

Е. Я. АНТИПОВА  
С. Л. КАНЕВСКАЯ  
Г. А. ПИГУЛЕВСКАЯ

# *ПОСОБИЕ по АНГЛИЙСКОЙ ИНТОНАЦИИ*

(НА АНГЛИЙСКОМ ЯЗЫКЕ)

ДОПУЩЕНО  
МИНИСТЕРСТВОМ ПРОСВЕЩЕНИЯ СССР  
В КАЧЕСТВЕ УЧЕБНОГО ПОСОБИЯ  
ДЛЯ СТУДЕНТОВ ПЕДАГОГИЧЕСКИХ ИНСТИТУТОВ  
ПО СПЕЦИАЛЬНОСТИ № 2103 «ИНОСТРАННЫЕ ЯЗЫКИ»

Издание второе, доработанное

МОСКВА «ПРОСВЕЩЕНИЕ» 1985

**ББК 81.2Англ**  
**А 72**

Рецензенты М. А. Соколова,  
кандидат филологических наук,  
доцент МГПИ им. В. И. Ленина;  
Г. С. Клычков, зав. кафедрой  
английского языка МОПИ им. Н. К. Крупской

**Антипова Е. Я. и др.**

**А 72** Пособие по английской интонации: (На англ. яз.).  
Учеб. пособие для студентов пед. ин-тов и фак.  
иностран. яз./Е. Я. Антипова, С. Л. Каневская,  
Г. А. Пигулевская.— 2-е изд., дораб.— М.: Просве-  
щение, 1985.— 224 с.

Пособие предназначено для развития у студентов навыков англий-  
ской интонации. Пособие состоит из трех частей: теоретической части,  
упражнений для тренировки и закрепления основных интонационных  
контуров и хрестоматии — прозаических и поэтических текстов и диало-  
гов с интонационной разметкой.

**А** 4309000000-703  
103 (03)-85 **КБ-12-43-1985**

**ББК 81.2Англ**  
**4И (Англ)**

© Издательство «Просвещение», 1974  
© Издательство «Просвещение», 1985; с изменениями

## PREFACE

Much has been said and written about the importance of paying due attention to intonation when studying a foreign language. Some British phoneticians emphasize the fact that for a foreign learner of English it is more important to acquire good intonation habits than to articulate the sounds of the language perfectly.

But many learners are inclined to expect that the intonation of a foreign language can be learnt subconsciously, by imitation alone, in the same way as the intonation of the mother tongue was learnt in their childhood.

Unfortunately, this is not so. The naïve hope of learning intonation without making any special effort comes from not being aware of three factors: the existence of **a definite system in the intonation of any language** both with regard to its form and meaning; **the peculiarity of the intonation of each language** in comparison with that of other languages also in form and meaning, and the highly **significant functions of intonation**.

Recent research in the sphere of intonation has enabled us to realize why this aspect of language proves to be the most difficult one for foreigners. It reveals the complexity of the interrelation of the components of intonation on the articulatory, acoustic, perceptive, and linguistic levels.

This book is intended for students in the English departments of universities and pedagogical institutes for foreign languages. It is not meant for beginners. In normal first-year groups of students who have already studied some English, the book may be used after the introductory course. It supplies material for intonation practice through the whole course of practical phonetics. In beginners' groups and in weak groups of non-beginners it is advisable to postpone using the book until the second year.

This manual is essentially **practical**. The amount of theory, therefore, has been limited to the information indispensable for acquiring correct intonation habits of normative English pronunciation.

A number of phonetic phenomena, though important for the study of English intonation, have been either omitted or not treated in detail since they are described in the existing manuals on English pronunciation.\*

Elements of intonation theory should first be thoroughly explained by the teacher; only after this explanation may the learner use Part I of the book.

In the past, the intonation of English monologue has been investigated and taught more systematically than that of dialogue. In this book due attention is paid to the intonation of English dialogue, in

---

\* For information on strong and weak forms of words, rules of sentence-stress, intonation of parentheses, sequence of tones in sentences containing more than two sense-groups, and the difference between English and Russian intonation see: Vassilyev V. A. and others. *English Phonetics. A normative course*. M., 1980; Dickushina O. I. *English Phonetics. A theoretical course*. M.—L., 1965; Трахте-ров А. Л. *Практический курс фонетики английского языка*. М., 1976; Торсыев В. П. *Фонетика английского языка*. М., 1950.

accordance with the considerable amount of information on this subject to be found in books written by modern English writers.

The importance of intensive practice in English rhythm has also been taken into consideration.

The connection existing between this or that intonation contour and this or that communicative type of utterance has been presented in a more detailed manner, so that the predominance of the semantic principle over the syntactic one has been made clear. The rules recommending the use of falling tones in statements or special questions or rising tones in general questions or requests remain; they are quite reliable in the case of utterances without any connotations and are treated as the most typical rules, illustrating the main tendency in the relations between form and function in English intonation.

For the description of the main tones and intonation contours of modern English the system of J. D. O'Connor and G. F. Arnold has been accepted with some alterations: the six nuclear tones remain as the foundation of the English intonation system, but instead of the ten tonal groups of O'Connor and Arnold, this book gives six intonation contours based on the six main tones, with variants arising from the difference in the shape of the pre-nuclear part of the contour.

Other minor alterations concerning the way of marking stressed syllables of different pitches you can find on page 5.

In many of the exercises and tests the situational principle has been used, which makes it clear that the intonation of the subsequent utterance is usually conditioned by the intonation of the preceding one.

No phonetic transcription is used either in separate utterances or in connected texts. In making this decision the authors were guided by the following considerations:

(a) The present book is meant for advanced learners, entering a university or a pedagogical institute, with a school knowledge of English and the correct pronunciation of words in common use.

(b) In the case of difficulties with the sound-composition of unknown words, it will be helpful to the learner to transcribe these words from the teacher's dictation or from a tape-recording; consulting a pronouncing dictionary can also be very useful.

(c) The rules for the use of strong and weak forms of words, as well as systematic exercises, can be taken from the existing books on English pronunciation.

All the examples in the theoretical part of the book, in the exercises, in the tests, and in the texts of the "Reader" illustrate genuine English usage of intonation: they come either from books written by English phoneticians and represent the intonation suggested by them, or from tape-recordings and gramophone records made by English-born people and represent normative English pronunciation. Among the speakers whose voices have been recorded are actors, actresses, writers, professors, teachers and students of English universities. The recordings were made in the Phonetics laboratory of Leningrad University. The authors have analysed the intonation of the tape-recordings and gramophone records.

For the graphical representation of intonation two systems of notation have been used:

1) The well-known system of tonograms separated from the orthographic text. In this book tonograms are given as a means of illustrating the description of important features of intonation contours.

2) The system of marking these features with small and simple

symbols not separately from the orthographic text, but in the text-line (see works by R. Kingdon, A. C. Gimson, J. O'Connor and G. Arnold). The popularity which this system has been gaining lately is easily explained by its advantages over the separate-tonogram systems. The stress-marks, placed before the stressed syllables of an utterance, indicate the intonation as well as the stress. This system is easy to write and read; the small and simple symbols are easy to print; and the attention of the learner is not distracted from the text to look at the tonograms elsewhere. This system of notation is thus very convenient.

All the examples in the theoretical part of the book, the exercises, and the texts of the "Reader" are supplied with stress-tone notation.

### The System of Notation Used in the Book

A longer pause at the end of a sentence does not require any special symbol; ordinary punctuation marks (.!?:;—) always indicate a pause.

A shorter pause in the middle of a sentence at the end of a non-final sense-group is marked with a vertical bar (|).

Tones are indicated by the symbols (˘) and (˙) and their combinations (˘˘) and (˘˙).

A falling tone which starts at a medium pitch is marked with the symbol (˘) placed below the text-line: ˘Yes.

A falling tone which starts at a high pitch is marked with the symbol (˙) placed above the text-line: ˙Yes.

A rising tone which starts at a low pitch is marked with the symbol (˘) placed below the text-line: ˘Yes.

A rising tone which starts at a medium pitch is marked with the symbol (˙) placed above the text-line: ˙Yes.

A fall-rise which starts at a high pitch is marked with the symbol (˘˙) placed above the text-line: ˘˙Yes. For a specially low variety of the tone the same mark is placed below the text-line: ˘˘Yes.

A rise-fall is indicated by the symbol (˙˘): ˙˘Yes.

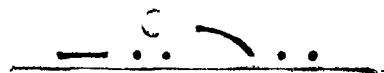
Stressed syllables (apart from those on which some movement of tone is initiated—fall, rise, fall-rise, rise-fall) are marked with the sign (i) placed above the text-line in the case of high-pitched or medium-pitched syllables (e. g. ˙what), and below the line in the case of low-pitched syllables (e. g. ˘what).

Compare the pitch of the word *what*:

˙What have you ˘done it for?



˙What have you ˘done it for?

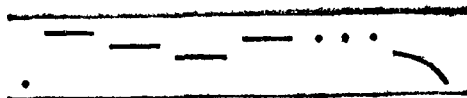


Stressed syllables in the sliding head are marked with (˘).

Unstressed syllables are not marked at all (except in the case of a high pre-head, when they are indicated by the symbol (˘) placed above the text-line: ˘Good morning).

The so-called special rise is marked by an arrow placed before the syllable that breaks the descending scale, e. g.—

I |just |don't |know↑when I  
shall be ,free.

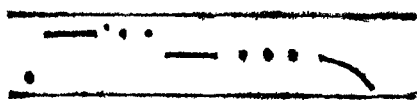


Round brackets (...) are used for those utterances which play a subsidiary role in the examples illustrating the use of this or that intonation contour. The sentence given in brackets either introduces the utterance under discussion or follows it, completing the idea; it may also clarify an implication conveyed by the intonation of the utterance, e.g. I oc'asionally |watch ,television. (But 'usually |I'm |far too 'busy.)—|Is he |tall and ,dark?— Well, he's~tall. (But I |shouldn't |call him~dark.)

Square brackets [...] are used for describing the situation, e.g. [Teacher to class.] ,Start. ,Stop.

Compare the way of representing intonation by tonograms (on the left-hand side) with stress-tone marks\* (on the right-hand side):

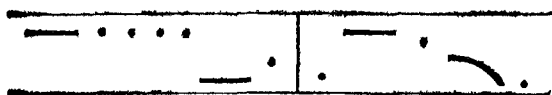
1. It isn't exactly what I want. It |isn't e|actly what I ,want.



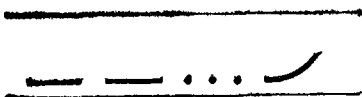
2. What have you done it for? |What have you 'done it |for?



3. As I was in a hurry, I took a taxi. |As I was in a ,hurry, |I |took a ,taxi.



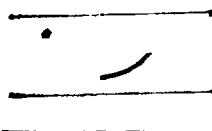
4. Don't worry about that. |Don't ,worry about ,that.



