
3. (at the bookshop) // IS it exPENSive //
4. (on the telephone) // is THAT DAVid //
5. (at the library) // COULD i BORrow it //
6. (in the shopping precinct) // IS this MARket street please //

 Compare your versions with those on the cassette, where the ‘making sure’ version always comes before the ‘finding out’ one.

## HOW DOES IT HELP?

Very often, it doesn't seem to matter very much whether you are seeking unknown information from someone or just trying to get confirmation of what you already believe. The result will be much the same, whichever tone you use. It is very common for people to behave *as if* they just need confirmation even when they really have no idea.

The fact that we can choose to do either is particularly useful, however, in informal 'social' conversations. We quite often ask questions in order to be friendly, rather than because the answer is of any real importance, or even interest, to us. When we do this, it is usually better to seem to be 'making sure' than to seem to be 'finding out'. If you say:


// ↘ are YOU the new SECretary //

you are saying something like 'I don't know you. Please tell me who you are'; but

// ✓ are YOU the new SECretary //

means something like 'Am I right in thinking you are the new secretary (the person I've heard so much about)?' People naturally tend to feel better disposed towards you if you give the impression you already have some idea who they are!


## 4.6

 Listen to this pair of examples. In the first the enquirer is seeking necessary information. In the second, the enquiry is made principally for social reasons.

1. DOCTOR: // ↗ now we've HAD you on the TABlets // ↘ for a WEEK now //  
↘ ARE you feeling BEtter at all //
2. AN OLD FRIEND: // ↘ LOVEly to SEE you // ✓ are you feeling BEtter now //


Why might the doctor be careful to make a 'finding out' enquiry rather than a 'making sure' one?

Can you suggest why the social enquiry may be more pleasing when spoken in this way?

 Before you listen, say each of these examples as 'social' enquiries and then compare your versions with those on the cassette.

3. // ✓ DID you have a good JOURney //
4. // ✓ are you enJOYing england //
5. // ✓ WILL you have some more COffee //
6. // ✓ HAVE you played any TEnnis lately //
7. // ✓ HAVE you been in england before //


## 4.7

 There are some ways of making enquiries that are nearly always used for finding out rather than making sure. Listen to these examples and repeat them.

1. // ↘ you reMEMber that BOOK you mentioned // ↘ perHAPs you wouldn't mind LENDing it to me //
2. // ↗ exCUSE ME // ↘ i'm LOOKing for MARket street // ↘ i WONder if you could HELP me //


Can you suggest why enquiries like this have a falling tone?

There are some occasions when it is better not to sound as though you have already made an assumption about what the answer will be. Enquiries beginning with 'perhaps' or 'I wonder' avoid doing this.

 Listen to these examples and use arrows to show which tones are used. Then repeat them, paying special attention to the tone on the last tone unit, where the request is actually made.

3. // well i'm RATHER BUsy // just at PREsent // perHAPs you wouldn't mind WALting for a few minutes //
4. // aCCORDing to the INdicator board // the NEXT train to YORK // has been CANcelled // but NO one seems to know WHY // i WONder whether YOU can tell me //

## 4.8

 Intonation can matter in *replies* as in enquiries. Listen to how the speakers answer in these examples.

1. TRAVELLER: // ↘ and WILL that be the same PLATform //  
CLERK: // ↘ YES // ↘ PLATform THREE //
2. SHOP ASSISTANT: // ↘ IS it a REcent publication do you know //  
CUSTOMER: // ↘ well it COULD be //




Can you explain the use of a proclaiming tone in the clerk's reply and of a referring tone in the customer's reply?

Whether we ask to find out or to make sure, we normally expect a response which **tells** us either:

- a) information that we didn't know; or
- b) if our ideas are right or wrong.

This means that we expect a response with a proclaiming tone, as in (1) above. But the customer in the bookshop seems not to know whether the assistant's assumption is correct, so he cannot say // YES //. Instead, he says that it 'could be'; but because the assistant must obviously know this already, he says it with a referring tone. You can often reply with a referring tone like this, if you cannot give the information that the enquirer really expects.

 Listen to these enquiries and replies. Use arrows to mark all the tones in the replies. Repeat each reply, paying particular attention to the tones you use.

3. A: Is that the title?

B: // i THINK so // the PROBLEM IS // i'm NOT quite SURE //

4. A: It's a 'one way', isn't it?

B: // well it's ONE way at the MOMent // because they're doing a LOt of SEwer work //

5. A: You remember Mary, in Accounts?

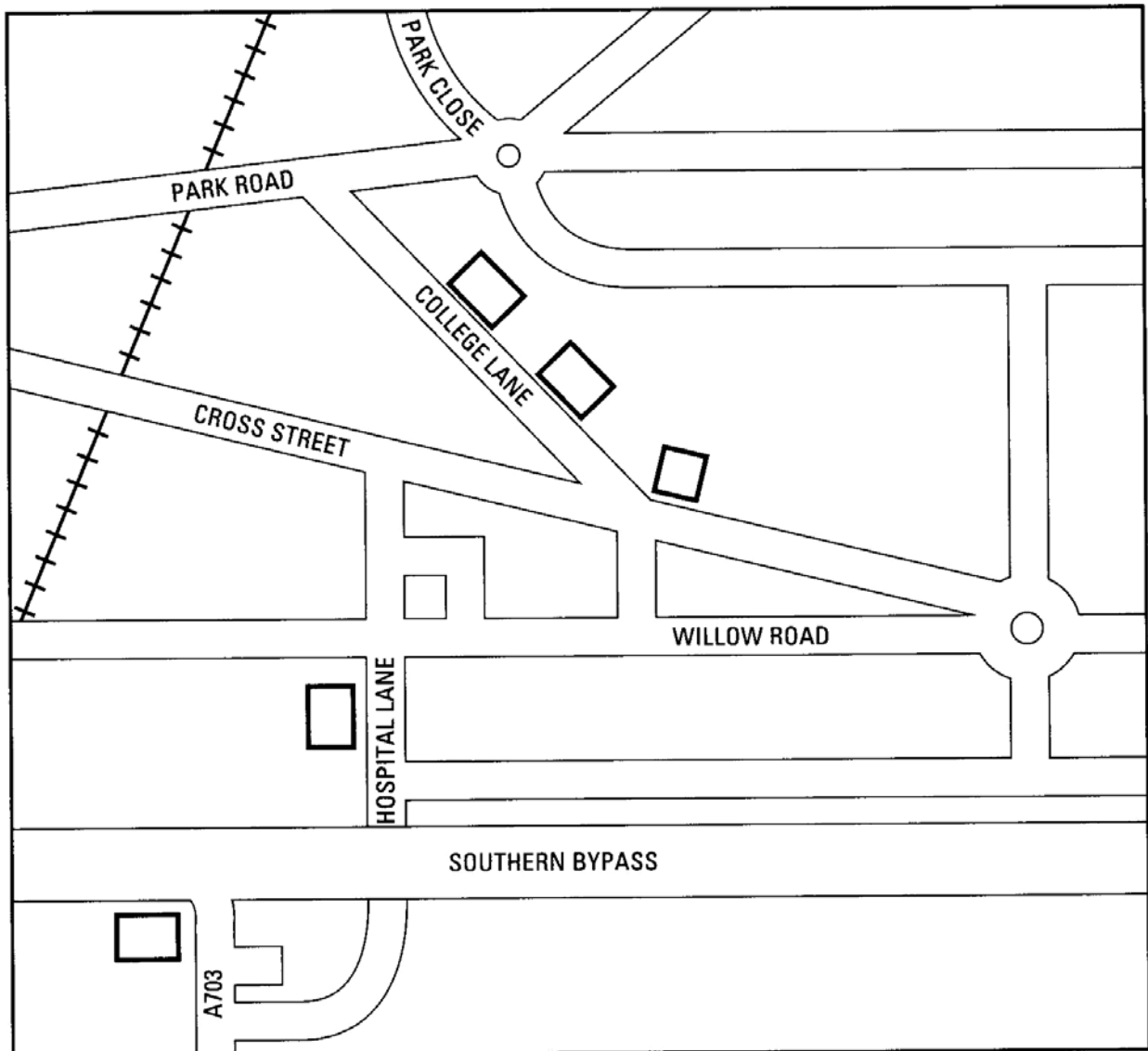
B: // NOT REAlly // NO //

6. A: Arthur had that room upstairs, didn't he?

B: // well he USed to // but it's ALL CHANGED // NOW //

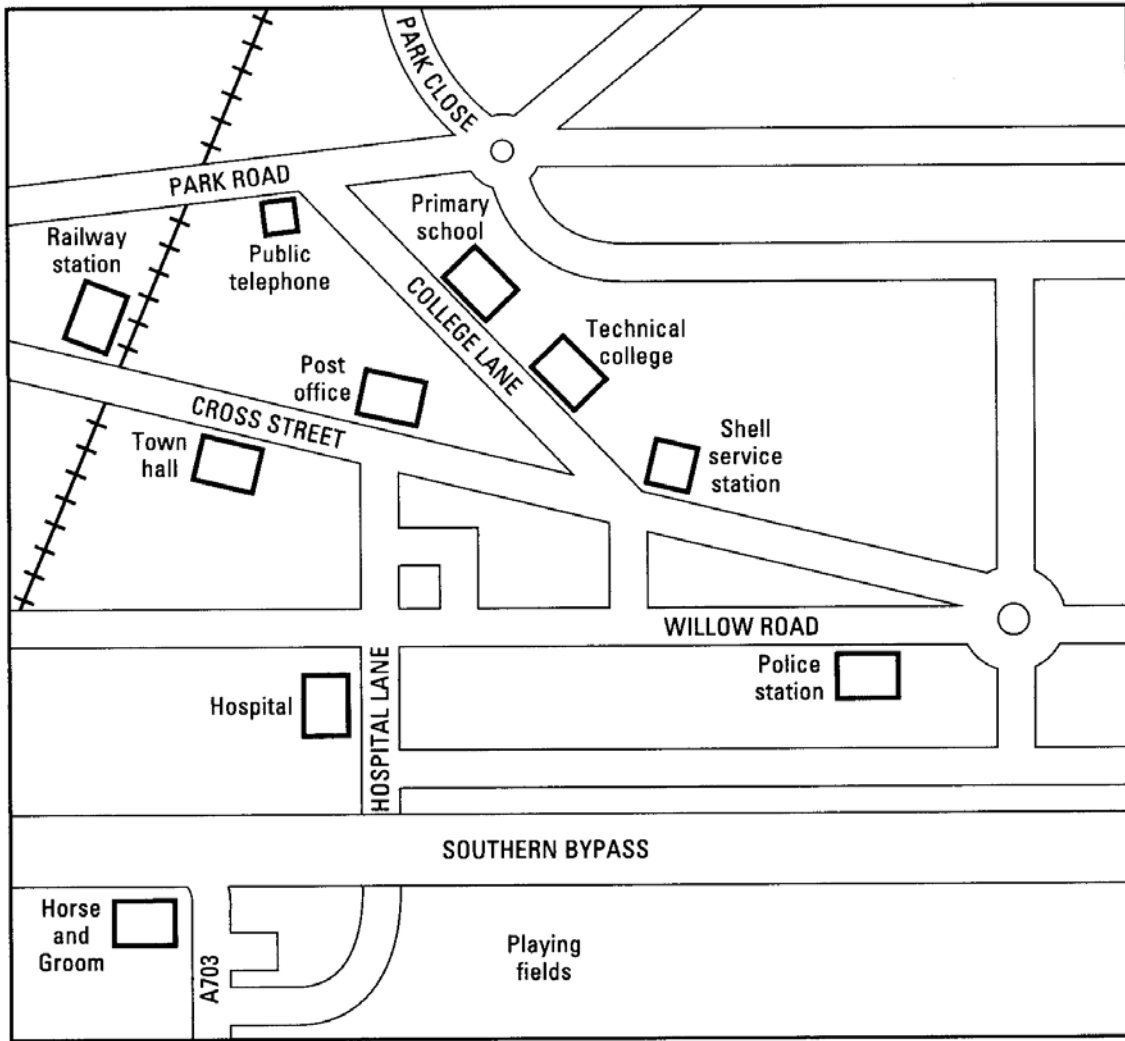
## 4.9

Look at this map of David's town, from which all the names of places have been removed. Can you remember from Unit 2 where, for instance, the technical college is?



Ask your partner a question, for example, ‘Is this where the technical college is, please?’, with appropriate intonation to make sure that you are correct.

The post office was not mentioned in Unit 2, so you have no idea where it is. Ask a ‘finding out’ question to discover: ‘Where is the post office, please?’ Your partner can get the information from this map.



*Make sure* or *find out* where the places below are. (Which you do depend on whether you think you know already.) Your partner will need to continue to use the map.

the railway station  
 a public telephone  
 the town hall

the Shell service station  
 the police station  
 the hospital

the playing fields  
 the Horse and Groom

## Part 2

Listening to sounds


### Target position 3

More sounds at the end of prominent syllables which are also at the end of tone units

Single consonants: // it's DREADfully out of DATE //

Two-consonant clusters: // IS it in PRINT //

#### 4.10

 Listen to these tone units and repeat them, paying special attention to the targeted consonant.

1. // Everyone got OUT //
2. // WHEn are you coming BACK //
3. // SINGle or reTURN //
4. // the BUS came to a STOP //
5. // i HURried aCROSS //
6. // HUNdreds of SHOES //
7. // i WALKed aLONG //
8. // she THOUGHT there was a PUB //
9. // it was VEry ODD //
10. // she RANG a BELL //
11. // the HORse and GROOM //
12. // it was HALF past FIVE //
13. // i've ONly got this BAG //
14. // you'll HAVE to RUSH //
15. // i'm OUT of BREATH //
16. // the STOrY of his LIFE //
17. // WHO did she work WITH //

#### A NEW SOUND

The final sound in 'aLONG', /ŋ/, has not been encountered before. This is because it does not occur at the beginning of prominent syllables. Like /ŋ/ and /m/, it is a nasal sound, and therefore one of the NLA group. Make sure you are hearing it and producing it as a single consonant, **not** as a combination of /n/ and /g/.


#### 4.11

If you have difficulty with any of the consonants in this target position, try to find out what kind they are. Complete the table below with the tonic syllables in the tone units in Task 4.10. Put them in the appropriate box according to the kind of consonant that occurs at the end of the tonic syllable.


	<i>Voiced sounds</i>	<i>Voiceless sounds</i>
<i>NLA sounds</i>	reTURN /ŋ/	—
<i>Plosive sounds</i>		OUT /t/
<i>Fricative sounds</i>	SHOES /z/	

Then use the table to discover whether the difficulty you have is associated with one particular type of consonant – or perhaps with more than one type.

Plosive sounds in this target position are difficult for some speakers. The term ‘plosive’ can be taken to mean that these sounds result from a kind of ‘explosion’, a sudden and violent escape of breath, when the closure of the speech organs is released. You may need to practise the release without producing an extra and unwanted vowel sound after it.

 You will find examples for practicing any type of consonant you find difficult in Target Position 3 in Exercises 39-41 in the Appendix.

#### 4.12

 Listen to these tone units and repeat them, taking special care with the target sounds.

- |   |  |
|---|--|
| 1. // the BUS <u>STOPPED</u> //             | 9. // LET me <u>THINK</u> //                 |
| 2. // i OUGHT to have <u>ASKED</u> //       | 10. // i NEED it my <u>SELF</u> //           |
| 3. // she PASSED some <u>SHOPS</u> //       | 11. // it's about FIFTy <u>YARDS</u> //      |
| 4. // there were CONcrete <u>TUBS</u> //    | 12. // you go RIGHT to the <u>END</u> //     |
| 5. // you must TURN <u>LEFT</u> //          | 13. // WOULD you <u>MIND</u> //              |
| 6. // i'd BETter <u>ASK</u> //              | 14. // it's on the SEcond <u>SHELF</u> //    |
| 7. // you FOLLow the road a <u>ROUND</u> // | 15. // can you reMEMber his <u>FRIEND</u> // |
| 8. // it's EASy to <u>FIND</u> //           |  |

#### 4.13


Notice that in some cases the first sound in the cluster is a continuant: ‘... LEFT’. In other cases it is a plosive ‘... SHOPS’. Put each of the clusters that are targeted in Task 4.12 into the appropriate box in this table.

1 First sound is a continuant (i.e. a fricative or an NLA sound)	LEFT /ft/ ASK /sk/
2 First sound is a plosive	STOPPED /pt/ ASKED /kt/

Concentrate on those clusters that you have put in Box 2. Do you notice anything special about the way the first of the two consonant sounds is made?

When plosives begin a cluster in this target position, you neither feel nor hear a sudden release; instead, you go on immediately to produce the second consonant. In the case of /ps/, for instance, you put your lips in the position to make /p/ but, instead of completing the sound with a release you go straight into the fricative sound /s/: /p→s/. Something similar happens in /d→z/, /p→t/, etc.


#### 4.14

 Listen to these tone units and repeat them, paying special attention to the sounds in Target Position 3.

1. // i'm NOT sure WHICH //
2. // it's Over the BRIDGE //

Are there more new sounds here? The sounds that spelling represents by ‘...ch’ and ‘...dge’ in these examples are usually regarded as single consonants, although each is represented by a pair of symbols /C/ and /G/. They are, in fact, very similar to the clusters you put in Box 2 in Task 4.13. You can think of them as cases of /t→S/ and /d→Z/ respectively, where the plosive sounds /t/ and /d/ merge into the following fricative. They are known as **affricative** sounds.

