

Министерство образования Республики Беларусь

**Учреждение образования
«Гомельский государственный университет
имени Франциска Скорины»**

**ПРАКТИЧЕСКАЯ ФОНЕТИКА
АНГЛИЙСКОГО ЯЗЫКА**

**ПРАКТИЧЕСКОЕ ПОСОБИЕ
для студентов специальности
1- 02 03 06 01 «Английский язык»**

**Гомель
УО «ГГУ им. Ф. Скорины»
2008**

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В пособии по курсу «Практическая фонетика английского языка» систематизируются звуковые явления английской речи, и дается углубленный анализ нормативных основ английской интонации. Все разделы пособия включают в себя теоретическую часть, а также тренировочные речевые упражнения. Пособие также содержит материал для дополнительной работы: скороговорки, стихотворения, диалоги, направленные на совершенствование произносительных навыков.

Практическое пособие адресуется студентам 2 и 3 курсов специальности 1 – 02 03 06 01 «Английский язык», прошедшим вводно-коррективный и основной курсы фонетики английского языка.

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РЕПОЗИТОРИЙ ГГ

Введение

Цель пособия – совершенствование произносительных навыков студентов. В пособии систематизируются звуковые явления английской речи, и дается углубленный анализ нормативных основ английской интонации. Материал пособия излагается в девяти частях, охватывающих сегментную (части 1-2) и надсегментную (части 3-9) области фонетики. Все разделы пособия включают в себя теоретическую часть, а также тренировочные и речевые упражнения, направленные на правильное использование звуковых и интонационных моделей в различных речевых ситуациях. В состав пособия также входит приложение, которое содержит материал для дополнительной работы: пословицы и поговорки, скороговорки, стихотворения, предназначенные для выразительного чтения и заучивания наизусть.

Пособие предназначается для студентов 2 и 3 курсов специальности 1 – 02 03 06 01 «Английский язык», прошедших вводно-коррективный и основной курсы фонетики английского языка. Наличие имитационных моделей и интонационной разметки в упражнениях и текстах способствует развитию навыков самостоятельной работы и самоконтроля, что положительно влияет на интенсификацию учебного процесса.

Foreword to ESL students

Why you should study English pronunciation

First impressions

Pronunciation is definitely the *biggest thing that people notice when you are speaking English*.

When you meet a person, and you just say a sentence or two, do you think they will notice your poor vocabulary or bad grammar? Probably not. But they *will* notice if your pronunciation is good or bad. If your pronunciation is poor, they will immediately think about you as "the guy/girl who speaks bad English". Your pronunciation creates the first impression you make.

Communication

Good pronunciation should be one of the first things that you learn in English. You can live without advanced vocabulary — you can use simple words to say what you want to say. You can live without advanced grammar — you can use simple grammar structures instead. But there is no such thing as "simple pronunciation". If you don't have good pronunciation, you have... bad pronunciation, and native speakers will have problems understanding you! Besides, if you start teaching English to other people, you will automatically transfer to them your poor way of speaking, for which nobody will ever be grateful to you.

There are three levels of English pronunciation:

- **Level 1:** People often don't understand what you want to say. You use the *wrong sounds* in English words, your *intonation is incomprehensible*, too.

- **Level 2:** People understand what you want to say, but it is *unpleasant to listen to you*.

- **Level 3:** People understand you, and your English is *pleasant to listen to*.

Level 3 will be called *good pronunciation*. Notice that *good pronunciation is not "perfect British or American accent"*. You don't have to sound like the Queen of England or the President of the United States of America.

Why not? Because *there are many regional kinds of English*. In England, people from Birmingham, Newcastle, or Aberdeen speak English

differently from people in London. In America, people from New York City, California, and Texas each have their own pronunciation. So it is no problem if you have your own accent.

But ***your accent must be close to the standards*** (British or American English). What does it mean? When you watch channels like EuroNews, BBC, CNN International, NBC, or Sky News you can hear many different people (news anchors, reporters, etc.) from Germany, France, and other non-English-speaking countries. They all have good accents — easy to understand and pleasant.

The rule is: If you are close to the standard, you can always communicate, and your English will be pleasant. If you are far from the standard, sometimes you won't communicate successfully. If you chew your sounds or use improper intonation, you may be misunderstood (for example, if your intonation is flat you will sound impolite or even hostile).

You are free to choose between three levels. Make up your mind – and make your choice! Level 1 needs no work, level 2 requires work, while level 3 demands real efforts! The course in pronunciation which is offered to you can help you make further steps in mastering your pronunciation.

Here are three jokes that illustrate what can happen to those who do not care how they sound.

1 A young man comes before the Customs agent

A: "State your citizenship."

B: "American" (pronounced with a Spanish accent).

A: "Hold on there, buddy. Say that again."

B: "I sed American."

A: "I'm going to give you a test."

B: "No, no senor, no need for test, I tell you I'm American."

A: "Yeah, sure buddy. OK, let's see, ... I've got it. Make a sentence with the following colors: green, pink and yellow.

B: "Oh senor, I tell you I'm American. But OK, let's see... I was at my bruder-in-laws house and the phone went 'green, green, I pinked it up and sed yellow!"

2 The two beginning ESL students went to Honolulu on holiday. Soon they began to argue about the correct way to pronounce the word "Hawaii." One student insisted that it's Hawaii, with a "w" sound. The other student said it was pronounced like "Havaii," with a "v" sound. Finally, they saw an old native on the beach, and asked him which was correct. The old man said, "It's "Havaii." The student who was right was very happy, and thanked the old man. The old man said, "You're velcome."

3 Three ESL students are walking down the road to their remedial listening comprehension workshop.

"It's windy" says the first.

"No it isn't, it's Thursday" says the second.

"Me too." says the third, "Forget the listening, let's go for a drink!"

РЕПОЗИТОРИЙ ГГУ ИМЕНИ Ф. СКОРИНЫ

Unit 1 Sound revision. Vowels in contrast

Ex. 1 [i:]- [e] – [u:] – [ʊ] contrasted:

a) Practice the following sets of words observing the vowel length contrasts:

bean - Ben - baboon - book;
breathe - breath - broom - bull;
she - shed - shoo - shook;
wee - wet - woo - would;
heel - heather - hood - hook;
lean - leather - lose - loose;
knee - neck - noon - nook;
pea - pen - poodle - put;
key - kettle - cool - cooker;

b) Read the phrases paying attention to vowel length:

1 Looks a good book, Peter! It's full of puzzles and riddles. 2 This is the season for weeds. But weeding isn't for me. 3 Ruth is a nice person, never moody or rude. 4 There's a mosquito on your arm, Celia. 5 The ceilings of the cathedral were extremely high. 6 After mending the leak he felt dead with fatigue. 7 They are as different as chalk and cheese. 8 The proof of the pudding is in the eating. 9 Fortune favours fools. 10 An eye for an eye and a tooth for a tooth.

Ex. 2 [æ - ʌ] contrasted:

| | |
|--------------------|--------------------|
| back - buck; | paddle - puddle; |
| pan - pun; | battle - buckle; |
| map - mug; | sparrow - sputter; |
| sample - summer; | narrow - nutty; |
| practice - puddle; | brandy - butter; |
| patter - pumpkin; | shadow - shuttle; |
| rabbit - rubber; | channel - chunky. |
| racket - rubbish; | |

Ex. 3 [a: - ʌ] contrasted:

a)

barter - butter;

bargain - butter;

cardinal - customer;

class - cluster;

dark - dull;

larder - lucky;

marble - muddy;

staff - stuff;

rather - ruddy;

argument - ultimate;

chance - chuck;

charm - chump.

b)

1 He was banging and slamming on the piano for two hours. 2 My grandmother does not understand jazz. 3 During that awful autumn storm our apartment was flooded. 4 The water seemed to be coming from the front. 5 If I'd been a duck, I could've swum. 6 Martha was an awful bore, but Cathy was marvellous. 7 Duncan couldn't help laughing. 8 Lucky in cards, unlucky in love. 9 What's done cannot be undone. 10 May as well be hanged for a sheep as a lamb.

Ex. 4 [a: - ɒ - ɔ: - əʊ] contrasted:

a)

part - pot - paw - pole;

spark - spot - sport - spoke;

tart - stock - torn - tone;

lark - lock - lawn - loan;

barn - Bonnie - born - bone;

shark - shock - shore - show;

yard - yacht - yearn - joke;

jar - jolly - jaw - joke;

heart - hot - haunt - home.

b)

1 The wasp that's trapped in the jar of blackcurrant jam is buzzing angrily. 2 Thank you very much for coming to pay back that money you borrowed on Monday, Danny. 3 While cutting up lamb the drunken butcher hacked off his thumb with a hatchet. 4 My husband had a double brandy, my mother wanted apple juice, but I drank champagne. 5 The stars are sparkling. My heart is enchanted. 6 Charlie's making a pass at Martha. He can't start making a pass until after the dance. 7 Bart is nothing but a money-grubber. 8 Joanna's

strawberry jam is fabulous. 9 George Bernard Shaw famously said that the British and the Americans were "two nations separated by a common language". 10 The tongue is not steel, yet it cuts.

Ex. 5 [ɜ:] – [ɔ:]- [əʊ] contrasted:

a)

Work - walk - woke;

burn - born - bone;

ugh - awe - oh;

curb - core - code;

learn - lawn - alone;

thirsty - thorn - those;

firm - form - foam;

blur - lore - blow;

churn - chore - chose;

shirt - short - show;

turn - tore - toe;

worm - warm - vogue.

b)

1 It was Bertha's turn to rehearse. 2 Josie was getting worse those days. 3 George was allergic to bees and worms. 4 Maud had never heard of such scandalous things before. 5 Rosie thought she caught a turtle. 6 You can take a horse to water, but you can't make it drink. 7 It's the early bird that catches the worm. 8 A bird in the hand is worth two in the bush. 9 If wishes were horses, Beggars would ride; If turnips were watches, I would wear one by my side. 10 Mr. Lynn is very thin; Mr. Pratt is very fat; Mr. Cort is very short; Mr. Hall is very tall; Mr. Dent is very bent; Mr. Wait is very straight; Mr. Might is very bright; Mr. Tate is always late!

Ex. 6 Read the text. Work out the pronunciation for each word or phrase.

1 Let's face it - English is a crazy language.

2 There is no egg in an eggplant nor ham in hamburger; neither apple nor pine in pineapple.

3 Sweetmeats are candies, while sweetbreads, which aren't sweet, are meat.

4 You park in the driveway but you drive on the parkway.

5 When the stars are out, they are visible, but when the lights are out, they are invisible.

6 Trees are cut down, and then they are cut up.

7 When you want to shut down your computer you have to hit "START!!"

8 How can a slim chance and a fat chance be the same, while a wise man and a wise guy are opposites?

Ex. 7 Practice the tongue-twister:

She sells sea shells on the seashore. And the shells that she sells are sea shells, I'm sure.

Ex. 8 [ɑ: - aʊ - aɪ - əʊ] contrasted:

are - owl - eye - owe;
raft - row - rye - row;
tarn - town - type - toe;
nasty - now - night - now;
spa - spout - spy - spoke;
star - stout - sty - stone;
ma - mound - my - moat;
dark - down - dye - doe.

Ex. 9 [aʊ - ɔɪ - eə - iə] contrasted:

a)

bow - boy - bare - beer;
howl - hoister - hair - hear;
cow - coy - care - fear;
towel - toilet - tear (n) - tear (n, v);
chow - choice - chair - cheer;
scout - coin - care - spear;
shout - pound - point - pear - peer;
fowl - foil - fare - fear;
wow - void - wear - veer.

b)

1 You needn't shout so loud. We don't want a crowd to gather round the house. 2 I can't count one hundred owls. 3 He is an experienced interior decorator. 4 During the holidays many tourists go to Europe. 5 Mary always wears a nice pair of shoes. 6 Her

parents were infuriated. 7 I'd add my voice to anyone fighting for his rights. 8 He's been without a job so long that he's past caring. 9 Tommy's tears and Mary's fears will make them old before their years. 10 Howard made a mountain out of a molehill.

Reading

Interview advice

If you happen to face a job-of-your-dream interview, here is some good advice.

Leave nothing to chance. Prepare any unthinkable scenario. There is no replacement for hard work especially when you get only one shot. Project a good image. Take your cue from the interviewer. Keep it positive and do not stress out about it. Do not adopt a deer-in-the-headlights look if you get hit with one of those funky queries. Stimulate your creative juices. Have a spiel for every single question they could possibly ask you.

Look critically at yourself: Do you have a booger popping out of your nose, or are you presentable?

Unit 2 Sound revision. Consonants. Consonants in contrast

Ex. 1 [h] revision:

a) Read h-words and phrases. Remember to exhale [h] in a very light way:

| | |
|------------|------------------|
| holy, | hero, |
| homesick, | horizon, |
| hard, | herbs, |
| hopeful, | herbal, |
| healthful, | Hertford, |
| hear, | Honolulu, |
| hire, | Hawaii, |
| hare, | with her mother. |

b)

1 Have you heard about Hilda and Harry Hall? 2 They're on their honeymoon in Honolulu. 3 What inhuman behaviour! 4 It's not the hopping over hedges that hurts the horses' hooves; it's the hammer, hammer, hammer on the hard high road. 5 In Hertford, Hereford, and Hampshire, hurricanes hardly ever happen. 6 Handsome is as handsome does. 7 He that has an ill name is half hanged.

Ex. 2 [tʃ] and [dʒ] contrasted:

a)

| | |
|-----------|-------------|
| chilly, | charity, |
| cheeky, | budgerigar, |
| childish, | vegetarian, |
| itch, | Belgian, |
| natural, | major, |
| ditch, | gesture, |
| stitch, | cage; |
| pigeon, | |

b)

1 The joke almost choked him. 2 Life is a question of choice or chance? 3 You can't recapture your childhood. 4 Life is a sort of arch, arrival to departure. You can't switch directions. 5 Each

century brings changes but nature doesn't change. 6 Let's adjourn to the kitchen for chicken and chips. 7 You scratch my back, I'll scratch yours. 8 Don't count your chickens before they are hatched. 9 Children are poor men's riches. 10 How much wood would a woodchucker chuck if a woodchucker could chuck wood?

Ex. 3 [w] and [v] contrasted:

a) [wəʊ]:

woe,
woke,
woken,
woefully,
won't,
swollen,
won't go,
won't stop,

won't starve,
won't speak,
won't escape,
won't laugh,
won't sew,
won't speak,
won't adjust.

b) [wɔ:] and [wɜ:]:

warhorse,
warship,
warning,
wardrobe,
warmth,
watery,
waterfalls,
waterworks,

wordy,
worldwide,
worthy,
worthwhile,
worthless,
wormy,
worship.

c) [v]:

vile,
ivory,
vanity,
valid,
crave,
rave,
revoke,
revolt,

weave,
inversion,
invest,
invention,
even,
revenge,
violet,
violin,

mauve,
Vicky,
Vince,

Valentine,
Eve.

d) [w-v] contrast:

a bottle of wine;
vanilla wafers with whipped cream;
Vicky's twelve fingers;
for Vickie and Wilfred;
virtue and vice;
weeping willows;
vanity and wisdom, vanity fair,
wonderful view;
a word of wisdom,
a boy of twelve.

e) Read the sentences with [v] and [w] contrasted:

1 What we want is a holiday in Scotland. 2 The bandage was wound around the wound. 3 How would Claude work this problem out? 4 I like to wonder in this wonderful weather. 5 A wicked wind whispers in the willows. It whips the water into waves. A wicked wind whispers in the willows whipping the water into waves. 6 Wednesday evening. On Wednesday evening. Visitors on Wednesday evening. Your foreign visitors on Wednesday evening. What are you giving your foreign visitors on Wednesday evening? What are you giving your foreign visitors on Wednesday evening, Vicky? 7 Vegetables. Variety of vegetables. Wide variety of vegetables. A very wide variety of vegetables. 8 This is the way we wash our face, wash our face, wash our face. This is the way we wash our face at seven o'clock in the morning.

Ex. 4 [ŋ]:

a)

young,
youngster,
pink,

banker,
angle,
language,

single,
singer,
hanger,
finger,
mango,
swings,

winging,
swinging,
clanging,
nightingale,
longer,
strongest.

b)

1 The boy is tugging his toy cart along. 2 A: You haven't eaten a single thing all night. - B: I am not hungry. 3 It kept me longer than I expected. 4 Henry hung his suit on a hanger. 5 I wish you wouldn't be so slangy. 6 I am thinking about things. 7 A creaking door hangs long on its hinges.

Ex. 5 [st] – [sp] – [sk] -words. Read the words out remembering that plosives [t], [p], [k] lose their aspiration in combination with [s]:

a)

Stephen,
stark,
stale,
stooping,
stone,
stupid,
pigsty,
stylish,
stereotype,
sticky,

estimate,
establish,
spouse,
spider,
spoiling,
aspiration,
skyscraper,
scarecrow,
escape.

b)

1 Three schoolboys with their heavy satchels were running upstairs. 2 He couldn't escape talking to Mr. Storey. 3 Stonehenge is the most impressive and mysterious monument of the British past. 4 She was staring at her husband coming out of a restaurant. 5 His stupid behaviour spoiled the atmosphere of the party. 6 Stella's stylish haircut passed unnoticed. 7 Stephen never stops aspiring to enter Stanford.

Ex. 6 Nasal, fricative, lateral plosions, loss of plosion. Read the words and phrases observing plosion rules.

mitten,
eaten,
Britain,
lightening,
maiden,
Eden,
battle,
fiddle,
cattle,
settle,
apple
late confession;
don't cry,
don't spill milk;
don't leave,
round belly;
good cattle;
dark lady;
lost sheep;

meet me;
break promise.
send me;
stop talking;
meet me at eleven,
meet Stanley;
stop nagging;
can't help,
wouldn't tell;
won't have;
shan't hide;
stop telling lies;

Unit 3 Intonation

3. 1 Intonation and its Functions

In the process of communication an important role is played by such speech features as

- *variations of pitch, loudness, length, tempo and timbre of the voice.*

These prosodic features are commonly referred to as **intonation**. Intonation is an indispensable part of speech. Speech without intonational features is no more than a machine output. By changing intonation we can make the same words convey a huge variety of meanings, moods, or intentions. Thus the message we communicate depends not only on what we say, but also on how we say something. The unit of intonation is called an **intonation unit**. An **intonation unit** is a piece of utterance, a continuous stream of sounds, bounded by a fairly perceptible pause. Pausing in some sense is a way of packaging the information, the words composing the unit form certain lexic-grammatical realities. Typical examples would be subordinate clauses, prepositional or adverbial phrases, etc.