5. Does the noise bother you? Does the |noise ,bother you?



6. That's all. -That's ,all.



\* The stress-tone marks have been successfully used at the English department of the Philological Faculty of Leningrad University for a number of years. R. Kingdon's system of notation and the system of J. O'Connor and G. Arnold have been taken as a foundation, with some alterations aimed at simplifying the notation.

Part I of the present manual—**Intonation Theory**—has been written by E. Ya. Antipova, Part II—**Intonation Practice**—by S. L. Kanevskaya and G. A. Pigulevskaya.

*The authors*

## PREFACE TO THE SECOND EDITION

The second edition is based on the same subject-matter as that of the first one with alterations. In the theoretical part of the second edition three more possible types of heads for an intonation contour have been introduced: **the high head\***, **the falling head** and **the rising head**. We have also introduced two variants of the falling-rising tone (undivided) and consequently an additional symbol (∨) was called for.

In Part II (Intonation Practice) the exercises have been rearranged and a number of new ones added.

Among the most important improvements is the indication of the speaker's possible attitude, which is placed at the beginning of each set of exercises meant for practising the main intonation contours. We have done this in the hope that the indications will enable the student to understand better the close relation between the intonation contour and the speaker's attitude at the moment of speaking. They are to serve as a sort of "prompt" to the student.

The numerous exercises containing colloquial expressions may be used in conversation classes. The number and variety of exercises provide ample scope for a creative approach on the part of the teacher, who can use them in accordance with the curriculum.

In the "Reader" some new texts for reading and memorizing have been added, which we hope will be of interest to the students. The intonation has been marked in accordance with original records.

Errors found in the first edition have been corrected, including those of transcription.

We would like to thank the staff of the Phonetics Department of Leningrad University and L. E. Kukolschikova, seniour teacher, for their valuable advice and also Miss Jane Povey, of the English Department, for her friendly criticism of the manuscript.

*The authors*

---

\* The term *head* has been borrowed from J. O'Connor and G. F. Arnold. It corresponds to the term *scale* used by some Soviet phoneticians.

# Part I

## INTONATION THEORY

---

### INTONATION. ITS MAIN FUNCTIONS

The most essential speech unit, complete and independent enough to function as a unit of communication, is the sentence. It can perform this function not only because it consists of words that are made up of definite sounds, have a definite meaning, and follow each other in a definite order according to the rules of the language, but also because it possesses **definite phonetic features**, without which the sentence cannot exist. These features are closely connected with the meaning of the utterance as a whole and carry important information that the words of the utterance do not convey. They are superimposed upon the sounds making up the sentence in the process of speech and are inseparable from it.

These features are called **prosodic**, or supra-segmental and include speech melody, sentence-stress, tempo, rhythm, pauses. So intonation is a complex of these prosodic features. Of all these prosodic phenomena the most important are speech melody and sentence-stress.

The main functions of intonation are:

- (a) sentence-forming;
- (b) sentence-delimiting;
- (c) distinctive;
- (d) attitudinal.

(a) Intonation, along with words and grammatical structure, is an indispensable feature of the sentence. A chain of words correctly used according to grammatical rules does not necessarily make an unambiguous utterance with a clear communicative aim, if pronounced without differentiations in pitch and stress. For instance, "He's 'passed 'his e'xam" may be taken for a statement, or a question, or an exclamation, while with a definite intonation contour su-



perimposed on this chain of words, the communicative aim of the utterance is clearly revealed

Compare.

He's 'passed his e,xam.— *A statement of fact.*

He's 'passed his e'xam?— *A question.*

He's 'passed his e,xam?— *A question + surprise.*

He's 'passed his e'xam!— *An exclamation.*

He's \passed his e\yam.— *A statement + implication.*

(The implication may be: So he must know something.

He's probably not so lazy after all. Now he may take a rest, etc.)

(b) The end of a sentence is always recognized by a pause of varying length combined with a moving (or nuclear) tone on the most important word of the sentence; the end of a non-final sense-group\* is usually signalled by a shorter pause in combination with a nuclear tone on the semantic centre of the sense-group.\*

E. g. Like 'most 'old ,people,| he was 'fond of 'talk-ing about 'old ,days.

(c) The distinctive function of intonation is apparent from the fact that communicatively different types of sentences are distinguished by intonation alone.

Compare:

It's 'no 'use 'sending for the ,doctor.— *A categoric statement* (low fall in the nucleus).

It's 'no 'use 'sending for the ,doctor.— *A non-categoric statement* (low rise in the nucleus).

It's 'no 'use 'sending for the 'doctor?— *A question* (high rise in the nucleus).

It's \no\use \sending for the \doctor.— *A statement + implication* (fall-rise in the nucleus).

---

\* A non-final sense-group may also be delimited by the nuclear tone alone without any pause after it. In such a case the delimitation of the sense-group from the following sense-group is achieved by a sudden "jump" from the end-pitch of the first nuclear tone to that of the head or the nuclear tone of the next sense-group, e. g.—

There's a po'liceman over there, 'go and 'ask 'him.



'Wait ,here!— *A categoric order* (a falling tone).

'Wait ,here!— *A polite request* (a rising tone).

,Isn't she a ,nice ,girl!— *An exclamation* (a falling tone).

,Isn't she a ,nice ,girl?— *A general question* (a rising tone).

The decisive role of intonation in defining the communicative type of an utterance stands out clearly in those cases where grammar and intonation are at variance; for example, where the grammatical features suggest a statement but the intonation turns the utterance into a question, or vice versa, *e. g.*—

You 'like it?

,Isn't he ,stupid!

(His ,pictures are ,very ,striking.)—,Yes, ,aren't they?

(It 'looks like ,rain.)—It 'does, 'doesn't it?

(d) Attitudinal meanings (the mood of the speaker, his attitude to the situation and to the listener) are also expressed only by intonation.

In his "Advice to Foreign Learners" A. C. Gimson emphasizes the necessity of learning "the English usage of falls and rises to signify the mood of the speaker, so that an over-use of rises will not give an unintentional impression of, for example, diffidence or complaint, and too many falls create an unwitting effect of impolite assertiveness".\*

### THE COMPONENTS OF INTONATION

As has been mentioned above, the sentence possesses definite phonetic features. Each feature performs a definite task, and all of them work simultaneously. Thus,

(a) Sentences are usually separated from each other by **pauses**. If necessary, the sentence is subdivided into shorter word-groups according to sense; these are called **sense-groups** or **syntagms**.

(b) The pitch of the voice does not stay on the same level while the sentence (or the sense-group) is pronounced; it fluctuates, rising and falling on the vowels and voiced consonants. These falls and rises are not chaotic, but form definite patterns, typical of English. The fluctuations of the voice-pitch are called **speech melody**.

---

\* Gimson A. C. *Introduction to the Pronunciation of English*. London, 1966, p. 261.

(c) The word that is most important for the meaning of the sentence, i. e. the word acting as its semantic centre, is made prominent by **stress** and a **special moving tone**; this special tone is the result of a perceptible change in the pitch, which either falls, or rises, or changes its movement first in one direction, then in another (fall-rise or rise-fall). The movement is initiated on the stressed syllable of the most important word of the sentence (or sense-group).

(d) Other words, also essential for the meaning, are **stressed**, but the pitch of these words remains unchanged.

(e) Form words, performing grammatical functions (such as articles, prepositions, auxiliary, modal, and link verbs) are usually left **unstressed**; they are mostly pronounced in their reduced (weak) forms.

(f) Connected English speech comes as a series of closely-knit groups of words, each group containing only one stressed syllable. The stressed syllables occur at approximately equal intervals of time, *e. g.*—

**It 'isn't e'xactly what I\want.**

The result of this subtle interrelationship of stress and time is a **peculiar rhythm** resembling a drum-beat. This rhythm is not easy for a foreigner to acquire, but its absence often makes his speech barely intelligible.

(g) The **rate of speech** is not constant, but is made to suit the semantic weight of each sentence or sense-group of the utterance. For example, utterances in direct speech are usually pronounced slower than those that are said parenthetically, and stressed elements of a sentence are pronounced slower than the unstressed ones.

(h) The **timbre of the voice** changes in accordance with the emotions experienced by the speaker.

All the phonetic features of the sentence enumerated above (**speech melody, sentence-stress, tempo, rhythm, pauses and timbre**) form a complex unity, called **intonation**.

The most important components of intonation from the linguistic point of view are: **speech melody, sentence-stress, and rhythm**.

It should be borne in mind that all the components of intonation are closely connected; none of them can be separated in actual speech. This can be done, however, for the sake of analysis which is essential as a preliminary stage in mastering intonation.

## ENGLISH SPEECH MELODY. ITS FORMS

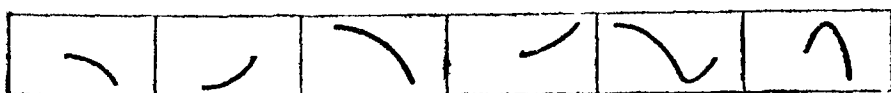
No sentence can exist without a definite **melodic contour**.

In the shortest utterances consisting of only one monosyllabic word the melodic contour is very simple: the **pitch changes** within the monosyllabic word. This change may be effected by **lowering** or **raising the pitch** to different degrees, or by **combining this lowering and raising** in a different order and thus obtaining more complex tones.

Obviously it is possible to produce an infinite variety of moving tones: we can begin and finish the tone at different pitches, we can alter the range of pitch-movement, etc.

For practical purposes of teaching and learning English intonation, however, it is sufficient to distinguish six tones.

Thus, the monosyllabic word "No" may be pronounced with the following **six main tones**:



Low fall   Low rise   High fall   High rise   Fall-rise   Rise-fall

The **low fall** starts in the middle of the voice range and gradually descends to a very low pitch:



The **low rise** starts at a very low pitch and gradually ascends to the middle of the voice range:



The **high fall** starts at a high pitch and then falls to a very low pitch:



The **high rise** starts in the middle of the voice range and then rises to a very high pitch:



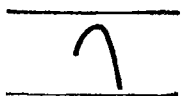
The **fall-rise** starts with a fall similar to that of the high fall which is immediately followed by a low rise:



The stress dies away during the initial fall but is partially revived as the rise begins. \*

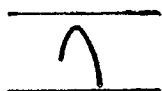
The **rise-fall** starts in the middle of the voice range, rises to a very high pitch and then falls to a very low

pitch:

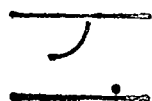


The realization of the rise-fall varies with the number of syllables in the word in which the tone is used and with the location of stress.

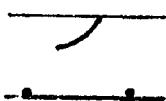
In a monosyllabic word, naturally, the rise and the fall are realized in one syllable, *e. g.* ^Oh! ^Fine! ^Thanks.



In a word of two syllables, the first of which is stressed and contains a vowel that can be prolonged, the stressed syllable is pronounced with a high rise, and the unstressed one—on a very low pitch, *e. g.* ^Gorgeous!

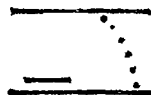


Good ^evening!



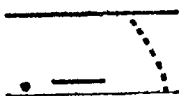
If the first syllable of the nucleus contains a short vowel, it is given a low level stress, after which the voice jumps upward in pitch and falls during the second syllable,

which is quite unstressed, *e. g.* ^Never!



