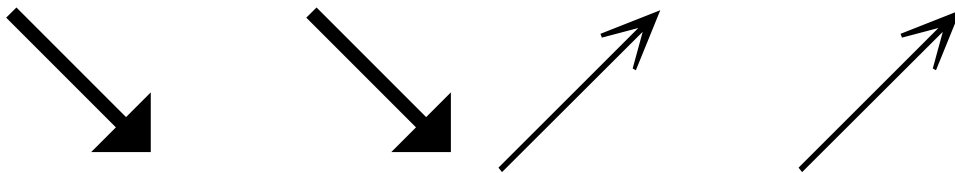




Intonation



# contents

## 1 introduction

- .1 what is intonation
- .2 intonation patterns
- .3 tone units
- .4 chunking
- .5 greetings
- .6 transcribing
- .7 discourse

## 2 tonic syllable

- .1 tonic syllable
- .2 function/content
- .3 place & time
- .4 noun + verb
- .5 tonic function word
- .6 compound
- .7 discourse

## 3 tone units

- .1 the tone unit
- .2 onset
- .3 head
- .4 pre-head
- .5 tail
- .6 exercises
- .7 discourse

## 4 stress

- .1 stress
- .2 rule of 3
- .3 negatives
- .4 phrasal verb
- .5 stress shift
- .6 focus
- .7 discourse

## 5 tone

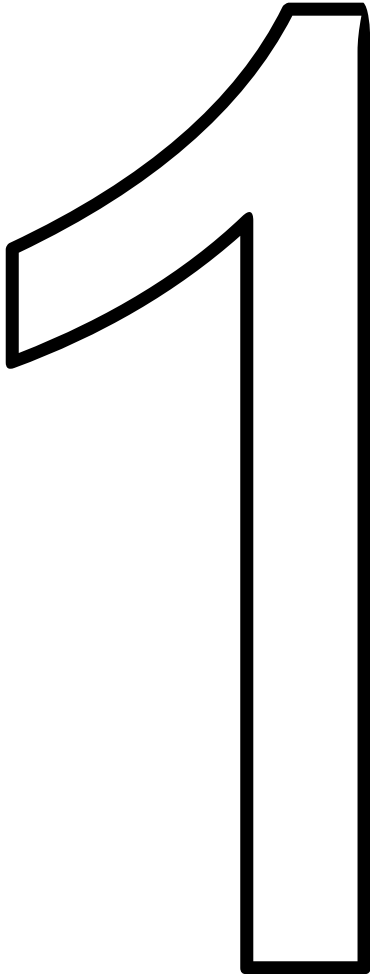
- .1 tone
- .2 steps & bends
- .3 falling
- .4 rising
- .5 fall-rising
- .6 tone sequences
- .7 discourse

## 6 questions

- .1 wh-questions
- .2 checking
- .3 new/repeat
- .4 yes/no
- .5 tags
- .6 tags II
- .7 discourse

## 7 statements

- .1 definitive
- .2 implication
- .3 correction
- .4 imperative
- .5 negative implication
- .6 yes/no
- .7 discourse



# introduction

- 1.1 | 'what \is intonation |
- 1.2 | into'nation patterns |
- 1.3 | 'tone units |
- 1.4 | 'chunking |
- 1.5 | 'greetings |
- 1.6 | tran'scribing intonation |
- 1.7 | 'discourse |

# 1.1 Intonation

- *Discuss the questions below:*

What is intonation?

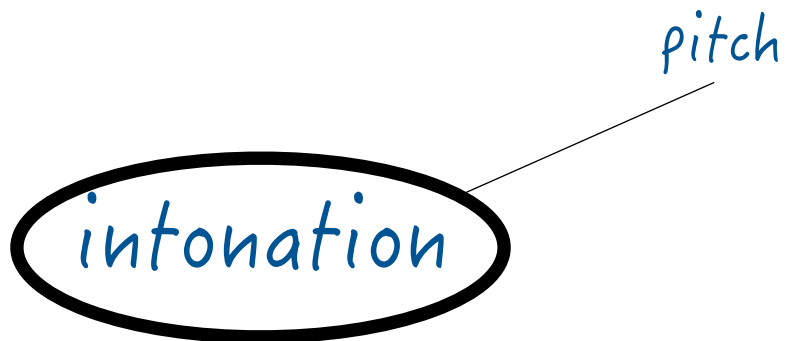
Why do we use intonation?

When we *stress* a word or syllable, what do we do?

Is English intonation different from your/other language(s)?

## EXERCISE

- *Write words associated with intonation in the spider diagram below:*



## 1.2 Intonation Patterns

- Listen to the question and answer 3 times:

Are you going out with Matilda?

1. \No
2. √No
3. /No

- Which answer sounds i) defensive ii) uncertain iii) definite.

- English Intonation uses three PATTERNS: FALL \, RISE /, & FALL-RISE √.
- PATTERNS can show a speaker's attitude to their words.

## EXERCISE

- Ask & answer the questions in pairs:

1. Were you drunk last night?
  1. \No
  2. √No
  3. /No
2. Would you like to get a sandwich for lunch?
  1. \Yes
  2. √Yes
  3. /Yes
3. Do you find English intonation difficult?
  1. \Yes
  2. √Yes
  3. /Yes
4. Did you eat the chocolate?
  1. \No
  2. √No
  3. /No
5. Do you like the teacher?
  1. \Yes
  2. √Yes
  3. /Yes
6. Are you happy?
  1. \Yes
  2. √Yes
  3. /Yes

- Listen to the examples and decide which pattern is used in the answers.

## 1.3 Tone Units

- *How many different ways can you say the following sentence?*

| are you from Germany |

- *How does its meaning change?*

- We write English in sentences, but we speak in TONE UNITS.
- A TONE UNIT is one chunk of speech marked | |.
- Every TONE UNIT has ONE INTONATION PATTERN.

## DRILL

- *Repeat the TONE UNITS following the patterns marked:*

1. | where are you \going |
2. | /where are you going |
3. | let's meet at the \train station |
4. | it's quite \cold in here |
5. | /is it |
6. | \yes | can you put the \radiator on |
7. | you don't \like me | \do you |
8. | I \do |
9. | I work for the BB\C |
10. | I can't \stand the BBC | /personally |

## 1.4 chunking

- *Say the following sentences:*

| let's \eat | /David |  
| let's eat \David |

- *How does the meaning change in the second?*

- Intonation is broken into UNITS, this is known as CHUNKING.
- The grammatical meaning of a sentence can be defined by CHUNKING.

## EXERCISE

- *Say the sentences to create 2 different meanings using CHUNKING:*

1. why don't you run over Sam
2. don't drink honey
3. caution pedestrians slippery when wet
4. what is this thing called love
5. James Smith said Jane was crazy
6. slow animals crossing
7. the politicians who drive Jaguars are corrupt
8. oh no vodka
9. how do you walk quickly

- *How could the following sentence take on a different meaning?*

A WOMAN: WITHOUT HER, MAN IS NOTHING

## 1.5 greetings

- Listen to a greeting said in two different ways:

| good \evening |

| good /evening |

- Which sounds more formal, and which more everyday/friendly?

- Most GREETINGS can be said with RISING or FALLING intonation.
- FALLING is more serious/formal, RISING is more casual/friendly.

## EXERCISE

- Repeat the units using firstly *FALLING* \ then *RISING* /:

| hi |

| hello |

| good after**noon** |

| good **morning** |

| how **are** you |

| how are **you** |

| it's lovely to **see** you |

| nice to **see** you |

| **thank** you |

| **thanks** |

| **cheers** |

- Create contexts and dialogues for the units.



## 1.6 | \intonation markings |

- Look at the example written in two ways:

Actually, I'm not really interested in that.

| \Actually | I'm 'not really \interested in that |

- What symbols can you see in the second version and what do they represent?

- Intonation is transcribed using different symbols to written English.
- | is a TONE UNIT BOUNDARY.
- ' represents stress on the syllable.
- \ is FALLING intonation.
- / is RISING intonation.
- ∨ is FALL-RISING intonation.
- \, / and ∨ also indicate the TONIC SYLLABLE in the TONE UNIT.