E.g.: You can `stay here | if you ,like.

Each intonation unit has some obligatory intonational, or prosodic, features. The junctures between units are also marked prosodically.

E.g.: 'Go down 'Regent Street, to 'Picadilly ,Circus, | and then 'go down the `Haymarket.

Some intonation groups bear special signals of incompleteness and subordination, while others are more or less independent and complete, e. g.:

1 As a 'matter of ,fact,| she's 'nearly `thirty.

2 There's only `one window in the ,room,| and it's 'rather `dark.

An intonation group with the highest degree of semantic completeness is associated with an utterance. (an utterance is a stretch of speech separated from other utterances by clear pauses), for example:

I 'haven't `seen him since , then| but I 'know he has 'something to `tell me.

The **functions** of intonation are as follows:

1 **Delimiting** function. Intonation delimits utterances and parts of utterances in the speech flow, for example: My 'mother's from the 'North of ,England, | and my 'father's from `Scotland.

2 **Syntactical (grammatical)** function. Intonation helps to identify grammatical structure in speech, performing a role similar to punctuation:

a) 'Those who 'sold ,quickly |'made a `profit.

b) 'Those who ,sold | 'quickly 'made a `profit.

Due to the different placement of the pause boundary one and the same grammatical sentence can be understood in two ways. The first utterance can be paraphrased as:

a) A profit was made by those who sold quickly. And the second one as: b) A profit was made by those who sold.

3 **Accental** function. Intonation helps draw attention to what meaning is given and what is new in an utterance. The word carrying the most prominent tone signals the part of an utterance that the speaker is treating as new information:

A: We usually stay at my aunt's for the whole summer. - B: Are you 'going there ,next summer?

4 **Attitudinal (emotional)** function. Intonation's most obvious role is to express attitudinal meaning – sarcasm, surprise, reserve, impatience, delight, shock, anger, interest, and thousands of other semantic nuances. For example:

A: The Browns are leaving Australia for good. B: 'Where are they `going? (neutral, serious, weighty). B: 'Where are they ,going? (interested, friendly).

5 **Psychological** – Intonation helps us organize speech into units that are easier to perceive and memorize. Most people would find a sequence of ten numbers (4, 7, 3, 8, 2, 6, 4, 8, 1, 5) difficult to recall; the task is made easier by using intonation to chunk the sequence into two units: 4, 7, 3, 8, 2 / 6, 4, 8, 1, 5.

6 Intonation *indicates the communicative type of an utterance* (a statement, a question, an imperative, an exclamation), for example: Tra'falgar Square. (a statement). Tra'falgar 'Square? (a question). Tra'falgar `Square! (an exclamation).

Ex. 1 Which non-final intonation groups sound more or less complete/ incomplete.

1 They 'aren't living here ,permanently, | but they 'usually 'spend the week-`ends here. 2 'After ,dinner, | if you're not too ,tired, | we'll 'have some music. 3 He went by ,train and 'I went by `bus, | so he 'got there earlier | but 'I saw `more of the country. 4 'Turning the ,corner, | she 'ran into Miss `Jones, and in'vited her to tea. 5 Unless you go to bed ,early, and 'get "plenty of ,sleep, | you 'won't be able to 'get up `early. 6 Before 'writing to him, and com,mitting myself, | I 'want to get "all the facts. 7 I 'told him to `wait| if he didn't want to get into ,trouble, | but he `wouldn't| as he was short of time. 8 I 'beg your `pardon, | but it's 'out of the question. 9 She's `ill, | pneu monia I think. 10 `No, it's `that one I want, | the `blue one. 11 In my ,opinion, | she de'served `all she got. 12 'Rise or ,shine, | he 'never misses his 'afternoon `stroll. 13 On the ,whole, | the 'verdict you pro`nounced be,fore was `just. 14 My 'sister who is a ,nurse | has 'one child. 15 'Life is a 'rich a,dventure and 'largely a 'question of chance.

Ex. 2 Note that the difference in the: a) communicative type of the utterances; b) modal-attitudinal meaning of the utterances; c) information point between the utterances in each pair depends on intonation.

a) 1 You know the road. You know the road?
2 She is easy to deal with. She is easy to deal with?
3 The train is more ex pensive than the coach. The train is more ex pensive than the coach?

b) 1 I won't have it any more, thanks. I won't have it any more, thanks.
2 Please let me have them. Please let me have them.
3 I've al ready got some. I've al ready got some.
4 Sorry, sir. Sorry, sir.

c) 1 There's hardly any reason for his resig nation. There's hardly any reason for his resig nation.
2 The train to New York was cancelled yesterday. The train to New York was cancelled yesterday.

3 The house was de stroyed by the fire. The house was de stroyed by the fire.

Ex. 3 Note that the difference in the syntactic and semantic meaning of the following utterances depends on intonation division.

1 Mary said | her sister is very good at cooking. Mary | said her sister | is very good at cooking.

2 The students | who lived out of town | protested. The students who lived out of town | protested.

3 She washed | and brushed her hair. She washed and brushed her hair.

4 One of the children | said the teacher | looks after the books. One of the children said | the teacher looks after the books.

5 Shall we say Monday or Tuesday? Shall we say Monday | or Tuesday?

3.2 Components of Intonation (Prosody)

General Analysis of the Pitch Component

The **pitch** component of prosody, or **speech melody**, commonly referred to as **variations in the height of the voice during speech**, is generally described in terms of *pitch changes* and *levels*.

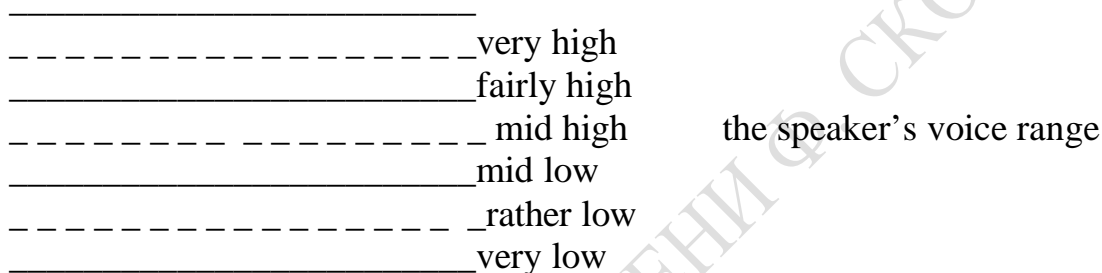
A **pitch level** means a certain relative height within the speaker's voice range. The notion of a level may be applied to a whole stretch of utterance. In this case it means the average height of the voice during the pronunciation of the given stretch. Pitch levels are also associated with syllables, rhythmic groups, intonation groups. The starting, mid and ending points of a unit may coincide in their height - and then the unit is said on a steady pitch. If the voice at the beginning of a unit is higher (or lower) than its end, there is an effect of a falling (or rising) pitch change. The height of the voice within a unit often changes in two directions: upward and then downward or vice versa - rise fall or fall rise, respectively. For example:

Fine. _____ No. _____ No. _____

Pitch levels can be described in terms of three relevant zones within the speaker's voice range:



The low pitch level is associated with the low zone, the mid level is associated with the mid zone, and the high level – with the high zone. Each of the pitch zones can be further subdivided, the number of pitch levels increased as a result: fairly high and very high, rather low and very low, mid high and mid low.



From the **functional point of view** the pitch level plays an important role in *differentiating the degree of semantic prominence* attached by the speaker to separate items in an utterance. It is also significant for conveying various shades of attitudinal meanings. For example: a) It's so `boring being at home a,lone all day. b) ` Thank you, dear (enthusiastic). Thank you, dear (cool, reserved).

3.3 Static and Kinetic Tones

In the study of intonation, pitch, loudness and length are the most important factors. They work together to make certain syllables stand out among others. On the word level, the cooperation of pitch, loudness and stress is referred to as **stress**, or **tone**. On the utterance level, the same concepts are referred to as **intonation**.

3.3.1 Classification

Tones are basic elements of English intonation. They are divided into two classes since they are produced in quite distinct ways:

1) by keeping the vocal cords at a constant tension thus producing a tone of unvarying pitch. Such tones are called **static (level) tones**;

2) by varying the tension of the vocal cords thus producing a tone of varying pitch. Such tones are called **kinetic, or dynamic, or moving**.

According to their height within the speaker's range **static tones** are divided into **high, mid and low** with two relevant gradations within each type: *very high, fairly high, mid high, mid low, fairly low, very low*. Thus the number of tones corresponds to the number of significant pitch levels .

Kinetic tones are generally classified according to the following principles:

- 1) **the direction of the pitch change**;
- 2) **the width of the pitch change**, or its interval;
- 3) **the relative position of the pitch change within the speakers' voice range**.

The leading role in the differentiation of kinetic tones in English belongs to the first principle. The number of kinetic tones corresponds to the number of directional types of pitch changes.

The most common Falling tones in English are:

| | | |
|-------|-------------------|-----------|
| _____ | High Narrow _____ | High Wide |
| _____ | Mid Narrow _____ | Mid Wide |
| _____ | Low Narrow _____ | Low Wide |

The Rising tones are:

| | | |
|-------|-------------------|----------|
| _____ | High Narrow _____ | |
| _____ | Mid Narrow _____ | Mid Wide |
| _____ | Low Narrow _____ | Low Wide |

The Falling-Rising tones are:

| | | |
|-------|-------------------|-----------|
| _____ | High Narrow _____ | High Wide |
| _____ | Mid Narrow _____ | Mid wide |
| _____ | Low Narrow _____ | Low Wide |

The Rising-Falling is

| | |
|-----------------------|-----------|
| _____High Narrow_____ | High Wide |
| _____Low Narrow_____ | Low Wide |

3.3.2 Functions

Static and kinetic tones **differ** not only **in form** but also **in function**. **Static tones** give prominence to words. The degree of prominence is proportional to the pitch height of the static tone: the higher varieties are usually associated with greater prominence. **Kinetic tones** are more important for the utterance. Alongside with stressing the words they

- 1) indicate the communicative type of an utterance;
- 2) express the speaker's attitude towards the subject-matter, the listener and the situation;
- 3) single out the center of new information in an utterance or the point of greater semantic importance as viewed by the speaker.

The total number of tones (both static and kinetic) in an utterance is determined by the number of important (prominent) words; most typically there are from 1 to 5 tones. The tone carried by the most important word (which is generally the last notional word) is called the **nuclear tone**, it is always a kinetic tone.

The term "tone" should be distinguished from the term "**tune**" which is used to refer to **the pitch pattern of the whole intonation group**. The notion of tune is wider than that of tone. A tune may comprise several tones. A tune of a minimal size coincides with a tone realized in a monosyllabic utterance, e. g.: 'Yes. ,Well.

3.4 The structure of the intonation groups

The stressed and unstressed syllables within a tune form several component parts according to their position and function in the tune: the prehead, the head, the nucleus, the tail.

Pre-head – Head – Nucleus – Tail
(Pr) – (H) – (N) – (T)

The pre-head:

Unstressed syllables before the head.

The head:

The section from the first fully stressed syllable (called the **onset syllable**) up to — but not including the nucleus.

The nucleus:

The syllable which gets the strongest stress, associated with significant pitch movement (kinetic stress). This stress is called **the nuclear**, or **tonic stress**, and is almost always found in a notional word in utterance final position.

The tail:

Whatever syllables follow the nucleus, they continue with the pitch pattern of the nucleus.

The number of the component parts in a tune may vary. The only indispensable element of a tune is the nucleus. The other components may or may not be present in a tune. This depends on the length of the utterance, the phonetic structure of the words (monosyllabic or polysyllabic) and the number of prominent words in it. For example:

Table 1 - The structure of the intonation group

| Prehead | Head | Nucleus | Tail |
|-------------|--------------------|---------|------------------|
| We have | 'met 'Tommy at the | 'sea- | side. |
| | 'Joshua's twenty- | 'two. | |
| Here's your | | ,mo- | ney, Miss Black. |

Ex. 1 Compare the semantic prominence of the syllables bearing high, mid and low static tones.

1 I think you are being very silly. 2 Sometimes we'd get our clothes wet | and the nurse would get very cross. 3 Take your car with you, | if you've got one | choose a good ho tel | and you are sure to spend a thoroughly en joyable time. 4 Let me see, | half past e leven. 5 You can walk up and down the front, | listen to the band on the pier | and do more or less anything you like.

Ex. 2 Indicate the semantic centre in the following utterances by a kinetic tone.

1 When you get 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 You come out at the car park | and turn right | and after you've got a little way | you'll come to the roundabout.

Ex. 3 Extend the following tunes pronouncing the phrases given in brackets a) as the head, b) as the prehead, c) as the tail.

a) Model: It's wonderful. (I think) - I think it's wonderful.

- 1 It's very important for you. (I believe)
- 2 He'll be greatly surprised at it. (I expect)
- 3 It was amazing. (They say)
- 4 They are coming next week. (I hear)
- 5 It's been impossible so far. (I am told)
- 6 He's seen us. (I wonder if)

b) Model: They'll go to the British Museum. (I think) - I think they'll go to the British Museum.

- 1 Influenza is a catching disease. (I wonder if)
- 2 You'll soon get used to getting up early. (I hope)
- 3 Smoking can damage one's health. (They say)
- 4 The furniture will cost a lot of money. (I'm afraid)

c) Model: The guests at the dinner were a galaxy of film stars. (I hear) - The guests at the dinner were a galaxy of film stars I hear.

- 1 Peter used to wear a moustache and a beard. (I hear)
- 2 Hotels are too expensive for us. (I'm afraid)
- 3 The group will have a guided tour of the Gallery. (She says)

Unit 4 Basic Nuclear Tones of English

4.1 The Rising Tone

The Rising type of pitch change in English has two structural varieties:

- 1) the rise of the voice takes place on the stressed syllable;
- 2) the rise is carried by the unstressed syllables following the stressed one while the latter is pronounced on a steady pitch. The first variant occurs when the nuclear syllable is the last syllable of an intonation group, i.e. when there is no tail; the second is found in intonation groups having a tail, e.g.: *Yes* _____ *I know it.* _____ *Beautiful.* _____

For practical purposes four relevant variants of a nuclear rise should be distinguished in English.

4.1.1 Forms of the Rising Tone:

1 The *Mid Wide Rise* (m). The voice rises from a mid to a high pitch level, e.g.

Is it o k?

Did you take my papers, Wendy?

2 The *High Narrow Rise* (m). The voice rises from a mid high to the top of the voice range, for example: ' *Jack?* ' *Pardon?*

3 The *Low Wide Rise* (m). The voice rises from a low to a mid high pitch level, for example: *,June, | Ju ly, | ,August... .*

4 The **Low Narrow Rise** (m). The voice rises from the bottom and ends in the mid low zone, as in (preceded by low head)

I don't ,mind. Nobody's ,happy.

4.4.2 Functions of the Rising tone:

1 The **Mid Wide Rise** (MWR) is typically used in genuine Yes/No questions where the speaker does not know the answer; in alternative (the 1st intonation group) and tag questions (the 2nd intonation group with the condition that the speaker is uncertain).

Examples: Isn't he nice? Do you take cream in your coffee? Was that in April or `May? They won't `come, will they?

2 The **High Narrow Rise** (HNR) is used when the speaker is asking for repetition or clarification, or indicating disbelief.

For example: 1) A: I'm taking up Taxidermy this autumn. - B: Taking up `what? (clarification). 2) A: She passed her driving test. - B: She 'passed?

3 The **Low Wide Rise** (LWR) is

- commonly pronounced in unfinished parts of utterances indicating that a continuation is going to follow (for example, in adverbial or subordinate clause followed by a main clause).

E.g.: When I passed my last e,xam | I was very `happy. If you ,see him, | give my `message. He 'joined the army | and spent all his time in `Aldershot;

- can be used in independent utterances with an effect of the speaker's interest in the situation and in the listener's response:

e.g.: I'll be back by ,lunch-time; Where did you ,put it?

- used in enumerations (lists), showing incompleteness. If the list is closed, the falling tone is used on the final item.

For example: I got 'calls from ,Jason, ,Mary, ,Neil, and `Joe.

4 The **Low Narrow Rise** (LNR) is associated with non-assertiveness and lack of interest. It is used in various remarks, afterthoughts, etc.

E.g.: Of ,course. I'll `do it | if you don't ,mind.

Speech Exercises

Ex. 1 Read out the phrases reproducing the indicated variants of the Rising tone.

Sometimes. No. Yes. 'Really? Of course. Never mind. You're welcome. Right. Fair enough. 'When is he flying? Can I help you? For a week already. 'Where? Will Friday do? And to follow? 'What did you say?

Ex. 2 Read the same rising tunes in conversational contexts. State which of the tunes sound interrogative; which convey the speaker's casual attitude; which convey a warm and sympathetic reaction.

1 A: Have you heard the latest? - B: No. 2 A: Where is he staying? - B: 'Where? 3 A: Do you ever go to the movies? - B: ,Sometimes. 4 A: I'll find out if she's at home. - B: ,Right. 5 A: That was Arthur Miller. - B: 'What did you say? 6 A: Thank you, dear. - B: You're ,welcome. 7 A: I'd like a steak please. - B: And to follow? 8 A: It costs \$20 - Fair enough. 9 A: I'm looking for my wallet. - B: Can I help you? 10 'When are you 'coming to ,see us? 11 How's your ,daughter? 12 When did you get back from ,holiday?