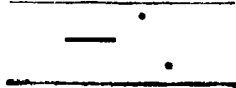
With

^pleasure!



In a word of three syllables, the first of which is stressed, the stressed syllable is pronounced on a medium level tone, the second (unstressed) syllable is very high pitched, and the last (unstressed) syllable is very low

pitched, *e. g.* ^Wonderful!



On the ^con-

trary!



\* There is a specially low variety of the falling-rising tone: √ Yes

which, however, does not lead to any change of the implication,



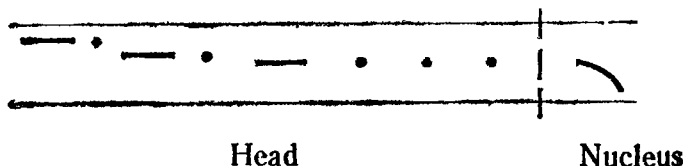
The syllable on which the moving tone is performed is called the **nucleus** of the utterance.

In longer utterances the melodic contour becomes more complex because of the words preceding and following the nucleus and forming the **head**, **pre-head**, and **tail** of the contour.

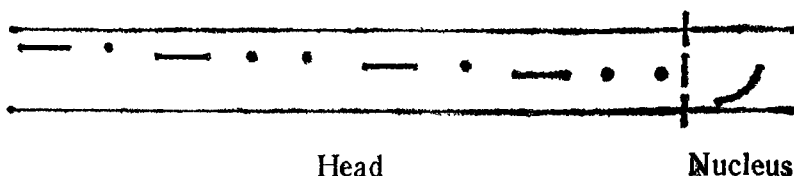
The nucleus may be preceded and followed by stressed and unstressed syllables.

Stressed syllables preceding the nucleus together with the intervening unstressed syllables form the **head** of the contour:

- (a) 'Mary 'hasn't 'heard from him since ,May.

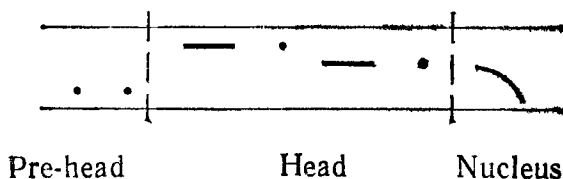


- (b) 'Can you 'tell me the 'shortest 'way to the ,Zoo?

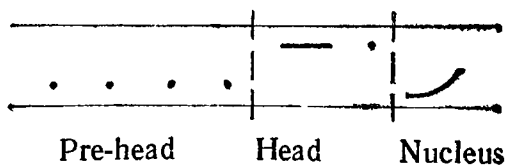


Initial unstressed syllables make a **pre-head**:

- (a) He was 'glad to 'find his ,key.

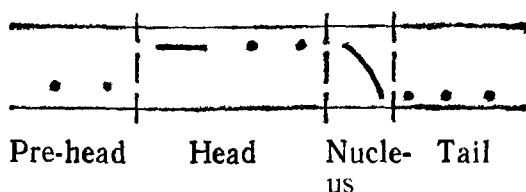


- (b) Has it been a 'great re,lief?

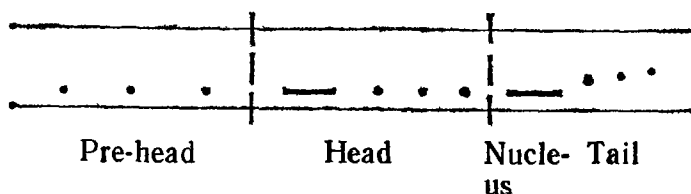


Stressed and unstressed syllables following the nucleus are called the tail:

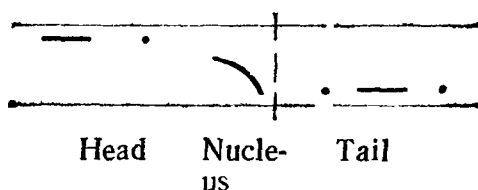
(a) It was 'clearly in'evitable.



(b) You could have ,seen it was in,evitable.



(c) 'What was ,that, I ,wonder?



The nucleus is the only indispensable part of the contour; head, pre-head, and tail are not obligatory, and the length and character of each of these parts of the contour may vary considerably. In some of the examples given above there is no pre-head, in others there is no tail. In such utterances as:

,Yes. ,No. 'Wait.

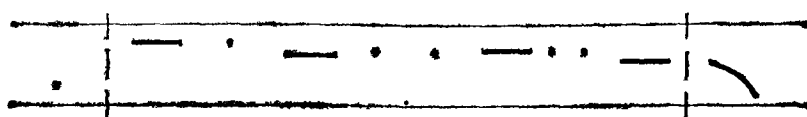


there is nothing but the nucleus.

### Types of Heads

A head beginning on a high pitch and then gradually descending in level pitches on the stressed syllables of the utterance, is called a **stepping head**:

It's 'much too 'late to have 'any re'grets ,now.

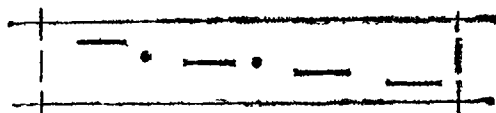


Stepping head

The unstressed syllables which occur between the stressed syllables of a stepping head are pronounced on the pitch of the stressed syllable which precedes them.

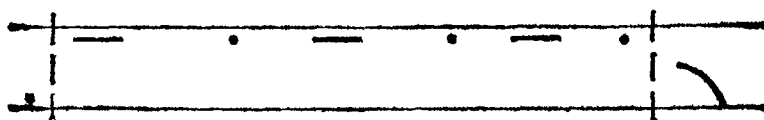
Gradually descending scale of level pitches on the stressed syllables is a typical feature of English intonation.

The unstressed syllables may gradually descend in pitch too. In that case the head may be called a **falling head** and the tonogram will be as follows:



J. D. O'Connor and G. F. Arnold in "Intonation of Colloquial English" (1973) establish a new type of head in which both stressed and unstressed syllables are said on the same high pitch. They call it a **high head**:

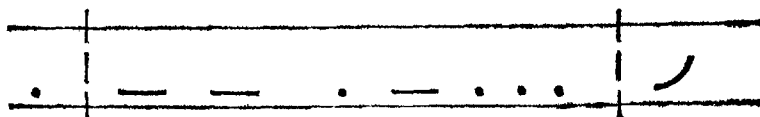
I 'thought we 'ought to 'have a ,talk.



High head

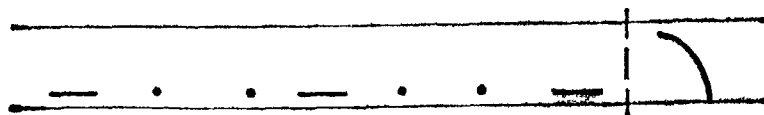
A head beginning on a low pitch and remaining there is called a **low head**:

It's ,no ,good a ,pologizing ,now.



Low head

,How did you ,manage to ,do 'that?

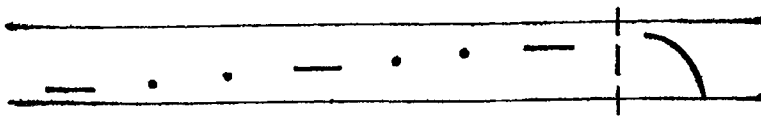


Low head

The stressed syllables may gradually rise towards the high-falling nucleus. In that case the head is called a **rising head** and the tonogram will be as follows:



How did you manage to do that?



Rising head

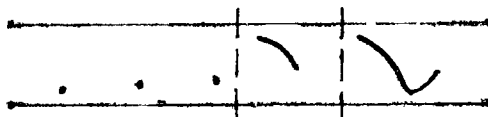
If the head presents a fall in pitch that is not so gradual as in the stepping head but rather “jumpy”, we get what is called the **sliding head**. In that case the stressed syllables of the head are marked with the symbol [ \ ]:

(a) I \knew you \hadn't \finished it.



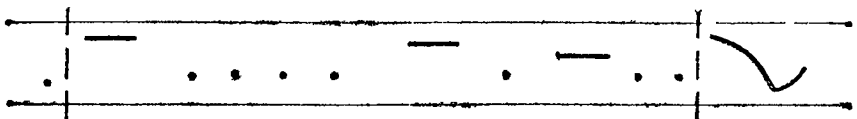
Sliding head

(b) You could at \least \try.



Head

(c) I \doubt whether I can \give an \answer by \then.



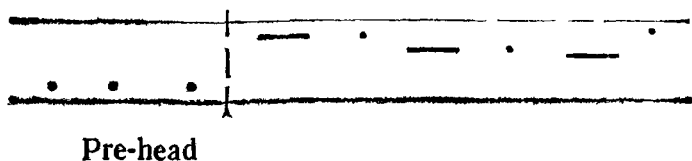
Head

As can be observed in the tonograms, the effect of “jumping” is achieved either by considerably lowering the pitch inside the stressed syllables of the head (if there are no intermediate unstressed syllables as in example *b*), or by pronouncing the intermediate unstressed syllables at a much lower pitch than the preceding stressed syllable (see examples *a* and *c*).

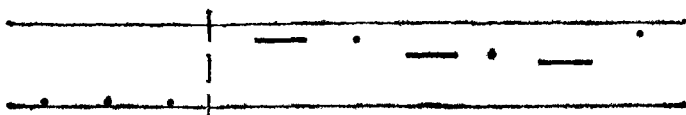
### Types of Pre-Heads

A **low pre-head** consists of unstressed syllables pronounced at a low pitch, or gradually ascending in pitch towards the head or the nucleus:

But you'll be 'home in 'time for 'dinner?



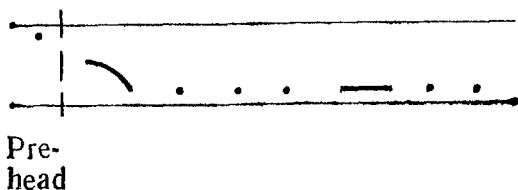
or



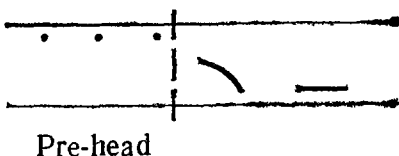
The low pre-head is used so frequently that it may be considered as normal.

A **high pre-head** consists of unstressed syllables pronounced on a high pitch:

-How ,can you be so ,obstinate?



Do it your,self ,then.

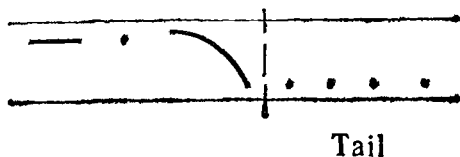


A high pre-head gives to the utterance an extremely emotional character and may be regarded as a feature of emphatic speech.