#### 4.15

 Listen to these tone units and repeat them, paying special attention to the final clusters.

1. // she SAW some SHOPS //  
// there were CONcrete TUBS //
2. // the BUS STOPPED //  
// ARthur's been MOVED //

What do you notice about the second sound in the clusters?

Although the spelling ‘...s’ in ‘SHOPS’ and ‘TUBS’ and the spelling ‘...ed’ in ‘STOPPED’ and ‘MOVED’ might lead us to expect similar sounds, the sound is actually determined like this:


- 1 the voiceless sound /p/ is followed by the voiceless sound /s/  
the voiced sound /b/ is followed by the voiced sound /z/;
- 2 the voiceless sound /p/ is followed by the voiceless sound /t/  
the voiced sound /v/ is followed by the voiced sound /d/.

In the final clusters we therefore get /...ps/, /...bz/, /...pt/ and /...vd/.


#### 4.16

Use the rule just given to predict what the second sound in the final clusters will be in these tone units. For example:

1. // i OUGHT to have ASKED // /t/ (voiceless)
2. // do you HAve many BAGS //
3. // they NEED to be rePLACED //
4. // he SUddenly STOPPED //
5. // you'll see some MORE LIGHTS //
6. // it was AFter you LEFT //
7. // there are TWO more ROADS //
8. // i was aMAZED //

 Check your predictions with the cassette and repeat each tone unit.

#### 4.17

 Listen to these pairs of tone units, paying special attention to what happens at the end of which.

1. // she SAW some SHOPS //  
// she SAW some HOUses //
2. // the BUS STOPPED //  
// the BUS WAited //

What do you notice?

Clusters are always made up of different sounds. if you applied the rule given in Task 4.15 to the second example in these pairs you would have two identical sounds in each case: /zz/ and /tt/. Instead you insert the vowel /l/ between the two and produce a further (non-prominent) syllable:

// hɑvzɪz // // weltɪd //


Notice that when this happens the **final consonant is always voiced**. That is to say, the voiced-follows-voiced / voiceless-follows-voiceless rule applies only to clusters.

#### 4.18


Predict how the ends of these tone units will be pronounced.

1. // he was MOVED //
2. // he was proMOted //
3. // SOME familiar FRIENDS //
4. // SOME familiar FAces //
5. // the CAR was SEARCHED //

6. // the CAR was inSPECted //
7. // that was NOT // what she exPECted //
8. // that was NOT // what she HOPED //

 Check your predictions with the cassette and repeat each tone unit.

#### 4.19


 These tasks should have helped you to identify the kinds of problem you have, if any, in dealing with clusters in Target Position 3. For further practice turn to Exercises 42-2 in the Appendix and listen to them.

#### Summary

1. Whether you are **telling something** or **asking, referring tones** and **proclaiming tones** retain their essential meanings.
2. When you are telling something, a referring tone means that this part of the message is already shared. Saying it will not, therefore, impart any new information. When you are asking, it means that you assume this part of the message is shared but you want to make sure by asking your listener to confirm it.
3. When you are telling something, a proclaiming tone means you do not think your listener has certain information that you possess. When you are asking, it means that your listener has some information that you do not possess: you need to find out.
4. When you ask questions for mainly social reasons, you usually use referring tones.
5. Replies, or parts of replies, which do not answer questions directly have referring tones.
6. There is no clearly perceived release when a plosive consonant is the first element in a final cluster.
7. If the first element of a final cluster is voiced, the second is voiced also. There is similar correspondence between voiceless elements.


#### Part 3

##### Additional information

 We pronounce a ‘finding out’ question differently from a ‘making sure’ question. A ‘finding out’ question is where we ask for information we didn’t have before, and the voice usually goes down at the end. A ‘making sure’ question is where we check that the information we have is correct. The voice usually goes up at the end. Listen to the examples in this conversation.




- A: What's your **name**? ↘  
 B: Sonia.  
 A: And where were you **born**? ↘  
 B: Surinam.  
 A: Is that in South **America**? ✓  
 B: Yes, that's right.  
 A: And how long have you lived **here**? ↘  
 B: Five years.  
 A: I see. Are you **married**? ✓  
 B: No, I'm not.  
 A: And what do you **do**? ↘  
 B: I'm a boxer.  
 A: You're a **boxer**? ✓


 Listen. In these examples the tone starts in the last word, because this is the word the speaker is emphasising, or 'underlining'. But we may 'underline' any of the words. Read to the following examples. Notice that the voice movement begins at the word in bold type and continues to the end.

- So your parents were born in Uruguay. And where were **you** born? ↘  
 Oh, so you weren't born here? Where **were** you born? ↘  
 So you were born in 1969? And **where** were you born? ↘  
 I know your parents live here, but were they **born** here? ✓  
 I know you were born here, but were your **parents** born here? ✓  
 My mother and father were born here. Were **your** parents born here? ✓

When we are telling someone a piece of news, we often check that they know the background to the story first. When we do this, the voice goes up at the end. Then, we finally tell the news, the voice goes down at the end. This shows that we have finished the story.

 Listen and compare A's first question in these two conversations. In (1), he is checking that B knows about Max's grandfather's death, so the voice goes up. In (2), he is telling B the news that Max's grandfather died, so the voice goes down.

1. A: You know Max's grandfather died? ✓  
 B: Yes. ↗  
 A: Well, he's left all his money to charity. ↘
2. A: You know Max's grandfather died? ✓  
 B: Oh. ↘  
 A: Yeah, terrible, isn't it? ↘

 Listeners also signal if they expect the story to continue or not. In conversation (1) above, B's voice goes up at the end when she says 'Yes'. This shows that she expects A to continue. In conversation (2), B's voice goes down at the end when she says 'Oh'. This shows that she knows A has finished telling her the news. There are more examples in the conversation below. Listen.

A: You know Angela?

B: Yes. ↗

A: And you know her brother David?


B: Uh huh. ↗

A: Well, you know he lives in Southside?

B: Mmm... ↗

A: Well, somebody broke into his house last night!

B: Oh, really!? ↘

 If we are saying a list of things, our voice goes down at the end of the last thing to show we have finished. On the other things, the voice goes up to show the list is *not* finished. Listen to the continuation of the conversation from B above, and notice A's pronunciation of the list of things stolen.

B: Did they steal anything?

A: Yes, they took his computer↗, television↗, video↗, CD player↗ and all his CDs↘.

B: Oh, that's terrible!

## Part 4

### Theoretical overview

If a speaker is asking a question with a proclaiming tone, it indicates that information available to the listener is not yet available to the speaker. The speaker expects that the reply will be new to him. So, the purpose of a proclaimed enquiry is to **find out** new information. Asking with a proclaiming tone you show that you have no advance knowledge about the matter.

By using referring tones when asking, the speaker indicates that he already has expectations about the reply, as though the requisite information were available to him also. He expects that what the other person will say will

not be new for him. So, the speaker just asks the listener to confirm that what he is thinking to be true is, indeed, true. The purpose of this enquiry is to **make sure**, that is to check that the information you possess is correct; you expect that no new information will change hands.

Sometimes people use “making sure” questions where “finding out” questions might seem to be a better representation of the true situation. There is often no way of knowing whether the speaker really has expectations about the answer or whether he is totally in the dark. This frequently happens when the transfer of information is of only secondary importance. These questions are often asked in order to be friendly.

If you say to a newcomer // are you a new student // with a proclaiming tone, you indicate something like “I don’t know you. Who are you?” But if you say the same with a referring tone, it means something like “Am I right in thinking that you are our new group mate, we’ve heard about you and we are glad to meet you.”

In some occasions it is better to use “finding out” questions instead of “making sure” questions. This happens when you want to indicate that you have no expectations about the reply however evident it may seem. These questions usually begin with “I wonder” and “perhaps”. If you pronounce // I wonder if you could help me // with a proclaiming tone, it sounds as if you give your listener choice to decide whether he will help you or not.

These two types of questions are known as social enquiries.


When we ask a question we expect that the reply will either tell us new information or say if our ideas are right or wrong. It means that this response should be pronounced with a proclaiming tone. But if you cannot give the exact information you are asked about, if you are not sure about the answer, you mostly reply with a referring tone.

## Unit 5

### WHO IS IN CHARGE?


#### Part 1

##### Listening for meaning

 The Philosophical Society are just about to begin their monthly meeting. On the cassette you will hear the chairperson making his opening remarks. The main business of the evening is to hear a talk or 'paper' presented by a visiting speaker. Before he introduces the visitor, however, the chairperson has some announcements to make. Listen to what he says and make a list of the things he tells his audience. Then compare lists with a partner.

##### Listening to intonation

You may have noticed that the chairperson is using language of a rather special and formal kind. He uses words and phrases that seldom occur in relaxed everyday conversation. For instance we don't often say 'one and all', 'on this occasion' or 'just a few words' unless we are engaged in some kind of speech-making of a rather formal kind.


 You may also have noticed that the chairperson hesitates quite a lot. There are pauses, repetitions and false starts. There are also quite a lot of examples of a tone we have not yet mentioned. Listen again to the first part of the recording (it is repeated on the cassette) and read the transcript below. Try to decide what kind of tone is being used in the tone units where there is no arrow.

// ER // ↗ GOOD EVening // ER // ↗ good EVening to one and ALL // WELcome  
// TO // OUR // ↗ FEBruary MEEting // ERM // and WELcome // of COURSE  
to our // ↗ to our REGular // MEMbers // and aTTENders // and SEveral  
FAces er // i can SEE out there // NOT // ↗ TOO familiar to ME //

Can you think of any likely connection between the hesitations and the use of this new tone?

In order to maintain this kind of language, the speaker was probably having to choose his words rather carefully; it is not the kind of language that comes readily to mind in ordinary conversation. When we speak like this, we tend to use **level tones** with pauses. This gives us time to put the language together. The chairperson is a fluent native speaker of English but he is doing something very similar to what learners have to do when they are using a language with which they are not yet very familiar: he is *mentally preparing* the next step before he takes it. Level tones are often used in such circumstances. The symbol for a level tone is →.

## 5.1


 Listen again to what the chairperson says, and then to a more fluent version.

- 1a // → ER // ↗ GOOd EVENing // → ER // ↗ good EVEning to one and ALL //  
→ WELcome // → TO // → OUR // ↗ FEBruary MEEting //
- 1b // ↗ GOOd EVENing // ↗ good EVEning one and ALL // ↗ WELcome // ↗ to  
our FEBruary MEEting //


What tone is used in both versions of:

// GOOd EVENing //  
// good EVEning to one and ALL //  
// to our FEBruary MEEting // ?

Repeat these three tone units, making sure you get the tone right.

 Listen to these extracts and see how many examples of rising tone you can hear. Use arrows to mark them.

- 2a // beFORE // i introduce tonight's SPEAker // there's ER // ONE  
// important reMINder //
- 3a // NEXT month's // MEEting // will BE // OUR // ANNual  
GENeral meeting //
- 4a // AND er // on that oCCAsion // we're HOping for // a GOOD // and  
SPIrited // aTTENdance //

 Check your answers by listening to a version of each extract from which level tones and other possible distractions have been removed.

- 2b // ↗ beFORE i introduce tonight's SPEAker // ↗ there's ONE important  
reMINder //
- 3b // ↗ our NEXT month's MEEting // ↘ will be our ANNual GENeral meeting //
- 4b // ↗ on that oCCAsion // ↗ we're HOping for a GOOD // ↘ and SPIrited  
aTTENdance //

Discuss with a partner possible reasons why there are so many rising tones in this part of the chairperson's speech. There are, in fact, two separate things to explain:

- a) Why are they referring tones?
- b) Why are they rising, not fall-rise, tones?


In Unit 3 we saw that the rising and fall-rise tones are both referring tones. As such, they both show that their tone units neither present anything as news (if telling) nor request any news (if asking). Here we will look at what differentiates them as referring tones.

You will notice that nearly everything that the chairperson says in this opening passage is routine. Something very much like it will be said at the beginning of every meeting. Everyone expects the chairperson to greet them. They know already that some of them are members and others are not, and that in due course the chairperson will introduce the speaker. If they are serious members they will already be aware that the next meeting will be the AGM and that they ought to attend: he doesn't need to tell them about this but jogs their memories. It is all ground they have gone many times before and so it is appropriately spoken with mainly referring tones. But why is the rising, rather than the fall-rise, tone used?

The chairperson is *in charge*. The usual rules for conducting meetings give him responsibility for *controlling* what happens. For instance, it is he who determines when the meeting will begin and end, when questions may be asked, who may ask them, and so on. We can say that, for the time being, the chairperson is the **dominant** speaker.


The special significance of the rising tone is that when you occupy the dominant speaker role you can use it (instead of the fall-rise) to *emphasise the fact that you do* occupy that role. You can think of it as a way of drawing attention to the authority you claim for yourself for the time being.

## 5.2


 Here is another extract from the chairperson's introductory speech. Listen to it and mark the tones.

1a // JANE PARKS // has SERVEd us // MARvellously for // i  
THINK it's about // THREE YEARS // NOW //

Try to say it without hesitations or level tones.

 Finally, compare your version with this 'tidied up' version on the cassette.

1b // ↗ JANE PARKS // ↘ has SERVEd us MARvellously // ↘ for THREE YEARS  
// ↗ NOW //

 Do the same with each of these extracts. That is: listen to the (a) version and mark the tones; say it fluently without the hesitations and level tones; then check your version with the (b) version on the cassette.

2a // she's LEAving // to TAke up a post // in GLASgow // we wish her WEll //

2b // ↘ she's LEAving // ↗ to TAke up a post in GLASgow // ↗ we wish her WEll //

3a // unFORtunately // toDAY // our aTTENdance // i can SEe is // NOt as good // as Usual //

3b // ↗ unFORtunately toDAY // ↘ i see attendance is NOt as good // ↗ as Usual //

4a // JUST a few WORDs // aBOUT // her BACKground //

4b // ↘ just a FEW // ↗ WORDs // ↗ about her BACKground //

5a // she's REcently reTURNED // TO US // FROM a YEAR // in INdia //

5b // ↗ she's REcently reTURNED to us // ↘ from a YEAR in INdia //

### 5.3


 Listen to this extract and mark in the tones.

// ALso // and THis is rather // a SAD note // er the TREASurer  
// TELLS me // that we must SERiously consider // inCREASing  
// subscriptions //

Why do you think dominant versions of referring tone are used less here?

The chairperson would probably not want to speak of a likely increase in subscriptions in an authoritative manner. Using the non-dominant mode at this point gives the impression that he is sharing the misfortune with members of the audience as if with fellow sufferers. More generally than this, though, it would probably not be a good idea to underline one's authority too often! The thing to remember is that *dominant speakers have a choice*: it is up to them to decide whether to draw attention to their special role. Often, it doesn't matter much which of the two tones is used. There are times, though, when we expect people to behave as dominant speakers. If we ask people to give us help or advice, or to tell us a story, we may be effectively inviting them to 'take charge': to take us by the hand, metaphorically speaking, and lead us.

## 5.4

 Listen to these examples of dominant speakers. Use arrows to mark all the tones. Repeat each example, paying special attention to the rising tones (but remember that there may be occasional fall-rises instead).

1. Someone giving careful and firm instructions:

// now you KNOW where the Office is // WHAT i want you to DO // is to GO to the Office // and FIND SUsan // and ASK SUsan // for the KEY // to my ROOM // when you've GOT the KEY // GO to my ROOM // and LOOK in the CUPboard // and IN THERE // you'll find a ROUND TIN // with another KEY in it //

2. Someone telling a story or anecdote:

// THIS PERson i know // had JUST been SHOpping // AND // she'd JUST FINished // AND // she was LOAded up with PARrels // and STUFF she'd BOUght // AND // EVERYTHING // AND // she was GOing back to her CAR // IN the CAR park // and she was GOing aCROSS // to where she'd LEFt it // and she SAW SOMEone // SITting // in the PAssenger seat // of her CAR //

3. Someone giving directions:

// you COME out of the CAR park // and turn RIght // and AFTer you've gone a little WAY // you'll COME to a ROUndabout // go ROUND the ROUndabout // and take the SEcond EXit // NOT the FIRST // because THAT will take you into TOWN // take the SEcond EXit // and CONTINUE along THERE // for about a MILE //


### HOW DOES IT HELP?

In cases like these, you may want to give a clear signal that you are in control so as to ensure that your story, or your advice, is not interrupted until you have finished. Dominant speakers are most likely to make use of the rising tone when they take over the controlling role from someone else, that is to say, at the beginning of the announcement or the anecdote or whatever it may be.

Showing that you are in control can sometimes be helpful to listeners, too. Even when there is no risk of interruption, they may have greater confidence in a speaker who sounds authoritative than in one who does not. This applies, for instance, to public announcements. It may be reassuring to feel that the people who give us information are in control.



## 5.5

 To appreciate the difference between the dominant and the non-dominant ways of referring, listen to these pairs of examples. In each pair, the first version is spoken as part of a public announcement, and the second is spoken conversationally. Listen to both versions and repeat them, paying special attention to the difference. Then mark the tones with arrows.