Ex. 3 Read out the rhymes paying attention to the use of the Rising tone in lists and unfinished parts of utterances:

a) ,Elizabeth, ,Lispeth, 'Betsy and ,Bess -
They all went to`gether to seek a bird's nest;
They `found a bird's nest with 'five eggs in;
They 'all took ,one and 'left four `in.

b) 'Go to 'bed ,first - a 'golden purse;
'Go to bed ,second - a 'golden pheasant;
'Go to bed ,third - a 'golden bird.

c) 'Solomon ,Grundy / 'born on `Monday/ 'Christened on ,Tuesday/ 'Married on `Wednesday/ Took ill on ,Thursday/ 'Worse on `Friday/ 'Died on ,Saturday/ 'Buried on `Sunday/ And that was the 'end of 'Solomon Grundy.

Ex. 4 Read out the sentences with the Rise in unfinished parts of utterances:

1 This is a ,pen and 'that is a `pencil. 2 This is a bird and that is a child. 3 This coach is fast and that coach is slow. 4 This woman is weaving and that woman is sewing. 5 This is a black kettle and that is a yellow kettle. 6 He did it in June, and we did it August. 7 Chris had cherry pie and James had cherry cake.

Make up more sentences using the same model. Prompts: France-Spain; basketball-badminton; kitchen-bedroom; rose-daisy; teacher of Italian - teacher of Arabic; a Chinese student - a Vietnamese student; bad guy - good guy; old hat - new hat; sound advice - silly advice.

Ex.5 Read the following lists (LWR):

- a) One, two, three, four, twelve.
- b) One hundred, two hundred, three hundred, ten hundred.
- c) Sunday, Monday, Saturday.
- d) List six colours/ six capitals/ six countries/ six animals/ six months/ six pieces of furniture/ six male names/ six female names/ six famous people.

4.2 The Falling Tone

The Falling tone does not depend structurally on the presence or absence of the tail as the Rising tone does. The downward movement of the voice is realized on the stressed syllable, while the syllables of the tail (if any) form a level sequence on the pitch to which the nucleus has fallen.

Examples:

| | | |
|-------|------------|-------------------|
| ` No. | Certainly. | Go a` way, Janet. |
| _____ | _____ | _____ |
| _____ | _____ | _____ |

4.2.1 Forms of the Falling tone

According to the width of the fall and its position in relation to the speaker's voice range four relevant variants of the fall are distinguished.

1 The **Mid Wide Fall** (m). This is the most common variety. It starts in the mid-high pitch zone and ends at the bottom of the voice range, e.g:

I saw him. I'll report you to the headmaster.

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |

2 The **High Wide Fall** (m). The voice falls from the high pitch zone and ends in the mid-low zone.

Examples:

I ` did it! ` Good! What gorgeous ` flowers!

| | | |
|-------|-------|-------|
| _____ | _____ | _____ |
| _____ | _____ | _____ |

3 The **Low Narrow Fall** (m). The voice goes down from the mid-low pitch level and ends at the bottom of the voice range.

E.g.: Nobody. It's out of the question.

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |

4 The **High Narrow Fall** (m). The voice falls from the high pitch zone and ends in the mid-high zone.

E.g.: ` Sue! ` Certainly!

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |

4.2.2 Functions of the Falling tone

A Falling tone is by far the most commonly used tone of all. It signals a sense of finality, completion, assertiveness, and so on. A speaker, by choosing a falling tone, also indicates to the addressee that that is all he has to say, and offers a chance to the addressee to comment on, agree or disagree with it. This tone does not solicit a response from the addressee. The falling pitch change is associated with finality and completeness, decisiveness, assertiveness, but each of its four common varieties has clearly distinct range of meanings.

1 The *Mid Wide Fall* (MWF) is the most neutral variety. Examples: I left him some money. What's the reason of that? Mike is preparing for the final test.

2 The *High Wide Fall* (HWF) sounds complete, final, and insistent. It can express

- personal involvement, concern. E.g.: A: What do you think of Nick? - B: He's a real bore. He talks about himself "all the time!"
- strong agreement, e.g.: It was fantastic!
- disagreement, protest, e.g.: A: You didn't listen. - B: I did.
- word/idea contrast, e.g.: A: I can't stand Jane. - B: But you were so pleased with her!

3 The *High Narrow Fall* (HNF) has the least degree of finality of all the falling tones. It sounds light and airy and is typically used in direct address and short comments expressing agreement, etc; e.g.: Helen, | 'come here. Nice.

Very often the HNF is used to give extra prominence to words other than the nucleus, e.g.: The giant | had grown rich

4 The *Low Narrow Fall* (LNF) gives a detached, unemotional statement of fact. It often sounds cool, phlegmatic, and reserved, e.g.: A: Will you give him a ring? - B: Yes. A: Why didn't you interfere? - B: I was a way.

Speech Exercises

Ex. 1 Read the phrases reproducing the indicated Falling tones:

Yes. Hours ago. Im`mensely. Certainly. By `all means. Then phone me about it. I'm a shop-assistant. I'd be `glad to. I'd `love to. Salinger, of course. The train's coming. Right. `Fine. No. History, I would say. There's a variety show on. You needn't to.

Ex. 2 Read the same phrases in the conversational contexts:

1 A: Can you do me a favour? - B: Certainly. 2 A: Will she come back tomorrow? - B: Yes. 3 A: May I use your phone? - B: By all means. 4 A: When do we get there? - B: At about nine. 5 A: Who wrote 'The Catcher in the Rye'? - B: J.D. Salinger, of course. 6 A: What subject are you best at? - B: History, I would say. 7 A: Do you remember what comes on next? - B: There's a variety show on. 8 A: Must I do the shopping today? - B: You needn't to. 9 A: Would you like to join us? - B: I'd `love to. 10 A: I could fetch another guitar. - B: That'd be `marvellous!

Ex. 3 Read out the mini-dialogues. Make B's part sound definite and complete:

a) Show enthusiasm, personal involvement in the situation, or protest, word/idea contrast:

Model: Would you mind helping us with the translation? - B: I'd be `glad to!

1 A: Would you post this letter for me, please? - B: Certainly! 2 A: He told me he'd already booked the table. - B: I'm sure he had. 3 A: Will I meet him at Samantha's? - B: Of course you will! 4 A: It was a great speech, wasn't it? - B: It wasn't. 5 A: Thought I was lucky for once. - B: You were lucky, Andy! 6 A: So it was all a huge success. - B: It was fantastic! 7 B: They're expensive there. - B: Actually they're not.

b) Express a neutral, weighty and serious attitude:

Model: A: Where does he come from? - B: Birmingham.

1 A: What's your sister's occupation? - B: She's a teacher. 2 B: Could you give me Peter's address? - B: I'll find it for you. 3 A:

Where are your seats? - B: In the stalls. 4 A: What do you like about Helen? - B: Her voice first of all. 5 A: Who is the letter from? - B: Aunt Emily. 6 A: Is Jack away? - B: No, but he's leaving tomorrow. 7 A: What was your journey like? - B: Nothing to write home about. 8 A: Was Mollie pleased with her performance? - B: She wasn't.

c) Express a cool, reserved, phlegmatic attitude:

Model: A: Must I finish the work now? - B: You needn't.

1 A: What's wrong with you? - B: I've got a temperature. 2 A: I can't find my glasses anywhere. - B: They're on the kitchen table. 3 A: She might have left you a message. - B: But she didn't. 4 A: What's on TV tonight? - B: A musical, I think. 5 A: Do you think he'll suspect anything? - B: He won't. 6 A: Why don't you take another chance? - B: I'm going to. 7 A: Mary's decided to stay. - B: I can't care less.

Ex. 4 Read the following utterance with the High Wide Fall.

Model: The 'journey was all ,right, but the ho'tel was `awful.

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. 5 He wanted to work in the library, but it was closed. 6 She went to buy a bicycle and came back with a car. 7 The old ladies wanted a football. 9 He needs to lose weight and he eats sweet things.

4.3 The Falling-Rising Tone

The Falling-Rising nuclear tone is a bi-directional complex tone. The fall and the rise may be realized within one syllable. In this case the falling and the rising elements of the tone are united at their lowest points by a glide.

E.g.: Fine. _____

When the nuclear syllable is not the last syllable of the intonation group, the Fall-Rise is split in form, the fall being carried by the nucleus and the rise – by the tail. Example:

Perfectly. I doubt it. Is he travelling?

The first element of the tone – the fall – is phonetically more prominent than the second one – the rise.

The Fall-Rise (FR) has an *implicatory meaning*. It gives the impression that the speaker intends the hearer to understand more than the words themselves convey. The implication expressed in an utterance may be that of *emphasis, contrast, correction, hesitation, doubt, uncertainty, warning, apology, partial agreement*, etc. In each case the exact implication stands out clearly from the context. For example:

1 A: They aren't in the least alike. - B: They are. (contradiction)

2 A: Do you think she'll manage to do it? - B: She may. (hesitation)

3 A: Let's stay a little longer. - B: There's little time. (warning)

4 A: His brother's name is Jerry. - B: Geoff! (correction)

5 A: This is the best school in the city. - B: Yes. (partial agreement, hesitation)

6 A: Can all of you drive a truck? - B: 'I ,can. (partial agreement)

7 A: Do you like mint candies? - B: I `love ,candies (likes and dislikes).

8 `Sorry I am ,late. (apology).

9 Fall-Rise is used when somebody makes a general statement which avoids answering a question. E.g. A: Have you had dinner? - B: I've 'had something. A: Has he sent the letter? - B: He was going to. A: What's the time? - B: It must be late.

10 The Fall-Rise is often called a *referring tone*. The speaker chooses a FR when he/she is referring to something already stated or implied in the conversation, to something which is part of the background knowledge or experience he/she shares with the addressee. Examples:

1 A: What shall we do after lunch? - B: 'When we've 'finished ,lunch | we'll look at the `photos.

2 A: What shall we give Grace? - B: 'As she 'likes reading, | we shall 'give her a 'book.

3 A: Shall I order a steak for you, Dad? - B: I'm a vege tarian.

The Fall-Rise exists in two forms. The *FR Unit* is realized on one word, the *FR Divided* is realized on two different words which are both given nuclear prominence. Examples:

I 'don't know his name. (FR Unit) I 'know his ,name. (FR Divided)

The difference between the forms lies in the number of ideas. The FR Divided makes two ideas prominent instead of one. Functionally both variants are similar, they impart implicatory meaning to the utterance.

Speech Exercises

Ex. 1 Read out the phrases reproducing the indicated variants of the Fall-Rise.

Mind. Look out. Right. Practically. It's hot. It's bitterly 'cold. I think so. I don't think so. Tuesday. He's coming home soon. I'd rather not. They hope it will. Hardly. We may. She won't like it. I can't a fford it. It's 'quite a distance from here. They aren't in the 'least a like. He llo. Bye. Here's the doctor, Harry . We `need some cream. As she likes `reading, we could give her a `book.

Ex. 2 Read out the mini-dialogues. Compare the speaker's attitude and state which of the phrases sound a) implicatory; b) straightforward; c) interrogative.

1 A: Where's your sister now? B: At the uni`versity.

A: Let's meet again and talk it over. - At the uni'versity?

A: She studies at the university. - b: At the `college.

2 A: He's coming back on Thursday. - B: On `Friday.

A: He's coming back next week. - B: On 'Monday?

A: When is he going back? - B: On `Friday.

Ex. 3 Practise reading the Fall-Rise in the mini-dialogues. Guess what ideas are implied there.

1 A: He's from Brazil. - B: Bo[^] livia. 2 A: Was the grammar test difficult? - B: [^]Rather. 3 A: Will the weather keep fine this week? - I [^]think so. 4 A: Can you finish it tomorrow? - B: [^]Hardly. 5 A: Don't you think she's lucky? - B: [`]I ,don't. 6 A: It didn't take you long. - B: It [^] did. 7 A: I rang you twice last night. - B: You [^]didn't. 8 A: Nobody can speak Italian here. - B: [`]I ,can. 9 A: Are they Polish tourists? - B: Not nece[^]ssarily. 10 A: I always leave my umbrella behind, - B: You mustn't [^] lose it!

Ex. 4 Choose the appropriate reply for the given context:

- 1 Where's the British Museum? (In London. In [`]London)
He lives in Manchester. (In [`]London. In London)
- 2 Which of the two shall I give you? (The [`] first one. The first one)
So you like the second one better. (The [`] first one. The first one)
- 3 How do you find the text? (It's [`] easy. It's easy)
I wonder how you are going to do it. (It's [`] easy. It's easy)
- 4 When is he leaving? (To[`] day. To day)
He is leaving tomorrow. (To[`] day. To day)
- 5 I think she's quite plain. (She's [`] pretty. She's pretty)
What does Joe's sister look like? (She's [`] pretty. She's pretty)

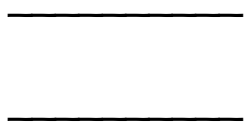
4.4 The Rising-Falling Tone

The Rising-Falling tone is a bi-directional complex tone. It comprises two elements – a rise and a fall, which can be realized within one syllable: the voice rises from a mid to a high pitch and then immediately falls to the bottom of the voice range,

e.g.: Nice.

The fall and the rise may also be distributed between two syllables. According to the number of the syllables involved in the pitch change two structural variants of the nuclear Rise-Fall (RF) are distinguished: *one-syllable type* is realized on monosyllabic words,

e.g.: **Fine.**



Two-syllable type is spread over two syllables. The first one, which is stressed, carries a sharp and short rise from the mid to the top of the normal voice range, from where the second syllable falls without stress to the bottom,

e.g.: **Never!**



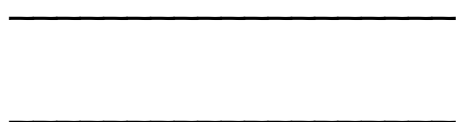
Three-syllable type involves three syllables. The first one also takes a greater importance and it is pronounced on a steady pitch level. The other two are not so prominent and while the second is pronounced on the top, the third syllables goes to the bottom. All the other unstressed syllables that follow (if any) are said on a low steady pitch. They form a tail.

e.g.: **Perfectly!**

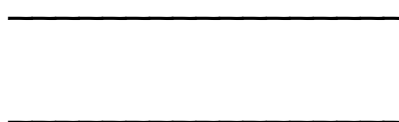


It is necessary to determine the beginning of the tail in sentences with the nuclear rising-falling tone which is marked by a low pitch sign (_) or, if the syllable happens to be partially stressed, by a low stress. Compare:

e.g.: How should ^I _know it?



How should ^I know it?



The difference between the three structural variants is not confined to the form of the rising-falling tone. There is a certain functional difference as well: the more syllables are involved, the greater prominence they get.

The RF is used in a lively, emotional conversation. It shows that the speaker is impressed, either favourably or unfavourably, or expresses his quizzical attitude to the situation. For example: I am ^ sure he knew that.

Speech Exercises

Ex. 1 Read out the phrases reproducing the indicated variants of the Rise-Fall.

No. Tree. Smooth. Lot. Try. Ten. Can you. Always. That one. Nicely. Never. Goodness. You can. Tell me. Ask them. Certainly. Give me one. I won't do that. Show me one. They all denied it.

Ex. 2 Read out the mini-dialogues making sure B's part sounds emotionally coloured.

1 A: I'm going to give everything up. - B: It's a silly thing to do. 2 A: I quarreled with Ann the other day. - B: I'm surprised at you. 3 A: Do you know how to fix the problem? - B: Perfectly. 4 A: How do you like the strawberry flan? - B: It's delicious. 5 A: Is it a big house? - B: Huge. 6 A: Shall we be in time? - B: We'll be a head of time. 7 A: Can you manage it alone? - B: I'm sure I can. 8 A: I wouldn't put up with it. - B: Wouldn't you? 8 A: It's pretty chilly waiting here. - B: Bitterly cold. 9 A: When did he come back? Twelve? - B: Later.

Ex. 3 Choose the appropriate reply for the given context.

- 1 They are leaving in an hour. (In an hour. In an hour)
They are leaving in a few minutes. (In an hour. In an hour)
- 2 He can speak three foreign languages. (Three. Three)
He can speak two foreign languages. (Three. Three)
- 3 This spoon is made of gold. (Gold. Gold)
It's a silver spoon. (Gold. Gold)

4 Does she weigh as much as 80 kilogrammes? (More. More)
She weighs 80 kilogrammes. (More. More)

Ex. 4 Give an emotionally coloured answer.

1 A: I'll make it soon, I promise. - B: Yes, but how soon? 2 A: You should apologize immediately. - B: Why should I? 3 A: Harry left without saying goodbye. - B: Did he? 4 A: She has bought a mink coat. - B: Mink. 5 A: I wouldn't speak to her any more. - B: Wouldn't you? 6 A: Can she cancel the appointment. - B: I'm sure she can. 7 A: I was very cross with him. - B: Anyone would be. 8 A: You can't go in there. - B: Can't I? 9 A: I could show it to him. - B: Well, will you then? 10 A: She's won again. - B: I knew she'd win.

Unit 5 Utterance stress

5.1 Utterance stress and its distribution in an utterance

Words grouped in an utterance are not equally important. Those that are semantically significant are made prominent through contrasts in loudness, duration, and higher pitch. Prominence given to a syllable in a word is called **word stress**. But prominence given to one or more words in an utterance is called **utterance stress**. The linguistic **function** of utterance stress is indicating the relative importance of words in an utterance.

Utterance stress is closely related to word stress. It is the stressed syllable of a word that carries prominence when the word is important in an utterance. Yet not all the syllables that are stressed when the word is pronounced in isolation become stressed in the speech flow. One of two stresses in polysyllabic words, such as *absolutely*, *justifiable*, *motorcycle*, *misinterpret*, *irreproachable*, *diplomatic*, *independent*, *afternoon*, etc., is often lost in the speech flow.

e.g.: ,week'end but Then she's got the week'end to settle
`down.

In **compound adjectives**, such as *bright-eyed*, *light-minded*, *good-looking*, *middle-aged*, etc. the stress shifts with regards to the rhythm and the lexical environment. The main stress is on the first word when a compound adjective is followed by a noun. In other cases the main stress is on the second word.