## EXERCISE

- Write the words & sentences with intonation markings, the TONIC SYLLABLE is underlined and the TONE is in brackets:

1. Incredible (falling)
2. It's a lovely evening. (fall-rising)
3. You do, do you. (falling | rising)
4. Where are you going? (rising)
5. My name is John. (falling)
6. Basically, it's over. (fall-rising | falling)

# 1.7 discourse

## 1. FORMAL

A | \hi | /Karen |

B | \Joe | how nice to \see you | how \are you |

A | very \well | /thanks | and how are \you |

B | not /bad | it's been such a long \time |

A | \yes | \hasn't it |

B | \listen | I'd love to stop for a \chat | but I'm in a \hurry |

A | me \too | I have a \train to catch |

B | see you \soon |

A | \yes | take \care | /Karen |

## 2. EVERYDAY

A | good /morning Karen |

B | /hi Joe | how are /you |

A | \yeah | \fine thanks | and /you |

B | bit of a /hangover | to be /honest |

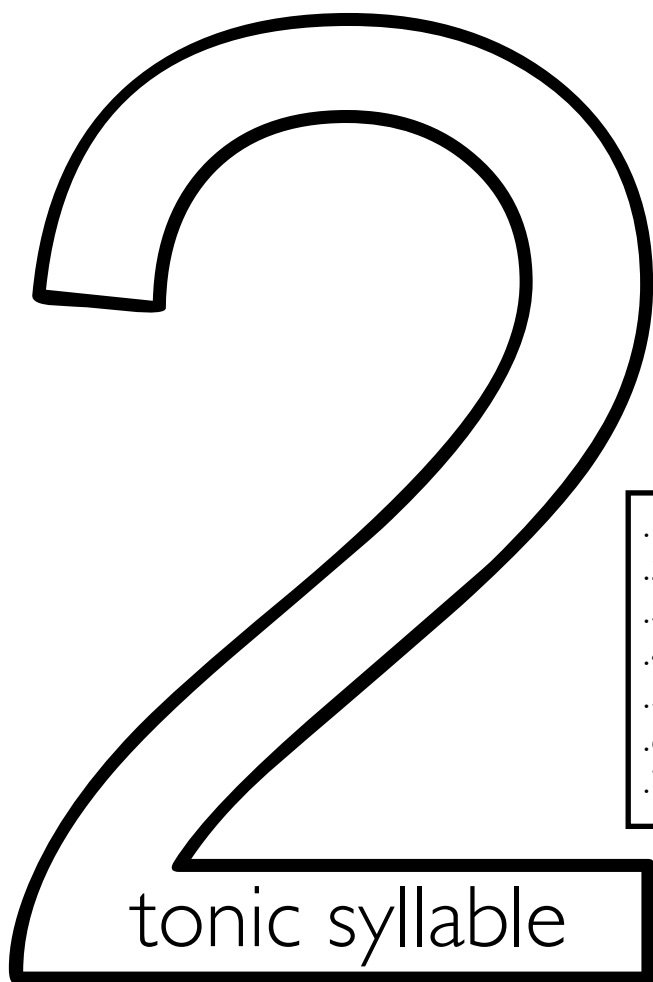
A | were you /out last night |

B | \yeah | were /you |

A | \no | I had a night /in | in front of the \telly |

B | anything /good on |

A | not /much |



- .1 tonic syllable
- .2 function/content
- .3 place & time
- .4 noun + verb
- .5 tonic function word
- .6 compound
- .7 discourse

## 2.1 Tonic Syllable

- *Listen to the following sentence pronounced four times:*

I'd like a black coffee.

- *How does the pronunciation change each time?*
- *How does the meaning change each time?*
- *Which word cannot be stressed and why?*

- Every unit of speech has a main stress - the TONIC SYLLABLE.
- A unit can only contain one TONIC SYLLABLE.

## EXERCISE

- *Listen to the sentences and underline the TONIC SYLLABLE:*
  1. How much does this cost?
  2. I've never really understood them.
  3. What do you think about it?
  4. This is the last biscuit.
  5. I'd like an ice-cream.
  6. You must be joking!
  7. Are you coming out tonight?
  8. Be careful in the train station.
  9. Don't even think about it.
  10. The weather forecast looks good.

## DRILL

- *Check your answers and repeat the sentences.*

## 2.2 function/content

- Listen to the following exchange:

A I need to talk to you about something.

B I know you do.

A You probably don't want to hear this.

B Are you leaving me?

- Where is the *TONIC SYLLABLE* in each sentence?

- **FUNCTION WORDS** are grammatical such as:

**prepositions** (to, for, from)

**auxiliaries** (be, do, have, will, could)

**conjunctions** (and, but, if)

**pronouns** (he, you, your, his, her, their, something, anything)

- **CONTENT WORDS** are words with meaning such as:

**nouns** (car, house, love)

**adverbs** (quickly, now, thoroughly)

**verbs** (take, stroll, breed)

**adjectives** (cold, beautiful, friendly)

- The **TONIC SYLLABLE** is often in the last **CONTENT WORD** of the unit.

## EXERCISE

- Circle the words that can be *FUNCTION* words in the box:

quick me meat London a should  
soft soap so hymn him  
somebody vote summer Nathalie  
shall on at after computer

## 2.3 Place & Time

- *Listen to each sentence said twice*

Shall we meet tomorrow?

What are you doing here?

- *In which context would you use each version & why?*

- Adverbs of **place** or **time** do not normally take the TONIC SYLLABLE.
- They can take the TONIC SYLLABLE if they are the **focus** of the sentence.

## EXERCISE

i) Underline the most likely TONIC SYLLABLE:

1. What are you doing at the weekend?
2. Let's have a party tonight.
3. He has a scar on his leg.
4. Are you meeting George tomorrow?
5. I haven't been on holiday yet this year.
6. I tend to work in the mornings.
7. Shall we have a game of squash on Sunday?
8. Why didn't you bring it here?
9. He's being operated on next week.
10. I'm sure I've seen her somewhere.

ii) *Check your answers and repeat the sentences.*

iii) *Place the TS on the adverb - how does it change the meaning?*

EG 1. "What are you doing at the weekend?"  
*As opposed to weekdays.*

## 2.4 Noun + Verb

- *Listen to the sentences:*

Ollie's nappy needs changing.

I have a train to catch.

My wallet's been stolen!

- *Is the TS on the last content word?*

- In units where a noun is followed by a verb, the noun can become the TS.
- This does not change the meaning of the unit.
- The verb may take the TS if it is the **focus** of the unit.
- This does not apply to proper nouns.

## EXERCISE

- *Underline the TONIC SYLLABLE which will be the last noun:*

1. How much money have you spent?
2. I'll be late because my car's broken down.
3. The floor needs cleaning.
4. Look how much light it gives.
5. I can't leave because the builders are working.
6. The internet isn't working.
7. How many siblings do you have?
8. Which tools are needed?
9. I'd really love for this work to finish.
10. What type of fish have you caught?

- *Check your answers and repeat the sentences.*

## 2.5 Stressed Function Words

- *The question on the right follows the statement on the left. Match them:*

- |                                       |                              |
|---------------------------------------|------------------------------|
| A My friend is from Germany.          | 1) I are you from 'Germany I |
| B Guess where I'm from.               | 2) I are you 'from Germany I |
| C I've lived in Germany for 20 years. | 3) I are 'you from Germany I |
| D My teacher thinks I'm from Germany. | 4) I 'are you from Germany I |

- *Which examples stress FUNCTION WORDS and why?*

- FUNCTION WORDS do not normally attract the TONIC SYLLABLE.
- They only do so when they are the **focus** of the sentence.
- Many FUNCTION WORDS change pronunciation when stressed.

## EXERCISE

- *Underline the TONIC SYLLABLE:*

- |  |                              |
|--|------------------------------|
| 1. A Will you be at the party?         | B Not if you're going!       |
| 2. A I gave David the cake.            | B I wouldn't give it to him. |
| 3. A This present is for Deb.          | B I thought it was for me.   |
| 4. A This present is from Deb.         | B I thought it was for Deb.  |
| 5. A Nicholas isn't coming.            | B He is coming.              |
| 6. A I'm sending some invitations.     | B Who to?                    |
| 7. A Elise said she's working tonight. | B Is she?                    |
| 8. A What do you think of her ring?    | B But that's my ring.        |
| 9. A She's going to tell the Smiths.   | B I wouldn't tell them.      |

- *Check your answers and repeat the sentences.*



## 2.6 Compound Stress

- *Listen to the sentences:*

Can you call the babysitter today?

Oh no I've lost the ironing board.

Don't you get tired of watching soap-operas?

- *What is the TONIC SYLLABLE?*
- *Why isn't it found in the last content word?*

- COMPOUNDS are formed of two or more words.
- They can be separate words, two words joined together, or hyphenated.
- Normally the stress in a compound falls on the first word.