1. // our SPEAKER for this EVening // is doctor AGnes THOMson //  
// toNIGHT'S SPEAker // AGnes THOMson //
2. // she TOOK her MAster's degree // and her DOctorate // at HARvard //  
// she GOT her MAster's // and DOctorate // in the STATES //
3. // she's WELL KNOWN // for her WORK on WITTgenstein //  
// she MADE her NAME // with some WORK on WITTgenstein //

Working with a partner, read this out in a 'public' authoritative way.


4. Ladies and Gentlemen. Our speaker for this evening is Dr Agnes Thomson. She took her master's degree and her doctorate at Harvard, and she's well known for her work on Wittgenstein.

Now read this dialogue as relaxed conversation.

5. A: The meetings are pretty good usually.  
B: Perhaps I should come along some time.  
A: Well, tonight's speaker is Agnes Thomson.  
B: I seem to have heard of her. Is she British?  
A: I think so. But she got her master's and her doctorate in the States.  
B: What does she talk about?  
A: Well, she made her name with some work she did on Wittgenstein.

 Your partner will be able to tell you whether you were consistent in your use of either dominant or non-dominant forms. Then listen to the versions of (4) and (5) on the cassette.

## 5.6

 Listen to a version of the last part of the conversation in Unit 2 between Mandy and David. They are going over the instructions for finding No. 27 Park Close. Mandy wants to be sure she has got them right. Which speaker is dominant?

- MANDY: Now let me see if I've got it right. I need the right-hand lane.  
DAVID: Yes. Right-hand lane.

MANDY: Yes.  
DAVID: By the Shell Service station.  
MANDY: Yes.  
DAVID: College Lane.  
MANDY: Yes. Past the technical college.  
DAVID: Past the technical college – past the primary school –  
MANDY: Yes...

Why do you think Mandy and David are *both* behaving as dominant speakers in this extract?

Although there are many occasions when it is possible to say that either you or your listener is in charge for the time being, there are other occasions when it is decided moment by moment. We can say that David and Mandy are ‘in charge’ in two different ways. David is the one who *knows*: it is he who controls the conversation by telling Mandy whether what she says is right or wrong. But Mandy is using a pay phone, and wants to get the checking completed before her money runs out. She seeks to control the conversation in order not to waste time, making it clear when she has understood each step and urging David to get on with the next.

Thus both of them act as dominant speakers during the short periods of time when they are actually speaking. In most informal conversation there are frequent changes of role, but this kind of constant changing would sound aggressive in many circumstances. There is nothing wrong with it here because of the special kind of communicative task the two people are engaged in.

## 5.7


Prepare a station announcement giving information about the cancelled train from Unit 4 and advising intending passengers of alternative ways of getting to York. Read it out, as if over the public address system, first in an ‘official’ manner, and then in a conversational manner. Try to decide which would be likely to be preferred by listeners.

## Part 2

### Listening to sounds

In Part 2 of all the units so far we have concentrated on sounds which occur in prominent syllables. In this unit we shall begin to look at some of the sounds that occur elsewhere in the tone unit.

## 5.8

 Listen to these tone units and repeat them, paying special attention to the vowels.

// the SPEAKER for toDAY // is AGnes THOMson //

Can you suggest why vowels in non-prominent syllables have not been targets in previous practice exercises?

One reason has already been mentioned: if you give special attention to the vowel in 'the', '-er', 'for', 'to-', 'is', '-es' or '-son' in these tone units, you are likely to make the syllable prominent although no prominence is needed there. Another reason is that it is not easy to say exactly what sounds we should be aiming at. In the recording, the speaker says something like:

... for toDAY /fqtqdel/


using the kind of 'reduced' vowel sound commonly referred to as 'schwa' and represented by /q/. But a careful chairperson, speaking in the special, rather formal, situation we have described for him, could easily use an unreduced vowel in either or both of the non-prominent syllables:

... for toDAY /fLtHdel/

And often it might be difficult to say positively whether we were hearing either /q/ or one of the 'full' vowels /L/ or /H/. The situation we have to recognise is something like this: often the nearest we can get to specifying what a sound will be is to say that it will be somewhere between one sound and another.

This uncertainty may make things appear very difficult for a learner! In fact it is much simpler than it sounds. all you need to remember is that the vowels we have been targeting are **protected** (that is, they may not be varied very much); but others, like those we have represented by /q/, and many of those we represent by /l/, as in *Agnes* /xgnls/, are **unprotected**. And what is special about unprotected vowels is that they sound the way they do because speakers *are not too concerned about what target they are aiming at*. 'Schwa' is a rather noticeable feature of spoken English and if you do not make very much use of it in your own language, you will have had to learn it as something new. But having learnt it, you then have to adopt a more relaxed attitude towards it: you should avoid regarding it as a target to be hit precisely. Your English will sound more natural if you can do as native speakers do and avoid giving too much attention to it and to the other unprotected vowels.

## 5.9

 You will find it easier to avoid giving too much attention to unprotected vowels if you give slightly exaggerated attention to those that *are* protected. In


the examples below the protected vowels are all in prominent syllables. The unprotected vowels, being comparatively neglected, sound roughly like /q/ or /l/. Listen to these examples and repeat them.

1. // at the SAME TIME //
2. // MEMbers and aTTEnders //
3. // PREssure of BUSiness //
4. // a disTINguished repuTATIon //
5. // GOing into the RED //

### 5.10

In the tone unit below there is one syllable that has a protected vowel even though it is not prominent.

1. // there's ONE important reMINder //

 The second vowel in 'important' will always have its full value: /L/. Listen and circle the protected vowel that occurs in a non-prominent syllable in each of these examples.

2. // NEW coMMItee members //
3. // and WHEN does it get to YORK //
4. // there SEEMS to be some trouble on the LINE //
5. // if you DON'T mind CHANging //
6. // HOW much LUggage do you have //
7. // she TOOK her MAster's degree //


### 5.11

You need to know whether a vowel is protected or not. As a first step towards doing so, we can say that ***all words with two syllables have at least one protected vowel***. One vowel in 'members', 'trouble', and 'degree' keeps its 'full' pronunciation in the tone units in Task 5.10, even though it is not prominent.

Say these tone units, giving the vowels in bold type their full pronunciation without unintentionally making the syllable prominent.

1. // NEW coMMItee members //
2. // there SEEMS to be some **trouble** on the LINE //
3. // she TOOK her MAster's degree //
4. // REGular members and aTTEnders //
5. // the NEXt turning on the LEFT //
6. // do you reMEMber that person from Liverpool //
7. // a VEry welcome // VIsitor //

 Now listen to the versions on the cassette.

 Many words with more than two syllables also have a single protected vowel. Listen to these examples. Each one includes one such word.

8. // we HAVE to consider inCREAsing them //

9. // we must conSIder increasing subSCRIPtions //

10. // my NEXt announcement // concerns the MARCH MEEting //

The vowel which is protected in all these words is the one in the syllable which, according to most dictionaries, has **primary stress**. What this means is that when you speak the word on its own and out of context you treat it as a whole tone unit. The syllable concerned is then the tonic syllable. So, when we are *citing* words rather than *using them as part of a message*, the dictionary representations

'members            con'sider

mean the same thing as:

// ↘ MEMbers //     // ↘ conSIder //


Of course syllables which have primary stress in citation forms are not always prominent syllables in a tone unit, but as non-prominent syllables they retain the full vowel sound.

## 5.12

The majority of single-syllable words have a protected vowel. For example:

// she was LOOKing for MArket street //

If this seems surprising that is probably because the exceptions are the **function words** like 'she', 'was', 'and' and 'for'. Although these are not very numerous compared with the **content words**, they are much more frequently used.

 Listen to these tone units. Circle all the prominent syllables and box all the protected vowels that come in non-prominent syllables. Then say them aloud, taking care that you do not produce any unintended prominent syllables.

1. // ↗ i went round // ↘ to a side door //

2. // ↘ there's a set of traffic lights there //

3. // ↗ this is a rather // ↘ sad note //

4. // ↘ it's next to the post room //

5. // ↘ it's near to hurst street //

6. // ↘ they're here for the first time //


7. // ↘ it's not as good as usual //
8. // ↘ it's a big brick building //
9. // ↘ it's opposite the service station //
10. // ↗ have you looked in the biography section //
11. // ↘ they've installed a coffee machine //
12. // ↗ she's talking about // ↘ her research //

Most dictionaries do not mark 'primary stress' in monosyllables so they do not tell you whether they have a protected or unprotected vowel. Furthermore, if monosyllables of either kind are spoken as isolate words, they all have a full sound:

1. **function words**      // OF //      // TO //      // AS //;
2. **content words**      // DOOR //      // ROOM //      // GOOD //.

But while those in Group 2 *always* have their full value (i.e. they are **protected**), those in Group 1 have full sounds only in special circumstances, such as when they are being cited (i.e. they are **unprotected**).

### 5.13

 For more practice of tone units which have protected vowels in non-prominent syllables turn to Exercises 45-6 in the Appendix and listen to them.

#### Summary

1. Fluent native speakers, like learners, often have difficulty in putting together the language they need to express their intentions, and this results in the use of **level tones**.
2. The rising version of referring tone is used by **dominant speakers**.
3. Dominant speakers may:
  - a) be appointed in advance, as in the case of the chairperson;
  - b) hold the position by unspoken agreement for the time being, as in the case of a storyteller;
  - c) seek to take control briefly in the course of a conversation in which speaker and listener have equal rights, as in the case of the conversation between Mandy and David in Unit 2.
4. Dominant speakers have a choice: they can either make use of the rising tone to underline their present status as controller of the discourse, or they can refrain from doing so and use the non-dominant fall-rise instead.
5. There are occasions when the choice is not very significant and you can use either tone. There are some circumstances, however, when it is better to

assume dominance and some when it is better not to. These will receive attention in the next unit.

6. Some **vowels** are **protected**: they remain more or less constant wherever they occur. Others are **unprotected**: the sound a speaker actually uses can vary considerably from one occasion to another. The most common pronunciation of unprotected vowels is something like /q/ or //, but the reduction to these sounds comes about as a result of speakers not being very concerned about what sound they make: /q/ and reduced // are not, therefore, to be thought of as targets in the sense that other vowels are.
7. All words of more than one syllable have at least one protected vowel.
8. Monosyllables which are **content words** have protected vowels; those which are **function words** have unprotected vowels.

### Part 3

#### Additional information

The level tone is a level pitch, without significant pitch contrast. It can be indicated with a horizontal arrow: →

This tone is used when there is no reason for making communicative choices. For example, it may be used by native speakers during cognitive activity, while thinking aloud, during on-the-spot verbal encoding, for example:

// → er //      // → mmm //

Likewise language learners may use level tone while preoccupied with linguistic items, with cognitive formulation, with the form of the utterance rather than its meaning. And in that circumstance it is entirely appropriate.

The level tone is also used during bored, aimless, non-interactive speech; and for example, when reading a newspaper item aloud to someone else **until** you reach the section of focal interest when you drop into communicative pitch choices.

### Part 4

#### Theoretical overview

To explain the use of the two versions of referring tone, the fall-rise and the rising tone, we need to make use of the notion of dominance. The dominant speaker is the one who, for the time being, is in control of the conversation or other verbal event. In some events one person is put in control by some kind of institutionalized procedure. At the other extreme, some kinds of social conversation frequently see many changes in the balance, as participants compete with each other for control.

In some conversations the relationship between the speakers means that one of them naturally takes a dominant role. Think, for example, of a manager speaking to a worker, a doctor to a patient or a teacher to a student.

The ↗ tone is the appropriate referring tone for the dominant speaker to choose, but it would be inappropriate for the non-dominant speaker to use it.

When the speaker is seeking to help someone it is often appropriate to be ‘forceful’, but when seeking help for oneself it is often better not to be.

You have seen that, by choosing the ↗ tone instead of the ↘ tone, speakers can exercise a sort of dominance in the conversation which may or may not be associated with their social status.


Therefore, it is important that you are able both to recognise the ↗ tone when it is used by others, and to make the correct choice between ↘ and ↗ tones when you are speaking. If you use a ↗ when a ↘ would have been more appropriate, you may sound self-assertive or even aggressive.

## Unit 6

### WHEN TO TAKE CONTROL

#### Part 1

##### Listening for meaning


 Susan needs to talk to Tony about a business matter. She rings him at home.

Listen and find out:

- a) where Tony is;
- b) when she can speak to him;
- c) how they will speak to each other.

##### Listening to intonation


#### 6.1

 Listen to these extracts from what Susan says and repeat them, paying special attention to the fall-rise tone in each case.

1. // ↘ is he THERE //
2. // ↘ you DON'T know what TIME this evening //
3. // ↘ if he could POSSibly make it about SEven //
4. // ↘ would you MIND //
5. // ↘ toNIGHT would be BEtter though //



## 6.2

 Listen to these extracts from what Jane says and repeat them, paying special attention to the rising tone.

1. // ↗ NORton five nine SEven //
2. // ↗ is there Anything i can DO // ↗ GET him to ring BAck or anything //
3. // ↗ DON'T WOrry // ↗ he's SURE to be here at SEven //


## 6.3

In all these examples in Tasks 6.1 and 6.2 the speaker is using a referring tone. In those in Task 6.1 a fall-rise is used; but in Task 6.2 a rising tone is used. Examine them carefully and see if you can think of any reason for this difference.

In Task 6.1 Susan is checking on some facts: (1) whether Tony is there now; (2) at what time he will be back; and (3) whether he will be available to call back at about seven. They are all facts that she needs to make sure about so that she can arrange to speak to Tony. In (4) and (5), she is asking favours: 'Will you – or will Tony – do something for me?'. All this is *for her own benefit*, not Jane's. But in Task 6.2 in (1) Jane confirms that Susan has dialed the correct number; in (2) Jane offers to help Susan; in (3) she reassures her that Tony will be back by seven. These are all helpful things to do: they are things Jane does for Susan's benefit. This affects the tones the speakers choose.


If your purpose is to be helpful to your listener in some way, it is generally better to adopt the dominant role. If your purpose is to get help for yourself, it is generally better to avoid adopting the dominant role so that you do not set yourself up as the person in control. Quite simply, you can take charge to help someone else, but not to help yourself!

## 6.4

 Listen to an example with a fall-rise tone and compare it with a similar one with a falling tone.


// ↘ DO you MIND //

// ↙ DO you MIND //


 Listen again and repeat the examples. Try to decide what effect the change of tone has.

If speakers use a referring tone in 'Do you mind?' they are usually thinking that, among friends, the other person will surely not mind: there is no need to **find out** whether they do or not, but it is just politeness to **make sure**. If the speaker thinks there is a real possibility that the other person *will* mind, however, it is better to **find out** before asking the favour. This is done by using a falling tone.

## 6.5

 Listen to these examples. Use arrows to mark the tones, and then match each with the most appropriate paraphrase from the two provided.


1. // IS he THERE //  
a) *I expect he's there (I'm just checking).*  
b) *The question is this: is he there or not?*
2. // could he POssibly // make it about SEven //  
a) *I hope I'm right in thinking seven o'clock will be a convenient time for him.*  
b) *Suppose I suggest seven; how will that do?*
3. // is there Anything I can do //  
a) *You know I'm willing to help if I can.*  
b) *What do you need done?*
4. // DON'T WOrry //  
a) *You know perfectly well there's nothing to worry about!*  
b) *I can tell you're worrying. Stop it!*

 Say each of the examples using the tone that fits the alternative paraphrase. Mark the tones you use. Compare your versions with those on the cassette.

5. // IS he THERE //
6. // could he POssibly make it about SEven //
7. // is there Anything i can DO //
8. // DON'T WOrry //


## 6.6

Sometimes when we seem to be making sure we are really making *invitations* or *offers*. 'Can I help you?' is usually an offer of help: 'I can see you need help, I don't need to find out.' You usually reply with something like 'Thank you' rather than 'Yes'.

 Invitations and offers sound more pressing if you use the rising tone. You make it sound as though you really want the other person to accept. Listen to these examples and repeat them.

1. // ↗ can i HELp you //
2. // ↗ shall i WRAP it for you //
3. // ↗ WOULD you like me to draw you a MAP //
4. // ↗ WON'T you sit DOWN //
5. // ↗ MORE COffee //
6. // ↗ will you JOIn us //
7. // ↗ have you EAten yet //

## 6.7

 Sometimes when we seem to be making sure we are actually making *requests*. ‘Can you help me?’ usually means ‘Please will you help me?’. If you ask someone to do something for you, you usually avoid using the dominant rising tone. Listen to these examples and repeat them.


1. // ↘ i'm LOOKing for the TECHnical college // ✓ CAN you HELp me //
2. // ✓ you HAVEn't got a MAP //
3. // ✓ you HAVEn't got a COpy by any chance //
4. // ✓ WILL you do me a FAvour //
5. // ✓ is THIS seat TAken //
6. // ✓ are YOU doctor THOMson please //

Tasks 6.1-6.7 have shown whether you choose to act as dominant speaker or not can make a considerable difference to the impression you make on your listener. Sometimes, though, the choice is not very important. The situation can change from moment to moment and for no very obvious reason. Therefore, it often doesn't matter much which of the two referring tones you use. For instance, Jane could equally well have said either:

// ↘ it's HIS day in LONdon // ↗ toDAY //      or  
// ↘ it's HIS day in LONdon // ✓ toDAY //


It's not easy to say that this is being said for the special benefit either of Jane or of Susan, so although the two versions *sound* different, it would be quite safe to use either. Even when the effect of the choice is not apparent, though, it is good practice to try to distinguish the two tones.