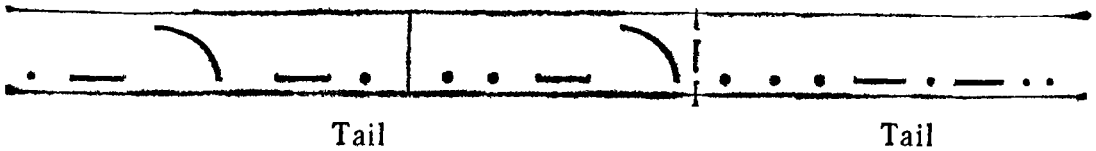
### Types of Tails

A **low tail** is one in which everything that comes after a falling-tone nucleus is pronounced at a low pitch:

(a) 'I know 'nothing about it.

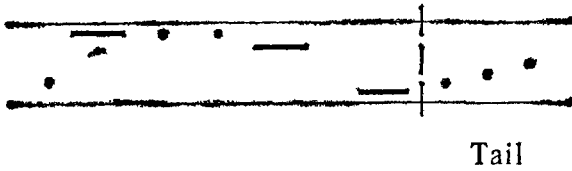


(b) I <sub>1</sub>tried 'both <sub>1</sub>methods| but I <sub>1</sub>found 'neither to be <sub>1</sub>satis<sub>1</sub>factory.

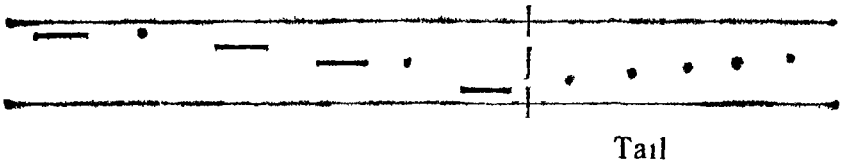


A rising tail occurs when all the syllables that come after a rising-tone nucleus gradually rise in pitch. The word carrying the syntagmatic stress is very low pitched in the case of a low rise, or is pronounced in the middle of the voice-range in the case of a high rise. Thus, strictly speaking, it is the tail that is responsible for the rising effect.

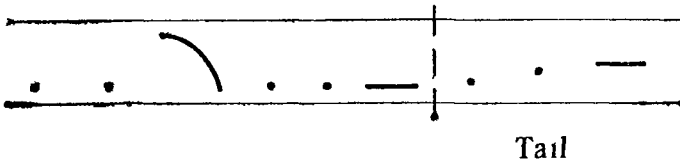
(a) I <sub>1</sub>promise I <sub>1</sub>won't <sub>1</sub>tell anyone.



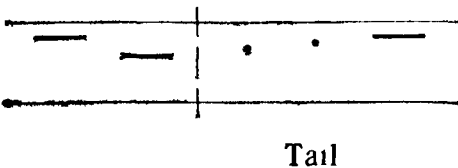
(b) <sub>1</sub>When's the <sub>1</sub>best <sub>1</sub>time to <sub>1</sub>catch him, do you suppose?



(c) Oh, I'm <sub>1</sub>hopeless at <sub>1</sub>that sort of <sub>1</sub>thing.



(d) <sub>1</sub>How <sub>1</sub>old, did you <sub>1</sub>say?



As can be seen from the above examples, the tail may contain not only unstressed, but stressed syllables as well. The stressed syllables of the tail, however, have a **weaker stress** than the stressed syllables of the head.

## THE MAIN ENGLISH INTONATION CONTOURS

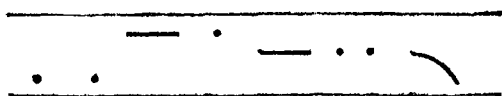
It is easy to see that combinations of nuclei, heads, pre-heads and tails lead to a great variety of melodic patterns in English intonation. In teaching English intonation it is certainly desirable to represent the melodic structure of the language as a simple system of patterns based upon the most important linguistic functions of intonation. Since the most significant component of intonation is speech melody, and the most important word of an utterance is made prominent by one of the special tones typical of the language, it is natural to systematize the melodic patterns according to these special tones. Thus, the great variety of possible patterns can be reduced to **six intonation contours**, based on the **six main tones** used in the nuclei. These tones, when combined with different heads, tails and pre-heads, give rise to a few significative variants of the intonation contour.

The abbreviation **IC** stands for "intonation contour" in all the explanations given below.

**IC 1** is based on a low fall in the nucleus. The low fall is preceded by the stepping head. The pre-head, if there is any, may be low or high. The tail is **always** low-pitched.

*Examples of IC 1:*

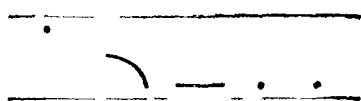
(a) The e'xams are 'lover at ,last.



(b) 'Isn't it ,wonderfull



(c) -That ,is 'good of you.



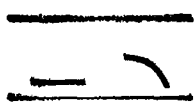
There is an important variant of IC 1 with a low head or no head; if there is a pre-head, it is low, too; the tail is low-pitched.

### Examples of IC 1a:

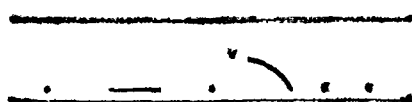
(a) ,Yes.



(b) ,Why ,not?



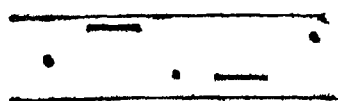
(c) I've ,lost my ,appetite.



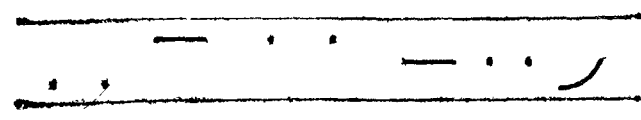
IC 2 is based on a low rise in the nucleus. The low rise is preceded by the stepping head. The pre-head may be high or low. The tail rises gradually to a medium pitch.

### Examples of IC 2:

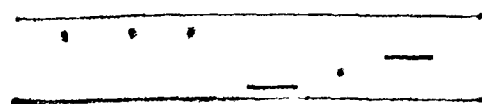
(a) It 'doesn't ,matter.



(b) Do you 'know when the 'Festival ,ends?



(c) -What do you ,want it 'for?



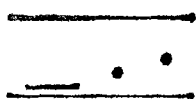
There is an important variant of IC 2 with a low head or no head. The pre-head, if there is any, is low, too. If there is a tail, it rises gradually to a medium pitch.

*Examples of IC 2a:*

- (a) ,Yes.



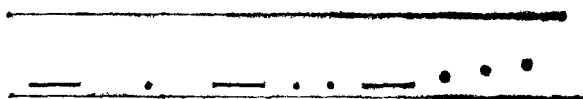
- (b) ,Certainly.



- (c) You could en,quire.



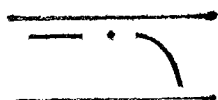
- (d) ,What's she ,going to ,do about it?



**IC 3** is based on a high fall for its nucleus. The high fall is preceded by the stepping head. The pre-head, if there is any, may be low or high. The tail is always low-pitched:

*Examples of IC 3:*

- (a) 'Very 'well.



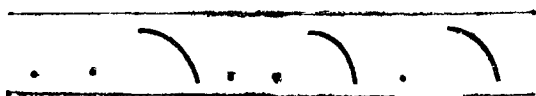
- (b) It's 'not as 'far as you i'magine.



- (c) -It just 'can't be ,true.



(d) I could 'hardly be'lieve my 'eyes.\*



There is an important variant of IC 3 with a low head or no head; if there is a pre-head, it is low, too. The tail is low-pitched:



*Examples of IC 3a:*

(a) E'xactly.



(b) I |thought they were |all 'gone.



IC 4 has a high rise for its nucleus.

The other components of the melodic contour, if there are any, are: stepping head, low pre-head and rising tail.

*Examples of IC 4:*

(a) 'Yes?



(b) 'Interesting?



\* High fall may occur more than once in one and the same sense-group.

(c) Oughtn't 'I to have been con'sulted?



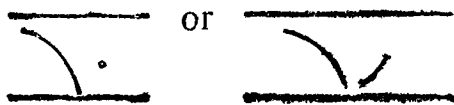
(d) 'Mix it with 'half a 'pound of 'sugar?



IC 5 has a fall-rise for its nucleus. The fall-rise may be preceded by a low pre-head and a sliding or stepping head. The tail gradually rises towards a medium pitch. The nucleus often consists of one word, so that the fall-rise may be called **undivided**:

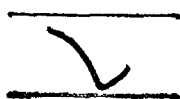


In those cases where the rise includes other words besides the one that carries the fall, these words are either unstressed or weakly stressed:

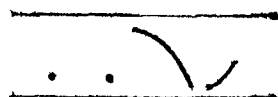


Examples of IC 5:

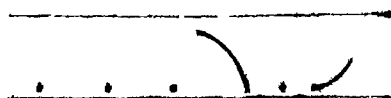
(a) √Please.



(b) It's un√likely.



(c) You could a√pologize.





(d) He ↘hasn't ↘definitely re↗fused.



(e) ↗Watch it!



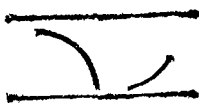
An important variant of IC 5 is represented by the fall-rise that extends over at least two and often many words. The fall is always high and makes one of the initial words very prominent. The low rise usually occurs near the end of the sense-group and gives prominence to a second word that semantically stands next in importance to the word carrying the high fall. There may be stressed and unstressed words between the high fall and the low rise, but they should be pronounced on a low pitch. This variant of IC 5 may be described as fall-rise **divided**:



The high fall of this contour may be preceded by a stepping head, low head, sliding head, and low pre-head. The low rise at the end of the sense-group reaches the medium pitch.

*Examples of IC 5a:*

(a) ↗Cheer ,up.



(b) Per|haps it would be 'better to 'stay at 'home, in ,that 'case.



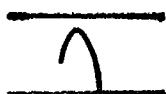
(c) ,Even the 'best of us make mistakes ,sometimes.



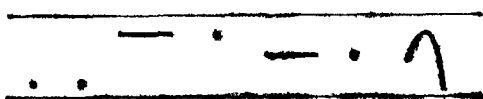
IC 6 has a rise-fall for its nucleus. If there is a head, it is usually stepping. The pre-head is usually of the low type. The tail is low-pitched.

*Examples of IC 6:*

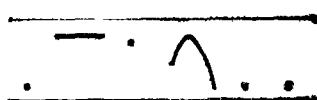
(a) ^Yes.



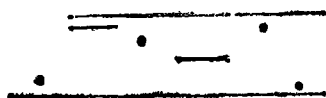
(b) It was 'not like 'that at ^all.



(c) I 'simply ^hated it.

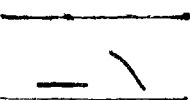


or

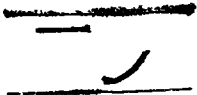

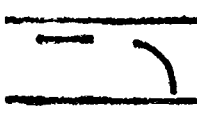
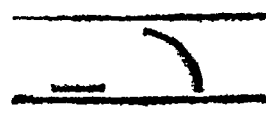
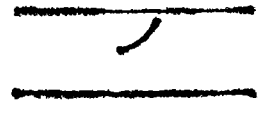

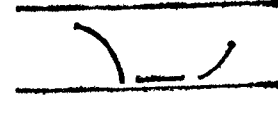



The general shape of an intonation contour is in most cases clear enough from the pitches of the **stressed** syllables of the utterance, among which the nucleus is the most important one. Therefore, the main intonation contours with their variants are sufficient to represent the intonation of ordinary English speech and may be conveniently represented by the following graphic symbols: \*

IC 1  (stepping head + low fall)

IC 1a  (low head + low fall)

\* In the "Reader", however, the learner will occasionally come across more complex intonation patterns. For instance, in the speech of the stage, and in the narrative style of J. B. Priestley, the high fall and the high rise may be repeated within one sense-group, a level tone may occur in the nucleus, etc.