Compare: 'Have a 'piece of 'home-made `cake. - This 'cake is home-`made.

Or: He was a 'silver-haired `doctor. - He was 'silver-`haired.

The distribution of stress in an utterance is determined by two factors: semantic and rhythmic.

Semantic factor

Stressing words in an utterance depends very much on the context. It is nevertheless possible to predict for most utterances a “normal stressing”. Some words carry higher information content in the utterance and are usually stressed while those carrying lower input (information) are left unstressed. The important words are ‘**content**’ (notional) words as opposed

to **‘function’** words. Most content words are polysyllabic while function words are not.

Table 2 - Stressed and Unstressed Words

| Content/Stressed Words | Function/Unstressed Words |
|-------------------------------|----------------------------------|
| verbs | modal verbs |
| nouns | auxiliaries |
| adjectives | articles |
| adverbs | particles |
| question words | conjunctions |
| prepositional adverbs | prepositions |
| negatives | pronouns |

Rhythmic factor

Stress creates the rhythmic structure of an utterance, but rhythm, in its turn, can influence utterance stress. For example, there is a general tendency to place the nuclear stress in a content word in utterance final position, and this is an important feature of the rhythmic organization of English speech. Consider the following:

1) I'm going. 2) I'm 'going to London. 3) I'm 'going to 'London for a holiday.

But when a content word is separated from the end of the utterance by some function words, there is a high probability for the last of them (or the penultimate one) to acquire some degree of prominence and thus maintain rhythm. For example:

His friends might be .with him. Or His 'friends might be with him.

The most important word may sometimes be placed in the middle or even at the beginning of an utterance. In such case the notional words occurring in the post-nuclear part (the tail) will have, as a rule, some kind of prominence and the last of them often becomes a second nucleus bearing a Low Fall or a Low Rise,

e.g.: ¹This is the other bedroom. Or We've 'got a 'non-smoking rule in the 'rooms we \share. Or We can 'take her to the sports centre on ,Sunday.

Speech Exercises

Ex. 1 Stress in compound adjectives.

Make up compound adjectives from the two groups below:

| | | | |
|---------|----------|--------------|-------------|
| well - | self - | - shouldered | - confident |
| over - | badly - | - minded | - weight |
| broad - | narrow - | - dressed | - conscious |
| | | - centred | - behaved |

Ex. 2 Read out utterances. Note the difference in the accentual-rhythmic structure of the compound adjectives.

1 She's 'always so well-`dressed. 2 They're 'well-behaved `children really. 3 He's so narrow-minded, isn't he? 4 The police are looking for a clean-shaven youth who was spotted at the scene of the crime. 5 Samantha's got a really good-looking boyfriend. 6 I'm not going to marry an overweight businessman. 7 Are you left-handed, Marjory? 8 Don't be so self-centered! 9 It's difficult working for a bad-tempered boss. 10 Jason's our teacher's blue-eyed boy. 11 She is good-looking, but her red-brick shoes are dirty. 12 The man was badly-dressed but self-confident. 13 A broad-shouldered gorilla was standing behind the tree. 14 A soft-voiced but eagle-eyed teacher told me to go away. 15 He shouldn't be over-anxious about his situation.

Ex. 3 Transform the sentences from the previous exercise in such a way, that stress in the compound adjective shifts after the transformation. Example:

She's 'always so well-`dressed. - She's a 'well-dressed `girl.
Now you go on.

Ex. 4 Read the article from a local newspaper. Note how context can influence the utterance stress placement. When stress is moved from its usual final position it is often *contrastive*. It changes the focus of the conversation or corrects information.

A tall, dark-haired man in his mid-thirties wearing an expensive-looking white suit and carrying a gun, last night robbed Springfield village post-office and got away with £ 10,000 in cash.

Now read this dialogue between a local newspaper reporter (A) and a witness (B):

A: ... so he was a `short man? - B: No, he was a `tall man.

A: ... and fair-haired, you said? - B: No, dark-haired.

A: ... and he's in his mid-forties? - B: In his mid-thirties.

A: ... and he was carrying a knife, wasn't he? - B: No, he was carrying a gun.

A: ... and you saw him going out of the post-office? - B: No, he was going into the post-office.

A: ... and he got away with five thousand pounds? - B: No, he got away with ten thousand pounds.

A: ... Well, thank you very much for your help. - B: Not at all.

Ex. 5 Read the dialogue making use of contrastive stress where appropriate.

a)

Andy: I'm going to the store.

Kris: What are you going to buy?

Andy: A book.

Kris: Oh. So you're going to the bookstore.

Andy: Yeah.

Kris: What kind of book are you getting?

Andy: A cookbook.

Kris: What do you want to cook?

Andy: I'm going to cook a pot roast.

Kris: Do you have a pot roast?

Andy: No, I'll have to go to the store to get one.

b) Read the conversation making sure you stress all the syllables printed in block letters.

Lisa: But Tony // surely you **REALised**// everybody would be wearing **SUITS** // a job like **THAT** // **SUCH** a good **SALary**// with so much responsibility// you **OUGHT** to have known **BETTER** than to **WEAR JEANS** //

Tony: Don't **reMIND** me // I **KNOW** it was **STUpid** //

Lisa: **WELL**, **WHAT's** the **PROblem**? // I **KNOW** you've **GOT** a **SUIT** //

Tony: Oh yes// I've GOT one // it was at the CLEANer's //

Lisa: You're HOPEless // Here you ARE // With the CHANCE of a LIFETIME // to get EXACTly the job you WANT // you have ALL the right qualiFICATIONS // a LOT of exPERience // NO family TIES // and when the DAY of the INterview ARRIVES // YOU'RE in the Interview room // and your SUIT'S in the CLEANer's//

Tony: I KNOW // I KNOW//

Lisa: WELL // What HAppened // did you forGET to GO for it // lose your TICKet // or WHAT //

Tony: No // but I ASKED SaMANtha // to pick it UP for me // and they GAVE her the WRONG one // by the time I got BACK to the SHOP // it was CLOSE.

Memory work

No enemies

by Ch. Mackay

You have no enemies you say?

Alas! My friend, the boast is poor;

He who has mingled in the fray

Of duty that the brave endure,

Must have made foes! If you have none,

Small is the work that you have done.

You've hit no traitor on the hip,

You've dashed no cup from perjured lip,

You've never turned the wrong to right,

You've been a coward in the fight.

5.2 Peculiarities of English utterance stress. Content and function words. Weak and strong forms

Nearly 40 words in English can be pronounced in two distinct ways: depending on the degree of force with which they are uttered. They are all words which perform a grammatical function – **determiners, pronouns, auxiliary verbs, prepositions, conjunctions, articles and particles.**

Strong (or Full) forms are used when the word is said in isolation or is being emphasized. WEAK forms are normal in connected speech. Strong forms improperly used in common speech sound unnatural and over formalised, making it difficult for the listener to identify the points of focus.

Weak forms are sometimes represented in writing, e.g. bacon ‘n eggs, cup o’ coffee. In many cases, **we need to take note of context**. For example, THERE as an adverb of place (*Look over THERE*) is always strong; but at the beginning of an existential sentence it is always weak (*THERE’s no place like home*). Also, different forms may appear before vowels and before consonants:

Compare “I must go” /məʃ/ and “I must eat” /məst/ or ‘for tea’ /fə/ and ‘for Ann’ /fər/.

Function words fall into two groups according to their pronunciation in an unstressed position. The first group includes those words that are **never used** in their strong form in an unstressed position in an utterance. The strong form of such words is used only when the word is said in isolation or with emphasis. The second group includes auxiliary and modal verbs and prepositions which are reduced when unstressed at the beginning or in the middle of an utterance but retain their strong form when unstressed at the end of an utterance.

Examples:

A: How long are you here *for* /fɔ:/ ? - B: Only *for* /fər/ another couple of days.

Or : A: My brother’s working at MacDonald’s this summer! – B: Oh, what’s he working *as* /æz/? - A: *As* /əz/ a cook.

The table below includes some of the commonest of function words:

Table 3 - Function words

| group | word | strong form | weak form |
|-------|------|-------------|----------------------------------|
| 1 | a | eɪ | ə |
| | an | æn | ən |
| | and | ænd | ən, n |
| | the | ði: | ði (before a vowel: the ant) |
| | | ðə | ðə (before a consonant: the dog) |
| | but | bʌt | bət |
| | that | ðæt | ðət (He said that he’s leaving) |

| | | | |
|---|--------|---------|--|
| 2 | am | æm | əm, m |
| | is | ɪz | s, z |
| | are | ɑ: | ə(r) |
| | was | wɒz | wəz |
| | were | wɜ: (r) | wə (r) |
| | would | wʊd | wəd, d |
| | shall | ʃæl | ʃl, l |
| | should | ʃʊd | ʃəd, d |
| | have | hæv | əv, v |
| | do | du: | də (before a consonant) dʊ (before a vowel) |
| | must | mʌst | məst, məs |
| | can | kæn | kən |
| | from | fɹɒm | fɹəm |
| | to | tu: | tə (before a consonant) tʊ (before a vowel) |
| | at | æt | ət |
| | of | ɒv | ə |

Examples:

You 'don't understand who I 'am /æm/.

I 'don't remember the girl he was 'talking to /tu:/.

What are you 'staring at /æt/? Who was he 'speaking of /ɒv/?

A: Who can /kən/ 'do it? - B: 'I can /kæn/.

There is a small group of function words which retain their strong forms in unstressed position. These are the prepositions **on, off, in**, the indefinite pronoun **some** and the conjunction **when**. Examples: He lived **on** /ɒn/ the hill. Take **off** /ɒf/ your coat. He's gone on **some** /sʌm/ trip.

The notional (or main) verbs **has, have, had, do, does**, the demonstrative pronoun **that**, as all notional words, do not have weak form in an unstressed position, they must not be confused with their function synonyms.

Compare:

We seldom **have** /hæv/ time. - We **have** had a nice day /wɪ v hæd/.

She always **does** /dʌz/ her best. - **Does** /dəz/ she know you?

I 'knew **that** /ðæt/ he was a` way. - I didn't `know **that**/ðæt/.

I must answer **that** /ðæt/ letter.

Full forms are used instead of contractions to give extra emphasis,

e.g.: I `am surprised. I `have got a sore throat. She `will be disappointed. `Do have a drink. I `did see him at that place.

Or A: Do you want pizza or spaghetti? - B: I want 'pizza `and spaghetti!

Speech exercises

Ex. 1 Weak form of *and* /ænd/ - /ənd/ - /ən/ - /n/

a) Practise saying the names quickly in pairs. Example: Linda and Sarah.

Hannah, Laura,

Patricia, Sheila,

Sandra, Amanda,

Bobby, Andy,

Lizzie, Cathy,

Charlie, Susie,

Tom, Peter,

Paul, Vincent,

Wendy, Vicky,

Nathaniel, Geoff,

Andrew, Jackie,

Sue, Neil,

Romeo, Juliet,

Othello, Desdemona,

Yoko Ono, John Lennon,

Victoria, Albert,

Mickey, Minnie.

b) Practise saying foods which are often found together in Britain:

salt and pepper;

cheese and biscuits;

bread and butter;

fish and chips;

toast and marmalade;

nuts and raisins;

strawberries and cream;

bacon and eggs;

apple pie and custard;
gin and tonic.

Ex. 2 Weak forms of *at* /æt/ - /ət/

A: *Cagney and Lacey's* on BBC, isn't it?

B: Yes, that's right, it's on at 9.25.

At is usually pronounced as /ət/ the dialogue. It's a weak form. *On* has its strong form. Practise the weak forms and linking. You can start at the end of the sentence, like this:

..... nine twenty-five.

.....at nine twenty-five.

...on at nine twenty-five.

It's on at nine twenty-five.

Now read the dialogues:

1) A: *Gardener's Worlds* on BBC2, isn't it?

B: Yes, that's right, it's on at 1.45.

2) A: *Postman's Pat's* on BBC1, isn't it?

B: Yes, that's right, it's on at 8.35

3) A: *Countdown's* on Channel4, isn't it?

B: Yes, that's right, it's on at 5.30.

4) A: *The Big Show's* on Channel 4 too, isn't it?

B: Yes, that's right, it's on at 11.15.

5) A: *Family Fortunes* is on BBC4, isn't it?

B: Yes, that's right, it's on at 6.00.

Ex. 3 Weak forms of was /wɒz/ and were /wɜ:/ with the Past Continuous

Was is pronounced as /wəz/ **Were** is pronounced as /wə/.

Last month Mr. and Mrs. Bailey went away for a holiday. They left their teenage children at home. Because of bad weather, they came home early. This is the scene they found when they arrived home:

Their teenage children were having a party. Their son Philip was watching a Kung Fu video. Their son Peter was smoking his father's cigars. Their daughter Sue was dancing on the table. Philip's girlfriend was lying asleep on the floor. Sue's boyfriend was drinking Mr. Bailey's beer. Peter's girlfriend was phoning her brother in Austria. Two of Philip's friends were playing poker. Two of Sue's friends were arguing loudly.

Ex. 4 Weak forms of *should* /ʃʊd/ - /ʃəd/

Should is not stressed. If it is stressed, it sounds very emphatic and in the wrong situation it could sound rude.

a) Read the following using weak forms of *should*:

1 I think we should tell him about it.

7 I don't think you should worry.

2 He should have finished it earlier.

8 You shouldn't take it close to heart.

3 You should call for the doctor.

9 You should hold your breath.

4 Jane should work very hard.

10 You should drink a glass of water.

5 You should have taken that chance.

11 You should take a little lemon juice.

6 What do you think I should do?

b) Mini-dialogues

A: I've got a terrible cold! - B: You should go to bed.

A: Trains in Britain are so expensive! - B: You should take the bus.

A: My hands are freezing cold! - B: You should wear gloves.

A: I feel so sleepy! - B: You should have a cup of coffee.

A: I've got the most terrible toothache! - B: You should go to the dentist's.

A: I've got an awful cough again. - B: You should stop smoking.

A: I feel so unfit these days. - B: You should start jogging.

A: I never practise speaking English. - B: You should go to England.

Ex. 5 Put questions to underlined words. Pay attention to the forms of the function words. Remember that strong forms are used when the words come at the end of the sentence or question

Model: It's on at 10.30. - What time is it on at / on æt/?

1 I'm from London.

11 He got it from his father.

2 I spoke to Tom.

12 They were heading to the beach.

3 I'm waiting for Frank.

13 She was talking to her aunt.

4 It's made of plastic.

14 Sue stared at the blank wall.

5 It was on at 10.20.

6 It will be on at midnight.

15 We were looking at the pictures.

7 We're waiting for the children.

16 Joe is keen on traveling.

8 It's used for watering flowers.

17 He's good at playing the violin.

9 He's proud of his new Porsche.

18 He got the prize he had never thought of.

10 She was looking for her keys.

Ex. 6 Third conditional (*weak forms*)

Would have/ wouldn't have/ might have/ mightn't have/could have/ couldn't have/, etc. are always reduced when they come in the middle of sentences.

/ wʊdəv/ - / wʊdnt əv/; / maɪtəv/ - / maɪtnətəv/; / ʃʊdəv/ - / ʃʊdnt əv/; / kʊdəv/ - / kʊdnt əv/; / mʌst əv/ - / mʌsnt əv/.

Read out the phrases:

a)

would not have seen;

would not have noticed;

couldn't have done,

could have done;

could have broken;

might have loaded;

mightn't have landed;

should have follow;

shouldn't have got;

mustn't have crossed;

must have puzzled;

must not have touched;

would not have passed;

might not have taken;

would have participated.

b) Read the sentences. Make sure you use the weak forms of the verbs, and the Low Wide Rise in unfinished parts of utterances.

1 I should have called him then. 2 He might not have skidded if the road hadn't been icy. 3 If we'd been going much faster, we might all have been killed. 4 We couldn't have afforded it if she hadn't taken her credit card. 5 If they'd searched more carefully, they might have found the jewels. 6 Things would have been perfect if the engine hadn't caught fire. 7 If she'd gone by plane, it would have been simpler. 8 We wouldn't have crashed into him if he hadn't braked suddenly. 9 If I'd known what was going to happen, I probably wouldn't have gone. 10 Had it not been for his brilliance, his drinking could have been a problem. 11 He should have discussed the matter with Ike. 12 She could have written a memo. 13 Jim might have seen a ghost. 14 Sue could have mentioned his name. 15 I couldn't have noticed him. 16 She wouldn't have said that. 17 Joe might have got scared. 18 Barbara should have informed you about it last month. 19 The cloth must have been woven in the 17 century. 20 They shouldn't have denied that.

Ex. 7 Read out the emphatic forms of the following sentences. Follow the model:

I'm `tired. - I `am tired. 1 Come in. - Do come in. 2 I hope she gets better soon. - I do hope she'll get better soon. 3 I've missed you. - I have missed you. 4 You promised! - You did promise! 5 I'd be grateful. - I would be grateful. 6 I'm sorry. - I am sorry. 7 Help yourself. - Do help yourself. 8 I warned her. - I did warn her. 9 He'll be pleased. - He will be pleased. 10 Hurry up. - Do hurry up. 11 Feel at home. - Do feel at home. 12 She took her words back. - She did take her words back. 13 A: Do you know how to swim? - B: I do know how to swim. 14 A: Did she invite Jack or Andy? - B: She invited Jack and Andy. 15 A: Was it his or her satchel? - B: It was in my satchel.

Ex. 8 Read out the dialogues. In each dialogue, the auxiliary verb in A's sentence is weak and in B's sentence is strong.

1 A: Dave was sleeping when I got in!

B: Was he?

2 A: Do you enjoy cooking?

B: Yes, actually, I do.

3 A: Shall we go out for lunch?

B: Mmm, shall we?

4 A: Has he been ill again?

B: Yes, I'm afraid he has.

5 A: We were walking past when it happened.

B: Were you really?

6 A: Have they been away?

B: I think they have.