### EXERCISE

- *Repeat the compounds in the box:*

heart attack   high school   waterfall   bus station   dishwasher   fundraiser   outlook  
book club   seat belt   running shoes   sidekick   skyscraper   cheeseburger

- *Match the statement A with its reply B and underline the TS in both:*

- |                               |  |
|-------------------------------|--|
| 1. A Can you fix it?          | B Have you got any painkillers?          |
| 2. A Where shall we meet?     | B Well, the best thing is the wallpaper! |
| 3. A Do you need anything?    | B How about the train station?           |
| 4. A Do you like the house?   | B My mother-in-law!                      |
| 5. A Why isn't Joe at school? | B Yes, if you've got a screwdriver.      |
| 6. A Who are you meeting?     | B He's been stung by a jellyfish.        |

- *Check your answers and repeat the dialogues.*

## 2.7 discourse

### 1. COLD & RAIN

A | 'how are you \feeling today |  
B | I 'think my \cold's gone |  
A | that's /good | I'm 'pleased to \hear it |  
B | how are \you feeling |  
A | I'm \fine | 'mine was just a runny \nose |  
B | shall we 'go for a /walk today then |  
A | 'that would be \lovely |  
B | did you 'bring your /rain coat |

### 2. GOING AWAY

A | \Deborah | 'what are \you doing here |  
B | 'what do you \mean | I \work here |  
A | I 'thought you were on \holiday |  
B | /No | I'm 'going away \next week |  
A | \great | there's so much \work to get through here |  
B | \tell me about it |  
A | \I could do with a holiday you know |  
B | well I'll 'think of you when I'm by the \swimming pool |  
A | \thanks | I feel so much \better now |  
B | \ha | it'll be \your turn to go away soon |

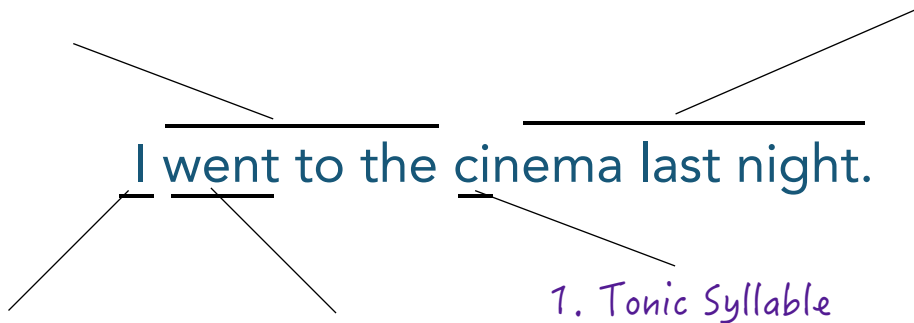


- .1 the tone unit
- .2 onset
- .3 head
- .4 pre-head
- .5 tail
- .6 exercises
- .7 discourse

tone units

## 3.1 The Tone Unit

- Using the information in the box below, label the parts of the tone unit:



- The parts of a TONE UNIT are:
  1. TONIC SYLLABLE (TS) is the main stress in the unit.
  2. ONSET (OS) is the first stressed syllable in the unit.
  3. HEAD (H) is everything from the ONSET to the TONIC SYLLABLE.
  4. PRE-HEAD (PH) is anything unstressed at the beginning of the unit.
  5. TAIL (T) is everything *after* the TONIC SYLLABLE.
- A TONE UNIT *must* contain a TONIC SYLLABLE.
- All other sections of the TONE UNIT are optional.

## EXERCISE

- Label the remaining parts of the TONE UNITS using OS, H, PH & T:

PH OS TS  
1. It's such a long way. H TS

TS  
2. I've finished!

3. We really need a new car.

TS  
4. Will you be able to come?

TS  
5. That's totally ridiculous!

TS  
6. You did what?

TS  
7. I work for the BBC.

TS  
8. Have you ever eaten a fly?

## 3.2 Onset

- *Listen to the sentence said with 4 different onsets:*

This isn't the first time it's rained.

- *Which version sounds most natural & why?*

- The ONSET is the first stressed syllable in the TONE UNIT.
- It is the second most stressed syllable after the TONIC SYLLABLE.
- It is often as far as possible from the TONIC SYLLABLE.

## EXERCISE

- *Listen to the sentences and mark the ONSET & TONIC SYLLABLE:*

1. She's the only person I care about.
2. Can't you keep the noise down?
3. Sometimes it gets cold as early as October.
4. I work for ITV news.
5. Life jackets are obligatory.
6. Nineteen eighty three.
7. I've never heard anything so ridiculous.
8. What are you making for dinner?
9. If there's anything I can do.....
10. This is absolutely fantastic!

- *Find an example of an ONSET being a negative word.*
- *Find an example of an ONSET being a function word.*

## 3.3 the head

- *Listen to the sentence said quickly and then slowly:*

The first visit to Greece was wonderful.

- *How many stresses does the HEAD contain the first and second times?*

- The HEAD can contain anything from one stress to several stresses.
- The first stress, or ONSET is the biggest stress in the HEAD.
- Slower speech will result in more stresses in the HEAD.

## EXERCISE

- *i) Say the sentences quickly (with 2 stresses only)*
  - *ii) Say the sentences slowly (stressing each content word).*
1. It's lonely in the jungle on your own.
  2. Bristol City County Council.
  3. Thank you very much!
  4. We were so pleased to meet the president.
  5. Please please please please!
  6. I'm a UK resident.
  7. One thousand four hundred and twenty two.
  8. Jane Smith is coming for dinner.
  9. We're driving to the South coast of England.
  10. Help me move this cabinet.

## 3.4 the pre-head

- *Listen to the sentence said 5 different ways:*

Well I don't think he would.

- *How did the pre-head change each time and why?*

- The PRE-HEAD is unstressed syllables at the beginning of the TONE UNIT.
- A PRE-HEAD can vary from 1 to several syllables.

## EXERCISE

- *Listen and underline the pre-head in these sentences:*

1. I'm not allowed to go out.
2. There's something I've got to tell you.
3. Are you going out tonight?
4. As if the decision was mine.
5. Please be careful on the steps.
6. Cotton wool is really useful.
7. In a few years.
8. That's going to cost an arm and a leg.

- *Practice the sentences by first placing the pre-head between numbers:*

1 I'm not a 2 I'm not a 3 I'm not a 4

I'm not allowed to go out.

## 3.5 the tail

- Listen to the sequence of units with \, \ / and / intonation.

| 'John |

| 'John's the one |

| 'John's the one who took it |

| 'John's the one who took it from me |

- In which pattern did you hear a bend on the last syllable?

- The TAIL is everything after the TONIC SYLLABLE.
- There is no stress in the tail and it follows the PATTERN of the unit.
- A FALL-RISE will always BEND up on the last syllable of the TAIL.

## EXERCISE

- Listen & underline the tail in each unit:

1. | what time will they be coming tomorrow |

2. | I thought they'd be here |

3. | hi Jonathan |

4. | call me tomorrow morning |

5. | some of the species require attention |

6. | half an hour later |

7. | all of them are drunk |

8. | where are you going to live |

9. | don't even think about it |

10. | mummy |

- Identify the patterns used in each unit and practise saying them.



## 3.6 tone unit practice

### EXERCISE

- *Listen to the TONE UNITS and label the parts:*

1. My only sister is getting married next year!
2. Are you from Germany?
3. I don't think you should be doing that in here.
4. What on earth are you talking about?
5. Let's meet at the train station then.
6. We need to find a babysitter for tomorrow.
7. Where are you?
8. Paul and Mandy are coming over for drinks.
9. English intonation is fascinating.
10. Some of the things I saw will stay with me forever.

- *Check your answers and repeat the sentences.*

## 3.7 discourse

### 1. AMERICA

A | is it 'possible to 'send this to \America |

B | it \should be | 'what's \inside |

A | 'nothing /valuable | just some \papers |

B | and 'when do you want it to \arrive |

A | if it's \possible | by the end of the \week |

B | it's 'certainly \possible | but it'll 'cost thirty two \pounds |

A | 'thirty two /pounds |

B | \yes |

A | 'what if it can wait until \next week

B | 'let me /see | 'that would be \twenty pounds |

A | /ok | I'll 'do \that |

### 2. SUSHI

A | 'what have you got 'planned for this \evening |

B | I 'have to work on my \thesis |

A | 'that's a /shame | 'we're going to have 'sushi in the \centre |

B | have you \tried sushi before |

A | \no | but the \others have | have /you |

B | I \might have done | \once | \ages ago |

A | well we'll 'have to go out \another night |

B | \absolutely | have \fun |

# 4 stress

- .1 stress
- .2 rule of 3
- .3 negative
- .4 phrasal verb
- .5 secondary stress shift
- .6 focus
- .7 discourse

## 4.1 stress

- Listen to the following sentence with two different TS:

i) | you can win lots of \prizes |

ii) | you can win \lots of prizes |

- How does 'lots' change when it is the TS?