- IC 2  (stepping head + low rise)
- IC 2a  (low head + low rise)
- IC 3  (stepping head + high fall)
- IC 3a  (low head + high fall)
- IC 4  (high rise)
- IC 5  (fall-rise undivided)
- IC 5a  (fall-rise divided)
- IC 6  (rise-fall)

The pitch of unstressed syllables, however, is important for the complete meaning of the utterance; it can express the attitudinal features and the emotional state of the speaker.

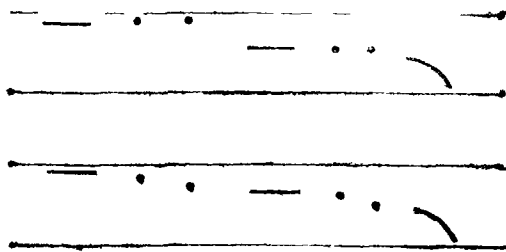
In **unemphatic speech** initial unstressed syllables are always low-pitched and form the low pre-head, *e. g.*—

We've been ex,pecting them.



Intermediate unstressed syllables which aid in forming a gradually descending scale are pronounced on the same pitch as the preceding stressed syllables (stepping head) or may gradually descend in pitch (falling head).

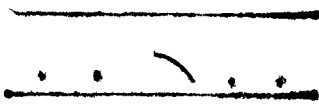
'What are you 'going to ,do about it?



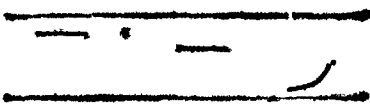
Final unstressed syllables forming the tail of the utterance are always low-pitched when they follow a falling nuclear tone, and always gradually rise in the case of a rising pattern. In the latter case the nuclear syllable is pronounced on the lowest level pitch.

Compare:

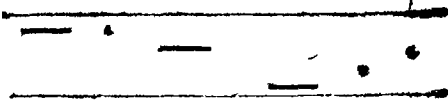
It was ,yesterday.



'Are you 'quite ,sure?



'Are you 'quite ,sure of it?



In **emphatic speech** initial unstressed syllables are sometimes very high-pitched, particularly in colloquial English, and form the high pre-head. (See examples on p. 18.)

Intermediate unstressed syllables are often much lower-pitched than the preceding stressed syllable, and form the sliding head. (See examples on p. 17.)

Final unstressed syllables are treated in the same way as in unemphatic speech.

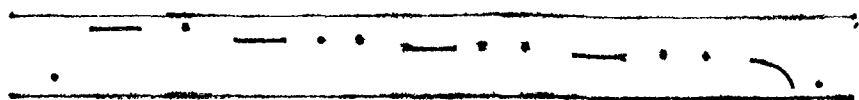
#### ENGLISH SPEECH MELODY, ITS DISTINCTIVE AND ATTITUDINAL FUNCTIONS

English speech melody is a highly distinctive part of the language. The presence or absence or pitch-movement within a word is of great importance. **Moving or kinetic tones**

always mark the semantic centre of the sentence (or sense-group), thus forming the nucleus of the melodic pattern of the utterance, while the other stressed words are pronounced on level or static tones.\*

*Examples:*

He 'called a 'porter to 'carry his 'bags to a ,taxi.



Head—level tones

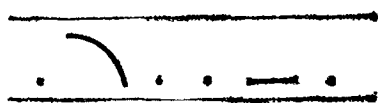
Nucleus—  
moving  
tone

The main tones form **significant oppositions** in accordance with:

(a) the *direction* of the pitch movement—**falling/rising**.

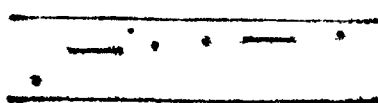
Compare:

I 'offered it ,to him.



(a statement)

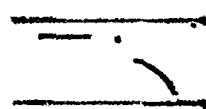
You 'offered it 'to him?



(a question)

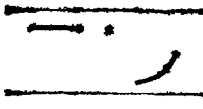
Compare:

'Come a,long!



(an order)

'Come a,long!

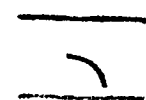


(a polite invitation)

(b) the *range* of the pitch movement—**low/high**.

Compare low fall—high fall:

Don't!



(matter-of-fact, indifferent, phlegmatic)


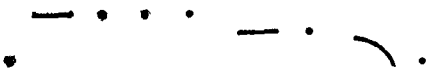







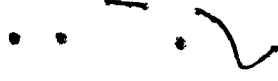

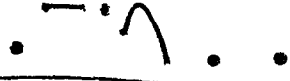
Don't!



(with warmth and interest, emphatic)

\* Level tones may be used in the nucleus. They are rather rare in colloquial English, but are used in reciting poetry.

# THE MAIN ENGLISH INTONATION

Nuclear Tones	Number of IC	
	IC 1	
Low fall		I 'think I shall be 'free on ,Sunday.
	IC 2	
Low rise		Can you 'tell me the e'xact ,title of it?
	IC 3	
High fall		I'd 'like to 'try it a'gain.
	IC 4	
High rise		'Had a 'good 'holiday?
	IC 5	
Fall-rise		(Undivided) It'll be \hard to ^prove.
	IC 6	
Rise-fall		I 'quite a^gree with you.

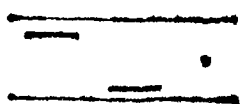
CONTOURS WITH THEIR VARIANTS

IC	
IC 1a	. — . . \ .
	And ,what was his ,answer?
IC 2a	. — . — . — . ↗
	And ,what's it ,got to ,do with ,you?
IC 3a	. — . . . \ . .
	It's ,absolutely ri'diculous.
IC 5a	. \ . — . . — . ↗
	(Divided) I'd 'love to ,live in a ,house l ke ,that.

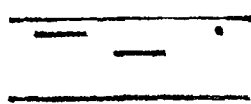
Compare low rise—high rise:

'Ask ,questions.

'Ask 'questions?



(a request)



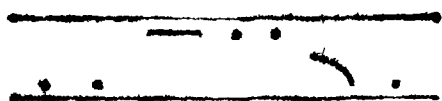
(an echoed imperative)

(c) the *simplicity or complexity* of the voice-pitch movement—fall/fall-rise, rise/rise-fall.

Compare fall—fall-rise:

I have 'nothing  
a,ga<sup>^</sup>inst it.

I have \nothing  
a^ga<sup>^</sup>inst it.



(a categoric statement)



(a statement with an  
implication)

Compare rise—rise-fall:

She 'likes it?

She ^likes it.



(a question)



(a very emphatic statement)

### THE SEMANTIC FUNCTION OF THE NUCLEUS

The opposition of falling and rising tones enables the speaker to convey in his utterance either an impression of finality, completeness, definiteness or resoluteness by using one of the falling tones:



or on the contrary, to convey a feeling of non-finality, incompleteness, hesitation, implication by using one of the rising tones:



Compare:

I 'think you 'ought to a,pologize. (*definite, categoric*)

I 'think you 'ought to a,pologize. (*hesitant, non-cate-  
goric*)



The oppositions based on the range of the pitch movement (low fall/high fall and low rise/high rise) serve a different purpose.

**High fall** adds **personal concern, interest and warmth** to the features characteristic of low fall on a purely intellectual level, i. e. finality, definiteness, etc.. The speaker's attitude towards the situation and the listener, the emotional side of the utterance is thus expressed by increasing the range of the falling tone.

Compare:

I 'hear you've ,passed your exam (*categoric, matter-of-fact*)

I 'hear you've 'passed your exam. (*categoric, with interest and warmth*)

The **high rise** is essentially an **interrogatory tone**. The feeling of non-finality and incompleteness, characteristic of low rise, is brought to its extreme form in high rise, expressing the speaker's active searching for information. This is obvious in those utterances where the high rise turns into a question a sentence which is built grammatically as a statement, e. g.—

You 'like it? \*



While low rise is often used in statements of a non-categoric type, high rise (when used in final sense-groups) always indicates interrogation.

Compare:

He's 'hardly 'hurt at ,all. (*a reassuring statement*)

He's 'hardly 'hurt at 'all? (*an echoed statement = a question*) ('Who ,says it?)

In echoed utterances of all communicative types, when the speaker seems to be checking whether he received the information correctly before reacting to the other person's speech, it is again the high rise that is mostly used.

\* The use of the low rise in similar utterances would add a shade of surprise and disbelief: You ,like it?



**Examples:**

- (a) *An echoed statement*—We start to'morrow.—You start to'morrow?
- (b) *An echoed general question*—'Did you en,joy the concert?—'Did I en'joy it?
- (c) *An echoed special question*—'How many children has he?—'How 'many? ('Six, I be,lieve.)
- (d) *An echoed order (or request)*—'Telephone me, then.—'Telephone you? (How 'can I?)
- (e) *An echoed exclamation*—'Wonderful news!—'Wonderful news? ('Nothing of the kind.)

In general and alternative questions and in non-final sense-groups of enumerations there seems to be no linguistically important juxtaposition of low rise and high rise. The latter makes the utterance sound somewhat lighter or livelier, and the difference stops there.

Compare:

<i>General question</i>	— Did they 'all go?		Did they ,all go?
<i>Alternative question</i>	— Will you have 'cake  or ,pastry?		Will you have ,cake  or ,pastry?
<i>Non-final sense-groups</i>	— Has she 'learnt to 'sew,  and 'cook? Have you 'all got 'knives  and 'spoons?		Has she 'learnt to ,sew,  and ,cook? Have you 'all got ,knives  and ,spoons?

In complex tones it is the final part that is more informative.

**“Fall-rise is an implicatory tone.** It always gives the impression that something has been left unsaid, and that the speaker expects his listener to imagine the extra meaning.” (*R. Kingdon*)

The exact character of the implication is always deduced from the concrete situation in which fall-rise is used. There is no need to use words to express what the fall-rise hints at, because it is known both to the speaker and to the listener.

*Examples:*

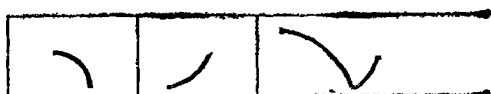
The boy is seven.—Nine. (*Polite correction. Implication: You are mistaken.*)

Have 'Bob and 'Jane ar,rived? — 'Jane's ,here. (*Implication*: But 'Bob ,isn't.)

Sometimes the implication consists in signalling to the listener that "the speaker hesitates to make his statement too confidently, and at other times it conveys a warning or an apology." (*R. Kingdon*)\*

This tone is used in statements and requests, but hardly ever in questions.