5.3 Degrees of utterance stress

Words in an utterance receive different kinds and degrees of prominence. First of all, there is an opposition of nuclear and non-nuclear stresses. The nuclear stress is the only obligatory stress in an intonation group, signalling its central point. The nuclear stress is kinetic, it occupies a relatively fixed position in an intonation group (final), though any word in any position can become a nucleus provided it carries the most important information. Non-nuclear stresses are subdivided into full and partial stresses.

Full stresses occur only in the head of an intonation group. Partial stresses occur also in the prehead and the tail. Partial stresses are subdivided into high and low. High partial stresses normally occur in the head of an intonation group and in the tail after a rising or a falling-rising tone, while they are quite rare in the prehead.

E.g.: 'Don't forget to keep me ,posted.

Low partial stresses are used in the tail after a falling or rising-falling nuclear tone and in the prehead.

E.g.: She was un\certain about her coming back.

Partial stresses are given to words of reduced informative value either because they are repeated from a previous context or because they denote ideas of smaller importance.

Speech Exercises

Ex. 1 Read out the sentences each time giving the nuclear stress to the last notional word in an utterance.

Model: He can 'sort it 'out. He can 'sort it out 'easily.

1 A big elephant. She can see a big elephant. 2 Jack and Eddy. She can see Jack and Eddy. 3 Next Sunday. He can do it next Sunday. 4 Forget it. Bill must forget it. 5 A balcony. See a balcony. Ben can see a balcony. 6 A candle. Give me a candle. Jane will give me a candle. 7 Joe was away. Joe was away in France. Joe was away in France for a week.

Now you go on. Make up extended sentences with the Falling tone. Use the prompts:

fetch the vase;

meet at seven;

get a rise;
break his promise;
play chess;
tell the truth;
buy bananas;
swim two miles;
stay at home;
learn the poem;
dance a waltz

Ex. 2 Act out the following conversations. Comment on the stressing of the auxiliary verbs and prepositions in B's part.

1 A: Were you staying in the country last summer too? - B: Yes, we were. And we were waiting for `you to come as you had promised.
2 A: Has he been keeping you long? - B: Yes, he `has. We have been staying here for an hour already. 3 A: Are you doing anything to get rid of that wretched cough? - B: `Yes, I `am. I've been drinking hot milk and herbs all these days. 4 A: Was he operated on when he was taken to hospital last year? - B: `Yes, he `was. He was operated on for ap`pendicitis. 5 A: Are they anxious to know anything about him? - B: Yes, they `are. They are curious to know every `detail about him. 6 A: Has she been inquiring you about Michael? - B: Yes, she has. She has been asking me lots of questions. 7 A: I am all against this plan. It's unreliable. - B: Why can't it be re`lied on? I wonder why we can't all re`ly on it? 8 A: Jack's getting worse, we've called for the doctor. - B: Why `isn't the doctor coming? 'When was he `sent for? 9 A: Jack's father's also unwell. - B: 'What is he `suffering from?

Unit 6 Rhythm

6.1 Regularity of stresses. Instability of syllable duration

Every utterance has its peaks of prominence – stressed syllables. An important feature of English speech is that it is stress-timed, i.e. prominent syllables occur at approximately equal periods of time. Speed and rhythm vary from phrase to phrase, but within each phrase stresses come at roughly regular intervals of time. Thus English rhythm can be defined as periodicity of stressed syllables.

An English utterance can be split into groups of syllables unified by a stressed syllable, i.e. **stress-groups**, or **rhythmic groups**. A rhythmic group is **a unit of rhythm**; sometimes it is a word, often it is more than a word, because stress does not fall on every word in an utterance. Unstressed syllables never exist by themselves, they are inseparably connected with stressed ones. Thus English rhythm can also be described as alternation of stressed and unstressed syllables. Sometimes an utterance consists of stresses syllables only (= **consecutive stressing**), this peculiarity implies more or less the same length of each stressed syllable in an utterance,

e.g.: 'Don't | 'go | `now. Or I `hate | 'black | 'clothes.

When there are unstressed syllables between the stressed ones, it means relatively equal time for each of the stress-groups,

e.g.: 'Walk down | the 'path | to the 'end | of the ca`nal.

I'd 'like | to 'give you | a 'piece of | a`dvise.

Regularity of stresses is achieved due to the **instability of syllable duration**: when the number of syllables in adjacent groups is not equal, the speed will be higher in the groups having a greater number of syllables. Conversely, the utterance speed is lower in the groups consisting of a smaller number of syllables. In longer groups syllables are compressed and reduced, in smaller groups they are lengthened.

6.2 The influence of rhythm on word stress and utterance stress.

Alongside with regularity of stresses another important feature of English rhythm is alternation of stressed and unstressed syllables. This tendency may be accounted mostly for a high frequency of monosyllabic notional words (usually stressed) and intervening form-words (unstressed). The alternation of one stressed and one unstressed syllables occurs but rarely, as in the following example:

e.g.: I 'can't |be'lieve |my` eyes.

The ratio of stressed and unstressed syllables may be one to two, one to three, or even more,

e.g.: They're 'leaving |to'morrow |by `air.

The 'car is |more con'venient |than the `train.

The cases of consecutive stressing are rare due to the active tendency of alternation. This tendency results in modifying even the “normal” stressing of notional words in an utterance. **Stressable** words can lose their prominence if the immediately following and preceding words are stressed,

e.g.: She's a 'very good `actress. But She's a 'good `actress.

The tendency to alternate strong and weak syllables accounts for making two syllables prominent in many English polysyllabic words,

e.g.: ,abso'lutely, e ,xami' nation, ,conver'sation, ,demo'cratic.

In connected speech, however, the stress placement may be conditioned by the influence of rhythm, and one of the stressed can be dropped completely,

e.g.: The 'girl looked 'absolutely `lovely.

The conver'sation lasted for 'two `hours.

Speech Exercises

Ex.1 Read the nursery rhymes with very different rhythms. (') stands for any stressed syllable. Why does rhythm vary from one rhyme to another?

a) 'Jack and 'Jill went 'up the 'hill

To 'fetch a 'pail of 'wa-'ter.

'Jack 'fell 'down and 'broke his 'crown,

And 'Jill came 'tumbling 'af-'ter.

b) A 'farmer went 'trotting u'pon his grey 'mare

'Bumpety, 'bumpety, 'bump;

With his 'daughter be'hind him, so 'rosy and 'fair,

'Lumpety, 'lumpety, 'lump.

c) 'Hey diddle 'doubt, my 'candle's 'out, my 'little maid's 'not at 'home.

'Saddle my 'hog, and 'bridle my 'dog, and 'fetch my 'little maid 'home.

Ex. 2 Try reading the phrases out. These are groups of different lengths which should take the same amount of time to say.

Table 4

| | | | |
|----------------|----------------|------------------|------|
| one | two | three | four |
| one and | two and | three and | four |
| one and a | two and a | three and a | four |
| one and then a | two and then a | three and then a | four |

Four groups of words of similar difficulty:

Table 5

| | | | |
|-------|-------------|------------------|-----------|
| a | nice | ripe | pear |
| a | lovely | juicy | melon |
| a de- | licious and | mouth-wat(e)ring | pineapple |

and another three groups, rather more difficult:

Table 6

| | | | | |
|---------|------------------|----------------|------------|--------------|
| his | new | book's | quite | good |
| his | latest | novel's a dis- | tinct suc- | cess |
| an out- | standing contri- | bution to con- | temporary | lit(e)rature |

Ex.3 Read the extended utterances, keeping regular rhythm throughout each stress-group.

a)

A street.

A busy street.

A busy straight street.

A busy straight central street.

b)

A hat.

A straw hat.

A dirty straw hat.
A very dirty straw hat.

c)
A chair.
A wooden chair.
Granny's wooden chair.
Granny's favourite wooden chair.

d)
A telephone.
A public telephone.
Two public telephones.
Two new public telephones.

e)
A square.
Red Square.
Red Square in Moscow.
Red Square in the centre of Moscow.

f)
Traffic.
Street traffic.
A heavy street traffic.
A very heavy street traffic.

Ex.4 Read out the sentences below making sure the rhythmic groups take the same length of time.

a) My friend sent for the doctor.
My friend has sent for the doctor.
My friend should have sent for the doctor.

b) Mark took the train to London.
Mark has taken the train to London.
Mark must have taken the train to London.

- c) Michael bought a book.
Michael has bought me a book.
Michael could have bought me a book.
- d) He writes letters each Sunday.
He writes his letters each Sunday.
He writes her a letter each Sunday.
- e) It's time to start.
It's time for me to start.
It's time for the project to start

Ex. 5 Read the passage aloud, exaggerating the stresses, at the same speed and with strictly regular rhythm.

Excuse me - er - haven't we met before? Yes, I'm certain we have. I recognize your face. I'm never wrong. I'm terribly bad at names, but I never forget a face. Aren't you a friend of the Joneses - James and Isabel Jones: No? Oh, have I made you miss your bus? I'm so sorry. But I'm sure we've met before. I never forget a face".

Ex. 6 Read and learn the poems; (') stands for any stressed syllable.

- a)
- 'Robin, the 'Bobbin, the 'big 'fat 'Ben,
He 'ate 'more 'meat than 'four 'score 'men.
He 'ate a 'cow, he 'ate a 'calf,
He 'ate a 'butcher 'and a 'half,
He 'ate a 'church, he 'ate a 'steeple,
He 'ate the 'priest and 'all the 'people.
A 'cow and a 'calf, an 'ox and a 'half,
A 'church and a 'steeple, and 'all the good 'people,
And 'yet he com'plained
That his 'stomach wasn't 'full!

b)

'Sing a 'song of 'six-'pence,
A 'pocket 'full of 'rye;
'Four and 'twenty 'black-'birds
'Baked 'in a 'pie.
'When the 'pie was 'o-'pened,
The 'birds be'gan to 'sing;
'Wasn't 'that a 'dainty 'dish
To 'set be'fore the 'king?

The 'king was 'in his 'counting-'house
'Counting 'out his 'money;
The 'queen was in the 'par-'lour
'Eating 'bread and 'honey;
The 'maid was in the 'gar-'den
'Hanging 'out the 'clothes,
When 'down 'came a 'black-'bird
And 'pecked 'off her 'nose.

Unit 7 Types of Heads in English

7.1 Principles of the Classification of Head Types

The **head** of an intonation group stretches from the first fully stressed syllable (the onset syllable) up to the nucleus. The head is an optional element but it occurs in a very high proportion of intonation groups.

The head plays an important part in conveying the speaker's attitude and feelings towards the listener, the subject matter and the situation, i.e. it is relevant for expressing the modal meaning and the emotional colouring of an utterance. The head performs this function in close cooperation with the nuclear tone.

The head is the most variable part of the intonation group displaying a great variation in pitch and stress pattern. **Classifications** of heads are based on the following major criteria:

- 1) the general contour of pitch movement over the head;
- 2) the pitch movement within each stress-group;
- 3) the distribution of relative prominence among words in the head.

According to the first criterion, heads fall into three major types:

a) **Descending** - the first fully stressed syllable is said on a high pitch, each fully stressed syllable begins lower than the preceding one.

E.g.: I think you'd better ask Helen.

b) **Ascending** – the first fully stressed syllable is said on a low pitch, each following fully stressed syllable begins higher than the preceding one.

E.g.: I couldn't possibly do it.

c) **Level** – the syllables are said on a steady pitch. Level heads are subdivided into high, mid, and low variants.

E.g.: About six o'clock.

Nothing at all serious.

According to the second criterion, heads fall into three types:

- a) **Stepping**, characterized by even pitch throughout the stress groups;
- b) **Sliding** – with downward pitch movement throughout the stress-group;
- c) **Climbing (Scandent)** with upward pitch movement within the stress-group.

Thus, both criteria considered; Stepping Heads can be Stepping Descending, Stepping Ascending, and Stepping Level. Sliding Heads can be Sliding Descending, Sliding Ascending, etc.

According to the third criterion, heads are subdivided into:

a) those in which the onset bears a full stress, while all the other semantically important words are given partial stresses or are unstressed to symbolize their little importance. E.g.: I **don't** think I **can**.

b) those in which all the semantically important words are given full stress to show their equal importance to the speaker. In this case the overall prominence of the utterance increases. E.g.: '**Moscow** is the '**capital** of '**Russia**.

c) there are both full and partial stresses in the head, i.e. a mixed distribution of prominence. E.g. '**Tom** said you '**didn't** let him use the '**type-writer**.

7.2 The Gradually Descending Stepping Head

This head is a combination of a descending overall contour, even pitch throughout a stress-group, mixed distribution of prominence. Each fully stressed syllable is lower in pitch than the preceding one. Unstressed and partially stressed syllables are said on the same pitch as the previous fully stressed syllable.

E.g.: You can '**certainly** '**ask** him to '**wait** in the '**drawing-room**.

This type of head may be associated with any nuclear tone in utterances of all communicative types. E.g.: '**Would** you '**like** me to '**read** to you? '**What** do you '**think** of his '**new** '**suit**? It '**isn't** e '**xactly** what I ex[~]pected.

The GDSH is one of the most typical head in English. It is characteristic of written texts being read aloud, formal conversation, lecturing. It sounds neutral, serious and weighty.

7.3 The High Head

In the High Head all the syllables are said on the same rather high pitch. There is only one fully stressed syllable in the High Head, namely the stressed syllable of the first important word, the onset. Other syllables of the head are either unstressed or can take partial stresses.

The High Head is commonly used in conversations, where it occurs more frequently than the Stepping head,

e.g. He 'keeps `making the `same mis`take.

The High Head sounds light and airy.

7.4 The Broken Descending Stepping Head

The Gradually Descending Stepping Head may have a monotonous effect, especially when the intonation group contains more than three stressed syllables. The monotony can be avoided by making an upward break somewhere in the middle of the head, after which a downward movement of the pitch is resumed. The effect of the break is achieved by pronouncing one of the stressed syllables on a higher pitch level than the preceding one.

E.g.: I 'warned Mary about it ↑'three or 'more `times.

The break generally occurs on any fully stressed syllable beginning with the third. It is usually made on words of sufficient semantic importance. These are frequently words that are singled out on account of their emotional colouring or because they express an unusual degree of some quality, very big or very small size, quantity, some extraordinary, unexpected actions. Some **intensifying adverbs and modifiers** (or their derivatives) that are emphatic by nature are:

absolute, hilarious, terrific, tremendous, splendid, awfully, terribly, great, really, definitely, literally, extremely, completely, entirely, especially, very, quite, too, far, stupid, boring.

There are also **nouns** (often in the plural) which can intensify the meaning, such as:

crowds, hundreds, thousands; and **verbs** like *cry, shout, yet, push*, etc.

Example: He had 'never seen a 'city so "incredibly `strange.

Such heads sound expressive, lively.

The syllable on which a special break (called the Accidental rise) is made can be highlighted in different ways: 1) by high level tone mark while the preceding stressed syllable is marked by a mid or low level tone; 2) by a straight upward arrow beside the high level tone; 3) by an emphatic high level tone mark. For example:

He's been 'going in for ɪchess since his 'early `childhood.

He's been 'going in for 'chess since his ↑'early `childhood.

He's been 'going in for 'chess since his "early `childhood.

Speech exercises

Ex. 1 Read out the utterances with the High Head. Note that the first stressed syllable is more prominent than the others.

1 'What `makes you `think so? 2 He 'can't make `up his `mind. 3 I 'don't think he would `like it. 4 I'd 'rather go out to `have `lunch. 5 'Have you `made ,sure? 6 As 'near the `beach as `possible. 7 I 'went there `last `year. 8 They came to 'stay with us `last `summer. 9 I'd 'like another `slice of `cake. 10 Mario 'won't be back `till `Monday. 11 She 'watched the `clips of the wedding on t.`v.

Ex. 2 Compare the pitch contours of the Stepping and the High Heads. Note the monotony and extra prominence of the first one, and the light and airy attitude conveyed by the latter.

1 I 'shan't 'stay a 'minute `longer. - I 'shan't `stay a `minute `longer.

2 How 'long do you 'want me to `stay? - How 'long do you `want me to `stay?

3 He 'keeps 'telling the 'same `lies. - He 'keeps telling the
'same `lies.

4 At 'nine 'thirty to'morrow `morning. - At 'nine thirty
to'morrow `morning.

5 I'm 'sure there's 'nothing 'really `wrong with you. - I'm 'sure
there's 'nothing really `wrong with you.

6 'Have a 'look at the `time-table. - 'Have a look at the `time-
table.

7 'Drop me a 'line as 'soon as you ar`rive. - 'Drop me a line as
'soon as you ar`rive.

8 Joe'll 'never 'make it to the `Ivies. - Joe'll 'never make it to
the `Ivies.

Ex. 3 Read the utterances with the Broken Descending Head.

1 He 'threw a way 'half of his 'chance of `winning. 2 'John says
he 'won the ↑'first `prize. 3 I 'think you are ibeing 'very un`fair.
4 This 'new kind of 'medicine is ↑'simply `wonderful. 5 They
'stayed a way for a "very good `reason. 6 His 'average 'reading
speed is i more than '30 pages an `hour. 7 I've 'scarcely i read
'anything for `months. 8 She 'says they 'saw a "jolly good `film
yesterday. 9 This 'game is iplayed in 'all the countries of the `world.
10 He's been 'practising the ipiano since his 'early `childhood. 11 I
'found these 'programmes ↑'seriously `overpriced.

7.5 The Ascending Stepping Head

Each of the stressed syllables of the Ascending Head takes a static tone pitched higher than the preceding one, so that the onset syllable occupies the lowest pitch in the head. Intervening unstressed syllables are said on the same pitch as the stressed syllable to which they are attached. The head can be marked in tow ways:

1) m m m `m

2) m m m `m

E.g.: She didn't seem to `notice it.

The Ascending Head is typically combined with the nuclear High Fall and High Rise tones. The degree of prominence of the nucleus is greater than in the Descending Head. Utterances said with the Ascending Head cause the listener to anticipate the main point of information at the end. Such heads give some specific modal connotations to utterances. There is often a feeling of surprise, protest, or a note of impatience,

E.g.: A: Can you wait for another five minutes? - B: I've been waiting for 'half an ' hour already!