## 6.8

 Listen to these extracts from Susan and Jane's telephone conversation. Each one is followed by a slightly different version. Mark in the tones and repeat both versions.

1. // well NO // it's HIS day in LONdon // toDAY //  
// well NO // it's HIS day in LONdon // toDAY //
2. // well he's Usually in // about SIX //  
// well he's Usually in // about SIX //
3. // PRetty GOOD // REAlly //  
// PRetty GOOD // REAlly //
4. // if the BAbysitter doesn't let us down //  
// if the BAbysitter doesn't let us down //

## 6.9

 For more practice in discriminating between these two tones, listen to these two answers to the same question. Can you spot the difference in the way 'usually' is said in the two answers?


A: What time will he be in?

B: Usually, it's about six. /  
It's about six, usually.

There are many adverbs like 'usually' which can come at the beginning or at the end of the sentence. In either case, they often have a separate tone unit with a referring tone. Susan's question was equivalent to 'When does Tony get back from London?' but Jane chooses to make it a little more precise before she answers it. Her reply means something like: 'If – as I assume – you mean when does he *usually* get back: it's *usually* about six.'

The adverb refers to something which was not actually said in the question, but which Jane understands Susan intended. It has a referring tone because it is part of what Jane takes to be their shared understanding. In some ways it is more natural to make this shared understanding clear at the **beginning** of your answer, as the speaker does in the first answer, but you can, if you wish, do this after you have answered the question. Doing so often seems to involve taking on the dominant role. When the adverb comes at the beginning, therefore, it is most likely to have a fall-rise tone; when it comes at the end it is most likely to have a rising tone.


## 6.10

 Listen to the question and answers from Task 6.9 again, and repeat them, taking care over the word in brackets.


1. What time will he be in?  
it's about six (usually)

In pairs, put the word or phrase in brackets: (a) at the beginning, and (b) at the end of the answer, choosing a fall-rise or a rising tone as appropriate.


2. Do I have to go down Hospital Road?  
it's called Hospital Lane (actually)
3. Where did the alleyway lead to?  
it led to a pedestrian precinct (eventually)
4. When did Mary leave?  
it was a couple of years ago (as far as I can remember)
5. Will there be much traffic in the centre of town?  
it will be dreadful (at this time of day)
6. What should I do then?  
I should wait until after the rush hour (if I were you)

 Listen to the answers on the cassette. Remember that what we said above applies only to what *usually* happens. There is one example here in which the speaker does not actually follow the common 'fall-rise at the beginning, rising at the end' pattern. Which one is it?

## 6.11

 To hear how the three tones we have met so far – the falling, the rising, and the fall-rise – fit into a dialogue, listen to the beginning of another telephone conversation.

- TELEPHONIST: Jonson and Jonson Limited. Good morning. Can I help you?  
MR JORDAN: Good morning. Do you have a Mr Robertson there, please?  
TELEPHONIST: We do have a Mr Robertson, yes.  
MR JORDAN: Could I have a word with him?  
TELEPHONIST: Who is it calling, please?  
MR JORDAN: The name's Jordan. I'm from John Davies and Co.  
TELEPHONIST: Oh, yes. One moment, Mr Jordan. I'll see if he's in.

 Listen to what the telephonist says. Repeat what she says and mark the tones in the transcript below.


1. // JONson and JONson limited // GOOD MORning // CAN i HELp you //
2. // we DO have a mister robertson // YES //
3. // WHO is it CALLing // PLEASE //
4. // OH YES // ONE MOment mister jordan // i'll SEE if he's IN //

Try to explain the choice of tone in (1)-(4).

 Listen to what Mr Jordan says, and do the same.

5. // good MORning // DO you have a mister RObertson there please //
6. // COULd i have a WORD with him //
7. // the NAME'S JORdan // i'm from JOHN DAvies and co //

Try to explain the tone choices in (5)-(7).

 Working with a partner, take the parts of the telephonist and Mr Jordan and reproduce the conversation as accurately as you can. Finally, listen to the complete conversation again.

## 6.12

Read this advertisement from a local newspaper.

**WANTED**  
Temporary part-time assistant in  
High Class Shoe Shop  
Ring 297 9999

Work with a partner. Student A is the shop manager / manageress and Student B is interested in the job advertised. Student B: jot down some of the questions you will want to ask. Student A: make a note of what information to seek before deciding whether it is worth asking Student B for an interview.

Try to work out in advance when you are likely to be wanting to *make sure* and when to *find out*. There may be times, too, when you will think it appropriate to assume the dominant role and times when you will think it better to avoid doing so.

## Part 2

### Listening to sounds

**Target position 2**  
**More sounds at the beginning of prominent syllables**

Two-consonant clusters: // at the TOP of the STAIRS //  
// a LARGE BRICK building //  
// she's TRAVelling to YORK //

Two-consonant clusters which also begin the tone unit: // SPEcial aRRANGEments were made //

Three-consonant clusters: // i'm exPECTing him back at SEven //

### 6.13

Look at the tone units below and circle each of the consonant clusters that come at the beginning of a prominent syllable. (Remember that it is *sound* clusters you are concerned with, not spelling!)

1. // WHICH PLATform is it //
2. // i STARted to WALK //
3. // it's about THREE doors aLONG //
4. // it SEEMS to be STUCK //
5. // but there's a PROBlem //
6. // a SPIrited aTTENdance //
7. // our PREsent SECretary //
8. // she GRADuated // SOME YEARS ago //
9. // she DROVE past the EXit //
10. // you go PAST the SWimming baths //
11. // and THAT'S park CLOSE //
12. // you mean SUSan SMITH //
13. // she's TRAVelling // to YORK //
14. // the THIRteen TWENty //
15. // our SPEAker for this EVening //
16. // the TREAsurer of the soClety //
17. // the FEminist perSPECtive //
18. // a BLACK CAR //

Now complete this table:


<i>Group 1: Clusters that comprise a fricative followed by another consonant</i>
--

/st/ /Tr/
-----------

<i>Group 2: Clusters that comprise a plosive followed by an NLA sound</i>
---

/pl/ /pr/
-----------

### 6.14

 Listen to the tone units in Task 6.13 arranged according to the table in the same task.

Notice that:


1. when the second sound in the clusters you have put in Group 1 is a plosive the release is very clearly felt and heard. The release of the first sound in those you have put in Group 2 is not sudden nor so clearly heard: the sound merges with the following continuant;
2. in the clusters in both boxes, the second element is much more noticeable than the first. You can, in fact, get the effect you need if you regard the first element as not being part of the prominent syllable at all. We can transcribe this as follows:

// but there's a pROblem //

// he SEEMS to be sTUCK //


This indicates that the onset of prominence occurs at the second sound not the first.

## 6.15

 In all the tone units in Tasks 6.13-6.14 the target cluster was preceded by at least one syllable. It is therefore possible to think of the first element of the cluster as belonging to the preceding syllable. Some people find the clusters more difficult to pronounce when they come right at the beginning of the tone unit, when the first element cannot be attached to a preceding syllable. Listen to these pairs of tone units and repeat them, giving special attention to the target cluster. Make sure you do not introduce a vowel sound before the cluster when it comes at the beginning of the tone unit.

1. // i STARTed to WALK //  
// STARting // was Difficult //
2. // HOLly and SNOWmen //  
// SNOWmen and HOLly //
3. // FASHionable DREsses //  
// DREsses and HATS //
4. // the TRAIN was CANcelled //  
// TRAINS have been CANcelled //
5. // there were sPEcial aRRANGEments //  
// SPEcial TRAINS were running //

## 6.16

 Listen to these tone units, each of which contains a cluster of three consonants in the target position. Repeat them, identify the cluster, and transcribe them.



1. // into another street //
2. // a nasty experience //
3. // in the town square //

When there are three consecutive consonants at the beginning of a prominent syllable, it is usually better to delay the onset of prominence until the second sound:


// INto another sTREET //

Spelling conventions sometimes make it impossible to recognise this using the transcription method we have adopted. However, if we use phonetic symbols instead of normal orthography, we can represent (2) and (3) above as:

// a NAsTy ikSPERience //

// the TOWN sKWARE //

## 6.17


 Listen for some more two- and three-consonant clusters which are disguised by spelling conventions in these examples.

1a // she was a student //

2a // he's coming on tuesday //


3a // it's a dual carriageway //

Repeat (1a)-(3a). Do not begin prominence until the second element in: /-tj/ /tj/ /dj/.

 Now listen to another version of the same tone units and see if you can hear the difference.

While careful speakers are often at pains to pronounce the /tj/ and /dj/ combinations as they are pronounced in (1a)-(3a), /C/ and /G/ as heard in (1b)-(3b) are probably more common in relaxed speech. Generally you can use whichever you find easier.

## 6.18

 If you need material for practicing consonant clusters in Target Position 2, turn to Exercises 47-9 in the Appendix and listen to them.

## Summary

1. When you use referring tones in 'making sure' enquiries, you may be doing so for the benefit of your listener. In that case, it is usually better to use the rising tone. This includes offers of help which take the form of 'making sure' enquiries.


2. If you are making sure for your own benefit, it is usually better to use the fall-rise tone. This includes occasions when you use ‘making sure’ enquiries to ask for help.
3. When consonant clusters come at the beginning of a prominent syllable the first sound is usually attached to the preceding syllable. This cannot happen, obviously, if the prominent syllable begins the tone unit.
- 4.

## Unit 7


### AN URBAN MYTH

#### Part 1

##### Listening for meaning

 On the cassette you will hear Val talking about what happened to her one day when she returned to her car after she had been shopping. Stop the cassette when you hear the ‘bleep’ and discuss with a partner the best thing for Val to do next.


 Listen to the next part of Val’s story and see if her solution was like yours.

 Continue to listen, but each time you hear a ‘bleep’ stop the cassette and discuss how Val might deal with each new situation as it arises. Then play on.

##### Listening to intonation

Since Unit 1 we have been using tone units that have either one or two prominent syllables, but we have mentioned only briefly the way prominence helps to make what we say easier to understand. We have merely said that when you put a prominent syllable in a particular word this is a signal to your listener to ‘pay special attention to it’. In this unit, we shall try to clarify what we mean when we say that some words require more attention than

#### 7.1

 Listen to these short extracts from Val’s story. The last tone unit of each extract has its intonation transcribed. Try to decide why a listener must pay more attention to the words ‘passenger’ and ‘mutter’ than to any of the other words in the transcribed tone units.

1. (I thought I saw someone sitting) // ↘ in the PAssenger seat //
2. (I kept saying ‘Are you OK?’) // ↘ and she’d MUtter something //

Usually, as long as we know the background to the conversation and as long as the words containing the prominent syllables have been heard and understood, all the other words can be taken for granted. If Val saw someone sitting in the car, all we need to be told is what words fills the space marked |?| in ‘in the |?| seat’. It might have been the *passenger’s*, the *driver’s* or the *back* seat. Similarly, in ‘she’d |?| something’ we know that Val was worried because her passenger wasn’t talking. The only thing that needs to be made clear at this point is that she *muttered*. In the circumstances, she might equally well have *whispered* or *shouted* something. We do not know which of these things she did until we are told.

When we put words together to make messages, we can think of each word as occupying a separate slot:

in	the	passenger	seat
----	-----	-----------	------

The words that occupy some of these slots can very often be predicted by anyone who is aware of the background against which the message is spoken, but in other slots there is a real possibility that something else could have been chosen:

in	the	?	seat
----	-----	---	------

‘Passenger’ is one such word when it occurs in this particular message. We can say that it then occupies a **selection slot**. Notice, though, that this is not because of anything special about the word ‘passenger’. It is simply that *in this context* the listener needs to take note of the fact that it was not any other kind of seat: it is a choice which the speaker makes significant for the subsequent development of the story.

#### HOW DOES IT HELP?

Prominence is helpful to listeners because it tells them where the selection slots are, and so alerts them to where significant choices are made.

## 7.2

Test your memory of the story by seeing whether you can answer these questions.

1. Had Val been swimming / shopping / visiting?
2. Was it getting late / dark / cold?
3. Did she get out of the taxi / lift / bus?
4. Did the old lady feel sick / giddy / cold / hungry?


You probably found this task very easy. But suppose you had been listening to the story for the first time. Each of the alternative words given would then have been possible at the point that Val has reached. We find that, in each case, she makes the word she selects *prominent*. Say each of the sentences below as

answers to (1)-(4), putting the right word in the selection slot, and remembering to give it a prominent syllable.

1. She'd been |?|
2. She said it was getting |?|
3. She'd got out of the |?|
4. She said she was feeling |?|

 Compare your versions with those on the cassette.

### 7.3

 So far, the prominent syllables have also been tonic syllables. Listen now to a tone unit that has *two prominent syllables*.

(I told her to get into the car) // ↘ and i deCided to drive her to her DAUGHter's //

Can you suggest why 'decided' and 'daughter's' both have prominent syllables?


If there are two prominent syllables in a tone unit, this usually means that there are two selection slots: that is to say, two places where the meaning cannot be taken for granted. What we need to know to follow the story is that the speaker *decided* (she didn't *refuse*, as she might have done) and that it was the old lady's *daughter's* (=daughter's home) that she was going to drive to (not the police station or the nearest hospital, as it very well might have been):

I	?	to	drive	her	to	her	?
---	---	----	-------	-----	----	-----	---

### 7.4

With a partner, look at these two extracts carefully.

1. // ↗ the DOOR opened and // ↘ this person got OUT // ↘ and it was a Little old LADY // ↘ with a SHOpping bag //
2. // ↗ HE got out with his BAG and everything // ↗ and WENT ROUND // ↗ to the BAck of the CAR // ↗ and as SOOn as the door was CLOSED // ↘ I SWUNG // ↗ SMARTly ROUND // ↘ and acCElerated OFF // ↘ just as FAST as i COULD // ↘ to the poLICE station //


 Try to think of anything that could take the place of 'the' or 'opened' in the first tone unit; or of 'person' in the second tone unit. You may think that 'the' might be changed to 'a', but notice that if you do this it makes no significant change in the meaning, and it is meaning changes rather than word changes that you are looking for. Go on and see if you can find meaning changing alternatives to any of the words that do not have prominent syllables. Remember

to take into account the context in which the tone unit occurs. For instance, you might think that ‘closed’ could take the place of ‘opened’, but the context makes this very unlikely. Read out each of the examples, taking care to use the right tones and to get the prominent syllables in the right place. Then check your versions with those on the cassette.


### 7.5

Look at these examples and try to work out which words will occupy selection slots, and therefore have prominent syllables.

1. // ↗ i hope you don't mind // ↘ but i arranged to meet my daughter here //
2. // → i said // ↘ when was your daughter supposed to be coming // ↗ and she said // ↘ half an hour ago //
3. (and) // ↘ she was worried about her daughter //
4. // ↘ it was very cold outside // ↘ it was that very cold time we had //

 Check your answers with the cassette. Make sure you get the tone right as well as the prominent syllables.

### 7.6


 Listen to these two examples and compare them.

1. (so I thought ‘That’s odd’) // ↘ i COULDN't have LOCKed it properly //
2. (so I thought ‘Well, I’m sure I locked it’) // ↘ i COULDN't have locked it PROperly //

Can you explain why the prominent syllables are in different words?


In (1), the speaker could just as well have said: ‘That’s odd! I couldn’t have locked it.’ Locking the door, and locking it properly amount to the same thing: the word ‘properly’ does not occupy a selection slot. In (2) the speaker says he is sure he locked the door: ‘locked’ therefore does not occupy a selection slot. But ‘properly’ does. What he is uncertain about is whether it was locked ‘properly’ or not. These examples show how we decide which words to make prominent: we have to take account of the context, and also of our view, as speaker, of exactly what we want to tell our listener.

### 7.7

 Listen to these pairs of examples and repeat them. You will notice that certain words have prominent syllables in one version but not in the other. Working with a partner, decide which words are treated differently and why.


- 1a // WHEN she'd finished SHOpping // she WENT to get her CAR // from the MULTi storey CAR park //
- 1b // WHEN she'd finished SHOpping // she WENT to the CAR park // it was that MULTi STORey car park // in TOWN //
- 2a // WHEN she moved her COAT // you could SEE her more CLEARly // and she had MAN'S // HANDS //
- 2b // WHEN she moved her COAT // you could SEE her HANDS // and they WEREn't a WOMan's hands // they were MAN's hands //
- 3a // AFter they'd passed the ROUNDabout // she reVERSEd into a DRIVE // on the LEFT //
- 3b // AFter they'd passed the ROUNDabout // there were a NUMBER of DRIVES // and she reVERSEd into a drive // on the LEFT //
- 4a // she DROVE to the poLICE station // they SEARCHED the CAR // and near the BACK SEAT // they found an AXE //
- 4b // she DROVE to the poLICE station // they LOOKed in the back of the CAR // and beside the back SEAT // they found an AXE //

## 7.8

 How much can you remember from earlier units? Listen to this question about what happened to Elizabeth in Unit 1 and to the answer that follows it.


1. Why was Elizabeth disappointed to find the pub closed?  
 // ✓ because she'd GONE to the pub // ✗ to ask the WAY //

Notice that, in the answer, 'pub' does not have a prominent syllable because *in this context* it does not occupy a selection slot.


 Read the questions and answers about previous units below. Say them, taking special care with prominence. Then listen to them.