- To **STRESS** a syllable we do three things:
  - i) The **LENGTH** of the vowel will be longer than normal.
  - ii) The **VOLUME** of the syllable will be louder.
  - iii) The **PITCH** of the syllable will be higher or lower.
- **STRESS** is most clearly heard in the **TONIC SYLLABLE** and **ONSET**.

## EXERCISE

- Practise the units changing the TS:

1. | I think it's pretty good |

2. | what an awful show |

3. | don't be so rude |

4. | do you really believe that |

5. | it's always the same story |

- Listen to 2 examples of each unit and identify the stresses.

## 4.2 Rule of 3

- *Listen to the names:*

James Bond

James Anthony Bond

James Anthony Winston Bond

- *What happens to words between the ONSET & TONIC SYLLABLE?*

- In fast connected speech, we often only place two stresses in a unit.
- The ONSET is the first stress, the TONIC SYLLABLE the last.
- Any content words between them are often unstressed.

## EXERCISE

- *Listen & circle any content words that are unstressed:*

1. It's lonely in the jungle on your own.
2. Bristol City County Council.
3. Thank you very much!
4. We were so pleased to meet the president.
5. Please please please please!
6. I'm a UK resident.
7. One thousand four hundred and twenty two.
8. Jane Smith is coming for dinner.
9. We're driving to the South coast of England.
10. Help me move this cabinet.

- *Check your answers and repeat the sentences.*
- *Why is this called the 'Rule of 3'?*

## 4.3 Negatives

- *Where is the ONSET & TONIC SYLLABLE in these sentences:*

I never go to the cinema.

Don't you think it's time to leave?

Mary isn't sure!

- *Are there different ways of stressing the sentences?*

- **NEGATIVE** words are never **WEAK**, even if they are contractions.
- The **ONSET** is often a negative word if there is no prior **CONTENT** word.

## EXERCISE

- *Underline the ONSET & the TONIC SYLLABLE:*

1. I can't open it!
2. My wife can't cook.
3. Don't you know that?
4. I've never been so embarrassed in my life!
5. No I don't.
6. Aren't you going to come to my party?
7. No way!
8. London isn't a great place to ride a bike.
9. I don't believe it.
10. None of the players are fit.

- *Check your answers and repeat the sentences.*
- *Make sentences 1, 2, 3, 6 & 8 positive - how does the stress change?*

## 4.4 Phrasal Verbs

- Listen to the sentences containing the phrasal verb 'take out':

Why won't you take me out?

Can you take the rubbish out?

- Where is the *TONIC SYLLABLE* in each unit?

- The TS in a PHRASAL VERB is normally the particle (in, out, up etc.)
- CONTENT words after the VERB take the stress from the particle.

## EXERCISE

- Repeat the *PHRASAL VERBS* in the box:

blow up   call back   cheer up   give away   make up   turn down  
take in   move over   dry out   look into   try out   dress up

- Place a suitable phrasal verb from the box into the gaps.

1. I'm busy, can you \_\_\_ me \_\_\_ ?
2. Perhaps we should \_\_\_ the new pub \_\_\_ tonight?
3. You'd be mad to \_\_\_ that job offer \_\_\_.
4. Another cat's gone missing, can you \_\_\_ \_\_\_ it for me?
5. After the week I've had I need someone to \_\_\_ me \_\_\_!
6. It's not a formal dinner, so don't \_\_\_ \_\_\_ for it.
7. I'd start clearing out and \_\_\_ those clothes \_\_\_.
8. It's too much information to \_\_\_ \_\_\_.

- Is the TS on the *PARTICLE*, or a *CONTENT WORD* in each sentence?

## 4.5 stress shift

- Listen to 2 sentences containing the word 'afternoon':

"Good afternoon"

"Where shall we have our afternoon tea?"

- How is the stress in 'afternoon' different?

- Some words of 2 or more syllables have secondary stress (,after'noon).
- If a stressed word follows, the secondary stress can become primary.
- This does not **always** occur, but is common in connected speech.

## EXERCISE

- Repeat the words in the box containing secondary stress:

ˌChi'nese    ˌaca'demic    ˌunder'stand    ˌunder'neath  
ˌPortu'guese    ˌafter'noon    ˌreco'mmend    ˌvolun'teer

- Place a suitable word from the box into the gaps.

1. I'm sure you'll find this \_\_\_\_\_ remedy helpful.
2. The UN relies on \_\_\_\_\_ aid workers.
3. Can you \_\_\_\_\_ a good book for me to read?
4. He's \_\_\_\_\_ the kitchen table!
5. It was always popular with \_\_\_\_\_ sailors.
6. Do you \_\_\_\_\_ the basic principle?
7. \_\_\_\_\_ matters don't really interest me.
8. I miss my \_\_\_\_\_ naps.

- Repeat the sentences with stress shift on the underlined word.



## 4.6 focus

- *Listen to 2 dialogues containing the same answer:*

A What do you do at the weekends?

B I enjoy walking.

A You know David won't walk anywhere!

B I enjoy walking.

- *Where is the TONIC SYLLABLE in each answer?*

- The context of our speech tells us where the FOCUS is.
- We stress NEW INFORMATION, old information is unstressed.

## EXERCISE

- *Find the Tonic Syllable in A & B:*

1. A Tell me about her.

B She's got fantastic hair.

2. A Tell me about her hair.

B She's got fantastic hair.

3. A Who's that over there?

B It's John Hunt's wife.

4. A Is that Jay Hunt's wife?

B It's John Hunt's wife.

5. A Do you like Mozart?

B I love Mozart.

6. A What music do you like?

B I love Mozart.

7. A Have you seen the cat?

B He's in the cupboard.

8. A He's not on the cupboard.

B He's in the cupboard.

9. A A glass of white wine?

B A glass of red wine, please.

10. A Would you like a drink?

B A glass of red wine.

- *Repeat the conversations.*

## 4.7 discourse

### 1. AT THE DOCTOR'S

A | \Hannah |

A | Hannah \Andrews |

B | that's /me |

A | \ah | come on \in Mrs. Andrews || good \morning |

B | good \morning Doctor Phillips |

A | 'got some trouble with your \hearing | /have you |

B | /no | | \don't |

A | well 'what seems to be the \matter then | Mrs. /Andrews |

B | I've 'put my \shoulder out |

A | and \when did you put your shoulder out |

B | \yesterday |

A | yesterday /morning | or yesterday \evening |

B | yesterday \evening |

### 2. A MYSTERIOUS MEETING

A | a 'man will put it in the \bin | pick it up from \there |

B | 'pick up \what |

A | 'don't ask too many \questions |

B | \where |

A | at the 'clock in times \square |

B | /underneath |

A | \yes | 'underneath the \clock |

B | and the 'man's name is John /Smith |

A | \no | it's \Joe Smith |

# 5 tone

- .1 tone
- .2 steps & bends
- .3 falling
- .4 rising
- .5 fall-rising
- .6 tone sequences
- .7 discourse

## 5.1 Tone

- Listen to the statement said with three different tones:

| she'd \like to go |  
| she'd /like to go |  
| she'd Vlike to go |

- How does the meaning change in each case?

- English has three TONES: \ FALLING / RISING & V FALL-RISING.
- TONE adds meaning to speech by showing ATTITUDE & FUNCTION.

## EXERCISE

*i) Match the sentences above with their function in the dialogues.*

1. A Do you know if Emily is going to come to the concert?  
B **She'd like to go** but I'm not sure if she can afford to.
2. A Does Emily want to come to the concert?  
B I didn't think she did, but then she said **she'd like to go**.
3. A Emily isn't coming to the concert.  
B But didn't she say **she'd like to go**?

*ii) Which sentence is a fact?*

*iii) Which sentence seems to imply a meaning?*

*iv) Which sentence is a question?*

## 5.2 Steps & Bends

- Listen to 3 units with the same *TONIC SYLLABLE* and *FALLING* tone:

\leave

I'd like to \leave

I'd like to \leave tonight

- How does the pattern sound different in the third sentence?

- Every **TONE UNIT** has **ONE INTONATION PATTERN**.
- The **PATTERN** begins at the **TS** and ends at the end of the unit.
- If the **TU** has no **TAIL**, the pattern will bend.
- If the **TU** has a **TAIL**, the pattern will include steps.