7.6 The Low Head

The Low Head is formed by the syllables which are pronounced in the low pitch zone of the speaker's voice range. Relevant syllables are made prominent by saying them with greater loudness and greater duration in comparison with unstressed syllables. The stressed syllables are indicated with a low stress-mark.

E.g.: Two or three times a ,week .

The Low Head is used in combination with the Low Narrow Rise and the Low Narrow Fall. Such utterances produce an impression of smaller overall prominence and often convey a cool, detached, phlegmatic, disapproving attitude of the speaker.

7.7 The Sliding Head

The Sliding Head is formed by a sequence of slides, i.e. downward pitch changes, associated with each fully stressed syllable of the head (indicated by *m*). The stressed syllables in the Sliding Head may be said on the same pitch or form a gradual ascent or descent. The most common of all the Sliding Heads is the Gradually Descending Sliding Head. The descent in pitch has a jumpy character. This is due to the pitch contrast between the end of the preceding stress-group and the beginning of the following: the latter is higher in pitch as a result of a considerable downward pitch change

inside the preceding stress-group realized either as a glide on the stressed syllable (when there aren't any unstressed syllables following) or as a jump in pitch between the stressed syllable and the following unstressed ones,

e.g.: We haven't been hearing from Jake for `ages.

The Sliding Head is most frequently combined with the Fall-Rise. It is widely used in lively expressive conversations and in reading emotionally coloured texts.

7.8 The Scandent (or Climbing) Head

The head of an utterance is sometimes formed by a sequence of 'climbs', i.e. upward pitch changes associated with each fully stressed syllable of the head (indicated by m). The upward movements are realized either inside the stressed syllable (when there are no unstressed syllables) or in the unstressed syllables which are then pronounced on a higher pitch than the preceding stressed syllable. The stressed syllables may form a level, descending, or ascending contour. The Level Scandent Head is heard in speech more often than the other two:

I'd rather do it my`self (The Level Scandent Head)

Utterances said with the Scandent Head sound lively and expressive. The exact modal meaning conveyed by the head depends on the nuclear tone and the communicative type of an utterance. Combined with the High Rise in Yes/No questions the Scandent Head often expresses surprise, incredulity. E.g.: A: I've been to the football match today. - B: Haven you been to the library?

The Scandent Head combined with the Fall may express the speaker's irritation or cheerfulness and interest. The exact meaning is always clear from the context, e.g. I hate doing `nothing.

Speech exercises

Ex. 1 Read out the utterances with the Low Head. Make sure it sounds cool and reserved.

1 He doesn't really ,meant that. 2 What are you going to do about it? 3 Need we tell her anything? 4 You mustn't take it to ,heart. 5 I'd rather you ,didn't. 6 As you wish. 7 I don't ,know. 8 What's her real name? 9 Much better than ,yesterday. 10 He wasn't paid when he was on work ex perience.

Ex. 2 Compare the tunes with the Low Head and the Ascending Head. Remember that the latter is lively and expressive.

1 I am just as sur'prised as `you are! 2 It seems absolutely ri`diculous. 3 Come a'long with `us then. 4 It's made of some sort of plastic. 5. He must have gone to the 'theatre a`lone! 6 But you've always wanted to buy it. 7 Nothing to write home about. 8 I'll come as soon as I can. 9 What are you up to? 10 I She didn't know a'bout it her`self. 11 Could he have 'thought of a `better one? 12 Why couldn't you come much earlier then? 13 Don't you know Mike's gone a way? 14 Jack was against it. 15 Let's do it `my way for a change.

Ex. 3 Act out the following mini-dialogues conveying the suggested attitudes in B's part.

1 A: She's likely to quit. - B: What makes you say that? (surprise, feeling of protest)

2 A: What excuse can I give? - B: Well, say you've got a previous engagement. (cool, disinterested)

3 A: Can we talk about it later? - B: Do you think I can wait till Monday? (impatience, protest)

4 A: It was Ann's birthday yesterday, but you didn't show up. - B: I was sure her birthday is in June. (surprise)

5 A: Look what a lovely bag I've bought! - B: Why, you've got a collection of them! (disapproval)

6 A: What time shall I join you? - B: Come as soon as you're ready. (detached, reserved attitude)

7 A: Shall we go out today? - B: At last you're saying something that I like. (surprise, impatience)

8 A: That was very stupid of him. - B: Could you've expected anything else? (disapproval),

9 A: What do you think of his confession? - B: I could hardly believe my ears! (protest, surprise).

10 A: I don't give a lot of credit to his experience. - B: Neither do I. (cool)

11 A: I've mailed my resume without any cover letter. - B: But why haven't you listened to me, George? (emotional, protesting)

Unit 8 Basic Nuclear Patterns of English

8.1 Basic intonation patterns of English

Tones are used in particular sequences (*patterns*) to express a wide range of meanings. There are several clearly discernable intonation patterns that are used on a regular basis in English. They are called *basic* because

1 they can be contrasted to one another both in form and meaning, i.e. the replacement of one pattern by another causes a change in the meaning of an utterance;

2 they are typical, i.e. they are pronounced and used in much the same way by all the educated English-speaking people;

3 they refer to an independent utterance, i.e. correspond to one intonation group.

Basic intonation patterns (BIP) of English are traditionally presented as pitch patterns, pitch being regarded as a decisive component in the description of intonation. According to the directional type of nuclear pitch change BIPs are divided into 4 main groups, the Falling tone pattern, the Rising tone pattern, the Falling-Rising tone pattern, and the Rising-Falling tone pattern. Each patterns in its turn includes several contours. For example, the Falling pattern is further subdivided into 1 the High (Stepping) head + Mid Wide Fall contour; 2 the High (Stepping) head + High Wide Fall contour; 3 the Low Head + Low Narrow Fall; 4 the Sliding head + Mid Wide Fall contour, etc.

8.2 The Rising Tone Pattern

1 High (Stepping) Head + High Narrow Rise Contour

This contour has a strong interrogative force transforming any sentence-type into a question.

The meaning of the contour:

In statements: (they are actually Yes/No questions with direct word-order) – mild query or puzzlement, disbelief and disappointment. Often used in echoing what has just being said,

e.g.: A: Sit down there. – B: Down 'here? // "Four thousand", said Bob sadly. "Four thousand? But it's just a shock!"

In questions: asking for repetition, echoing the listener's question before answering it.

E.g.: A: What would you recommend? - B: What would 'I recommend?

2 High (Stepping) Head + Mid Wide Rise Contour

This contour is typically heard in Yes/No questions, alternative questions and tags conveying neutral attitude.

E.g.: Did 'everything go well? Was it black or 'brown? You came a'lone, didn't you?

3 High (Stepping) Head + Low Wide Rise Contour

The meaning of the contour:

In statements: non-categoric, encouraging further conversation, sympathetic and friendly,

e.g.: We're so 'pleased to .meet you.

In Yes/No questions: genuinely interested, warm and friendly.

E.g.: Are you tired?

In Wh-questions: interested, warm and friendly, showing as much interest in the other person as in the subject.

E.g.: 'When are you 'coming ,back?

In imperatives (requests, reassurances): friendly, encouraging, soothing, reassuring,

e.g.: 'Take it ,easy. 'Don't be ,long. 'Have another ,helping. Shall I call the doctor? Could you 'get me some aspirin?

4 Low Head + Low Narrow Rise Contour

In all sentence-types: calm, reserved, casual, disapproving,

e.g.: No I ,haven't. He can't make up his ,mind.

Speech Exercises

Ex. 1 Ask Yes/No questions using the neutral MWR tone.

1 He left Russia two years ago. 2 She spent all her life in Edinburgh. 3 Tom Collins was a school teacher. 4 He adores being helpful and useful. 5 His classes are very interesting. 5 Mark will never divorce Mary. 6 That is a good decision. 7 They would never agree with me. 8 Everybody seems to have an opinion about Americans. 9 I recommend purchasing his book. 10 Eve will be seeing you soon.

Ex. 2 Ask a Yes/No question, follow the model. Sound warm, interested (LWF):

Model: A: I went home early yesterday. (feel sick) - B: Did you feel sick?

1 A: Mary bought a new house. (big) - B: 2 A: We're leaving on Monday. (holiday) - B: 3 A: Joe's finished reading "Gone with the Wind". (like) - B: 4 A: Sue and Mike are a beautiful couple. (marry) - B: 5 A: My cat is three years old. (catch mice) - B: 6 A: My mother has never left Belarus. (travel) - B: 7 A: We study a lot. - (have a rest) - B: 8 A: He's going to see his parents in Vladivostok. (fly) - B: 9 A: Neil's planning to go to the university. (pass his exam) - B: 10 A: We went to the circus yesterday. (enjoy) - B:

Ex. 3 Read Wh-questions with LWR. Make sure you sound interested, friendly.

1 A: Let's meet next week. - B: When exactly do you suggest we meet? 2 A: I have to write a course paper. - B: What are you going to work at? 3 A: My sister has three children. - B: How old are they? 4 A: I need a new skirt. - B: What's your size? 5 A: Let's go to the cinema. - B: Nice idea. What film would you prefer? 6 A: Here's my wife Joan. - B: Oh, when did you get married? 7 A: I had to borrow money from Mike. - B: Why didn't you say that earlier? 8 A: I feel unwell. - B: Why aren't you in bed? 9 A: I'd like something typically English. - B: What about roastbeef and Yorkshire pudding?

Ex. 4 Read the dialogues below and respond with surprise (HNR) using the question words below as prompts.

Who? How many? How far? How? What? What? What? Who?

Example: A: Nick Updike lives in a caravan on a river bank. - B: 'Where ... (does he live)?

1 A: He lives there with his elderly aunt. - B: Who 2 A: He's also got four dogs there with him. - B: How many 3 A: He lives ten miles away from the nearest village. - B: How far away 4 A: He travels everywhere in a vintage Rolls Royce. - B: 5 A: He always wears shorts and sandals, and a hat. - B: 6 A: In his spare

time he plays the trumpet. - B: 7 A: And as a hobby, he collects animals' teeth. B: 8 A: He will never agree to move to a different place. - B:

Ex. 5 Use Low Rise in non-final parts of utterances.

Model: 'When he's seven,teen he's 'going to 'leave his town.

1 Before she retires she would like to buy a house. 2 Keep trying and you will succeed. 3 There's something wrong with you if you don't have dreams. 4 In case she's away give me a call. 5 Having spent years in Japan he wrote a fine book. 6 When I last met him he was going to start a business. 7 He went to Yale Law School and graduated in the top third of his class. 8 In case you don't recognize the story, it is the story of Gerald Ford. 9 That was the time when dreams got turned into reality. 10 His beginning was humble but eventually he succeeded. 11 Roger managed to earn money, but lost a lot of health. 12 We telephoned to Jerry, but he refused to talk. 13 I asked him to help me but he wouldn't. 14 They expected the results to be good, but these were false hopes.

Ex. 6 Learn to say large numbers.

999 - nine hundred and ninety-nine; 9, 999 - nine thousand, nine hundred, and ninety-nine;

99, 999 - ninety-nine thousand, nine hundred, and ninety-nine; 999, 999 - nine hundred and ninety-nine thousand, nine hundred, and ninety-nine; 9, 999, 999 - nine million, nine hundred and ninety-nine thousand, nine hundred, and ninety-nine.

Say the numbers: 3, 888, 222; 535, 583; 34, 567; 1, 335; 985; 10, 852; 1, 132, 356; 94, 236; 518, 599; 967; 9, 966; 74, 735; 636, 706.

Ex. 7 Show the movement of the voice graphically:

Low Rise (LR) only: Yes.

LR +tail: Isn't it?

(Low prehead+)high head+LR(+tail): I'll 'try to be ,quicker.

(low prehead+) stepping head+LR(+tail): I've 'only 'got to 'buy something for ,dinner.

(low prehead+) High Rise (+tail): 'Don't you your'self ' want to go?

Ex. 8 a) match the right verbal context with the answer; b) pronounce the drills with the tone variety proposed in the left column; c) choose the right epithet describing the way you sound.

Table 7

| Scale + tone | How you sound | Statement | Special Question | General Question | Imperative | Exclamation |
|---|--|-------------------------------------|---|----------------------------------|--|---|
| Verbal context: Have you heard about Max? You must do it this way. What shall I do to improve my English? Shall I ring the bell? Do you do your morning exercises? Richard's due at eleven o'clock. I thought she was pretty. (Father to small son who is riding his bicycle too fast. I've passed my exam. I hate climbing ladders. Alice is on the phone. I just can't quite manage it. Have a good holiday. Shall I buy the TV set? Benny is eager to have a rabbit. Harry Sandford is my brother-in-law. Shall I read the words? I've arranged your lecture for tomorrow. Everybody thinks it's magnificent. | | | | | | |
| Low Rise only | Not categoric, calmly warning, encouraging further | No. | How? | | Read. | Please! |
| Low Rise +Tail | | Sometimes. | When is he due? | Did you? | Slowly. | Wonderful! |
| (Low prH+)high head+LR (+tail) | conversation, wondering, non-final, soothing, disapproving, interested, | It's all right. You won't fall. | Who does she want to speak to? | | Well, keep trying. | And you. |
| (low prH+)st.head+LR(+tail) | reserving judgement, mildly puzzled, airy, soothing, expressing calm and casual acknowledgement, | If you don't find it too expensive. | Where do you intend to keep the animal? | Is your brother-in-law a doctor? | Be careful to pronounce distinctly the word "thirteen" | Terribly sorry for giving you all that trouble. |
| (low prH+) High Rise (+tail) | echoing, calling for repetition | | | Everybody? | | |

8.3 The Falling Tone Pattern

The Falling tone contours all sound definite and complete, yet each of them has a clearly distinct range of meanings.

1 High (Stepping) Head + Mid Wider (or Low Narrow) Fall Contour

The meaning of the contour:

In statements: neutral, weighty, serious.

E.g.: He 'promised to be 'back by Monday.

In Wh-questions: neutral, weighty, serious.

E.g.: What would you like to drink?

In Yes/No and tag questions: seeking or expecting confirmation.

E.g.: Did you 'see the van?

You 'like it, don't you?

In imperatives, exclamations: serious, weighty, strong.

E.g.: 'How beautiful. 'Take it back.

You shouldn't tell her.

2 High (Stepping) Head + High Wide Fall Contour

The meaning of the contour:

In statements: assertive, insistent, expressing personal concern, surprise, excitement, irritation, protest.

E.g.: I didn't 'hear that. He couldn't have 'told her!

In Wh-questions: businesslike, insistent, concerned, brisk.

E.g.: 'Why do you 'keep in'sisting? Who on 'earth was `that?

In Yes/No questions: the same as said for Contour 1, but in a more insistent way.

In imperatives: brisk, businesslike, insistent, urgent.

E.g.: 'Come as 'soon as you `can!

In exclamations: light, airy.

E.g.: How 'wonderful your `voice is!

3 Low Head + Low Narrow Fall Contour

The contour sounds calm, reserved, phlegmatic.

E.g.: I'd rather you stayed where you are.

Speech Exercises

Ex. 1 Practise saying times. Follow the model:

What does 15.15. mean? - 'Quarter past three.

17.53 - seven minutes to six; 19.35 - twenty-five to eight; 13.03 - three minutes past one; 22.45 - quarter to eleven; 14.11 - eleven minutes past two; 18.55 - five to seven; 23.47 - thirteen minutes to midnight; 16.12 - twelve minutes past four; 21.40 - twenty to ten.

Now you say what these mean: 11.11; 23.45; 23.15; 23. 48; 2. 30; 4. 41; 4.40. 7.15;

5.05; 17.10; 8.13; 9.35; 18.10; 18.07; 18.38.

Ex. 2 Decide where the speakers would use High Wide Fall in these conversations, then practise reading them out with a partner.

Conversation 1

A: So, I hope you're packed and ready to leave.

B: Yes, yes. I'm packed but not quite ready. I can't find my passport.

A: Your passport? That's the one thing you mustn't leave behind.

B: I know. I haven't lost it. I've packed it and I can't remember which bag it's in. Oh dear.

A: Well, you'll have to find it at the airport. Come on.

Conversation 2

A: Come on. The taxi's waiting.

B: Did you say taxi? I thought we were going in your car.

A: Yes, well, I had planed to. But I'll explain later. You've got to be there in an hour.

B: Not an hour. The plane doesn't leave for two hours. Anyway, I'm ready now. We can go.

A: Now - you're taking jut one case. Is that right?

B: No, there's one in the hall as well.

A: Gosh! What a lot of stuff. You're taking enough for a month, instead of a week.

B: Well, you can't depend on the weather. It might be cold.

A: It's never cold in Tenerife. Certainly not in May. Come on. We really must go.

Conversation 3

B: Right. We're ready. We've got the bags. I'm sure there's no need to rush.

A: There is. I asked the taxi driver to wait two minutes - not twenty.

B: Look, I'm supposed to be going away to relax. You're making me nervous.

A: Well, I want you to relax on holiday. But you can't relax yet.

B: OK, OK, I promise not to relax! At least not until we get to the airport and I find my passport. Then there will be something else to worry about I suppose.

A: Maybe not for you. But I don't know how I'm going to get back.

Ex. 3 For each of A's utterances there are two responses for B. Choose the one which would be spoken with High Fall, and the other with Mid Fall. Read out both.

1 A: So, you couldn't do it?

B: a) No, even though I tried and tired. b) Yes. I managed it in the end.

2 A: She's made her decision yet?

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.

6 A: He believes he'll make it.

B: a) He won't. He's too slow. b) Well, it's quite possible.

7 A: Vicky was given the job.

B: a) Great! She deserves it. b) Yes, I've heard of it.

Ex. 4 Read out the mini-dialogues conveying the suggested attitude.