In some books of English phonetics this tone is described as always being an emphatic one. *R. Kingdon*, however, places it side by side with simple falling and rising tones as belonging to the main unemphatic tones, each of which can be made emphatic by means of increasing stress.



**Rise-fall** implies all the definiteness, finality, etc., associated with the other falling tone contours. It particularly shows that the speaker is greatly impressed (whether favourably or not). This tone has an intensifying function very similar to the use of the word "even".

You 'aren't ^trying = ... even trying.\*\*

In teaching English intonation "... it should be remembered that the attitudinal meaning of an utterance must always be interpreted within a context, both of the situation and also of the speaker's personality. It may well happen that an intonation which is neutral in one set of circumstances might be, for instance, offensive or patronizing when used by another person or in other circumstances".\*\*\*

---

\* "The falling-rising nucleus combines the dominant effect of the fall (contradictory, contrastive) with any of the emotional or meaningful attitudes (not expressed verbally) associated with the rise." *Gimson A. C. An Introduction to the Pronunciation of English*. London, 1966, p. 258.

\*\* *R. Kingdon* says that it is possible to speak English with good intonation without using rise-fall. He also finds that this tone is mostly heard in the speech of children and women. However, recent observations of English intonation in BBC broadcasts, carried out by the authors of this book, show that men use this tone rather frequently when they are really involved in an exciting situation.

\*\*\* *Gimson A. C. An Introduction to the Pronunciation of English*. London, 1966, p. 254.

## THE SEMANTIC FUNCTION OF THE HEAD

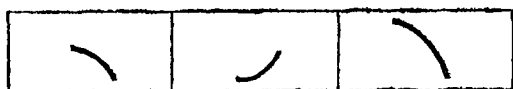
**The stepping head**, with its gradual falling of pitch on the stressed words of the pre-nuclear part of the utterance, conveys the impression of the balanced, active, mood of the speaker. It is widely used in combination with any of the six main tones of the nucleus.

### *Examples:*

- IC 1 — I'm a'fraid I for|got to re|turn it.  
IC 2 — There's 'nothing to 'get up, set about.  
IC 3 — I'd 'like to 'try a'gain.  
IC 4 — It's 'not the 'one you 'want?  
IC 5 — I 'haven't 'much 'appetite.  
IC 5a — It's 'more like 'January than ,April.  
IC 6 — It's 'not like 'that at ^all.

**The low head**, based on low-pitched pre-nuclear stressed syllables, is apt to convey an impression ranging from cool and indifferent to sulky and hostile, particularly when combined with low fall or low rise.

The low head usually appears as a component of intonation contours 1a, 2a and 3a, which means that it is combined mainly with three nuclear tones:



— low fall, low rise and high fall.

### *Examples:*

- IC 1a — I ,wanted to have a ,chat with you.  
IC 2a — It's ,all the ,same to ,me.  
IC 3a — I ,just ,don't 'want to ,sing.

A low head is quite possible in IC 5a, as this contour contains high fall.

*Example:* I ,seem to have mis'laid ,mine.

In the case of intonation contours 3a and 5a, where low head precedes high fall, the low head seems to increase by contrast the emotional function of the high fall, at the same time often adding to the utterance such features as insistence, puzzlement, displeasure, protest, etc. The negative attitude is particularly to be felt in special questions, pronounced with IC 3a.

Compare:

IC 1 — 'What have you 'done it for? (*a simple question*)

IC 1a — 'What have you 'done it for? (*a question + disapproval*)

IC 3a — 'What have you 'done it for? (*a question + indignation*)

The sliding head, due to its "jumpy", uneven scale of pre-nuclear syllables, usually reflects an excited state of mind and, sometimes, a highly emotional attitude to the situation.

The sliding head seems to be mostly used in combination with a fall-rise in the nucleus. (I.C.E.)\*

Examples:

IC 5a — I \can't get them \done to \day.  
          \Pardon my inter\rupting you a \gain.

#### THE SEMANTIC FUNCTION OF THE PRE-HEAD

The low pre-head may occur in all unemphatic and many emphatic utterances. It may be combined with any of the six main tones. Its main function is to mark the comparative **unimportance** of initial unstressed syllables.

Examples:

IC 1 — It was 'very 'kind of you.

IC 1a — Will it 'help, do you 'think?

IC 2 — It'll be 'quite 'ready by to\morrow.

IC 2a — He did 'nothing of the 'sort.

IC 3 — I can 'hardly be'lieve it.

IC 3a — We've been 'waiting for 'ages.

IC 4 — You 'offered it to him?

IC 5 — It was \earlier than \that.

IC 5a — That's the 'second 'time you've 'asked me  
          'that.

IC 6 — You should have ^told me.

The high pre-head has a clearly **emphatic function**. Before a rise it usually gives a bright, lively, encouraging character to the utterance.

---

\* I.C.E. = *Intonation of Colloquial English* by J. D. O'Connor and G. F. Arnold.

<i>Stimulus</i>	<i>Response</i>
We had a 'lovely ,trip.	-Do ,tell me about it.
'See you ,presently.	-So ,long, old 'chap.
Is 'that 'your ,note-book?	-It ,is.

Before a fall it may give the utterance an indignant, quarrelsome ring. (*A. Gimson*)

<i>Stimulus</i>	<i>Response</i>
You \won't do it 'that ,way.	-Well ,how, then?
He just 'shouted me 'down.	-The ,brute!
I ,don't be,lieve you 'posted it.	-I ,did post it.
'John's the ,winner.	-He ,will be sur,prised.
I'll 'fetch you in the 'car.	-That ,is ,good of you.

The last two examples illustrate a highly emotional positive attitude expressed by high pre-head preceding a falling tone in the nucleus.

#### THE MAIN ATTITUDES CONVEYED BY THE MAIN INTONATION CONTOURS

- IC 1 —calm, matter-of-fact but interested.
- IC 1a—calm, unemotional, cold, uninterested.
- IC 2 —soothing, genuinely interested, friendly.
- IC 2a—encouraging further conversation, casual, or calmly disapproving, warning, critical, menacing.
- IC 3 —lively, interested, personally concerned, emotional, with some warmth.
- IC 3a—the same as IC 3, but with less warmth and often with surprise, displeasure, protest.
- IC 4 —interrogatory, light and casual; in non-final sense-groups, tentative.
- IC 5 —implicatory; hardly ever used in questions and interjections.
- IC 5a—highly emotional, warm, sympathetic; in special questions, plaintive, weary.
- IC 6 —highly emotional; the speaker is impressed and sometimes even awed challenging and censorious in the case of negative emotions.

#### THE SENSE-GROUP OR THE SYNTAGM

In the process of speech our thoughts are shaped into sentences. A separate word may be used as a sentence (e. g. *Yes. No. Do. Don't. Where? How? Nonsense! Good,*

etc.), but as a rule a sentence consists of more than one word.

Each sentence expresses a more or less complete idea which has a definite communicative aim: it represents either a statement, or a question, or a command, or an exclamation. The aim of the utterance is made clear by **intonation**.

Often a sentence is made up of two or more parts, which are called **sense-groups** or **syntagms**. A sentence which is not divided into smaller parts is both a sense-group and a sentence. The division of a sentence into sense-groups depends on the idea to be expressed. Sometimes one and the same chain of words may be variously divided into sense-groups, each division giving rise to a different utterance.\*

Each sense-group contains a **meaningful word** or a **number of words** expressing in this particular situation a separate element of reality (object, action, or property, etc.), sometimes very complex, so that the sense-group cannot be subdivided into smaller units without destroying this particular sense.

*Examples of sense-groups:*

- (a) 'Sometimes| I 'get to 'town by the '8.'30.
- (b) In ^private | he was 'good-'humoured and 'good-natured.
- (c) In ad'dition to ,this| he had a 'fine 'musical ,taste,| 'carefully ,cultivated.
- (d) 'Two or 'three 'years a,go| we had a 'very 'hard ,winter.
- (e) 'Stand 'here 'out of the ,rain| while I 'get a ,taxi.
- (f) If you 'don't ,mind,| I'll 'stay on 'here for a ,bit.

Grammatically, a sense-group represents a separate word, or a word-combination, or a clause, or a sentence, the words of which are used in their proper forms and joined together in accordance with the syntactic rules of the language.

Phonetically, a sense-group represents one of the intonational contours typical of the language. (See "The Main English Intonation Contours", p. 30—31.)

---

\* "One of the travellers," says Mr Michael Collins, "was calm..." "One of the travellers says Mr Michael Collins was calm..." (See: Palmer H. E. *English Intonation with Systematic Exercises*. Cambridge, 1924, p. 87.)

The phonetic features, superimposed on the semantic and grammatical content of a sense-group to delimit it from the other sense-groups and to supply it with important information in addition to the meaning of the words making up the sense-group, are as follows:

(a) A pause at the end of the sense-group.\*

(b) A definite intonation contour, the nucleus of which (i. e. one of the six main tones) falls on the semantic centre of the sense-group; the head marks the pre-nuclear important words of the sense-group, the pre-head—the comparatively less important initial words, the tail—the comparatively less important final words.

Thus a sense-group may be defined as the shortest possible unit of speech from the point of view of meaning, grammatical structure and intonation.

Final sense-groups are the most important ones: their intonation contours (chiefly their nuclei) determine the communicative type of the whole sentence.

Non-final sense-groups may have different degrees of semantic completeness, finality and independence. (See examples a, b, c, d, e, f on p. 39.)

The intonation contours of non-final sense-groups can express these features adequately enough: intonation contours based on falling tones are used in sense-groups with a complete meaning, independent of the following sense-groups, while intonation contours based on rising tones signify incompleteness, non-finality and dependence on or closer connection with the following sense-groups.

The size of sense-groups is variable. Compare the sense-groups from the examples on p. 30—31.

Sometimes ... In private ... In addition to this ...  
Two or three years ago ... Stand here out of the  
rain ...

---

\* The length of the pauses in non-final sense-groups varies according to the degree of independence, semantic importance and semantic connection of the adjacent sense-groups. The more independent and semantically important the sense-group is, the longer the pause after it. With an increased rate of speech, some of the pauses delimiting the sense-groups of the utterance may disappear, so that the delimitation is realized only by the tone of the nucleus. It is sometimes possible to treat the same chain of words either as one sense-group or two, *e. g.*

(a) Would you ||like ,tea| or ,coffee?

(b) Would you ||like |tea or ,coffee?



Also in the sentence below:

Of ,course, I'm 'not at all ,fluent,| and my 'accent  
|must be pretty ,awful,| but 'people were |very  
|patient and ,helpful,| so I 'really had very ,little  
|trouble.

It should be noted that in conversation, side by side with an abundance of short sense-groups presented by the so-called conversational formulas ('Good. 'All ,right. 'See you ,later. To be 'sure. 'That's ,it, etc.), one often observes very long sense-groups of the kind given above.

The number of sense-groups in a sentence is variable, too, and is closely connected with the style of speech.

Particular attention should be paid to the intonation of specifically conversational English structures, consisting of two sense-groups:

**Disjunctive questions:**

It's 'rather 'difficult,| ,isn't it?