2. Why couldn't Mandy find Hospital Lane?  
 // ✓ because she thought it was called // ✗ hospital road //
3. When did Jane expect Tony to be home from London?  
 // ✓ she was sure he'd be back // ✗ by seven // ✗ in the evening //
4. Why did the passenger have to catch the Manchester train?  
 // ✓ because the direct train // ✗ was cancelled //
5. What was the customer doing in the bookshop?  
 // ✓ he was trying to find a book // ✗ about arnold //
6. Why did the office workers have to go downstairs for coffee?  
 // ✓ they'd turned the old coffee room // ✗ into offices //

## 7.9

 It is sometimes difficult to speak a tone unit which has several non-prominent words between two prominent ones. Try to speak this tone unit without putting extra prominent syllables in 'daughter' or 'supposed'.

1. // ↘ WHEN was your daughter supposed to be COming //

 Now listen to (1)-(6) and repeat them.

2. // ↗ she SAID // ↘ she was going back to her DAUGHter's //

3. // ↘ she's NEver // ↘ been late like this beFORE //

4. // ↘ and THEN she took out one of her HANDS //


5. // ↘ OUT from underneath her COAT //

6. // ↗ we'd LIKE to go out // ↘ and search your CAR //

## Part 2

### Listening to sounds

## 7.10

 One reason why the examples in Task 7.9 may be difficult to speak is that they contain a number of syllables with *protected* vowels that are not, on this occasion, made prominent. Listen to these tone units and repeat them, making sure you can recognise and produce the protected vowel in a non-prominent syllable (the letters in bold type), without making the syllable prominent.

1. // she de**C**ided to report it to the po**L**ICE //

2. // she TOLD the police what had **H**Appened //

3. // she GAVE a lift to the **S**TRANger //


4. // she GAVE the stranger a **L**IFT //

5. // she GAVE a **L**IFT to the stranger //

6. // she GAVE the **S**TRANger a lift //

The rest of this unit will be concerned with **unprotected** vowels. We have said that what is special about these vowels is that their pronunciation is subject to variation. Although there is a very strong tendency for many of them to be reduced to something like /q/ or /l/, there are some circumstances in which they most often keep their full sounds. It is useful to know what these circumstances are.

## 7.11

 Listen to these tone units and repeat them.

1. // we shall HAVE to search your CAR //
2. // we shall HAVE to ask you some QUESTions //
3. // she SHOULD // have taken the FIRSt exit //
4. // she SHOULD // have taken the Other exit //


What difference do you notice in the way ‘to’ and ‘the’ are pronounced? Can you explain the difference?

The monosyllabic words ‘to’ and ‘the’ are among those that we mentioned in Unit 5 as having unprotected vowels. In (1) and (3) above they have the sound that this would lead us to expect, something like /q/. But in (2) and (4) they are followed immediately by another vowel: ‘to ask’ and ‘the other’. This is one of the conditions in which unprotected vowels have their full sound.

 Practise these tone units before listening to them.

5. // she ASKed him to get OUT //
6. // she ASKed him to aSSIST her //
7. // she WENT past the EXit //
8. // she TOOK the WRONG // EXit //

## 7.12

 Listen to these tone units and repeat them.

1. // i LOOKed aCROSS at her //
2. // so she DROVE to the poLICE station //
3. // they SAID they wanted her KEYS //

‘I’ /aI/, ‘so’ /sqV/ and ‘they’ /DeI/ are all function words: words of the kind that we should expect to have unprotected vowels. Can you see what they have in common which might explain why they are not reduced?




The diphthongs /aI/, /qV/ and /eI/ are all unprotected here because they come in function words 'I', 'so' and 'they'. They are therefore 'neglected' in ordinary relaxed speech. The effect of this is not so noticeable as with simple vowels. Although they are actually reduced, their reduced form is very similar to their full form, and you can safely assume that they keep their full sounds. (This is true when diphthongs occur as unprotected vowels in longer words, including content words. This does not happen very often, but in later units you will hear.

// FIRST and FOREmost // and

// her SEASide BUNgalow //

Here, the last syllable in each case is an unprotected sound, but because it is the diphthong /qV/ it will not change much from its full pronunciation.)


 Circle all the function words that have diphthongs in these examples and practise saying the complete tone units. Then listen to them.

4. // i ASKed why she was sitting in my CAR //

5. // my DAUGHter may be ILL //

6. // i NEED to know where she LIVES //

### 7.13

 Listen to these pairs of tone units and repeat them.

1a // but she DIDn't really WANT to take her //

1b // she TOOK her // but she DIDn't really WANT to //

2a // perHAPS YOU can help me //

2b // i NEED someone to HELP me // perhaps YOU can //


3a // perHAPS I // should give her some HELP //

3b // perHAPS i should HELP her //

Why do you think 'to' is pronounced differently in (1a) and (1b), 'can' in (2a) and (2b) and 'her' in (3a) and (3b)?


Some unprotected vowels are given their full sounds when they come in the last word of the tone unit. In (1b) 'to' therefore has a /H/ sound, and in (2b) 'can' has an /X/ sound, compared with the reduced sound /q/ which they have in (1a) and (2a).

The difference between the sounds in 'her' in (3a) and (3b) may not be so obvious. The sounds /q/ and /E:/ are very similar except in the matter of length: the most noticeable effect of not reducing the unprotected sound in (3b) is that it is longer than the corresponding sound in (3a).

 Listen to these pairs of tone units and repeat them. Pay special attention to the vowels in the last word of the tone unit.


- 4a //she THOUGHT // there was a PUB //
- 4b // but she ONLY THOUGHT there was //
- 5a // i MEANT // that you should turn LEFT //
- 5b // but you DIDn't SAY that //
- 6a // she STOPPED // at the TRAffic lights //
- 6b // but WHICH lights did she STOP at //

### 7.14

 Length is also the most noticeable difference between the full and reduced form of an unprotected vowel in the following pairs of tone units. Listen to them carefully and repeat them.

- 1a // she deLIBerately went past the EXit //
- 1b // she WENT past the EXit // deLIBerately //
- 2a // she SWUNG // SMARTly ROUND //
- 2b // she SWUNG ROUND // SMARTly //
- 3a // NObody KNOWS // what HAppened //
- 3b // he MUST have told SOMEbody //

If you try, you will find it easy to exaggerate the length of the final syllable in (1b)-(3b), but not so easy to do so in the case of the corresponding ‘-ly’ and ‘-dy’ syllables in the other three examples. The difference between the two vowels sounds in these examples is not very great, however; and you should, in any case, remember that, as they are unprotected vowels, they should not be treated as targets. The difference should be thought of as an example of the variation that we expect in the pronunciation of unprotected vowels. The sound that you actually use is the result of ***not being too concerned about it*** rather than of deliberate and careful choice.

 Listen to these pairs of tone units and repeat them. Focus upon the unprotected vowel that comes at the end of the first one in each pair. In saying them aloud to a partner, you will find that it is comparatively easy to lengthen this vowel, but less easy when the similar vowel occurs in the second example. (Take care that in trying to lengthen the vowel you do not break the example into two tone units.)


- 4a // the STREET was EMpty //
- 4b // an EMpty STREET //

- 5a // FORTy or FIFty //
- 5b // about FIFty YARDS //
- 6a // he's NOT very HAPpy //
- 6b // he's NOT very HAPpy about it //
- 7a // we must conSider // it SEriously //
- 7b // we must SEriously conSider // inCREAsing them //
- 8a // it was a LITtle old LADy //
- 8b // there was an OLD LADy sitting there //

There is one example to which the 'rule' above does not apply. Can you spot it and explain it?


In (6b) the last sound of 'happy' *can* be lengthened. This is because it is followed immediately by another vowel sound: 'happy about'. When this happens, the 'rule' that accounts for the difference no longer applies. We can turn it into an example which *does* obey the rule by changing it to:  
 // he's NOT very HAPpy though //.

## 7.15

 Listen to these tone units and repeat them.


1. // she ASKED // her where it WAS //
2. // there are TRAFfic lights // AND a roundabout //
3. // but i HAVEn't seen HER // for AGES //

Monosyllabic words with unprotected vowels, like 'was', 'and' and 'her' are usually used non-prominently: that is to say, they do not usually occupy a selection slot. In these three examples, they *are* selective and are therefore made prominent. When this is the case, they always have their full vowel sound.

 In these pairs of tone units a function word which is not prominent in the first tone unit is made prominent in the second. Listen to the pairs and repeat them, giving special attention to the sound of the unprotected vowel.

- 4a // it DOESn't seem to be THERE //
- 4b // it DOESn't SEEM // to BE there //
- 5a // i'm TRAVelling to YORK //
- 5b // i was TRAVelling TO york //
- 6a // there'll be eLECtions for them //
- 6b // there'll be eLECtions for THEM //

## 7.16

 If you need some more examples of tone units in which the unprotected vowel of a function word has its full value, for one of the reasons given in Tasks 7.13-7.15, turn to Exercise 50 in the Appendix and listen to it.

### Summary

1. Not all words have the same kind of significance in conveying a message. Some carry meanings which can be taken for granted in their contexts but others occur at points where more than one meaning might reasonably be thought possible. When you make one syllable of a word prominent, you are effectively telling your listener that this word occupies a **selection slot**.
2. A tone unit may have either one or two prominent syllables. It may therefore have either one or two selection slots.
3. There is no selection unless some significant alternatives are possible: words which are merely alternative labels for what amounts, for present purposes, to the same thing, do not count as selective.
4. In considering whether a word occupies a selection slot or not, we always have to consider the total context in which it is being used.
5. The pronunciation of unprotected vowels may vary between a full sound and no sound at all. Most often, they tend towards the reduced sounds /q/ and /l/. It is possible, however, to describe some conditions in which full pronunciation of an unprotected vowel can be expected:
  - a) when it is followed by another vowel;
  - b) when it is a diphthong;
  - c) sometimes when it occurs in a monosyllable which comes at the end of a tone unit;
  - d) when it is selective and therefore made prominent.

### Part 3

#### Theoretical overview

When, as a speaker, you put a prominent syllable in a word, this is a signal to your listener to pay special attention to it. You indicate that this word represents a selection. Usually, as long as we know the background to the conversation and as long as the words with prominent syllables have been heard and understood, all the other words can be taken for granted. The existing state of speaker-listener understanding determines whether each successive word selects one possibility from a number of them, or whether there is no choice. When we put words together to make messages we can think of each word as occupying a separate slot. The words that occupy some of these slots can very


often be predicted by anyone who is aware of the background, but in other slots there is a real possibility that something else could have been chosen. We can say that these words occupy a selection slot. Sometimes in the context the choice makes no difference to the message – for all purposes the two words are interchangeable – we can say that no sense selection is involved. And when this is the case, no prominence is assigned. In any conversation there are words which, at the moment they are spoken, **do** represent a sense selection and other words which **do not**. The way prominence is distributed reflects the context and the speaker's view of how this choice is made. The placing of prominent syllables can never be correct in any general sense. It can only be appropriate for the present-moment conversational conditions in which the tone unit occurs.


## Unit 8

### CAN YOU EXPLAIN TO US...?

#### Part 1


##### Listening for meaning

 Mr Tom Williams has definite opinions about the way Britain's transport system should be organized. He is asked to explain his views in a radio interview on the day he is due to address the National Transport Conference. Listen to the first part of the interview and stop the cassette when you hear the 'bleep'.

 Working with a partner, make a list of as many reasons as you can think of that Mr Williams might be going to give for wanting to reduce the number of private cars in use. Then listen to some more of the interview. As each new reason is advanced, stop the cassette again and discuss possible objections to the speaker's point of view.

##### Listening to intonation

#### 8.1

 Listen to these two extracts and decide what tone is used in the transcribed tone units.

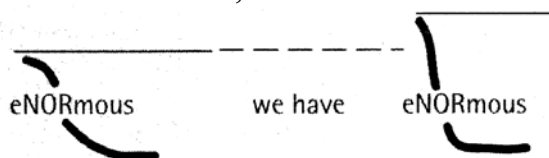
1. (... the resulting accidents make) // eNORMous // (demands on medical services)
2. (... but if we had to rely on) // PUBlic transport // (as you're suggesting...)

Why are the tones different?

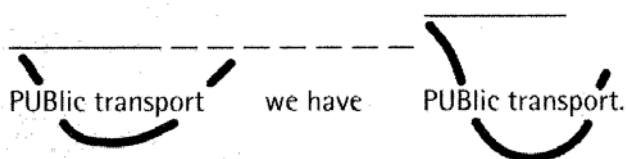
Mr Williams has already spoken of ‘public transport’ so the interviewer can recall his mention of it with a referring tone (a fall-rise); but the interviewer seems not to be aware that the demands made upon the medical services are ‘enormous’ so he says this with a proclaiming tone.

☞ Listen again and see if you notice anything else about the intonation of the two tone units that we have not yet mentioned.

The pitch movement for both these tone units begins by falling. But in // ↘ eNORmous // and // ↘ PUBlic transport // it does not fall from the usual level. Both speakers raise their voices to a noticeably higher pitch and begin the fall from there. So, instead of:



and instead of



We call this raised pitch level **high key** and we shall use an upward arrow ↑ in front of the prominent syllable to show where the extra step up takes place. The two examples, therefore, have tone and key marked separately, like this:


// ↘ e↑NORmous // // ↘ ↑PUBlic transport //

## 8.2

☞ Listen to these extracts and use an upward arrow to mark the places at which you hear a rise to high key. (Remember, it occurs at a prominent syllable and this means that it may come in the middle of a word, as it does in // ↘ e↑NORmous //.)

1. // i'm SAYing // we SHOULD // resTRICT // the MANUFACTure // and USE of // PRIvate motor cars //
2. // for instance their manuFACTure // uses UP // other SCARCE // often irrePLaceable // NATUral reSOURces //
3. // even if you stray aWAY from the towns // OUt of town for instance //

### 8.3


 Listen to these examples and repeat them. While you are doing this, try to decide how the high key affects the meaning in each case.

1. // ✓ but the MOtor car // ↘ re↑DUces mobility //
2. // ✓ but there are TRAffic jams // ↘ in the ↑COUNtry //
3. // ✓ but the eFFEct on the enVIronment // ↘ is over↑LOOKED //
4. // ✓ but MISter WILLiams // ↘ was once a ↑KEEN driver //

It is the popular view that motor cars increase, or ‘promote’ mobility, so when the speaker here says that they ‘reduce’ it, she is **contrasting** what she thinks is the case with what one might expect. She is saying: ‘It doesn’t **promote** it, it reduces it.’

Similarly, although we might regard traffic jams as perfectly normal in town, they are not usually expected on ‘country’ roads. One would not expect sensible people to ‘overlook’ environmental damage; nor would one expect that someone with Mr Williams’s present views could ever have been a ‘keen’ motorist. When you use high key in situations like these, you point up a **contrast** between what you say and what you suppose would be expected.

### 8.4

 The examples below say something very similar to those in Task 8.3. Use upward arrows to mark the places where you think there will be a rise to high key. Then say them to a partner and compare your versions with those on the cassette.


1. // ✓ we exPEct it to inCREASE mobility // ↘ and it reDUces it //
2. // ✓ we’re HELD up in TOWN // ↘ and in the COUNtry // ↘ as WELL //
3. // ✓ we KNOW the environment is THREAtened // ↘ but we overLOok it //
4. // ↗ he HASN’t always thought like THIS // ↘ he was once a KEEN driver //

Can you explain the use of referring and proclaiming tones in these examples?

### 8.5


In each of the examples below, there is some kind of contrast or contradiction. Before you listen to them use arrows to show:

- a) what tone you expect in each tone unit;
- b) where you expect the rise to high key to take place.

 Then say them to a partner and compare your versions with those on the cassette.

1. // instead of COpying our mistakes // the LESS deVEloped countries // should LEARN from them //
2. // it isn't CLEver to drive dangerously // it's irresPONsible //
3. // we DON'T need MORE cars on the roads // we need FEWer //

## 8.6

 These two examples differ slightly from those you have just been working with. Listen and mark the rise to high key with an upward arrow.


1. // they should be LEARNing from our misTAKES // NOT following our exAMple //
2. // WE need to reDUCE // the numbers of CARs on our roads // we DON'T need to inCREASE them //

In both these examples, the tone unit that has high key has two prominent syllables not one. When this is the case, the upward step occurs in the first prominent syllable.

// they should be ↑LEARNing from our misTAKES //


// ↑WE need to reDUCE //

It may look as though there are two ways of indicating high key. This is not so, however. The simple rule is that you rise to a higher pitch *at the first prominent syllable in the tone unit*. If there happens to be only one of them, that one is both the first and the last.

 As in Task 8.4, try to predict where there will be rises to high key in these tone units. Then check your predictions with the cassette.

3. // it's IrresPONsible // to DRIVE DANgerously // it's NOT CLEver //
4. // we CAN't aFFORD // to waste NATural reSOURces // we OUGHT to be SAving them //

## 8.7

 Listen to the replies in these exchanges and use an upward arrow to mark high key in each case.

1. A: Excuse me. Is Market Street near here, please?  
B: // i'm SQrry // i DON'T KNOW //
2. A: So I turn left at the roundabout?  
B: // well ACtually // at the TRAffic lights //



In (1) the first speaker assumes that the other knows the whereabouts of Market Street. The second speaker has to correct that assumption. In (2) the first speaker also makes an assumption. This time it is of a different kind but it is similarly in need of correction.

We usually try to avoid offending people when we correct or contradict their assumptions. This can often be done by saying something with a referring tone before going on to the correction. In these examples, // ↘ i'm Sorry // and // ↘ well Actually // serve this useful 'softening' purpose.