1 A: What are your plans for the holiday? - B: I haven't made up my mind yet. (serious, neutral) 2 A: Why have you refused to come? - B: I was unwell (reserved). 3 A: Why was Jack reported to the police? - B: He stole a suitcase! (involved). 4 A: What do you think of my jacket? - B: It suits you perfectly! (enthusiastic) 5 A: I like that crystal bowl. - B: Which do you mean? (cool, phlegmatic) 6 A: That pen is useless. - B: Would you borrow mine? (friendly) 7 A: What shall I do about the letter? - B: Forget it! (strong, insistent) 8 A: Let's meet another day. - B: Could I talk to you now? (strong, expecting confirmation) 9 A: When shall I come? - B: Come as soon as you can. (disinterested, cool) 10 A: It'll take too much time. - B: Will you stick to the point? (insistent). 11 B: Have you met Bess lately? - B: Not since last Sunday. (weighty, serious). 12 A: The most common name in the world is Mohammed. - B: Where did you read that? (neutral) 13 A: What does it cost? - B: More than you think. (protesting, irritated). 14 A: How did you get to the office? - B: I walked. (reserved, calm)

Ex. 5 Show the movement of the voice graphically:

Low Fall only: Where?

Low Fall +tail: Yes, Mary.

Low prehead +Low Fall (+tail): He's a teacher.

(Low Prehead+) High Head+ Low fall (+tail): How much does it cost? --More than you can afford.

(Low prehead+) Stepping head +Low Fall (+tail): Alice was beginning to get very tired.

(Low prehead+) High Fall) (+tail): Much too expensive.

Ex. 6 a) match the right verbal context with the answer; b) pronounce the drills with the tone variety proposed in the left column; c) choose the right epithet describing the way you sound.

Table 8

| Scale + tone | How you sound | Statement | Special Question | General Question | Imperative | Exclamation |
|---|---------------|-----------|------------------|------------------|------------|-------------|
| Verbal context: Whose book is this? Borrow someone's dictionary. Shall we have another game? He's just arrived. Will you send it to me? Pass me that box, Joan. How | | | | | | |

can i get in touch with Miles? I've lost my ball. Whose pen is this? You'll find it in the drawer. It's my book. I'm afraid I've got a cold. I hate cabbage. I shan't be able to go. What do you think you are doing? He says it was your fault. Have you any news of Malcolm? I shan't be able to go. How many pencils do you want? I'm going on a voyage round Europe. Who's been eating my grapes? I mustn't take them. They won't help us. He doesn't want to play. I'm most grateful to you.

| | | | | | | |
|--|--|--|----------------------------|-------------|------------------------------|--------------------------------------|
| Low Fall only | Final, categoric, calm, reserved, flat, serious, unemotional, unsurprised, considered, firm, suggesting irritation or impatience, businesslike, formal, weighty, conveying personal concern or involvement, lively, interested, conveying mildly surprised acceptance of the listener's premises, expressing warmth, | Mine. | Whose? | | Let's. | Good! Fine! |
| Low Fall +tail | | Gladly, madam. | Which box? | | Phone him. | Pity! |
| Low prH +Low Fall (+tail) | | It's Patricia's. | In which drawer? | | Well, take it then. | No wonder. |
| (Low prH) High Head+ Low fall (+tail) | | So does Peter. | Why ever not? | | Mind your own business. | How ridiculous! |
| (Low prH+) Stepping head +Low Fall (+tail) | | I haven't heard from him for ages. | For heaven's sake why not? | | Buy me half a dozen, please. | What an extraordinary piece of luck! |
| (Low prH+) High Fall (+tail) | | No one's been eating your wretched grapes. | Why mustn't you take them? | Won't they? | Then make him. | Don't mention it, my dear chap! |

8.4 The Falling-Rising Tone Pattern

The basic meaning of the pattern is *implicatory*. The most common contours are:

- 1 Stepping (Sliding) Head + Fall-Rise Unit Contour.
- 2 Stepping (High) + Fall-Rise Divided Contour.

The Sliding Head increases the overall prominence of an utterance making it more emotional and expressive.

The meaning of the contour:

In statements: contradicting, correcting, warning, reproachful, astonished, grudgingly admitting. E.g.: It's bitterly cold.

I think you're 'rather un fair. It's 'quite a 'distance from ,here.

In Yes/No and Wh-questions: interested, concerned, appealing, surprised. E.g.: 'Couldn't you ,say that earlier? 'Why didn't you ,call me?

In imperatives (warnings, suggestions, greetings): suggesting, polite, reproachful. E.g.: 'Put on your 'warm overcoat! 'Don't let it get you ,down. You could 'always advertise. Hello! Bye!

The FR tone pattern may be used in its *referring* function to refer to something already stated or which is or has become part of the speakers' common knowledge, experience.

In statements:

A: I need advice on taxes. - B: Mr 'Brown is the man to ,talk to.

A: Here's the milkman, Harriet. - B: Good. We 'need some ,cream.

In Yes/No questions: the FR is used to check something is as is assumed, e.g. Did you 'go for the interview yesterday? Were they 'happy to ,see you?

Speech Exercises

Ex. 1 Read out the mini-dialogues using FR in A's part to check what A presumes is true. Follow the model: A: Did you go for the 'interview ,yesterday? - B: 'Yes, I did. - B: 'How did it `go?

1 A: Is that the police station? - B: Yes, madam. - A: I want to report a robbery. 2 A: Are these eating apples? - B: Yes, they're French. - A: I'd like a kilo please. 3 A: Did you hear the news this morning? - B: Yes, I did. - A: What do you think about it? 4 A: Have you been to the exhibition? - B: I did. - A: Isn't it interesting? 5 A: Did you hear what she just said? - B: I did. - A: That's really incredible. 6 A: Did you learn Spanish in Spain? - B: I didn't. - A: But how can you speak it so well? 7 A: Do you work here? - B: Yes, sir. - A: Then please call your manager.

Ex. 2 Supply B's part using the prompts. Use the Fall-Rise to refer to the facts already stated in the conversation, and the Fall to introduce new information.

Model: A: We don't agree with you. - (right)- B: I ` know you don't agree with me, but I am ` right.

1 A: The island's beautiful. - (too far) - B: I've heard it's but
2 A: She likes diamonds. - (expensive) 3 A: That's hat a bargain. - (need it) 4 A: He's a difficult person to work with. (very important)
5 A: The dress is expensive. - (like it) 6 A: You can't type! - (quick learner) 7 A: His behaviour was scandalous. - (my boss) 8 A: His handwriting is awful. - (type the letter) 9 A: She's afraid of mice. - (mousetrap) 10 A: Jack was a policeman. - (retired).

Ex. 3 Practise reading this dialogue. Use Fall, Rise, and Fall-Rise where appropriate.

Cathy: Hello, Bob.

Bob: Hi. You're looking well.

Cathy: Thanks And so are you. You got back safely then?

Bob: Yes. We arrived this morning.

Cathy: This morning? I thought you were due back a couple of days ago?

Bob: Mm, that had been the plan.

Cathy: Well, what happened?

Bob: You've heard about the rail strike?

Cathy: Oh, yes, of course. But I had forgotten you were travelling by train. How did you manage?

Bob: Well, you see, we came by coach. It took a lot longer but we got back OK.

Cathy: So I see. You don't sound as though you minded.

Bob: No. We didn't mind at all. It took a lot longer, but it was very comfortable - and it was much cheaper. In fact, we've decided to go by coach next time!

Ex. 4 Read out the mini-dialogues, conveying the suggested attitudes.

1 A: I'll miss my train. - Hurry. (warning) 2 A: What's her name? - B: Sue, I think. (doubt) 3 A: What's Alan trying to do? - B: Taking her photo. (neutral, serious) 4 A: Why is it impossible? - B: We don't have enough money. (brisk, protesting) 5 A: Has she already arrived at the station? - B: No, the train was delayed. (non-assertive, friendly) 6 A: I've swum across the river. - B: Don't do it again. (warning) 7 A: I've left my gloves in the bar. - B: You always leave something behind. (reproachful) 8 A: So you think they'll help us. - B: Well, they might. (uncertainty, doubt) 9 A: Did they hire bikes? - B: They hired a car. (correction) 10 A: What did you have for dessert? - B: I had a big apple. (reserved) 11 A: Is Colin happy in his job? - B: No, he's going to move. (weighty, serious) 12 A: Let's go to Paris. - B: I've been to Paris. (referring) 13 A: Did you say Colin was going to stay? - B: No, he was going to move. (straightforward, assertive) 14 A: Where did he go to school. - B: He was at a number of schools. (referring) 15 A: How much does he ask? - B: More than I can afford (referring) 16 A: Did you hear his words? (checking something is as is assumed) - B: Yes, and I didn't like them.

Ex. 5 Show the movement of the voice graphically:

(Low prehead+) Fall Rise (+tail):

Fall Rise only: ~Yes.

Fall Rise spread over two syllables: ~Sometimes.

Fall Rise spread over a number of syllables: Of 'course, I ,do.

Ex. 6 a) match the right verbal context with the answer; b) pronounce the drills with the tone variety proposed in the left column; c) choose the right epithet describing the way you sound.

Table 9

| Scale + tone | How you sound | FR Unit (spread over one syllable) | FR Divided (spread over two syllables) | FR Divided (spread over a number of syllables) |
|--|---------------|------------------------------------|--|--|
| Verbal context: There were seven boys there. This is Hilda's book. Can you | | | | |

| | | | | |
|---|--|-----------------------------|--------------------------------------|---|
| delay it a bit longer? I thought they all took one. Can Jack and Bill come to tea? Didn't Smith and Jones go? Can you play chess? So you all thought him guilty. Have you finished? | | | | |
| (Low prH+) Fall Rise (+tail) | Expressing concern, hurt feelings, reproach, contradiction, correction, contrast | Six. Mine. Well, yes. | Ann did. Bill can. Smith went. | Once I could. I didn't think he was. Practically. |

8.5 The Rising-Falling Tone Pattern

The Rise-Fall can be combined with any common head, but more often it is used without a preceding head – either at the beginning of an intonation group, or after the prehead.

The meaning of the contour:

In statements: shows strong emotional involvement – the attitude might be delighted, challenging, hostile, ironical, or complacent.

E.g.: A: You won't tell them, will you? – B: I shall have to tell him.

A: She's got four cats. – B: Four!

In questions: challenging, quizzical, mocking. E.g.: How on 'earth should I know! A: She says she can speak English. – B: Can she though!

In exclamations: impressed, sometimes with a note of accusation, impatience, antagonism, or irony. E.g.: Never! Wonderful!

Speech Exercises

Ex. 1 Read out the mini-dialogues conveying the suggested attitudes (use any kind of tones you learnt).

1 A: He's the best student in the group. – Fancy! (impressed) 2 What shall we order for lunch? – B: I leave the choice to you, Alan. (calm, reserved) 3 He's bought his third car. – Has he! (impressed) 4 What do you think of my roses? – B: They are delightful! (favourably impressed) 5 A: I'll make it soon, I promise. – Yes, but how soon? (hostile) 6 A: I find the report encouraging. – B: Extremely

encouraging. (impressed) 7 A: You promised it for Thursday. - B: Tuesday. (correction) 8 A: No sign of Joyce yet. - B: She always keeps us waiting. (reproachful, referring tone) 9 A: I should keep quiet about it. - B: Would you? (mocking) 10 A: I know it for a fact. - B: How do you know? (ironical) 11 A: It's an inch too big. - B: What difference does it make? (disinterested, reserved) 12 A: She was treated by an osteopath. - B: By who did you say? (asking for repetition) 13 A: Was it a good show? - B: The best they've ever done! (strong, involved, lively) 14 A: Could I help? - B: You fight your own battles. (challenging, mocking) 15 A: So she didn't know James? - B: She might have met him somewhere. (doubt, hesitation) 16 A: I'm thinking of having central heating. - B: It's terribly expensive to install. (warning) 17 A: Can I have that jar? - B: What do you want it for? (serious) 18 A: Tom's good at French. - B: He studies German as far as I know. (correction) 19 A: Are you sure you are right? - B: You'll see that I am right. (complacent) 20 A: We've just arrived. - B: Did you have a good flight? (check that it is as is assumed)

Ex. 2 Practise reading the dialogue.

Mrs Newell has gone to see the doctor and is discussing her problem with him.

D: Where is the pain, Mrs Newell?

Mrs N: Here, Doctor, in my chest.

D: I see. Here?

Mrs N: Yes, Doctor.

D: Does it hurt when you cough?

Mrs N: Yes, it does.

D: How long have you had it?

Mrs N: Six or seven weeks.

D: Six or seven weeks? As long as that?

Mrs N: I think so.

D: Have you tried taking anything - for the cough, I mean?

Mrs N: Well - the usual honey and hot lemon. And then I bought some cough syrup.

D: Did it help?

Mrs N: No, Doctor. That's why I've come to see you.

Unit 9 Expressive means of English intonation

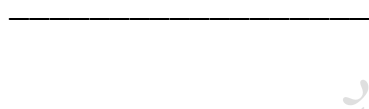
Expressiveness of English speech is achieved through a wide use of:

- 1) emphatic variants of kinetic and static tones;
- 2) intonation patterns with an inherent emotional colouring, such as the ascending, scandent and sliding heads or the rising-falling tone;
- 3) irregular preheads;
- 4) stress reduction and nuclear tone-shift.

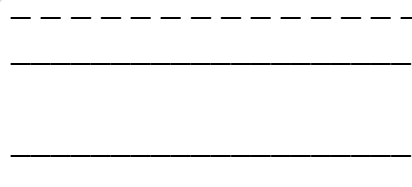
9.1 Emphatic tones

Emphatic tones increase the semantic prominence of separate words of an utterance or its overall prominence by attaching emotional colouring to the utterance. Emphasis applied to a tone increases the force of articulation and, consequently, loudness. Very often pitch characteristics are changed: high or low static emphatic tones are pronounced on extra-high and extra-low pitch levels respectively. The upper point of a kinetic tone can be moved to an extra-high pitch level and the lower point can reach extra-low pitch level. Thus emphatic voice range is wider than the normal one.

Normal voice range

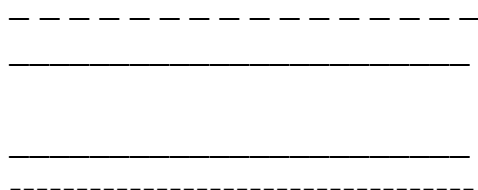


Emphatic voice range



The semantic role of an *emphatic static tone* is closely connected with the meaning of a nuclear tone. For example, emphasis on the onset syllable of a falling tune increases the energetic character of the statement, imperative, or exclamation. There is no limit to the number of emphatic static tones that may be used in an utterance, but it is not common of many successive words to take emphatic stresses. Such patterns usually have an emphatic kinetic tone in the nucleus and are uttered under conditions of considerable excitement. An emphatic tone is marked by doubling the tonetic stress mark. E. g.:

You Know *e* xactly what I'm talking about!



9.2 Emphatic nuclear tones

The *emphatic high rising tone* is used in questions to express a great surprise or a shocked reaction, e.g.: A: Tom's leaving tonight. - B: "Is he? "Really?

The *emphatic low rising tone* often expresses a feeling of impatience, e.g.: A: I'm all a,,gainst it. - B: Don't be ri,,diculous!

The *emphatic falling tones* are:

- energetic and decisive in statements, e.g.: He 'can't brazen it `out!
- insistent and persuasive in Wh-questions and orders, e.g.: 'What's the `reason? 'Go and `do it!
- strong and enthusiastic in exclamations, e.g.: You 'don't ``say!

A combination of emphatic static and kinetic tones increases the overall prominence of the utterance. In such a case emphatic stresses are frequently given not only to notional, but also to functional words, e.g.: A: "Didn't you 'find my camera? - B: It "wasn't in "my car!

Speech Exercises

Ex. 1 Show the difference in the expressiveness of speech through modifications of the speaker's attitude and the subject matter.

1 a) - Why didn't you answer? Didn't you want or couldn't you understand?

- I couldn't under stand.

b) - Oh, dear. How did you lose them?

- I couldn't think.

2 a) - Why don't you say anything?

- I can't hear you.

b) - Don't be silly, Harry. Staying in bed is the only sensible thing to do.

- No seriously, Nora, I can't bear it.

3 a) - You may call at the bookshop on your way home.

- Where's that.

b) - You don't mean to say you've forgotten about the interview tomorrow?

- What interview? Oh, that.

4 a) - I'll do it myself.

- It isn't easy.

b) - I suppose you ought to make another try and do it.

- But I tell you it isn't easy.

Ex. 2 Replace the nuclear tone in the following utterances by an emphatic variant so as to express the suggested feelings. Provide an appropriate context for the original and the transformed utterances.

1 I'll be back at about six. (insistence)

2 I didn't expect them to be back soon. (contrast)

3 Look at those files. (impatience)

4 I went there last year. (disagreement)

5 By the underground? (incredulity, surprise)

Ex. 3 Showing degrees of enthusiasm:

1 He's 'quite nice. (not very enthusiastic)

2 He's nice (more enthusiastic, neutral)

3 He's "really ` nice (very enthusiastic)

Ex. 4 Read the following dialogues, using numbers at the end of phrases as a guide to decide which attitude to choose.

1 A: What's the film like? - B: Mmm. It was good. (1)

2 A: What was the meal like? - B: Mmm. It was good. (2)

3 A: What was the weather like? - B: Mmm. It was nice, really hot and sunny! (3)

4 A: What's Sandra like? - B: Oh, she's nice. (2)

5 A: What's Sue like? - B: Oh, she's a bore. (1)

6 A: What was the play like? - B: It was marvelous. (3)

7 A: What was the film like? - B: It was quite good. (2)

8 A: What was the tour like? - B: It was interesting. (2)

9 A: How was your trip? - B: It was awful. (3)

10 A: What do you think of her play? - B: She was superb. (3)

11 A: How did you spent the holiday? - B: Not bad. (2)

12 A: What do you think of Mary's party? - B: Never again! (3)

Ex. 5 Intonation with *absolutely*, etc.

a) Fill in the missing words. Make your utterances sound expressive. Example: His ideas ... - His i'deas are |'absolutely `terrifying.:

1. The kitchen floor ... 2. My boss ... 3. Our neighbour's dog ... 4. Violence on TV ... 5. The fish soup ... 6. The bedroom ... 7. The inside of the car ... 8. Her theories about politics ... 9. The new hypermarket ... 10. Moving house ... 11. The new Woody Allen film ... 12. The end of that book ... 13. His adventure proved to be

Adjectives: *hilarious, astonishing, fascinating, disgusting, furious, vast, exhausting, delicious, freezing, filthy, disastrous, boiling, terrifying.*

b) Now read the following mini-dialogues:

A: This kitchen floor's absolutely filthy! - B: Well let's clean it then.