## DRILL

- Repeat the units with bending patterns:

1. | \no |
2. | /no |
3. | \no |
4. | it's \good |
5. | it's /good |
6. | it's \good |
7. | a waste of \time |
8. | a waste of /time |

- Repeat the units with stepping patterns:

1. | I \like it |
2. | I \like it |
3. | I /like it |
4. | \talk to him |
5. | /talk to him |
6. | \talk to him |
7. | there's really no \need for it |
8. | there's really no \need for it |
9. | there's really no /need for it |

## 5.3 falling

- *Listen to the conversation:*

A | what \time is it? |

B | a quarter to \four |

A | then it's time to \leave | \isn't it |

B | \absolutely | let's get the things into the \car |

- *Why is falling intonation used?*

- **FALLING** intonation is used in questions and statements.
- It generally indicates **NEW** information in the context.

## DRILL

- *Repeat the units:*

1. | what an incredible \shot |

2. | the moon orbits the \earth |

3. | isn't it \wonderful |

4. | why aren't you \here |

5. | \are they |

6. | don't be such a miserable old \man |

7. | \brilliant | absolutely \brilliant |

8. | is it \Italian | no I know it's \French |

9. | go \away |

10. | I am absolutely \devoted to you |

- *Think of a context for each unit.*

## 5.4 rising

- *Listen to the dialogue with the tones indicated:*

A | /Dave |

B | /yes dear |

A | when are you coming to /bed |

B | I'll be up in a few /minutes |

A | in a few /minutes | but I want you here \now |

- *Now listen to the same dialogue with falling intonation in every unit.*
- *How is the feeling different with rising intonation?*

- **RISING intonation is used in questions and statements.**
- **It is often used to show REPETITION & CHECKING information.**
- **RISING gives feelings of FAMILIARITY & ENCOURAGEMENT.**

## DRILL

- *Repeat the units:*

1. | what's the best /make |
2. | /what's the best make |
3. | it's not going /out | /is it |
4. | /no | I don't /think so |
5. | /pardon |
6. | /speaking of which |
7. | you're /French |
8. | /are they |
9. | nice to see you /Karen |
10. | I'm not called /Karen |

- *Think of a context for each unit.*

## 5.5 fall-rising

- *Listen to the dialogue:*

A | have you driven in the \centre recently |

B | well I was there last \week |

A | they've made it one \way |

B | I knew they'd made \Church Street one way |

A | yes well apparently it's \all changing this year |

B | that's the local \council for you |

- *Change person B's intonation to FALLING. How is the meaning changed?*

- **FALL-RISING** intonation is used in questions and statements.
- It is often used for **IMPLICATION** and **CORRECTION**.
- The **FALL-RISE** can give **POLITE** and **TACTILE** feelings.

## DRILL

- *Repeat the units:*

1. | I don't \think so |

2. | she \could do |

3. | have you \made a cake before |

4. | good \afternoon James |

5. | \speaking of Andrew |

6. | I've \always wanted to go to Honduras |

7. | it's \good |

8. | that's all the work I \have at the moment |

9. | it wasn't the \pronunciation |

10. | \Michael |

- *Think of a context for each unit.*



## 5.6 tone sequences

- *Listen to the sentences:*

| if the \sun comes out | it'll be \warm tomorrow |  
| it'll be \warm tomorrow | if the /sun comes out |

- *Which is the main clause in the sentence?*

- Certain TONE SEQUENCES are very common in spoken English.
- | \ | \ | & | \ | / | are common where the | \ | tone is the main clause.

## DRILL

- *Repeat the sentences using the indicated tones.*

### A | \ | \ |

1. | \incredibly | he \survived |
2. | \Mike called | he'll be \here this weekend |
3. | the thing \is | I'm \leaving |
4. | after the \show | we can grab a \pint |
5. | \apparently | the \Smiths are coming for dinner |

### B | \ | / |

1. | he \survived | /incredibly |
2. | I'd buy her some \flowers | if /I were you |
3. | I'm \leaving | not that you /care |
4. | we can grab something to \eat | after the /show |
5. | Morrissey's a \vegetarian | /apparently |

## 5.7 discourse

### 1. A FAVOUR

- A | \Bella | can I \ask you something |  
B | \hmm | \depends |  
A | \Matt's flying to London next week |  
| and I 'don't have a \car |  
B | 'what \happened to your car |  
A | I 'drove it into the \river |  
B | /what |  
A | \yeah | \kind of stupid |  
B | 'just a /bit | so you 'want a lift to the \airport then |  
A | 'only if you have \time |  
B | \alright then | but I need 'payment in \cake |  
A | \done | /chocolate cake |

### 2. FLATMATE TAKES UP PAINTING

- A | it's \beautiful | \isn't it | 'what do \you think |  
B | it's 'really \good. |  
A | /what | you don't sound as if you're \sure |  
B | \well | it's a 'good first \attempt |  
A | a 'good first /attempt | I 'spent \ages on it |  
B | I 'thought you were supposed to be doing your \essay |  
A | it's 'due in \tomorrow | I've 'got \plenty of time |  
B | 'plenty of time for \painting | /eh |  
A | at 'least I spend my time \doing something |  
B | 'what's \that supposed to mean |  
A | 'you spend your time posting 'cat videos on \spacebook |

# 6

- .1 wh-questions
- .2 checking
- .3 new/repeat
- .4 yes/no
- .5 tags
- .6 tags II
- .7 discourse

# questions

## 6.1 wh- questions

- Listen to the question said in two ways:

| where are you \going |

| where are you /going |

- Which intonation sounds more i) formal ii) familiar?
- Where is the ONSET?

- 'wh-' questions can be pronounced with FALLING or RISING intonation.
- FALLING intonation is more formal and clear.
- RISING intonation is more relaxed, familiar and informal.
- The ONSET in wh- questions is normally on the question word.

## EXERCISE

- Decide in each dialogue whether falling or rising is more appropriate:

1. A Where are you going?  
B To the gym, I'll be back in an hour.
2. A How can I find the train station?  
B Take the first left and it's in front of you.
3. A What qualities do you bring to the job?  
B I'm hard-working, punctual and knowledgeable.
4. A Why haven't you eaten your greens?  
B Because I hate peas, you know that.

- Check your answers and practise the dialogue.

## 6.2 checking

- Listen to a statement and 5 answers:

A I'm 'going to the 'North \Pole

B | where are you going |  
| what |  
| really |  
| you're going where |  
| pardon |

- Which intonation pattern is used in each reply?

- **RISING** intonation is used to check or repeat information.
- This commonly occurs on question words and phrases such as 'sorry?'

## EXERCISE

- Repeat the checking words & phrases with rising intonation:

/who /what /where /how /when  
/really /sorry /pardon /huh /eh  
I /beg your pardon run that by me /again  
you did /what you're seeing /who  
/how much was it /why aren't you coming

- Answer the statements with phrases from above:

A Can I speak to Mr Smith?      A I'm moving out.  
A That'll be £1,000.                  A I'd like a crebunok.  
A Don't you just love the weather in London?  
A Will you marry me?  
A You're paying for this dinner, right?

## 6.3 new or repeated

- Listen to the following 2 dialogues and explain the intonation in B:

A I'm \leaving

B | where are you \going |

A I'm going to the \moon

B | /where are you going |

- Which question asks for *NEW* information and which *REPEATED*?

- 'wh-' questions can ask for *NEW* or *REPEATED* information.
- *NEW* questions can use *FALLING* or *RISING* intonation (see 6.1).
- *REPEAT* questions use *RISING* intonation and the *TS* is the 'wh-' word.

## EXERCISE

- Decide if the question is *NEW* or *REPEAT* in each dialogue:

1. A That's the latest hybrid from Toyota.  
B How much does it cost?
2. A That chocolate is £8.50 a kilo.  
B How much does it cost?
3. A Customers who are late can't get in.  
B Where do you send them?
4. A We normally send bottles to Mackintyre's.  
B Where do you send them?

- Check your answers and practise the dialogue.

## 6.4 yes/no questions

- Listen to the question said with /, \ / & \ intonation:

Are you coming to the meeting?

- Which pattern seems most usual?
- Listen again - how has the question changed?

- yes/no questions typically use RISING or FALL-RISING intonation.
- FALLING intonation is possible and sounds more serious or formal.
- In positive yes/no questions, the auxiliary and pronoun can be omitted.

## EXERCISE

- Repeat the questions using rising, then fall-rising, then falling intonation on the underlined TS:

1. Don't you think it would be interesting?
2. Are you having fun?
3. Would you like another apple?
4. Haven't you finished yet?
5. Can you bring the report with you?
6. Isn't it Tuesday today?
7. Might you join us for afternoon tea?
8. Won't it be lovely to see them?
9. Shall I bring some wine?
10. Did you get round to reading my essay?