The reason this works is that a referring tone provides a basis of **common ground**: we can avoid immediate confrontation by saying something that we can agree about first. It can be assumed that both speakers appreciate that the second is 'sorry' at not being able to help; and 'actually' contributes very little to the message beyond preparing the way for the contradiction to come. Often this preliminary tone unit also has high key, as it does in (1) and (2).

Work in pairs, and make up correcting responses to these questions or assertions, using the suggestions given. Take care particularly with the 'softening' referring tone and the following contradictory high key.

3. A: You know that book I lent you some time ago. Have you finished with it yet?  
B: Don't you remember ... (... you took it back.)
4. A: I suppose the two fifty-seven is an express?  
B: Unfortunately ... (... it stops at every station.)
5. A: I'm sure you agree with Mr Williams.  
B: To tell you the truth ... (... you don't agree with him.)
6. A: You knew Mary, of course?  
B: Not really ... (... she was after your time.)

 Compare your versions with those on the cassette.

Now respond to the statements below in the same way, but this time use your own choice of 'softener'.

7. Val was very foolish to give the old lady a lift. (She may have been genuinely ill.)
8. Mandy called David from the Coach and Horses. (The pub was called the Horse and Groom.)
9. Dr Thomson was a well-known historian. (She was a philosopher.)

## 8.8

Whenever you used a referring tone in Task 8.7 you chose a fall-rise version. Why is it better to avoid using a rising tone in such circumstances?

## 8.9

Work in pairs. One of you should make one of the statements below about Mr Williams and his views. (You have not been listening very carefully to the interview!) The other, who *has* been paying attention, should agree or disagree with them. For instance, a disagreeing response to ‘So Mr Williams thinks that young drivers who take risks are clever’ might be:

// ✓ i DON'T think he DOES // ↘ he says they are irre↑SPONsible //

Continue with the other statements. Remember, when you are disagreeing, to use a ‘softener’ with a fall-rise tone: (e.g. ‘Not really...’, ‘Do you think so?’, ‘That isn’t what I thought...’, etc.) before you use a high key correction.

1. So Mr Williams thinks that young drivers who take risks are clever.
2. Mr Williams was the interviewer then?
3. He was going to attend a conference.
4. He was sympathetic towards everyone who was involved in a road accident, wasn't he?
5. He thought multi-storey car parks were ugly.
6. He had always been critical of car drivers.
7. He thought cars were responsible for much ecological damage.

 Then compare your responses with those on the cassette.

## 8.10

‘The less developed countries should learn from the mistakes of the more developed ones, not follow their example.’ There are many activities, apart from transport, about which this might be said (clothing, music, fast food, etc.). Work in pairs or small groups. One of you should suggest some matters in which slavishly following the lead of the ‘more developed’ countries could lead to – or *has* lead to – disaster. The other(s) should take the contrary view. Take care over how your disagreements are expressed.

## Part 2

### Listening to sounds

#### Target position 4


**Consonants that follow the vowel of prominent syllables, but do not end the tone unit**

Single consonants: // it's been TAKen OFF //

Clusters of two or // it's been CANcelled //

more consonants: // PUBlic TRANsport //

### 8.11

 Listen to these pairs of tone units and repeat them, giving special attention to the target sound.

1a // there were TOO many misTAKES //

1b // our TOPic for toNIGHT //

2a // the WAY to MARKet street //

2b // WAIT a MOment //

In the first example in each pair, the target sound is part of a new word which follows the completion of the prominent syllable:

'TOO + many' and 'WAY + to'.

In the second example the sound is a continuation of the same word:

'Topic' and 'WAIT a'.


In ordinary relaxed speech the difference is usually ignored: the target consonant is best thought of as belonging to the next syllable, whether it begins a new word or not. This is to say that, in cases like 'Topic' and 'MARKet', it is not treated as part of the prominent syllable. There should, of course, be no break at any point in the tone unit, but it is better that you think of the syllable division as:

TO + pic      WAI + ta

than as

TOP + ic      WAIT + a.

### 8.12

 Practise saying these tone units, making sure that you attach the target consonant to the following vowel. Then listen to them.

1. // it's been TAKen OFF //

2. // to TAKe up a POST //


3. // a LIfe of ARnold //

4. // there was a BlIt of a FUSS //

5. // on a PERmanent BAsis //

6. // on THAT oCCAsion //

### 8.13

 Listen to these tone units and repeat them, giving special attention to the two consonants that are targeted.


1. // there's ONE important reMINder //

2. // a GOOD aTTENdance //

Both 'reMINDer' and 'aTTENdance' are spoken as if the first of the two consonants /n/, belonged to the prominent syllable, and the second, /d/, belonged to the syllable that follows it. Again, there should be nothing like a pause between sounds, but the division into syllables is like this:

reMIN + der                  aTTEN + dance  
rather than  
reMIND + er                  aTTEND + ance.


## 8.14

 In each of the tone units below there are instances of two-consonant sounds following the vowel of a prominent syllable. For instance, the cluster /st/ follows /qV/ in 'most'. Circle all the two-consonant clusters that occur in this target position. Then listen and repeat the tone units. Notice that the first consonant is made part of the prominent syllable and the second is made part of the following non-prominent syllable.

1. // for MOST of your LIFE //
2. // JUST a MOment //
3. // FIRSt and FOREmost //
4. // it GOES via MANchester //
5. // from PLATform THREE //
6. // we should CONcentrate // on PUBlic transport //


The way we use upper- and lower-case symbols usually recognises the way sounds are attached to one syllable or the other. Thus  
// we should CONcentrate // on PUBlic transport //  
makes it clear that /n/ and /b/ are attached to the prominent syllable while /s/ and /l/ are not. Spelling conventions sometimes make it impossible to be consistent in doing this however. For instance, the two sounds that represented by the letter 'x' in  
// take the FIRSt EXit //  
can only be separated if we use phonetic symbols: /gz/.

## 8.15

 Look at these tone units and circle all the two-consonant sounds in them which follow the vowel of a prominent syllable. Be prepared for the spelling to disguise the two sounds you are concentrating on in various ways. Then listen to the tone units and repeat them. The phonetic symbols tell you what sound to use.


1. // the reCEPtion area // /pS/
2. // MISTer WILLiams // /lj/
3. // they produce CARBon diOXide // /ks/
4. // our ANNual MEETing // /nj/
5. // our URban CENtres // /nt/
6. // a NASTy ACCident // /ks/

## 8.16

 Listen to these tone units. They both have three consonant sounds after the vowel in one of their prominent syllables. Repeat them.


1. // he SEEMs to be STUCK //
2. // in GREAT quantities //

When there is a cluster of three consonants, only the first is treated as part of the prominent syllable. In these examples, both /st/ and /kw/ are made part of the following, non-prominent, syllable. Notice that in (2) the middle sound is a plosive /tkw/. In these circumstances, it is sounded only very lightly: often it can scarcely be heard.

 Listen to these examples and repeat them, taking care not to give undue emphasis to the ‘middle’ plosive sounds.


3. // he HAD an old BENtley or something //
4. // he rePLACed that man who got MOVED //
5. // he LEFT round about the same TIME //
6. // i exPECT she's GONE //
7. // it's NOT like the OLd coffee room //
8. // i CAN't reMEMber //

## 8.17

 In these examples, the ‘middle’ sound in the three-consonant cluster is identical to the sound that immediately precedes it. In these circumstances, it is not heard at all except in very careful speech. Try speaking them both *with* the middle consonant sounded and in the more relaxed way you will hear on the cassette.


1. // the FIRST turning // is a CUL de sac //
2. // ARTHUR's still THERE //
3. // is THAT the eXACt title //
4. // toNIGHT's SPEAker //
5. // she WENT to INDia //
6. // perHAPs SOMEone // can TELL me //

## 8.18

 Listen to these tone units and repeat them, paying special attention to the first consonant sound in the cluster of two or three.


1. // it's NEAR the BANK //
2. // QUITE FRANKly //

When the first consonant in a two- or three-consonant cluster is represented in spelling by the letter 'n' and is followed by /k/, it usually has the pronunciation /N/.

 Say these tone units before listening to them.

3. // CONcrete BENches //
4. // i THINK he did //
5. // THANK you very MUCH //
6. // she TOOK out a HANdkerchief //

## 8.19


 Listen carefully to these tone units and repeat them.

1. // the ANNUal GENeral meeting //
2. // he SHOULD be here this EVening //


Often, when the spelling suggests that there is a vowel following the prominent syllable, and this in turn is followed by an NLA consonant, the vowel is not actually sounded. So // ... GENeral ... // sounds like /Genrɔl/, and // ... EVening // sounds like /Jvɪn/. As there are now two consonant sounds in the target position the first is attached to the prominent syllable and the second to the following syllable in the usual way.

Circle any vowels that you think might be unsounded in these tone units. Say them and then compare your versions with those on the cassette.

3. // COULD he call me at SEven o'clock //
4. // i'm TRAVelling to YORK //
5. // and FASHionable DREsses //
6. // it's comPLETEly DIFFerent //

 Listen to them again and repeat them.

## 8.20

 If you need to practise any of the variations that occur in this target position, turn to Exercises 51-4 in the Appendix and listen to them.

### Summary

1. **High key** is marked by a noticeable step up in pitch level at the first prominent syllable of the tone unit.
2. Its function is to mark the contents of the tone unit as being contrary to present expectations.
3. When high key is used to correct or contradict someone, it is good practice to precede it by something said with a referring tone.
4. Single-consonant sounds that follow the vowels of a prominent syllable and do not end the tone unit usually sound as if they belong to the next syllable.
5. If there are two or more consonant sounds in this target position the first usually sounds as if it belongs to the prominent syllable and the second as if it belongs to the next syllable.
6. 'Middle' consonants in three-consonant clusters in this target position are frequently not sounded.

### Part 3

#### Additional information

#### *The meaning of key*

Every speaker has a characteristic pitch range within which all their pitch contours take place. Some speakers have a narrow range, others have a wide range. According to the discourse approach to intonation, every speaker distinguishes three significant pitch levels within her individual and characteristic pitch range. And every tone unit that is uttered is assigned to one of these three levels, or keys.

Key is determined by the first or only prominence in the tone unit, compared with the first or only prominence in the preceding tone unit. A tone unit is in high key if its first prominence is at a higher pitch than the first prominence in the preceding tone unit. It is in mid key if it is the same pitch, and it is in low key if lower. Thus all key choices are high, mid or low relative to the pitch choice of the previous tone unit.

Each tone unit selects a new key choice and this adds a meaning independent of the rest of the pitch movement.

- High is **contrastive**. The tone unit contains information that contrasts with what speaker or hearer might expect.

- Mid is **additive**. The matter is additional to what has gone before.
- Low is **equative**. The content follows naturally from the content of the previous tone unit. It has no new impact.


Mid key does not mean normal or average; it is the neutral or unmarked key against which the choice of high or low is significant.

### 1.1

 First listen to this conversation and try to answer the questions:

- 1) Why is Tony fed up?
- 2) What seems to be his immediate problem?

### 1.2

 Now listen again to this short extract from the beginning of the conversation.

John: SO, it was ALL a huge sucCESS?

Pat: It was fan↑TASTic!

John: Hey, ↑LOOK. There's TONy. He LOOKS a bit fed UP. ↑TONy. HEY, TONy.

Tony: ↑OH, heLLO, JOHN. PAT! I ↑THOUGHT you were in PARIS.

Pat: Well, I ↑WAS. I've been BACK a few DAYS now.


John: How ARE you, Tony? And HOW'S your precious SPORTS car?

Tony: Don't TALK to me about it. I WISH I'd never SEEN it!

Pat: Oh, ↑TONy. It's a LOVEly little car.

Tony: It's NOT, you know.

### 1.3

 Now listen to the rest of the conversation again and try to find other places where the speakers raise the pitch level of their voices. Mark them in the transcript below using ↑ as you saw in 1.2.

Pat: But you were so PLEASED with it...

Tony: Oh, yes, I WAS. It was JUST what I'd DREAMED of. A BIT OLD - but in MARvellous conDition. AND it was very CHEAP.

John: ExACTly. I reMEMber. I TOLD you at the TIME I was a bit susPicious. But you didn't LISTen.

Tony: YES, I DID. I THOUGHT I was LUCKy for once.

Pat: You WERE lucky, Tony. LAST time I saw you, you said it was so reLlable.



Tony: Well, YES. It SEEMED reliable. For a MONTH or so. But since THEN it's been at the GARage more than on the ROAD.

John: So, WHERE is it NOW?

Tony: At the CENTral Garage. I'm HOPing to pick it UP first thing toMORRow.

John: They're exPENSive THERE.

Tony: ACTually, they're NOT. But they're not effiCient, Elther! It was suPPOSED to be ready on MONday.

Pat: MONday! But tomorrow's THURSDay. COME ON, CHEER UP, Tony. You'll HAVE it for the weekEND.

Tony: Not necesSarily. Every time I GO or RING they've found something ELSE that needs DOing. LAST weekend was bad eNOUGH without it. But THIS weekend is REAlly important. SaMANtha said...

When the speakers raise the pitch of their voices to a high level they do so on a prominent syllable and we say they are using **High Key**. They use High Key to express things they consider to be contrary to what their hearers expect. These things contrast with something which has already been said or implied, or with something which is implicit in the context.

There are three kinds of contrast we often hear:

1) Word/idea contrast:

e.g. But you were so ↑PLEASED with it...


2) Disagreement

e.g. Yes, I ↑DID.

3) Strong agreement

e.g. It was fan↑TASTic.

(1) and (2) are more clearly contrastive than (3). Strong agreement is a contrast of a different kind. Although there is agreement, there is disagreement with the way something has been expressed and then the same idea is expressed in a contrastive/stronger way.

 Listen to these short extracts from the conversation and, in each case, repeat only the second speaker's part.

1) John: But you didn't listen.

Tony: Yes, I ↑DID.

2) John: They're expensive there.

Tony: ↑ACTually, they're NOT.

3) Tony: I thought I was lucky for once.

Pat: You ↑WERE lucky, Tony.

4) John: So, it was all a huge success?


Pat: It was fan↑TASTic!

## 4.1

For this activity work with a partner. For each of A's utterances there are two responses for B. Choose the one which would be spoken in High Key.

- 1) A: So, you couldn't do it?  
B: a) No, even though I tried and tried.  
b) Yes. I managed it in the end.
- 2) A: She's made her decision then?  
B: a) No. she still doesn't know what to do.  
b) Yes, she has.
- 3) A: I enjoy horror films.  
B: a) So do I.  
b) I hate them.
- 4) A: Do you remember – you ate oysters?  
B: a) I never eat oysters.  
b) Yes – I think I remember.
- 5) A: I think we should go by plane.  
B: a) We can't. It's too expensive.  
b) I think so too.

## 4.2

 First listen to this short utterance and try to say it in the same way. The High Key is not marked for you.

The journey was all right, but the hotel was awful.

Now go on. Read these utterances and raise the pitch level of your voice when you get to the part which contrasts with what has been said (or with what the speaker thinks the hearer expects).

- 1) I asked him to help me but he wouldn't.
- 2) Roger managed to solve one problem but created another.
- 3) We telephoned for an ambulance and they sent a fire engine.
- 4) We expected the results to be bad, but they were terrible.

## Part 4

### Theoretical overview

While each of the tones is realized by a different pitch movement, an entirely different set of meaningful choices is realized by pitch level. A meaningful pitch-level choice is made at each prominent syllable.

The pitch level of the first prominent syllable establishes the **key** of the tone unit. It may be high, mid, or low. High and low keys are indicated by means of an upward or downward arrow, which is placed immediately before the relevant prominent syllable. Mid key is indicated by the absence of an arrow in this position. The pitch level of the last prominent syllable in the tone unit determines the termination of the tone unit as high, mid or low.

Choice of any key for any tone unit depends upon assumptions one makes about the listener's present view of things.

When we start pronouncing a fall or a fall-rise from a noticeably higher pitch than usual, we call this raised pitch level **high key** and we use an upward arrow in front of the prominent syllable to show where the extra step up takes place. When there are two prominent syllables in a tone unit, you rise to a higher pitch at the first prominent syllable in the tone unit.

High key attributes certain expectations to the listener and contradicts them, so it marks the contents of the tone unit as being contrary to present expectations. High key therefore has contrastive implications: 'not X (as one might expect) but Y'. When you use high key you point up a contrast between what you say and what you suppose would be expected.

It has to be kept in mind that when you attribute an expectation, you do not necessarily have to believe that your listener is really entertaining it. You can contradict a belief just in the case they do. Sometimes much of what the speaker says would probably accord with, rather than contradict, what many of the listeners would say. It is common practice to set up an imaginary upholder of the opposite case to argue with.

We usually try to avoid offending people when we correct or contradict their assumptions. This can often be done by saying something with a referring tone before going on to the correction. A referring tone provides a basis of common ground; we can avoid immediate confrontation by saying something that we can agree about first. Often this preliminary tone unit also has high key.


High key can also seem to be indicating an 'emotional' response or a certain 'attitude'. If the speaker is disapproving, angry, indignant or critical, very similar intonation would indicate the opposite feelings.