**Derogatory questions:**

<i>Stimulus</i>	<i>Response</i>
My 'car ,fetched a ,good ,price.	Oh you've 'sold it,  ,have you?
I 'may have ,passed my e,xam.	You're 'hoping for the 'best, ,are you?
I 'don't 'like ,this one.	You'd 'rather have the 'other one,  ,would you?

**Imperative utterances with "will you" or "won't you" as a tag:**

**Examples:**

- 'Take 'good ,care of it,| 'won't you?
- ^Meet me,| 'won't you?
- Don't 'ever ,tell him,| 'will you?
- ^Porter,| 'put 'these on a ,taxi,| ,will you?

**Imperative utterances with "shall we" as a tag:**

**Example:** -Let's ,go,| ,shall we?

**Imperative utterances with "can't you" as a tag:**

**Example:** 'Hold 'on to the 'rope,| 'can't you?

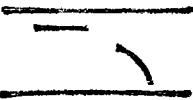
**Exclamations having the form of general questions:**

<i>Stimulus</i>	<i>Response</i>
What a 'very 'nice ,house!	,Yes,  ,isn't it!

## THE USE OF THE MAIN INTONATION CONTOURS IN UTTERANCES OF DIFFERENT COMMUNICATIVE TYPES

In statements all intonation contours may be used.

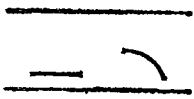
The most typical contour for unemphatic statements is

IC 1  which makes the utterance sound complete, definite and categoric, matter-of-fact but interested.

*Examples:*


I 'didn't 'quite 'catch that.

We 'haven't 'heard from him for 'ages.

IC 1a  is used to convey a cool, reserved,

indifferent, grim or surly attitude on the part of the speaker. The statement sounds complete, definite and categoric, as in the case of IC 1, but may sound unfriendly when addressed to a stranger.

*Example:* I 'want to 'talk to you.

IC 2 , when used in statements, makes them

sound not categoric, assertive and separative, but soothing and reassuring. It may sometimes give a hint of self-confidence and self-reliance.

*Examples:*

There's 'nothing to 'get up, 'set a 'bout.

I 'promise I 'won't 'tell 'anyone.

We 'all 'make mis'takes 'sometimes.

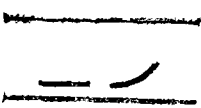
'All in 'good 'time.

IC 2 is a typical contour for non-final sense-groups very closely connected with the following sense-group.

*Examples:*

I 'opened the 'door 'quietly,| (and 'caught him 'red-'handed).

I'd no 'sooner 'set 'eyes on him| (than I 'knew he was 'seriously 'ill).

IC 2a  may encourage further conversa-

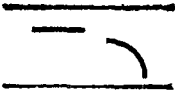
tion or may be guarded, reprovably critical, resentful, bored.

*Examples:*

(<sup>1</sup>Have you <sup>2</sup>been <sup>3</sup>there?)—I <sup>4</sup>have.

(You must <sup>1</sup>apologize at <sup>2</sup>once.)—I <sup>3</sup>don't see <sup>4</sup>why I <sup>5</sup>should.

(The correct <sup>1</sup>answer is <sup>2</sup>seven.)—<sup>3</sup>That most <sup>4</sup>definitely is <sup>5</sup>not the correct <sup>6</sup>answer.

IC 3  is very common in ordinary colloqui-

al speech, as it conveys personal concern or involvement; it sounds lively, interested, and can express vigorous agreement or contradiction very efficiently. IC 3 (with stepping head) sounds light and warm, while IC 3a (with low head) conveys a feeling of querulous protest.

*Examples:*

IC 3 —He <sup>1</sup>won't be <sup>2</sup>back till <sup>3</sup>ten.

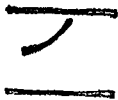
—I must <sup>1</sup>stay <sup>2</sup>in and <sup>3</sup>do some <sup>4</sup>work.

—I've <sup>1</sup>never been there in my <sup>2</sup>life.

IC 3a —You <sup>1</sup>didn't <sup>2</sup>ask me <sup>3</sup>to.

—We've been <sup>1</sup>waiting for <sup>2</sup>ages.

—I <sup>1</sup>sent it <sup>2</sup>to you <sup>3</sup>three <sup>4</sup>days <sup>5</sup>ago.


IC 4  can be used in statements only when

they are echoed and thus turned into questions, often addressed by the speaker to himself before he reacts to the interlocutor's utterance.

*Examples:*

(I <sup>1</sup>offered it <sup>2</sup>to him.)—You <sup>3</sup>offered it <sup>4</sup>to him?

(They <sup>1</sup>don't <sup>2</sup>like it.)—They <sup>3</sup>don't like it?

IC 5  always carries an implication with it.

What exactly is implied is perfectly clear to the speaker and to the hearer, since it is derived from the situation,


and no verbal expression of the implication is necessary. Typical attitudes, often conveyed with the help of IC 5, may be described as follows (I. C. E.):

- (a) correcting the interlocutor (politely!);
- (b) grudgingly admitting;
- (c) reluctantly or defensively dissenting;
- (d) tentatively suggesting;
- (e) concerned;
- (f) hurt;
- (g) reserved.

### *Examples:*

(Note. The sentences given in parentheses give an idea of the implication and are not actually uttered, but suggested by the intonation.)

- (a) There were 'seven ,boys ,there.—∨ Nine.
- (b) 'Is he 'tall and ,dark?—Well, he's ∨tall. (But I ∨shouldn't ∨call him ∨dark.)
- (c) It ,didn't ,take you ,long.—It ∨did.
- (d) Your 'phone wasn't ,working.—He could have ∨wired.
- (e) Have you 'heard the 'news about ,Frank?—You ∨don't mean to ∨say he's ∨failed a∨gain, (do you?).
- (f) You're ,not 'trying!—I most ∨certainly ∨am.
- (g) 'What did you 'think of the 'lecture?—It ∨wasn't e∨xactly sen∨sational, ('was it?).

IC 5a  (fall-rise divided) makes the ut-

terance very emphatic. The attitudes expressed may vary according to the verbal context and the situation. The statement may sound "apologetic, appreciative, grateful, regretful, sympathetic, persuasively reassuring, plaintive or pleading". (I. C. E.)

Very often no particular emotion is conveyed by IC 5a.

The main function of this contour is to place a particular emphasis on "the hub"\* of the utterance, and mark as important another word out of those that follow "the hub", either because it is a modal word, or because it is the semantic centre of an afterthought, or because it limits in some respect or renders more exact the idea expressed

---

\* The hub = the semantic centre of the utterance.

in the first part of the utterance. The afterthought or limitation often have the form of a subordinate clause.

Sometimes the subordinate clause precedes the principal one; in such cases it is the subordinate clause which has the high fall on "the hub", and the principal clause carries the low rise.

*Examples:*

I 'hope I'm 'not ,late. (*apologetic*)

It's ,quite 'good, ,really. (*appreciative*)

You can't i'magine what your ,help has ,meant to me. (*grateful*)

I don't re'member, I'm af,raid. (*regretful*)

I should go 'home, if I were ,you. (*persuasively re-assuring*)

I 'quite under,stand your po,sition. (*sympathetic*)

It's 'always the ,same.

He's ,hardly 'ever on ,time. } (*plaintive*)

You 'must try to ,be more ,careful. (*pleading*)

*Stimulus*

*Reaction*

'Don't you 'like it?

I 'don't, ,frankly. (*a modal word*)

,How did you get 'on with him?

,Rather 'well, ,strange as it may ,seem. (*an afterthought*)

D'you 'like my 'new ,hat?


I ,can't say I 'do, par,tic-ularly. (*a limitation*)

I 'thought of 'going for a 'stroll.

,I'll come 'too, if I ,may.

He's a di'rector ,now.

I must con'gratulate him when I ,see him.

IC 6  . In this type the initial rise rein-

forces the meaning of the high fall, adds to the definiteness and finality of a falling tone some warmth, admiration, sarcasm, indignation, etc., thus emphasizing, either positive or negative emotion, according to the situation. The speaker is greatly impressed.

*Examples:*

^Very good!


A ^marvellous time.

I 'simply ^hated it.

You 'aren't ^trying.

## QUESTIONS

### General Questions

The most typical intonation contour for general questions in unemphatic speech is IC 2 . The speaker


sounds "generally interested" (I. C. E.).

*Examples:*

'Have you 'seen ,Tom 'lately?

Does he 'go to ,school 'yet?

Will there be 'room e'nough for ,all of us?

IC 2a  gives a disapproving, sceptical ring

to a general question.


*Examples:*

Does it ,matter?

Do you ,think so?

Are you ,sure 'this is the 'right 'road?

Is there ,really any ,need to?

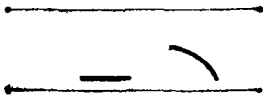
IC 1  in general questions suggests "subjects

for discussion" (I. C. E.). The question sounds insistent and ponderous.

*Examples:*

'Are you 'certain he'll ,help?

Does 'anyone 'feel like a ,walk?

IC 1a  makes a general question sound

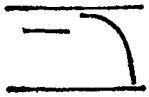
"detached, phlegmatic, reserved" (I. C. E.).

*Examples:*

Will it ,help, do you 'think?

Can I ,count on ,that?

'Shall we ,get it in ,time?

IC 3  shows that the speaker is "willing to

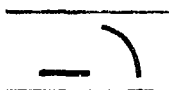
discuss the situation and sometimes sceptical, but no suggestion of the impatience or querulousness sometimes associated with IC 3a" (I. C. E.).

*Examples:*

'Must we 'tell him a<sub>1</sub>bout it?

'Does she 'know the 'way?

Did you 'notice how 'thin she's be<sub>1</sub>come?

IC 3a  indicates that the speaker is "willing

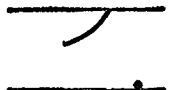
to discuss the situation, though sometimes impatient that such discussion should be necessary" (I. C. E.).

*Examples:*

Shall we post'pone the <sub>1</sub>meeting, <sub>1</sub>then?

Need we do 'anything about it?

But <sub>1</sub>will it be <sub>1</sub>open this 'evening?

IC 4  is often used in light and casual

general questions.

*Examples:*

Can 'I help at 'all?

'Are you 'free 'now?

Elliptical general questions seem to be always pronounced with IC 4.

*Examples:*

'Like it? (for: 'Do you <sub>1</sub>like it?)

A<sub>1</sub>nother 'cup of 'tea? (for: 'Will you have a<sub>1</sub>nother 'cup of <sub>1</sub>tea?)

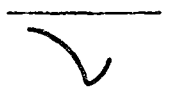
General questions with the word order of a declarative sentence are always pronounced with IC 4.

*Examples:*

You 'want it 'back?

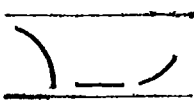
It's 'not the 'one you 'want?

He 'won't be 'able to 'help?

IC 5  is hardly ever used in questions. When

it is used, it is done only for the sake of emphasis in com-

bination with the high fall on the semantic centre of the utterance, which turns the contour into its variant—IC 5a.