- In which questions could you remove the auxiliary and pronoun?

## 6.5 tags

- *Look at two very similar sentences - how could the intonation be different?*
  - i) You're in love with James, aren't you.
  - ii) You're in love with James, aren't you?
- *What does the punctuation in the tag 'aren't you' tell us about the intonation?*

- TAGS are added to statements, normally of opposite polarity.
- FALLING TAGS show the speaker believes the statement to be true.
- RISING TAGS make the statement into a question.
- TAGS normally fill their own TONE UNIT.
- Written English sometimes shows the intonation with punctuation.

## EXERCISE

- *Listen to the sentences and decide if the TAG was FALLING or RISING:*

1. | you can drive | can't you |
2. | John would have called | wouldn't he |
3. | it's absolutely beautiful | isn't it |
4. | his first pet lived in the garden | didn't it |
5. | I'm short-sighted | aren't I |
6. | You'll send me a message | won't you |
7. | You couldn't pass me the wine | could you |
8. | The owners have left now | haven't they |
9. | You didn't tell him that | did you |
10. | Work isn't getting you down | is it |

- *Check your answers and repeat the sentences.*



## 6.6 tags II

- Listen to the following sentences:

You're eighteen years old, are you?

Pass me the butter, will you?

Let's order pizza tonight, shall we?

- What is the intonation pattern on the question tag?
- Which is i) IMPERATIVE, ii) SUGGESTION, iii) POSITIVE & POSITIVE.

- IMPERATIVE TAGS use 'will, can, could' or other modal.
- POSITIVE STATEMENT + POSITIVE TAG can show interest or suspicion.
- SUGGESTION TAGS use 'let's + shall we'.
- All of these use RISING INTONATION.

## EXERCISE

- Add a suitable tag to each sentence and decide which type of tag it is:

1. | you're going out |
2. | let's go away for Christmas |
3. | be quiet |
4. | take the rubbish out |
5. | let's try a bit harder |
6. | they've bought a boat |
7. | Mrs Smith was at home all night |
8. | let's give him another chance |
9. | you expect me to believe that |

- Check your answers and repeat the sentences.

## 6.7 discourse

### 1. A VISIT TO THE ZOO

A | they 'shouldn't be in a \cage | \should they? |  
B | I \agree | did you know that 'chimpanzees can use \sign language? |  
A | /what can they use? | \sign language? |  
B | 'well \think about it | they're 'basically our \cousins |  
A | our \cousins | /are they? |  
B | well you 'know what | \mean |  
A | 'pass me the \camera | /will you? | and the \bread |  
B | 'where are you /going? |  
A | to 'feed the \ostriches |  
B | they 'eat \bread | /do they? |  
A | \think they do | /don't they? |  
B | well we'll 'soon find \out | \won't we |  
A | oh \dear | 'that's made him \angry |  
B | let's \go | /shall we |

### 2. TEA WITH GRANDMA

A | 'got a \boyfriend | /have you? |  
B | let's 'change the \subject | /shall we? |  
A | in \my day | boys \talked to their family about such things |  
B | well things are \different now | \aren't they? |  
A | /ok | well 'let's talk about \my love life | /shall we? |  
B | 'let's \not | I'll 'pour you another cup of \tea || /sugar? |  
A | my 'Frank is more 'honey than \sugar |  
B | \grandma | /what did you say? |  
A | 'you know /Frank | 'Frank from your aunt Ethel's \hen night  
B | /what? | 'Frank the over sixties \stripper |  
A | that's \right dear | 'pass me another custard \cream | /will you |

# 7

- .1 definitive
- .2 implication
- .3 correction
- .4 imperative
- .5 negative implication
- .6 yes/no
- .7 discourse

statements

## 7.1 definitives

- Listen to the following dialogue:

A What a fantastic goal!

B Don't be ridiculous. It was a defensive error.

- Find a *STATEMENT*, an *IMPERATIVE* & an *EXCLAMATION*.
- Which intonation pattern is used in each unit?

- **FALLING** intonation is used to show **DEFINITIVE** meaning.
- This is common in **STATEMENTS, IMPERATIVES & EXCLAMATIONS**.

## DRILL

- Repeat the units:

1. | get \out |
2. | that is utterly \brilliant |
3. | my name is David \Jones |
4. | I'm from a suburb of \London |
5. | how \interesting |
6. | take the potatoes out of the \oven |
7. | what a terrible \night we've had |
8. | don't ever call me \again |
9. | I just can't quite understand why he \did it |
10. | No \way |

- Think of three *STATEMENTS, EXCLAMATIONS & IMPERATIVES* that you could use regularly.

## 7.2 implication

- Listen to the following 2 dialogues:

- i) A What's for lunch?    B We've got some nice \bread.  
ii) A What's for lunch?    B We've got some nice \bread.

- How is the meaning different the second time?

- FALL-RISING intonation on a statement can show IMPLICATION.
- IMPLICATION refers to something beyond the words spoken.

## EXERCISE

- Practise the dialogues, B contains an IMPLICATION:

1. A Do you like fruit?            B I eat \mangoes.  
2. A What's Dave like?            B He's very \reliable.  
3. A When will you be home?    B I finish at \four.  
4. A John can be so cruel.        B He was only \kidding.  
5. A Can I borrow your phone.    B You can for 2 \minutes.  
6. A Has anyone met Steve?      B \I have.  
7. A Did you bring some wine?    B I brought some \beer.  
8. A I love the sunshine.        B You do \sometimes.  
9. A What an awful film.         B The \acting was bad.  
10. A Can we meet tomorrow?    B I'm free in the \morning.

- Explain the possible IMPLICATION in B,  
EG "I only like mangoes, not other types of fruit."

## 7.3 correcting

- *Listen to the dialogue with three different replies:*

A He's brought some nice wines.

B No he's brought \One nice wine.

B No he's brought some nice \rum.

B He /hasn't.

- *Which intonation is the most polite?*

- When **CORRECTING** we normally use **FALL-RISING** intonation.
- **FALLING** is also possible, but can be more abrupt and definite.
- **CONTRADICTING** with an auxiliary, **RISING** intonation can also be used.

## EXERCISE

- *Practice the dialogues using a suitable pattern in each:*

- |                                 |                         |
|---------------------------------|-------------------------|
| 1. A Turn left in a minute.     | B You mean right.       |
| 2. A He was born in 1983.       | B No it was 1984.       |
| 3. A You're such a liar.        | B No I'm not.           |
| 4. A I'm going to the pub.      | B No you're going home. |
| 5. A I think he was from Paris. | B You mean Lille.       |
| 6. A Kate's so serious.         | B You're serious.       |
| 7. A You'll never convince me.  | B I will.               |
| 8. A Why are you so tired?      | B I'm not.              |

- Listen to the examples and decide which tone is used.*

## 7.4 imperatives

- Listen to the units:

| don't be so \rude |  
| \take the rubbish out |  
| carry /on |

- Which unit sounds i) friendly ii) serious iii) encouraging.

- IMPERATIVE sentences can use a FALL, FALL-RISE or RISE.
- Serious IMPERATIVES often use a FALL.
- Friendly IMPERATIVES can use a FALL-RISE with the TS on the VERB.
- Short, encouraging IMPERATIVES use a RISE.

## EXERCISE

- Listen, underline the TONIC SYLLABLE and choose the TONE.

1. | take me to the police station | \ V /
2. | go on | \ V /
3. | help me with the dinner | \ V /
4. | show me | \ V /
5. | don't even think about it | \ V /
6. | add a bit more salt | \ V /
7. | make yourself at home | \ V /
8. | don't use the toilets | \ V /
9. | listen | \ V /
10. | take it to the bank | \ V /

- Imagine a context for each unit.

## 7.5 negative implication

- Listen to the sentences:

| we 'didn't leave because \Sophie was there |

| we 'didn't leave because \Sophie was there |

- Which sentence means “we left but the reason for that wasn't Sophie”.
- Which sentence means “we didn't leave and the reason for that was Sophie”.

- A **NEGATIVE** statement followed by a **FALL-RISE** has a special function.
- The **IMPLICATION** is that the action occurred for any other reason.

## EXERCISE

- Match the numbers to the letters to make a sentence.