## Unit 9

### READING ALOUD

#### Part 1

##### Listening for meaning

 Listen to this item from a broadcast news bulletin. It reports events in Barcelona, where England have been playing in the latest round of the World Soccer Cup. The report contains information about: (a) the progress and outcome of the match; and (b) an incident involving supporters. Working with a partner, prepare two separate short news items for reading, one concerned exclusively with the game and one concerned exclusively with the behaviour of the spectators.

##### Listening to intonation

#### 9.1

 Listen to the beginning of the report again and read the transcript of it.

// ↗ in BARceLOna today // ↘ suPPOrters CLASHED // ↗ when ENGLand played their world CUP match // ↘ against SPAIN // → the PREsent // ↘ CUP HOLders // ↘ ENGLand had HELD // ↗ the CHAMpions // ↘ to ONE ONE // ↘ until HALF TIME // ↗ but SOON after play was reSUMED // ↘ a PEnalty // ↘ was awarded aGAINst them //

Working with a partner, try to decide:

a) why these words are made non-prominent in the reading:

today            played            match            play            awarded;


b) why the first occurrence of 'against' is not prominent and the second is;


c) why certain tone units have referring tones.

#### 9.2

Look at the following transcript and use arrows to show where you would use referring tones (either fall-rise or rising tones) and where you would use proclaiming tones (falling) if you were reading the news.

1. // the deClsion caused UProar // among a GROUp of ENGLand // FANS  
// and THIs in TURN // triggered an ANgry // resPONSE // from some  
oPPOsing supporters // in an adJOining SEction // of the STAND //

 Read your transcript aloud before comparing it with the version on the cassette.

 Now listen to another bulletin about the same event which was broadcast later the same evening. Use arrows to mark the tones on the transcript below.

2. // the deCision caused UProar // among a GROUp of england FANS // and THIs in TURN // triggered an ANgry resPONSE // from some oPPosing suPPORTers // in an adJOining SEction // of the STAND //

Can you think of any reason for there being some differences between the two versions, and perhaps between either version and your own?

The intonation of this kind of reading is similar in many ways to that of face-to-face conversation. What is different, though, is the reader's (or speaker's) relationship with the listener.


In much conversation, speakers know enough about their listeners to be able to predict fairly accurately what will be news and what will not. Newsreaders have to deal with a different kind of situation. There are likely to be many thousands of listeners, and what will be news to some will not be news to others. Such facts as that '*England have today been playing a World Cup match against Spain in Barcelona*' will probably be known to the majority of listeners, but not to a sizeable minority. It follows that there is no 'correct' intonation which will suit everybody. In choosing a version which puts all this information in tone units with referring tones, the reader judges that this is the version that will be most helpful for the largest number of listeners.

### 9.3

Suppose now you are the journalist who was sent out to cover the match. You are telephoning your report back to your office. Your partner is at the other end of the line and has to key your report into a word processor or write it down as you read it. This is what you have written and have to read out:

Supporters clashed during play in the World Cup match here today. England had held the champions to one one until half time but soon after play was resumed a penalty was awarded against them. The decision caused uproar among a group of England fans and this in turn provoked an angry response from some opposing supporters in an adjoining section of the stand.

Read it out, remembering to give your partner plenty of time to take it down. (Unless you have a keyboard available, your partner will have to write it.)

 Compare what you have just done with the reading on the cassette. Use arrows to indicate the tones the reader uses.

// suPPORters CLASHED // DURing PLAY // in the WORLD cup MATCH  
// here toDAY // ENGLand // had HELD the CHAMPions // to ONE ONE  
// unTIL half TIME // but SOON // after PLAY was reSUMED // a PEnalty  
// was aWARDed aGAINST them // the deClsion // caused UProar  
// among a GROUP // of england FANS // and THIs in TURN // proVOKED  
// an ANgry resPONSE // from some oPPOSing // suPPORters // in an  
adJOLning SECTion // of the STAND //


Can you explain why one particular tone is used so frequently in this kind of reading aloud?

Usually, when we speak, we are concerned with the message and how it will affect our listener: we say we are ‘telling’ or ‘asking’ the listener about something. The same applies when newscasters read the news. But the journalist who is sending back his copy is doing something different. He does not suppose that the receiver will necessarily have any interest in events in Barcelona at all: he just *wants to be told what to take down*. The journalist can therefore treat what he says simply as *a form of words*: ‘These are the words I want you to key in...’. In a sense they do not amount to a message about what happened in Barcelona: it is simply a message about which keys to press. When we read things out like this, or *dictate* them, we make frequent use of **level tone**.

#### 9.4

 Listen to these extracts from the dictated version and repeat them.

1. // → the deClsion // → caused UProar //
2. // → among a GROUP // ↘ of england FANS //
3. // → and THIs in TURN // → proVOKED // → an ANgry resPONSE //
4. // → from some oPPOSing // → suPPORters //
5. // → IN an adJOLning SECTion // ↘ of the STAND //

 Now listen to how the second reader says this part of the news item and repeat each extract.


6. // ↗ the deClsion caused UProar //
7. // ↘ among a GROUP of england FANS //
8. // ↗ and this in TURN // ↘ triggered an ANgry resPONSE //
9. // ↗ from some oPPOSing suPPORters //
10. // ↗ in an adJOLning SECTion // ↘ of the STAND //

## 9.5

We have now encountered level tones in two different kinds of situation:

- a) the speaker needs time to put together the language necessary for transmission of a message (e.g. the chairperson at the Philosophical Society meeting);
- b) the speaker gives the listener time to deal with a 'parcel' of language.

In both cases, the attention is diverted away from the message and towards the words that the speaker is using.

 The tone units below are from Units 5 and 8 and include level tones for one of these reasons. Listen to them, repeat them and try to decide which of the two reasons, (a) or (b), applies in each case.


1. several committee members have also expressed a wish to stand down for one reason or another
2. we are in fact er going into the red in a rather serious way
3. possibly due to the flu epidemic and erm and and the storms and unseasonal weather outside
4. i think first and foremost there's there's what i call the environmental case
5. their manufacture uses up other scarce often irreplaceable natural resources
6. they're essentially they're essentially short-lived articles

### HOW DOES IT HELP?

Most often when we speak we focus upon the message and upon how that message will impinge upon our listener. For instance, we either proclaim or refer depending upon what we think is shared background at the particular moment of a particular relationship. This requires us to be constantly aware of the state of that relationship.

When we use a level tone, we are preoccupied for the time being with the language we are using and not with the way our message relates to a listener. The change may come about as a result of problems we are having in putting the language together, as seems to be the case in these examples. Alternatively, it may be a deliberate device for telling listeners not to treat what is being said as a message: they should regard it as simply a piece of language.

## 9.6

 In Unit 8 we introduced high key. Listen now to some examples in which speakers make use of *low key*. You should concentrate upon what happens in the last tone unit of each.

1. // ENGLand // were playing against the PREsent champions // SPAIN //
2. // the Winning goal // was scored by MARcos // the SPAnish CAPtain //

We have seen that high key is indicated by a jump up to a higher pitch at the first prominent syllable in the tone unit. If there is a jump down at this same point, **low key** is chosen. There is a jump down in:

// ↓SPAIN // and in // the ↓SPAnish CAPtain //


What is the function of low key? Notice that in (1) and (2) above, the tone units which have low key use different words to restate what has just been said. So ‘Spain’ is known to be another way of saying ‘the present champions’, and ‘the Spanish captain’ is known to be the same person as ‘Marcos’.

We can compare the use of low key with that of high key. If high key means something like ‘this is *not* what would be expected’, low key means ‘this is *exactly* what would be expected’.


## 9.7

Working with a partner, use a downward arrow to show which tone units you would expect to have low key in the following examples. Remember that the step down in pitch will occur at the first prominent syllable in each case.

1. // TRAffic congestion // is JUst as SErious // OUt of town // in the COUtry //
2. // i LOOked across at my PAssenger // the LIttle old LAdy //
3. // JUst a MOment sir // i'll SEE if he's IN //
4. // JANE // JANE PARKS // is LEAving // to go to GLASgow //
5. // our NEXT MEEting // the MARCH meeting that is // will be our ANNUAL GENEral meeting //

 Check your predictions with the cassette. Then repeat the examples.

## 9.8

 Listen to these examples and repeat them, trying to reproduce all the intonation features, including the use of low key. Rewind as many times as you need to before going on to the next example.

1. Our speaker for this evening – Dr Agnes Thomson – is well known to most of you.
2. Yes, it's the same platform – platform three.
3. Is that near the maps and things, over there?
4. All the senior staff – people like Arthur – are on the ground floor.
5. Market Street, the street she was looking for, was just a little further along.



## 9.9

On the day after the meeting of the Philosophical Society (see Unit 5), you have the job of thanking Dr Thomson for her talk, which members found very interesting indeed. Dictate a letter of thanks to your secretary (a partner) composing it as you dictate.

Then telephone Dr Thomson (again your partner) saying roughly the same thing. Compare the two, using tape recordings if this is possible.

## Part 2

### Listening to prominence and sounds

In Unit 5 we saw what happens when words of more than one syllable are *cited*, that is to say, when they are spoken on their own with no context. The most common tone unit pattern for such citation forms has one prominent syllable. If the person who was taking down the journalist's report had failed to hear a particular word and asked for it to be repeated, the journalist might have said, for instance:

// PEnalty //, // CHAMpions // or // suPPORters //,  
meaning 'The word I said was...'

We also saw in Unit 5 that in words of more than one syllable the vowel of the prominent syllable is protected: it keeps its full sound even when it does not actually have prominence.

## 9.10

 Listen to the citation forms of these words and repeat them.

Barcelona                      referee

Which syllables are prominent in these examples?

The citation of words like these is represented in most dictionaries as having a 'secondary' stress in a syllable before the one which has 'primary stress':

<sup>2</sup>Bar ce <sup>1</sup>lo na

<sup>2</sup>ref e <sup>1</sup>ree

What this really means is that when these words are cited they follow the two-prominence pattern that is a common alternative to the one-prominence pattern among tone-units.


Both 'secondary' and 'primary' stress signify prominence, and the latter indicates additionally where the tonic syllable is.

When there are two prominent syllables in the citation form of a word the vowel sound in both is protected.

## 9.11

In Unit 8 Mr Williams used the word ‘irresponsible’ with reference to the behaviour of certain drivers. We might say:

1. // ↗ the WORD he USED // ↘ was IrresPONsible //

 Listen to this and repeat it.

You can make a similar statement about other words he used, like this:


// ↗ anOther word he used // ↘ was ...

Make statements like this with these words, each of which has two prominences in its citation form.

2. manufacture
3. environmental
4. devastation
5. international
6. architecturally

 Compare your versions with those on the cassette.

## 9.12

 Listen to these tone units. This time, some of the words you cited in Task 9.11 are used, not as citations, but as part of a message. Circle the prominent syllables and repeat the tone units.

1. (Well, really) // the problem's an environmental one //
2. (It causes) // complete devastation // (of our city centre)
3. (Multi-storey car parks are not usually) // successful architecturally //
4. (To reduce the number of cars) // we must restrict their manufacture //
5. (Behaviour like that is) // totally irresponsible //

How does the pronunciation of the words here differ from their pronunciation in Task 9.11?

The function of prominence is to mark a word as a selection. So, in (1) the speaker indicates that it is an *environmental* problem that is under discussion, not – for instance – an *economic* or *aesthetic* one. The occupants of the selection slot might be represented as something like:

an	environmental economic aesthetic	one
----	--	-----

But the word makes only one selection, and to do this it is not necessary to make more than one syllable prominent. While a word may have two prominent syllables in its citation form, it is usually given only one when it is used as part of a message. In Task 9.12 we had:


// the PROBLEM's an environMENTal one //

// it causes comPLETE devasTation //

// we must reSTRICT their manuFacture // etc.

If we speak of words like these as ‘two-prominent words’, we must keep in mind that we are referring **only** to what happens when they are cited.

### 9.13


 Listen to this example, which uses one of the ‘two-prominence words’, ‘environmental’, that was in Task 9.12. Repeat it, and decide how its pronunciation differs from how it was pronounced there.

1. The motor car is an environmental and safety hazard.

When one of these words comes early in the tone unit, so that its prominent syllable is the first one in the tone unit, the syllable which is prominent is the one which has secondary stress in the citation form. Compare:

// the PROBLEM's an environMENTal one //

// an enVironmental and SAFEty hazard //

 Listen to these examples and repeat them. Circle the prominent syllables. Then, working with a partner, compare the pronunciation of two-prominence words with the way they were pronounced in Task 9.12.

2. It brings devastation and destruction of our city centres.
3. An architecturally pleasing car park just defies imagination.
4. We need to impose restrictions on their manufacture and use.
5. We simply can't tolerate such irresponsible behaviour.

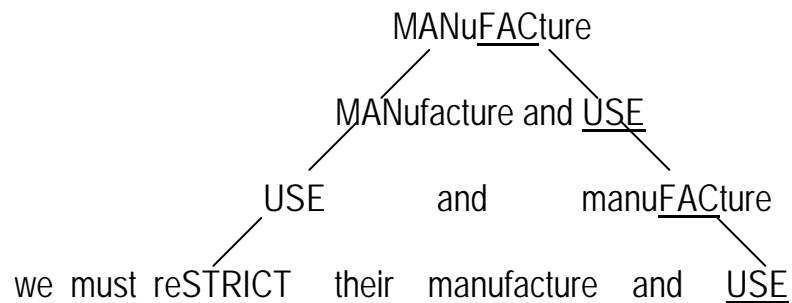
When you use a ‘two-prominence word’ in a message, and wish to show that it is selective, you must make one of the two syllables prominent. Which one depends on whether it is going to be the tonic syllable or an earlier prominent syllable in the resulting tone unit. Remember that the word in question *may* not be selective and will therefore have no prominence at all. This pyramid diagram shows some of the patterns that are possible.

Citation form:

Not the tonic syllable:

Used as tonic syllable:

Non-selective use of ‘manufacture’:



## 9.14

In the last three tasks there have been three different tone units containing the word ‘environmental’.

// enVlronMENTal // (9.11)

// the PROBLEM's an environMENTal one // (9.12)

// an enVlronmental and SAFETY hazard // (9.13)

To these we can add one in which the word is not selective:

// it aMOUNTS to an environmental diSASTER //

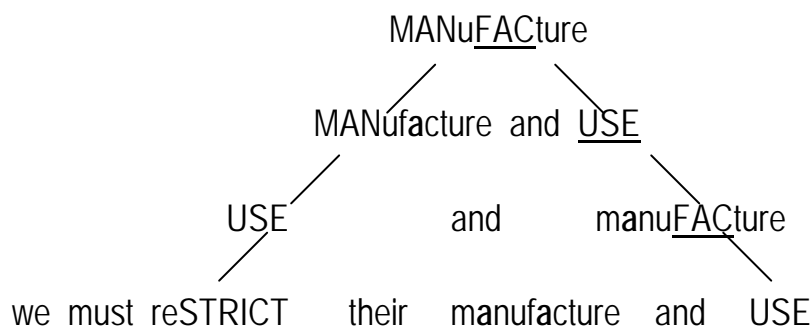
Use all of these examples to construct a pyramid like the one above.

Then do the same with the three tone units that have involved the use of the word ‘devastation’. Complete the pyramid by inventing an example in which the word is not selective.

Syllables which are prominent in citation forms have protected vowel sounds. They therefore keep their full sounds even in tone units where they are not prominent.

### 9.15

The protected vowels in non-prominent are in bold type in this diagram:



Say each tone unit, taking care to give each vowel in bold its full value without making it prominent. At the same time, be sure that you are not attending too particularly to the pronunciation of vowels that are neither prominent nor in bold: their ‘neglected’ pronunciation should be something like /q/.


Then mark the protected vowels of ‘environmental’ and ‘devastation’ in the diagrams you made in Task 9.14. Say them, paying attention to the same features.

### 9.16

Sometimes speakers introduce citation forms into their speech for special effect. When Mr Williams says:

// ↘ it's IrresPONsible //

he is not just saying what he thinks of the behaviour of certain drivers: he is saying in effect ‘The only word to describe such behaviour is “irresponsible”’ – a fairly common way of underlining one’s comment.

 With a partner, listen to some extracts from the interview in which some of the ‘two-prominence words’ occur. Decide whether the speaker is using a citation form or not.

1. environmental
2. environmental
3. irreplaceable
4. architecturally

### Summary

1. When you read aloud, you may assume that: (a) your readers are interested in the message in much the same way as they would be if you were simply speaking to them, or (b) their interest is limited to the words you are using.

- a) In this case your intonation is similar to what it would be in conversation, except that reading often takes place in situations where readers and listeners have a less detailed understanding of the relevant shared background. It is sometimes necessary, therefore, to be satisfied with a working approximation to an appropriate intonation.
  - b) Here, **level tones** are used in a fairly mechanical way, the length of the tone unit depending only upon how many words the speaker happens to have been able to assemble in one ‘bite’, or how many the listener is expected to be able to deal with.
2. The kind of ‘oblique discourse’ that results from an engagement with the language rather than with the message is common in language classrooms. It is not only that we tend to ‘read out’ material using predominantly level tones; teaching and learning often involve us in talking about such things as ‘words’ and ‘sentences’, and when these are the focus of interest, rather than the message, the level tone is often the natural choice.
  3. Low key is indicated by a step down in pitch at the first prominent syllable in the tone unit. It is used to mark the content of the tone unit as ‘just what the listener would have expected’.
  4. The citation forms of some words have ‘primary’ and ‘secondary’ stresses, that is to say, they follow the pattern of the two-prominence tone unit. When such words occupy a selection slot in a message they have only one prominent syllable. Usually it is the second that is chosen, that is, the one having ‘primary’ stress in the citation form. If, however, the speech is divided into tone units in such a way that the word carries the first prominence in a two-prominence tone unit, then the earlier syllable (the one having ‘secondary’ stress) is chosen.
  5. Citation forms are sometimes used when we want to foreground a particular word, as something that we have deliberately chosen. Very often the effect is to impart some kind of emphasis of the kind: ‘There is just no other word that will convey what I mean – or feel.’