A: What did your boss say when you told him you were leaving? - Oh, he was absolutely furious!

A: Your neighbours have got a big dog, haven't they? - B: They certainly have ... It's absolutely terrifying!

A: I think all this violence on TV is absolutely disgusting! - B: Well, write to the BBC and tell them!

A: This fish soup's absolutely delicious! How do you make it? - B: It's out of a tin actually.

A: What's the heating like in your new flat? - B: Not very good - the bedroom's absolutely freezing.

A: Why have you left all the car windows open? - B: Oh, it was absolutely boiling inside!

A: Cynthia knows an awful lot about politics, doesn't she? - B: Yes ... some of her theories are absolutely fascinating!

A: Have you been to that new hypermarket yet? - B: Yes, it's absolutely vast!

A: How was it moving house? - B: Absolutely exhausting!

A: Have you seen the new Woody Allen film yet? - B: Mmm. It was absolutely hilarious!

A: Doesn't that book have rather a strange ending? - B: Yes, it's absolutely astonishing! You don't expect it at all!

Ex. 6 Think of five situations in your own recent life where you could apply these adjectives. Tell your partner about them.

Example: My mother cooked a Chinese meal for us last night, and it was "absolutely delicious! Or The hotel we stayed on our holiday was "absolutely filthy!

Ex. 7 Showing strong and mixed feelings.

The strongest feelings are showed by choosing a very strong adjective, using an extreme modifier, emphatic intonation (e.g. High Fall, Rise-Fall).

Mixed feelings are expressed by choosing a less strong adjective, using 'quite' as a modifier; the intonation shows reservation (FR).

1 A: I'm "absolutely e`xhausted, | 'aren't you? - B: Well, I'm `quite ,tired.

2 A: I thought the meal was **absolutely** delicious, | didn't you? - B: Well, it was `quite ,tasty.

3 A: I'm **absolutely** starving, aren't you? - Well, I'm `quite ,hungry.

4 A: I thought the scenery was **really** beautiful, | didn't you? - B: Well, it was `quite ,pretty.

Ex. 8 Work with a partner. Make two or three similar dialogues using some of the prompts below:

- a) (at sea): Freezing/cold;
- b) (the exhibition): Fascinating/ interesting;
- c) (the play): Hilarious/ funny;
- d) (the book): Marvelous/ good;
- e) (these cartoons): Brilliant/clever;
- f) (the dog): Sociable/ friendly;
- g) (this picture): Splendid/ beautiful;
- h) (those clothes): Ugly/plain;
- i) (This basketball player): Giant/tall;
- j) (the film): Stupid/boring.

9.3 Irregular preheads

Irregular prehead is a prehead which is displaced in pitch from its normal position in the lower half or about the middle of the voice range. The displacement can be made both upward and downward – **High Irregular** and **Low Irregular Preheads**, respectively. High Irregular prehead is much more common in speech.

In the *High Irregular prehead*, or High Prehead (HP) for short, all the syllables are said on a very high pitch, higher than the onset syllable, which is usually the highest syllable in the group. The HP is never long (2-3 syllables), it rarely contains more than two or three syllables, one of which can be partially stressed.

Examples: He was a`mazing.

He,llo.

Irregular preheads make speech livelier and more emotional. The emphatic role of the High prehead increases when it is used before a low head or a low nuclear tone, e.g.: Is that what you „want? The HP is commonly used with emphatic kinetic tones, especially in tunes containing no head, e.g. : Did you see the „film?

In the *Low Irregular prehead* all the syllables are said on a very low pitch.

E.g.: I told you to go.

Speech Exercises

Ex. 1 Read the situations containing High Irregular Preheads and sound emotional and lively.

- 1 - Poor Nora, look here, I'll see if I can buy another pair for you.
- Oh, but its all right, Harry. I've got them.
- 2 - I hate doing nothing.
- Don't be silly, Harry. You've got a temperature.
- 3 - Well, the Rovers won, mum.
- The Rovers, Robert? Why, where have you been?

- 4 - I think that's my niece at the door.
- Ha llo, Betty, dear. I'm so glad to see you.

Ex. 2 Provide an appropriate context for each utterance using prompts.

- 1 Why, he's got a sore throat!
- 2 Yes, he's got a very good memory.
- 3 You could ask Jill to help you. She is a very good typist.
- 4 You could find Bill to help you. He would have never refused.
- 5 To morrow?
- 6 To morrow?
- 7 Yes, and I'll try to be as quick as I can.
- 8 Yes, and I think he's getting on quite well at it.

Prompts:

- 1) Why do you insist on his staying in bed?
- 2) He can learn a lot in a short time.
- 3) I'm terribly busy this week. I've got to finish typing.
- 4) I had to do anything alone.
- 5) They are getting married tomorrow.
- 6) I'm having an interview with the manager.
- 7) Well, Mike, let's meet in the waiting-room.
- 8) What's he studying now? Is he studying science?

9.4 Stress Reduction. Nuclear Tone-Shift

In a normal utterance the syllable bearing the nuclear tone is more prominent than the stressed syllables in the prenuclear part. When it is desired to reinforce the semantic weight of the nuclear word it can be done

a) by **reducing the prenuclear stresses**, thus giving the nucleus the greater relative prominence.

I can't I magine what he looks like.

I can't imagine what he looks like.

b) by using the so-called **nuclear tone-shift**, which means displacing the nuclear tone from it's normal position – on the last notional word in an utterance – to a word at the beginning or in the middle of it. It gives the effect of special semantic prominence or contrast.

- I simply can't manage it.

- Then let's all get down to work.

The effect of a contrastive tone-sift is always greater when the nuclear stress is given to a function word or a pronoun or when it is combined with emphases.

- John seems to have enjoyed the party.
- Well, I don't know. It's the last party I shall go to with him.
- It's only three weeks to the New Year.
- Why, it's less than three weeks.

Speech Exercises

Ex. 1 Compare the position of the nuclear stress in the utterances:

1 Fancy you being interested. - Yes, I'm sure you'll be interested.

2 Harry, being ill is a reason. - This is no serious reason.

3 You know, Nora, I had better get back to bed. - Then you had better stay in bed.

4 You know what I have got to say to you. - Do you happen to know what he said?

5 My goodness, you have been working hard. - Well, I don't know. What are you doing?

Ex. 2 Choose an appropriate context for the following utterances:

1 It's my final exam tomorrow.

It's my final exam tomorrow.

2 Then why don't you ask his sister about it?

Then why don't you ask his sister about it?

3 It's less than three weeks.

Less than three weeks I think.

4 Now you can start reading.

Now you can start reading.

5 I haven't read this report, you know.

I haven't read this report, you know.

6 Why didn't George do the same?

Why didn't George do the same?

Prompts:

1) Why don't you want to join us?

As far as I know you are taking your first exam tomorrow.

2) I don't know Peter's address.

His sister knows everything about it.

3) How long is it before holidays?

It's only three weeks to Christmas.

4) We've finished to write the exercise.

John has already finished the extract.

5) Why don't you say anything about the work of the committee?

What have the committee included into the report?

6) I don't feel like going there now.

When do I have to go?

Reading

Read this emotional conversation. Decide how you can best express the appropriate feelings.

An extract from «Five green bottles» by Ray Jenkins.

An ordinary household. The play is set in the kitchen which is roomy and has access to the hall and living-room.

The time is that period of rush between 8 and 8.45 on any weekday morning. Gramp is reading the paper. Kevin is eating his toast. The radio is blaring cheery music. Mother's in the hall – calling upstairs.

(M: Mother, D: David, K: Kevin, G: Gramp)

M: David! It's eight o'clock. Are you coming down or aren't you?

David!

D: (Upstairs): All right!

M: No "alright" about it! Do you hear me?

D: (Low): Keep your hair on.

M: (Going up a couple of steps): What did you say?

D: I'm combing my hair down.

M: We'll have less of your lip, my lad. And I'm not calling you again. You'll be late. And tell that Maureen as well. (Coming down the steps.) Talk about the house of the dead.

D: (Hammering on a door): Maureen!

M: (Shouting): There's no need to shout!

D: (Singing): Maureen-O!

M: Maureen, you'll be late. (Pause)

D: She'd died in her sleep.

M: I give up. (She comes back into the kitchen). Nobody can get up in this house - you must get it from your father. If I slept half as much as you lot do there'd be nothing done.

K: The world'd fall to bits.

M: Kevin, get that telescope off the table!

K: I'm looking at tomato cells.

G: This paper's all creased.

M: Don't moan, dad!

G: It's like trying to read an elephant's kneecap.

M: Why have you left that piece of bacon?

K: It's all fat.

M: You don't know what's good for you - it keeps out the cold.

K: Why don't they make coats out of it then?

M: That's enough. And turn that music down for heaven's sake - you can't hear yourself think in a din like that.

K: It's supposed to make you feel bright and breezy.

M: You must be joking. Turn it off! (The radio is switched off.)
Oh, a bit of peace at last!

G: Never had bacon when I went to school. Just bread and jam and a four-mile walk.

K: Aren't you glad you came to live with us then?

M: Kevin, that's enough of that. There's a lot you youngsters today have to be thankful for and a full stomach's one of them.

G: Just bread and jam and a five-mile walk.

K: Four, you said.

G: It might have been six if you count the hills. Where's my glasses. I can't read without my glasses.

K: The cat's wearing them. J

M: Kevin! Oh, I don't know. If it's not one, it's the other.

G: The words go up and down without them.

M: (Patiently): Where did you have them last, dad?

G: I had them just now.

M: Are you sitting on them?

G: Don't be daft - why should I sit on them?

M: Stranger things have happened. Get up. Come on, get up.

(Gramp gets up. He's been sitting on them.) There you are. What did you say?

G: Who put them there, that's what I'd like to know!

K: (Low): The cat.

M: Do you want any more tea?

K: No, thanks.

G: Look, they're all twisted. You've got to have a head like a corkscrew to get them on now!

M: (Calling): David! Maureen! I won't tell you again! It's ten past eight already! (Pause) What were you and David quarrelling about last night?

K: Nothing.

M: Nobody makes a noise like that about nothing. What was it?

K: Nothing. (He gets up)

M: Where're you going?

K: Get my books.

M: You still haven't answered my question, young man!

K: It was nothing - honest!

M: Talk about blood from a stone. And take this telescope - I've only got one pair of hands. (Letters come through the front door.) There's the post. (A door slams upstairs.)

D: I'll get them?

M: Those doors!

K: I'll get them.

M: No, let David do it - it'll be one way of getting him downstairs. (David is cascading downstairs.)

K: It's always him.

Appendix for reading

Idioms, rhymes, tongue-twisters

Idioms

- 1 As wet as a fish - as dry as a bone.
- 2 As live as a bird - as dead as a stone.
- 3 As plump as a partridge - as poor as a rat.
- 4 As strong as a horse - as weak as a cat.
- 5 As white as a lily - as black as coal.
- 6 As heavy as lead - as light as a feather.
- 7 As steady as time - as uncertain as weather.
- 8 As hot as an oven - as cold as a frog.
- 9 As gay as a lark - as sick as a dog.
- 10 As fierce as a tiger - as mild as a dove.
- 11 As stiff as a poker - as limp as a glove.
- 12 As blind as a bat - as deaf as a post.
- 13 As cool as a cucumber - as warm as a toast.
- 14 As beautiful as a day - as ugly as sin.

Rhymes

- 1 An apple a day keeps the doctor away;
Apple in the morning - doctor's warning;
Roast apple at night - starves the doctor outright;
Eat an apple going to bed - knock the doctor on the head;
Three each day, seven days a week - ruddy apple, ruddy cheek
- 2 Little Polly Flinders sat among the cinders
Warming her pretty little toes;
Her mother came and caught her
And whipped her little daughter
For spoiling her nice new clothes.
- 3 Swan, swan over the lake,
Swim, swan, swim;
Swan, swan back again,
Well swum, swan!

- 4 For want of a nail the shoe was lost.
For want of a shoe the horse was lost.
For want of a horse the rider was lost.
For want of a rider the battle was lost.
For want of a battle the kingdom was lost.
And all for the want of a horseshoe nail.
- 5 A wise old owl lived in an oak;
The more he saw the less he spoke;
The less he spoke the more he heard.
Why can't we all be like that wise old bird?
- 6 Three wise men of Gotham / ɡɒtəm/
Went to sea in a bowl;
And if the bowl had been stronger,
My song would have been longer.
- 7 A fly and a flea flew into a flue.
Said the fly, "Let us flee!", said the flea, "Let us fly!"
So they flew through a flaw in the flue.
- 8 The Inky Binky Spider climbed up the kitchen wall.
Swoosh! Swoosh! went the fan and made the spider fall.
Off went the fan, no longer did it blow,
So the Inky Binky Spider back up the wall did go.
The Inky Binky Spider went up the water spout,
Down came the rain and washed the spider out.
Out came the sun that dried up all the rain
And the Inky Binky Spider climbed up the spout again.
- 9 A centipede was happy quite, Until a frog in fun said,
"Pray, which leg comes after which?"
This raised her mind to such a pitch,
She lay distracted in the ditch

Considering how to run.
(Ogden Nash)

10 Old King Cole was a merry old soul
and a merry old soul was he
He called for his pipe and he called for his bowl
and he called for his fiddlers three.
And every fiddler had a fine fiddle
and a very fine fiddle had he
Old King Cole was a merry old soul
and a merry old soul was he.

11 Now what do you think
Of little Jack Jingle?
Before he was married
He used to live single.

12 A tutor who tooted the flute
Tried to teach two young tutors to toot;
Said the two to the tutor,
" Is it harder to toot,
Or to tutor two tutors to toot? "

13 A swinging young monkey named Fred
Let go and fell smack on his head;
It gives him no pain,
Except that his brain
Sees yellow bananas as red.

14 Tommy Trot, a man of law,
Sold his bed and lay upon straw;
Sold his straw and slept on grass
To buy his wife a looking-glass.

- 15 Oh the Grand Old Duke of York
He had ten thousand men
He marched them up to the top of the hill
And he marched them down again
When they were up, they were up
And when they were down, they were down
But when they were only half way up
They were neither up nor down
- 16 Three young rats with black felt hats,
Three young ducks with white straw flats,
Three young dogs with curling tails,
Three young cats with demi-veils
Went out to walk with two young pigs
In satin vests and sorrel wigs;
But suddenly it chanced to rain,
And so they all went home again.
- 17 Once upon a time there were three little foxes,
Who didn't wear stockings, and they didn't wear socks.
But they all had handkerchiefs to blow their noses,
And they kept their handkerchiefs in cardboard boxes.
- 18 Little Bo peep has lost her sheep
And doesn't know where to find them.
Leave them alone and they'll come home,
Bringing their tails behind them.
- Little Bo peep fell fast asleep
And dreamt she heard them bleating,
But when she awoke, she found it a joke,
For they were all still fleeing.

Then up she took her little crook
Determined for to find them.
She found them indeed,
but it made her heart bleed,
For they left their tails behind them.

It happened one day, as Bo peep did stray
Into a meadow hard by,
There she espied their tails side by side
All hung on a tree to dry.
She heaved a sigh, and wiped her eye,
And over the hillocks went rambling,
And tried what she could,
As a shepherdess should,
To tack again each to its lambkin.

Tongue-twisters

1 Any little noise annoys an oyster, but a noisy noise annoys the oyster more.

2 A big bug bit the little beetle but the little beetle bit the big bug back.

3 If a black bug bleeds black blood, what colour blood does a blue bug bleed?

4 A box of biscuits, a box of mixed biscuits and a biscuit mixer!

5 Eleven little elves licked eleven little licorice lollypops.

6 Pepperoni pizza on a pink pattern plate with parsley on the side to your pleasure.

7 Red Riding Hood and Robin Hood ride right through the river.

8 Sister Susie sew suits for the soldiers.

9 Seven Santas sang silly songs.

10 She shuts the shop shutters so the shopping shoppers can't shop.

11 Tiny Timmy trims the tall tree with tinsel.

12 Willie Wonder went wild while we went wading in the water.

13 Two witches bought two wrist watches. But which witch wore which wristwatch?

14 Which wrist watch is a Swiss wrist watch?

15 We weave well at "The Weavewell". A well-woven "Weavewell" weave wears well.

16 A: Could you cook a gooseberry pudding without putting sugar in? - B: No, no, I couldn't cook a gooseberry pudding without putting sugar in.

17 A: Could you pull a camel, who was miserable, looked awful and said he didn't want to travel all the way from Fulham to Naples? - B: No, no, I couldn't pull a camel, who was miserable, looked awful and

18 A: Could you walk through a wood, knowing it was full of horrible wolves, and not pull your hood up, and wish you didn't look audible? - B: No, no, I couldn't walk through the wood, knowing it was full of

19 A: Won't you row the old boat over the ocean from Dover to Stow-in-the-Wold if I load it with gold? -

B: No, no, I won't row the old boat over the ocean from Dover to Stow-in-the-Wold if you load it with gold.

20 A: Won't you show Joan where you're going to grow a whole row of roses when you've sold her those potatoes and tomatoes? - No, no, I won't show Joan where I'm going to grow a whole row of roses when I've sold her those potatoes and tomatoes.

21 A: Won't you blow your noble Roman nose before you pose for your photo tomorrow? -

B: No, no, I won't blow my noble Roman nose before I pose for my photo tomorrow.

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