1. | they 'aren't here because of \you |

2. | they 'aren't here because of \you |

A | they 'came to see \me |

B | they 'can't stand to be anywhere \near you |

3. | I 'don't drink coffee because of its \taste |

4. | I 'don't drink coffee because of its \taste |

C | I 'drink it to stay \awake |

D | it's 'too \bitter |

5. | she 'didn't cry because of what you \said |

6. | she 'didn't cry because of what you \said |

E | it was what you \did that upset her |

F | your 'words really \comforted her |

- Check your answers and practise the dialogues.



## 7.6 yes/no

- Listen to 6 answers to the question:
- |                                 |         |
|---------------------------------|---------|
|                                 | \yes    |
|                                 | \yes    |
|                                 | /yes    |
| A   are you enjoying the /class | B   \no |
|                                 | \no     |
|                                 | /no     |
- Which intonation pattern gives i) contradiction, ii) uncertainty, iii) certainty

- YES & NO have different meanings depending on their intonation.
- FALLING is definite.
- FALL-RISING is IMPLICATIONAL, uncertainty is involved.
- RISING is contradictory meaning 'why are you asking me that?'

## EXERCISE

- Repeat after the recording

1. | \no | \no | /no |
2. | \yes | \yes | /yes |

- Listen to the answer to each question and circle the intonation pattern:

- |  |             |
|--|-------------|
| 1.   do you /smoke                       | no   \ \ /  |
| 2.   have you read 'war and /peace'      | yes   \ \ / |
| 3.   is your intonation \improving       | yes   \ \ / |
| 4.   are you in /love                    | no   \ \ /  |
| 5.   are you going on \holiday this year | no   \ \ /  |
| 6.   did you have a \drink last night    | no   \ \ /  |
| 7.   are you /happy                      | yes   \ \ / |

- Listen to the examples and decide which tone is used.

## 7.7 discourse

### 1. DETENTION

A | \Michael |

B | \yes miss |

A | come \here please |

B | am | in \trouble |

A | you're making \far too much noise in the classroom |

B | 'no I'm /not |

A | yes you \are | and don't answer \back |

B | I'm not talking because | \want to |  
but 'Simon keeps asking me \questions |

A | \really | I 'haven't heard Simon say \anything this lesson |

B | he 'has to \me |

A | no he \hasn't | come to 'detention after \school |

B | 'no miss \please don't give me detention | I'll be \quiet |

A | the 'detention's not for \talking | it's for \lying |

### 2. FITTING ROOM

A | \hello | anyone \there |

B | \yes madam | how can | \help you |

A | do you think \this size fits me |

B | \well |

A | it's a bit \tight | \isn't it |

B | it 'might be a \little snug | I could bring the \next size up if you like |

A | \oh | I 'used to be a size \eight |

B | \don't worry madam | you 'know sizes vary from shop to \shop |

A | I \guess so | it's \just that... |

B | go /on |

A | well I've 'only ever shopped \here |

# answer key

## 1.1

Intonation is the melody of speech.

Intonation is used to show attitude, emotion and in certain cases syntax. Tone languages use tone lexically - i.e. a tone changes the lexical meaning of a word. English is not a tone language.

Stress is a change in volume, pitch and length.

British English uses intonation to strong effect to convey attitude and meaning - probably more than a lot of languages. It also has some distinctive features such as implication that can be unusual to non-native speakers.

## EXERCISE

### ASPECTS OF TONE & TONICITY

pitch, rhythm, stress, patterns \ \ / /, tonic syllable, tone units

### ASPECTS OF LANGUAGE

questions, statements, exclamations, compounds etc.

## 1.2

\no = definite

\/no = uncertain/implication

/no = defensive/contradictory

## EXERCISE

- In pairs they choose.
- Audio = 1. / 2. \ 3. \ / 4. \ 5. / 6. \ /

### 1.3

Using TONICITY (Tonic Syllable) there are 4.

Using TONE (Patterns) there are 3.

Using TONICITY & TONE there are  $3 \times 4 = 12$ .

When we add elements of PITCH and complex HEADS there are infinite possibilities, but with 12 we have an excellent level of control.

### EXERCISE

- as marked in activity.

### 1.4

| let's \eat | /David | "David & I should eat something"

| let's eat \David | "we (cannibals) should eat David"

### EXERCISE

1. | why don't you run over Sam | "you should drive over Sam"

| why don't you run over | Sam | "Sam should visit quickly"

2. | don't drink honey | "you should not drink honey"

| don't drink | honey | "honey you should not drink alcohol"

3. | caution pedestrians | slippery when wet | "take care"

| caution | pedestrians slippery when wet | "wet pedestrians"

4. | what is this thing called love | "what is love?"

| what is this thing called | love | "darling, what's this called?"

5. | James Smith said Jane was crazy | "Jane's crazy"

| James Smith | said Jane | was crazy | "James Smith's crazy"

6. | slow animals crossing | "animals walking slowly across road"

| slow | animals crossing | "drive slowly to avoid animals"

7. | the politicians who drive Jaguars | are corrupt |  
     "Jaguar-driving politicians are corrupt"  
 | the politicians | who drive Jaguars | are corrupt |  
     "politicians are corrupt and they drive Jaguars"
8. | oh no | vodka | "I am not happy about presence of vodka"  
 | oh | no vodka | "I am surprised that we have no vodka"
9. | how do you walk | quickly | "is your manner of walking fast?"  
 | how do you walk quickly | "how does one walk fast?"

- *notice the change in pronunciation of 'her' in this version:*

| a woman without her man | is nothing |

1.5

- \ sounds more formal, / more friendly & everyday.

## EXERCISE

- follow patterns indicated.

1.6

- | tone unit ' stress \ intonation pattern

## EXERCISE

Note that ' would depend on how it's said in a unit:

1. | \incredible |
2. | it's a 'lovely \evening |
3. | you \do | /do you |
4. | /where are you going |
5. | my 'name is \John |
6. | \/basically | it's \over |

## 2.1

- main stress moves from 'cof' to 'black' to 'like' to 'I'd'.
- the focus of the meaning is on the main stress.
- the word 'a' wouldn't be stressed here as it has no meaning.

### EXERCISE

1. cost 2. under**stood** 3. think 4. **b**iscuit 5. I'd 6. **j**oking  
7. out 8. train 9. think 10. good

## 2.2

- talk, know, hear, **l**eaving

### EXERCISE

me a should so him somebody shall on at after

## 2.3

- first time TS is 'meet', second is '**tom**orrow'.
- first time TS is '**do**ing', second is 'here'.
- the first is more likely unless the focus is on place or time.

### EXERCISE

1. doing 2. party 3. scar 4. George 5. holiday 6. work  
7. squash 8. bring 9. operated 10. seen

### EXERCISE

iii) Place the TS on the adverb - how does it change the meaning?

2. Let's have a party **tonight**. (As opposed to another night.)

4. Are you meeting George ***tomorrow?*** (*As opposed to another day.*)
5. I haven't been on holiday yet this ***year.*** (*As opposed to another year.*)
6. I tend to work in the ***mornings.*** (*As opposed to the afternoon, evening or night.*)
7. Shall we have a game of squash on ***Sunday?*** (*As opposed to another day.*)
8. Why didn't you bring it ***here?*** (*As opposed to somewhere else.*)
9. He's being operated on ***next week.*** (*As opposed to another week.*)
10. I'm sure I've seen her ***somewhere.*** (*I can't remember where I saw her before.*)

2.4

- no: nappy, train, wallet

## EXERCISE

1. money
2. car's
3. floor
4. light
5. builders
6. internet
7. siblings
8. tools
9. work
10. fish

2.5

- A3 B1 C2 D4
- 2 and 3 stress function words because they are the focus.

1. party / you're
2. David / him
3. Deb / me
4. Deb / for
5. coming / is
6. invitations / to
7. working / is
8. ring / my
9. Smiths / them

2.6

- baby, iron, soap
- they are all parts of COMPOUNDS.

## EXERCISE

1. FIX e) SCREW
2. MEET c) TRAIN
3. NEED a) PAIN
4. HOUSE b) WALL
5. SCHOOL f) JELLY
6. MEET d) MOTHER



### 3.1

- I = PRE-HEAD
- went = ONSET
- went to the = HEAD
- ci = TONIC SYLLABLE
- nema tonight = TAIL

### EXERCISE

- TS is already given in each example.

1. PH = It's / OS = such / H = such a long
2. PH = I've / T = nished
3. PH = we / OS = rea / H = really need a new
4. PH = will you be / OS = **a**ble / H = able to
5. PH = that's / OS = **t**otally / H = totally ri / T = culous
6. PH = you did
7. PH = I / OS = work / H = work for the BB
8. PH = have you / OS = **e**ver / H = ever eaten a

### 3.2

- Possible ONSETS 'this', 'isn't', 'first', 'time' / TS = 'rained'
- 'isn't' = most natural because it is negative & therefore stressed and of the stressed words it is furthest from the TS.