### **Part 3**

#### **Additional information**

#### ***Reading aloud and intonation***

Reading aloud is an interactive process between reader and text. The reader is meshing information from the text with existing knowledge. The way the reader uses intonation to highlight the information structure of the text can provide you with a useful diagnosis of her understanding of the text. The reader can:


1. Leave words and chunks floating free, unconnected into sense groups or tone units, making it quite difficult for the hearer to follow. She is saying *This is what the disconnected words and phrases are.*
2. Quote the text. She is saying *This is what the connected text says* though she brings little outside knowledge to bear.
3. Enter the text, perform it, highlight syllables, words or phrases. She is saying *This is what the text means to me.* The reader is adding her own interpretation and orientation towards the hearer, making tone choices in the light of assumptions about the state of convergence of the common ground. This reading is interactive. There is a continuum of delivery from quoting the text: *This is what it says*, to entering the text and performing it: *Here is my version of it.* This is why many teachers have found reading aloud to be such a powerful instrument for diagnosing the reader's understanding of the text.

### 1.1

 Listen to this part of an interview and try to answer the following questions:

- 1) Why does Professor King think it is difficult to give a simple definition of 'body language'?
- 2) What examples of body language does he give?
- 3) Does he suggest that we ever use body language consciously?

### 1.2

 Now listen to this short extract from the interview. The parts which are spoken at a low pitch level are indicated in the transcript below.

...for this sixth and I'm ↓sorry to say final programme in the series - Professor King, who is Professor of Psychology at Townsford University.

Thanks for coming, Professor, ↓good of you to give us your time. You've made a special study...

When speakers drop the pitch of their voices to this lower level we say they are using **Low Key**.

There are two common uses of Low Key:

- 1) The more common of the two is information which has the same meaning (more exactly, it expresses nothing which is different in meaning) as the piece of information which comes immediately before, or sometimes after, it.

e.g. ...good of you to give us your time

Which means the same here as 'thank you'.

2) The second kind of Low Key information is what a speaker says as an ‘aside’. In this case speakers seem to be addressing themselves rather than their hearers.


e.g. ...I’m sorry to say...

Speakers change the pitch of their voices to this low level on a prominent syllable:

e.g. ...sixth and I’m ↓SORry to SAY final...

Professor, ↓GOOD of you to give us your TIME. You...

Low key attributes certain expectations to the listener and confirms them, so it means “this is exactly what would be expected”: ‘X (which you would naturally expect after Y)’.

 Listen again to these short extracts from the conversation and repeat them. Begin at a normal or ‘mid’ pitch level and then drop to a low pitch level on the first prominent syllable in the second part of what you say. The arrows are there to help you.

- 1) ...for this sixth and I’m ↓SORry to SAY final programme in the series...
- 2) Thanks for coming, Professor, ↓GOOD of you to give us your TIME. You’ve made a special study I understand...
- 3) ...a subject which I ↓KNOW I’m RIGHT in saying has a special fascination...
- 4) Yes, to a ↓LARGE exTENT it is.

#### 4.1


 Listen to this short utterance and then try to say it in the same way.

We couldn’t get in; there were no tickets left.

Now go on. Read these utterances and lower the pitch of your voice when you get to the part which is the same in meaning as what precedes it.

- 1) Heat the oven to 400 degrees Fahrenheit – that’s 200 degrees centigrade.
- 2) He’s studying at the University of California, in Los Angeles.
- 3) Just as I got to the station the guard blew the whistle and the train left.
- 4) Please fasten your seat belts – we’re about to land.

#### 4.2

 Listen to this example:

A: Andrew’s been chosen for the tennis team.


B: Has he? He’s ↓good at tennis.



Now go on. Take B's part and respond to what A says. In each case use Low Key for the part which has the same meaning as something A has said.

- 1) A: Sonia's thinking of buying a Porsche.  
B: Yes. She's keen on fast cars.
- 2) A: It's starting to rain.  
B: Yes. They forecast wet weather.
- 3) A: He spends all his money on clothes.  
B: Yes. He always wears something expensive.
- 4) A: Tony says he can't sleep at night.  
B: Oh dear. He does look tired.
- 5) A: Our house was built at the end of the last century.  
B: Yes. I thought it was about that old.

### 4.3

 Listen to this utterance and try to say it in the same way.

Brussels, the ↓capital of Belgium, is the headquarters of the Common Market.

By choosing Low Key for 'capital of Belgium' the speaker indicates that he assumes the hearer knows this fact.

Now insert some Low Key information into these sentences. Choose something you think your hearer already knows and which is not essential to your main message. You may be able to think of something yourself or you may use the ideas offered below. Then listen to the recording.

*(no lessons)*

- 1) In the holidays *(no teachers)* the school will be repainted.  
*(no children)*
- 2) In Britain *(drive on left)* the driver sits on the right.
- 3) Since he gave up smoking *(doctor advised)* he's been much better.
- 4) In the mountains *(temperatures are lower)* there could be snow.
- 5) Richard Burton *(born in Wales)* died in Switzerland.

## Part 4

### Theoretical overview

The speaker is usually directly orientated towards a hearer. Some speech events, however, represent just the vocalizing of what is written, or what is habitually said. This is to say that no assumptions at all are made about a listener. Speech which occurs in these circumstances is obliquely orientated (not orientated towards a listener): the speakers can be thought of as being engaged with the language purely as language.


Fluent native speakers often have difficulty in putting together the language they need to express their intentions. This often happens in formal speech. In order to maintain this kind of language, the speaker has to choose the words rather carefully; it is not the kind of language that comes readily to mind in ordinary conversation. This results in the use of level tones. The speaker is mentally preparing the next step before he takes it. We can say that he is thinking about what he is saying rather than about what message he is trying to convey. So, level tones often occur at points of hesitation (when the speaker has some kind of difficulty in putting together the language the present situation demands). In these circumstances, there is a temporary shift of attention from the listener (direct orientation) towards the language (oblique orientation). They can be interpreted as something like “wait a moment while I work out what to say next”. This kind of orientation shift is common in the speech of people – whether learners of the language or native speakers – who are having to think before they speak.

## Unit 10

### THE STORY SO FAR

#### Part 1

##### Listening for meaning

 You are going to hear a radio announcer introduce the second instalment of a serial. This is about the adventures of a former businesswoman, Penelope Wainwright, who has retired and now lives at the seaside. Listen to the announcer as she reminds us of what happened in the first instalment.

Working with a partner, write down as much as you can remember about each of these characters:


Morgan      Penelope      Helen      Derek

 Check your answers with the cassette.

#### Part 2


##### Listening to intonation and sounds

##### 10.1

 Listen to this extract from the announcement and mark in the tones for each tone unit.

1. //      peNElope WAINwright //      retired to a SEAside COttage //      on the  
Suffolk COAST //


Can you explain the choice of tone in // peNElope WAINwright //?

 Identify, and try to explain the tone choice for all the names in these examples.

2. // HElen // TOOk over the RUnning // of the SHOP //
  3. // DErek // aGREED // ONly // ON the conDItion // that they KEEP their FLAt on // in TOWN //
  4. // an Uninvited GUEST // at the PARty she had given // was MORgan //
- Why is (4) different from the others?

The speaker assumes that most of the characters in the story are already known to the listeners. She does not have to tell them about Penelope, Helen and Derek; she can refer to them as people who have been mentioned already. Strictly, this applies to Morgan as well, since he too was mentioned in the last instalment. Why, then, is his name proclaimed? As the extract makes clear, his appearance at the party was a surprise. The announcer underlines this fact by behaving as though her listeners have not heard of him before: she uses a proclaiming tone to tell them. She is trying to recapture the sense of unexpectedness, even though some of them actually know all about it already.

## 10.2


 Here are some questions about some of the people you have encountered in this course. Answer them, using a referring tone when you mention the name. Mark in the tones in the answers. Say them all before you listen to the cassette.

1. A: Who was Doctor Agnes Thomson?  
B: // ✓ doctor AGnes THOMson // ↘ was the SPEAker // ↘ at the MEEting // ↘ of the philoSOphical society //
2. A: Who was Mandy?  
B: // MANdy // was the PERson who rang DAvid // to ASK the way to his HOuse //
3. A: Who was Mr Tom Williams?  
B: // TOM Williams // addressed the NATIonal TRANSport conference // (about the problem of the private motor car)
4. A: Who was Tony?  
B: // TOny // was a FORmer COlleague // of SUE'S // (who left the company several years ago)
5. A: Who was Elizabeth?  
B: // it was eLizabeth // (who was looking for an address in Market Street)

### 10.3

Working with a partner, test each other's memory of other people who have been mentioned in the course. Use a referring tone in all your answers in the way you did in Task 10.2.


### 10.4

 Listen to this example.

1. A: Who did David give directions to?  
B: // ↘ the PERson // ↗ david gave diRECtions to // ↘ was MANdy //

Here too, the answer includes the name of one of the characters in the story, but this time the name is proclaimed. Can you say why?

The question makes it clear that the speaker knows that David gave directions to someone. What she needs to be told is *who*.


 Listen to these questions and answers and mark in the tones in the answers. Why are proclaiming tones used in some tone units and not in others?

2. A: What book was the customer looking for in the bookshop?  
B: // a LIFE of ARnold // was the book he WANted //
3. A: Who was moved downstairs when they reorganised the office?  
B: // the PERson they moved downSTAIRS // was ARthur //
4. A: Who was Susan trying to contact when she spoke to Jane on the phone?  
B: // it was TONy // she wanted to SPEAK to //

### 10.5

Look again at the transcriptions of the replies in Tasks 10.2 and 10.4. Make a list of all the words containing a protected vowel which do not also have prominence in this context. Circle the vowels.


### 10.6

 Read what the announcer says about Morgan in (1a) below, and listen to it. Then listen to the different version which follows it. Repeat the part that it transcribed in both versions.

- 1a // ↘ emBltered // ↘ and disiLLusioned // (by his experiences in Australia)  
1b // ↘ emBltered and disiLLusioned // (by his experiences in Australia)

What is the difference between the two?

Both // ↘ emBltered // and // ↘ and disiLLusioned // have proclaiming tones, so nothing is altered by changing to // ↘ emBltered and disiLLusioned // except that the information is then presented in a single – and therefore bigger – parcel. In the special circumstances of the announcement, presenting it as two separate parcels adds, perhaps, to the dramatic impact: Morgan was not *only* embittered, he was *also* disillusioned.

 Each of the following examples has two versions: one in which the transcribed part has two tone units, and one in which it has one tone unit. Listen to the first version, then before listening to the second, say the transcribed part as one tone unit.

2a (These visits) // have exCited the INterest // of her NEIGHbourS //

2b (These visits) // have exCited the interest of her NEIGHbourS //

3a (and an obstacle) // to her SETTLing DOWN // in her NEW LIFE //

3b (and an obstacle) // to her SETTLing down in her new LIFE //

### 10.7


There are some occasions when there is not really a choice between presenting information as one parcel and presenting it as two unless there is also a change of tone. In:

// peNElope WAINwright // retired to a SEASide COTTage // on the SUFFolk COAST //  
the two parts of ‘Penelope Wainwright’, ‘seaside cottage’, and ‘Suffolk coast’ work together as a single label for: ‘the heroine’, ‘her new residence’ and ‘its location’ respectively. They are very unlikely to be divided into two tone units with a proclaiming tone in each.

The following tone units have occurred in various units in the course. Which of them might easily be divided and which probably would not?

- |  |   |
|--|---|
| 1. // a peDESTrian <u>PRE</u> cinct //           | 5. // the USE and manu <u>FACT</u> ure //   |
| 2. // a ONE way <u>SYST</u> em //                | 6. // on the SE <u>COND</u> <u>FLOOR</u> // |
| 3. // the di <u>RECT</u> train to <u>YORK</u> // | 7. // i'll SEE if he's <u>IN</u> //         |
| 4. // she LE <u>FT</u> a <u>LONG</u> time ago // | 8. // the <u>WORLD</u> <u>CUP</u> match //  |


### 10.8

 Listen to an example that is similar to what you heard in the ‘story-so-far’ announcement at the beginning of the unit. Then listen to one which differs from it. Can you describe the difference?

1a // ↘ but reTIREment // ↘ is more eVENTful // ↘ than she exPECted //

1b // ↗ but reTIREment // ↘ is more eVENTful // ↗ than she exPECted //

When the announcer wishes to make reference to something that is already shared, she usually uses the fall-rise tone. The second version uses the rising tone. Speakers on the radio tend not to adopt a ‘controlling’ attitude to their listeners. People sitting at home do not want to be treated as a public meeting! But if the announcer were actually reading a story about Penelope, she might very well adopt the more public manner of ‘storyteller’ rather than that of the informal conversationalist.

 Listen to these pairs of examples and use arrows to mark the tones. Repeat them, making sure you change the fall-rise tones to rising tones in the second version.

2a // but it was NOT without oppoStion // from DErek //

2b // but it was NOT without oppoStion // from DErek //

3a // MEANwhile // GOssip has REACHed her // about what her SOn in law is doing // in LONdon //

3b // MEANwhile // GOssip has REACHed her // about what her SOn in law is doing // in LONdon //


4a // she is reLUCtant // to tell him OUTright // that he is NOT WELcome //

4b // she is reLUCtant // to tell him OUTright // that he is NOT WELcome //

5a // he TURNed UP // at the PARty she had given //

5b // he TURNed UP // at the PARty she had given //

## 10.9


 Listen to this extract and use upward arrows to mark the prominent syllables where there is a step up to a high key.

// DErek // who at THIRty TWO // has STILL // not lost HOPE // of making the BIG time // in the enterTAINment world // agreed ONly // on the conDITION // that they KEEP their FLAt on // in TOWN //

Why do you think high key is used in these places?

Listeners are expected to find it surprising that a man of thirty-two should ‘*still* be hoping’ to succeed as a songwriter. Having moved out of London, Derek’s wife did not expect to keep their flat on, and listeners are expected to find the idea of doing so surprising, too. The tone units with high key signify something that goes against expectations.

## 10.10

 Listen to these extracts and use downwards arrows to mark the prominent syllables where there is a drop to low key.

1. // her DAUGHter // HElen // TOOk over the RUnning // of the SHOP //

2. // but it was NOT without // a CERtain amount of // oppoStion // from DErek // her SONGwriter // HUSband //

Why do you think low key is used in these places?

If we have heard the previous instalment, we shall probably know that ‘her daughter’ and ‘Helen’ both refer to the same person. The same applies to ‘Derek’ and ‘her husband’. In both cases the announcer uses low key for the second mention because she assumes that we shall hear it as meaning the same as the first mention.

### 10.11

This task requires you to remember what you know about the people mentioned in previous units of this book. Work with a partner and decide whether high key or low key is more likely in the transcribed tone units in these examples.

1. (Elizabeth had visited Market Street) // only a WEEk ago //
2. (Mandy had never been to David’s town) // she DIDn’t know it at ALL //
3. (Tony) // had hardly SPOken to sue // (when they worked in the same office)
4. (The eleven forty-eight to York) // was cancelled YEsterday // (as well)
5. (The bookseller thought *The Life of Arnold* might be a novel) // in the FICtion SECtion //
6. (Val) // gave a lift to anOther old lady // (on her way home from the police station)
7. (the chairman was anxious about the next meeting) // the ANNual GENeral meeting //

 Check your predictions with the versions on the cassette.

Since Elizabeth had such difficulty in finding her way around it might be surprising that she had been there ‘only a week ago’. Saying that Mandy had never been there amounts to very much the same thing as saying ‘she didn’t know it at all’. You can find similar reasons for choosing either high key or low key in the other examples.

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## CONTENTS

Введение.....	3
Unit 1	
Step by step .....	7
Unit 2	
Help .....	22
Unit 3	
What's new? .....	38
Unit 4	
Finding out or making sure?.....	52
Unit 5	
Who is in charge?.....	68
Unit 6	
When to take control .....	80
Unit 7	
An urban myth.....	90
Unit 8	
Can you explain to us...? .....	101
Unit 9	
Reading aloud.....	116
Unit 10	
The story so far.....	130
References .....	135

*Учебное издание*

ПРАКТИЧЕСКАЯ ФОНЕТИКА  
АНГЛИЙСКОГО ЯЗЫКА

УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС  
для студентов специальностей  
1-02 03 06-01, 1-02 03 06-03, 1-02 03 07-01

В двух частях

Часть 2

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Подписано в печать 29.03.06 Формат 60x84/16 Бумага офсетная Гарнитура Таймс  
Отпечатано на ризографе Усл.-п. л. 7,89 Уч.-изд. л. 7,8 Тираж 97 Заказ 420

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Издатель и полиграфическое исполнение –  
Учреждение образования «Полоцкий государственный университет»

ЛИ № 02330/0133020 от 30.04.04 ЛП № 02330/0133128 от 27.05.04  
211440 г. Новополоцк, ул. Блохина, 29