### EXERCISE

1. **o**nly/care
2. can't/noise
3. some/**O**ctober
4. I/news
5. life/**o**bligatory
6. nine/three
7. **n**ever/**r**idiculous
8. what/**d**inner
9. **a**ny/do
10. **a**bsolutely/**f**antastic

### 3.3

- first time only the OS 'first' is stressed' with TS 'won'.
- second time 'first', '**v**isit', 'Greece', are all stressed in the HEAD.

## EXERCISE

1. 1st: **lonely**/own 2nd: **lonely**/**jungle**/own
2. 1st: **Bristol**/**Council** 2nd: **Bristol**/**City**/**County**/**Council**
3. 1st: thank/much 2nd: thank/**very**/much
4. 1st: so/**president** 2nd: so/pleased/meet/**president**
5. 1st: please/please 2nd: please/please/please/please
6. 1st: U/**resident** 2nd: U/K/**resident**
7. 1st: one/two 2nd: one/**thousand**/four/**hundred**/**twenty**/  
two
8. 1st: Jane/**dinner** 2nd: Jane/Smith/**coming**/**dinner**
9. 1st: **driving**/**England** 2nd: **driving**/South/coast/**England**
10. 1st: help/**cabinet** 2nd: help/move/**cabinet**

3.4

- TS = would  
PH = well / well I / well I don't / well I don't think /  
well I don't think he
- The length of the PH depends on the first important word in the unit.

## EXERCISE

1. I'm not a
2. There's
3. Are you going
4. As if the de
5. Please be
6. Cotton
7. In a
8. That's going to

3.5

- \ / always has a bend up on the last syllable of the tail.

1. ming tomorrow
2. they'd be here
3. Jonathan
4. me tomorrow morning
5. tion
6. ter
7. of them are drunk
8. going to live
9. about it
10. mmy

3.6

- OS & TS listed below - all other parts deduced from that.

1. **only**/married
2. -/**Ger**
3. don't/**doing**
4. earth/**talking**
5. let's/train
6. **babysitter**/tomorrow
7. where/are
8. Paul/drinks
9. **English**/intonation
10. some/**forever**

4.1

- 'lots' is longer, higher pitched and louder when it is the TS.

## EXERCISE

*TS is given in each example:*

1. i) good ii) I
2. i) **awful** ii) show
3. i) rude ii) don't
4. i) **really** ii) that
5. i) **always** ii) same

4.2

- The OS is 'James' and the TS is 'Bond' in each name.

## EXERCISE

*Unstressed content words listed:*

1. jungle
2. City County
3. very
4. meet
5. please please (2nd & 3rd)
6. K
7. thousand four hundred twenty
8. Smith coming
9. South coast
10. move

- It's called 'Rule of 3' because it takes place where there are 3 or more content words in a unit.

4.3

- **never**/cinema don't/leave **Mary**/sure
- all of the sentences could be stressed differently for both OS and TS.

## EXERCISE

1. can't/open
2. wife/cook
3. don't/know
4. **never**/life
5. no/don't
6. aren't/**party**
7. no/way
8. **London**/bike
9. don't/**believe**
10. none/fit

4.4

- in the 1st TS = 'out', in the 2nd TS = '**rub**bish'

## EXERCISE

1. call back / TS = back
2. try out / TS = pub
3. turn down / TS = job ('job offer' is a compound)
4. look into / TS = **into**
5. cheer up / TS = up
6. dress up / TS = up
7. give away / TS = clothes
8. take in / TS = in

4.5

- 1st sentence the stress is /after'noon/, 2nd sentence the stress is /'afternoon/.

## EXERCISE

1. Chinese
2. volunteer
3. recommend
4. underneath
5. Portuguese
6. understand
7. academic
8. afternoon

4.6

- 1st answer TS = '**walk**ing' / 2nd answer TS = 'en**joy**'

1. A tell B hair
2. A hair B fantastic
3. A there B wife
4. A wife B John
5. A Mozart B love
6. A music B Mozart
7. A cat B cupboard
8. A cupboard B in
9. A wine B red
10. A drink B wine

## 5.1

- \ is a definite statement of fact.
- / is possibly a question or repetition.
- \ / shows an implication, the listener expects 'but...'

## EXERCISE

- i) 1. \ / 2. \ 3. /
- ii) fact = 2
- iii) implication = 1
- iv) question = 3

## 5.2

- in the third sentence the pattern is shown by a high pitched TS followed by a step down to a low-pitched T. In the first two sentences the pattern is shown by a bend from high to low pitch.

## 5.3

- falling intonation gives the feeling that each comment or statement is new and moving forwards. The tag 'isn't it' shows that this is a statement, not a question.

## 5.4

- rising intonation gives a more friendly, encouraging feeling in questions and statements. It is also used for repetition in  
| **in a few / minutes** |.

## 5.5

- falling intonation is more complete, it doesn't give the implication that the conversation will continue. The fall-rise shows an implication in meaning and encouragement to continue the dialogue.

## 5.6

- the main clause both times is | **it'll be \warm tomorrow** | .

## 6.1

- \ sounds more formal, / sounds more familiar.
- ONSET is 'where' in both.

1. /   2. \   3. \   4. /

*Note that each of the examples could use different intonation, this is a guide not a rule.*

## 6.2

- / is used each time.

## EXERCISE

- multiple replies are possible in each case, the recording gives some options.

## 6.3

- NEW information = | **where are you \going** |
- REPEATED information = | /**where are you going** |

## EXERCISE

1. \cost (NEW)
2. /how (REPEAT)
3. \send (NEW)
4. /where (REPEAT)

## 6.4

- / and \ / are the most commonly used in British English.
- The auxiliary and pronoun are omitted.

### EXERCISE

- the auxiliary and pronoun could be omitted from 2, 3, 7, 10 without significantly changing the meaning.

## 6.5

- i) \aren't you    ii) /aren't you
- the punctuation in i) shows the tag is a statement and therefore falling, the question mark in ii) can show that the tag is a question. This way of writing tags is increasingly common but not universal.

### EXERCISE

1. \    2. /    3. \    4. /    5. \    6. \    7. /    8. /    9. \    10. /

## 6.6

- / in each case.
- in the following order the sentences are:  
POSITIVE + POSITIVE, IMPERATIVE, SUGGESTION.

### EXERCISE

1. | /are you | POSITIVE + POSITIVE
2. | /shall we | SUGGESTION
3. | /will you | \* IMPERATIVE
4. | /could you | \* IMPERATIVE
5. | /shall we | SUGGESTION

6. | /have they | POSITIVE + POSITIVE
7. | /was she | POSITIVE + POSITIVE
8. | /shall we | SUGGESTION
9. | /do you | POSITIVE + POSITIVE

*\* these could use different verbs - could, would, might etc. possibly changing the level of politeness.*

## 7.1

- 'What a fantastic goal!' = EXCLAMATION
- 'Don't be ridiculous.' = IMPERATIVE
- 'It was a defensive error.' = STATEMENT
- \ is used in each unit.

## 7.2

- In ii) the meaning shows that we need something to go with the 'nice bread', whereas the fall in i) shows simply that 'nice bread' is for lunch.

## EXERCISE

- numerous possible implications are possible in each case, only the speaker would know the exact implication intended, examples are given below:

1. I don't like any other fruit.
2. But he's not very interesting.
3. So I'll be home by about 5.
4. You're taking him too seriously.
5. So be quick, I know what you're like on the phone.
6. Maybe the others haven't.
7. But I didn't bring any wine.
8. I've heard you complain about sunshine.
9. The plot was actually pretty good.
10. I can't meet after 12.



7.3

- \ / is the politest.

### EXERCISE

*On the recording:*

1. \ / 2. \ 3. / 4. \ 5. \ 6. \ / 7. \ / 8. /

7.4

- \ serious, \ / friendly, / encouraging

### EXERCISE

1. police \ 2. on / 3. help \ / 4. show / 5. think \  
6. add \ / 7. home / 8. toilets \ 9. listen \ / 10. bank \

7.5

- Sentence 1 means “we didn’t leave and the reason for that was Sophie.”
- Sentence 2 means “we left but the reason for that wasn’t Sophie.”

### EXERCISE

1B 2A 3D 4C 5F 6E

7.6

- i) / ii) \ / iii) \

### EXERCISE

1. / 2. \ 3. \ / 4. \ / 5. \ 6. / 7. \ /