IC 5a  gives to a general question a plain-

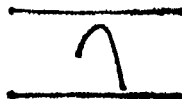
tive, pleading, long-suffering ring.

*Examples:*

'Can't you see I'm busy?

'Can I have another piece of toffee?

'Must you be so obstinate?

IC 6  makes a general question sound "im-

pressed, challenging, antagonistic" (I. C. E.).

*Examples:*

Is he ^really interested?

But could ^you do any better?

Is it ^worth while, do you think?

### Short Comments of the Type "Is it?", "Isn't it?"

Though short comments have the same grammatical structure as ordinary general questions, their peculiar function in speech should be thoroughly explained.

Short comments rely for their lexical content on the preceding utterance of the interlocutor. In most cases they carry no interrogation, but only denote the speaker's readiness to continue the talk and express, with the help of intonation, his positive or negative attitude to the situation.

Since short comments have the form of a "mini-sentence", consisting only of a form-verb + a personal pronoun, it is convenient to observe the different connotations arising from the use of different tones in such sentences. The attitudinal meanings conveyed by these tones are described by J. O'Connor and G. Arnold in this way:

**Low rise**—a disapproving or sceptical tone.

<i>Stimulus</i>	<i>Response</i>
He's 'only 'thirty-'five.	,Is he? (He looks about fifty.)

**High rise**—particularly common with short comments, designed to keep the conversation going.

<i>Stimulus</i>	<i>Response</i>
I've 'just seen 'John.	'Have you?



**Low fall**—a total lack of interest, or else a mood of grim hostility.

<i>Stimulus</i>	<i>Response</i>
I've 'just come 'back from 'Paris.	'Have you?

**High fall**—a mild surprise but acceptance of the listener's premises. It is more or less equivalent to a surprised repetition of the listener's statement.

<i>Stimulus</i>	<i>Response</i>
She's 'thirty-,five.	'Is she? (I didn't know that.)

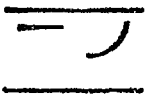
**Fall-rise**—in intensified questions.

<i>Stimulus</i>	<i>Response</i>
It's 'your 'turn.	^Is it?

**Rise-fall**—the speaker accepts what has been said and is impressed by it.

<i>Stimulus</i>	<i>Response</i>
He 'shot an 'elephant.	^Did he!
They've 'nowhere to 'live.	^Haven't they!

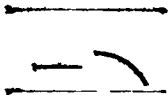
### Special Questions

The most usual intonation contour for unemphatic special questions is IC 1: . They sound "serious,

intense, responsible" (I. C. E.). Some English phoneticians also mention that special questions with this intonation are sometimes used to suggest impatience and irritability. (See the last example.)

*Examples:*


'What's the 'time?  
'How 'much is it?  
'When d'you get 'up?  
'Why did you 'do such a 'stupid 'thing?

IC 1a  makes a special question sound "rather

flat and unsympathetic, quite often even hostile" (I. C. E.).

*Examples:*

- What do you want it for?
- What's so difficult about it?
- Why didn't you find out sooner?

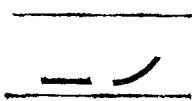
When pronounced with IC 2  special questions

indicate that the speaker is sympathetically interested.

*Examples:*

- Whose is it?
- What's your name?
- How soon will they be back?

Special questions addressed by a grown-up to a child are often pronounced in this way.

IC 2a  With the nuclear tone on the inter-

rogative word a special question sounds wondering, mildly puzzled.

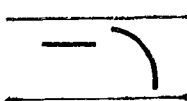
*Examples:*

- How often must he take it?
- When is he due?

When the nuclear tone follows the interrogative word the question sounds calm but very disapproving, if not menacing.

*Examples:*

- Where have you been all this time?
- And why shouldn't I?
- Who's going to pay for it?

IC 3  makes a special question sound in-

terested, brisk, business-like. There is none of the possible hostility sometimes conveyed by IC 1a, and none of the possible surprise or displeasure of IC 3a.

*Examples:*

- What's her name?
- How long d'you intend being away?
- Then why are you so angry with him?

IC 3a  expresses a lively and

interested reaction to the situation.

*Examples:*

'How?

Who's 'that?

Where 'else have you ,been?

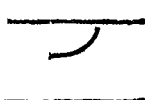
With a low head the question sounds as if the speaker were somewhat unpleasantly surprised.

*Examples:*

|Why didn't you |say so be'fore?

But |when did you 'see her?

|Why 'should I?

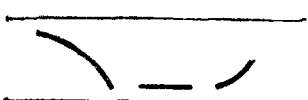
IC 4 , when used in a special question with

the nuclear tone on the interrogative word, calls for a repetition of the information already given.

*Examples:*

'What's his 'name? (I 'didn't 'quite 'catch it.)

'When can I 'phone you?

IC 5a  makes a special question sound


"plaintive, pleading, weary; warm, affectionate, sympathetic" (I. C. E.).

*Examples:*

Oh 'why don't you ,listen, 'Charles?

'What's made you ,change your ,mind?

'When will you be ,back?

With IC 6  a special question sounds "chal-

lenging, antagonistic, disclaiming responsibility" (I. C. E.).

*Examples:*

^What ,book?

^How?

!Why ^should I?  
!What's the !good of !doing ^that?  
!What else ^can I say?

### Alternative Questions

The most usual way of pronouncing alternative questions is to make two sense-groups and to use a rising tone in the first sense-group and a falling tone in the last one:

Would you like ,tea| or ,coffee?

The final fall shows that these are the only choices and that the list is complete.

In fast colloquial speech an alternative question may be reduced to one sense-group with no rise of tone in the middle:

!Would you like !tea or ,coffee?

### Disjunctive Questions

Utterances of this type represent a curious blend of a statement and a question. From the point of view of their grammatical structure they consist of a declarative sentence, followed by a mini-question: \* "They know about it, don't they?", or "They don't know about it, do they?"

One might expect that since the final part of the structure is interrogative, the communicative aim of the utterance is also interrogative.

In actual speech, however, the utterance acquires its final shape and a definite aim only after a definite intonation pattern has been superimposed on it.

In disjunctive questions the predominance of the declarative or of the interrogative part is finally settled by intonation.

Disjunctive questions usually consist of two sense-groups: the statement makes the first sense-group, and the question-phrase makes the second: \*\*

They ,know about it,| ,don't they?

There are two main variants of this structure, which are very often used in colloquial English. They differ in

---

\* The "question" part is called a "question-phrase" or a "question-tag" by English grammarians.

\*\* The possibility of pronouncing a disjunctive question as one sense-group is not excluded.

*Example:* We can ,play ,singles, !can't we? (I. C. E.)

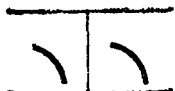
their linguistic function according to the tones used on them.

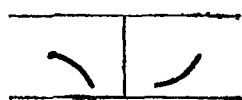
Compare:

- a) You 'met my 'brother in the Cri,mea,| ,didn't you?  
 b) You 'met my 'brother in the Cri,mea,| ,didn't you?

The sequence of tones  is used when the

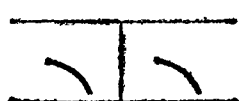
speaker, stating a fact, expects the listener to confirm the correctness of the idea; in other words, he means to provoke the listener's reaction.

With the sequence of tones  the speaker conveys

the impression that he is not only convinced that what he says is right, but also that he is sure that his listener agrees. That is why, when exchanging remarks about the weather, and when both the speaker and the listener are in the same place, the only possible intonation for such utterances as "It's a fine day, isn't it?" is this sequence of tones:  ; the other alternative—



would sound strange (if not absurd), as it retains interrogation, which is out of place under the circumstances.

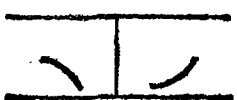
It is also obvious that when the so-called disjunctive question is used as an affirmative reaction to a statement, its intonation can be only the sequence of tones  e. g.—

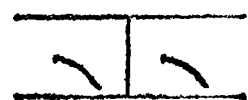
*Stimulus*

*Response*

I 'think it's a de'lightful place.

It 'is,| 'isn't it?

Disjunctive questions may be pronounced not only with the sequences of tones  and



as described above, but also with the following sequences of tones.

### Examples:

(a) You could ,buy one,|,couldn't you?



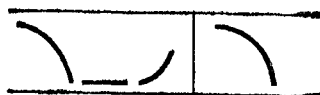
(b) It wasn't ,my 'fault,| 'was it?



(c) You 'mean last ~March,| ,don't you?



(d) It's 'not too ,big,| 'is it?



In example (a)—a hesitant statement is followed by an interrogative tag; final result—a question.

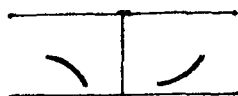
In example (b)—a hesitant statement is followed by a statement-like tag (emphatic); final result—a statement.

In example (c)—an implicatory statement (correcting the interlocutor) is followed by an interrogative tag; final result—a question.

In example (d)—an emphatic, non-categoric statement is followed by a statement-like question; final result—an emphatic statement.

Thus the tone used in the declarative part of a disjunctive question expresses the speaker's view of the situation, while the tone used in the question-tag anticipates the listener's attitude.

As a rule, after a disjunctive question pronounced with this sequence of tones:



, an answer follows;

after a disjunctive question pronounced with this sequence of tones:



, where the second falling tone cancels

the interrogation contained in the question-tag, the speaker often continues speaking, expecting no reaction from the listener.

Attention should be paid to general questions with a logical stress on the subject, which are added as a question-tag to a declarative sentence, *e. g.*—

I 'never 'heard of such a 'thing, | did ,you?  
 'I 'call that 'bad,| don't ,you?  
 I 'shouldn't 'mind some 'tea,| would ,you?

Since their grammatical structure is similar to that of disjunctive questions, the two communicatively different types can be easily confused. It must be pointed out that in a disjunctive question the subject of the declarative part and the subject of the question-tag is the same, while the appearance of a new subject in the tag inevitably shifts the nucleus to it, in order to contrast the two subjects.

### Compare:

He has 'no 'sense of 'humour,| 'has he? (*a disjunctive question*)

He has 'no 'sense of 'humour,| has ,she? (*a statement + a general question*)

## COMMANDS AND REQUESTS

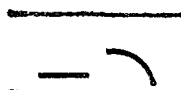
IC 1  is the most usual intonation pattern

for firm, serious, weighty commands.

### Examples:

'Show me your 'ticket, |madam.

'Don't you 'worry.

IC 1a  makes a command sound calm, un-

emotional, often cold.

### Examples:

'Don't. 'Do. |Try |some of the 'other |keys on the  
 |bunch.

IC 2  sounds soothing, encouraging, calmly

patronizing.

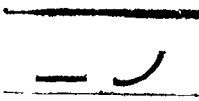
### Examples:

'Cheer ,up.

'Don't 'worry.

'Have a good 'time.

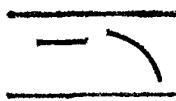
'Send me a 'line and 'let me 'know 'how you get ,on.

IC 2a  in commands beginning with "Don't"

sounds reprovably critical, resentful; in a few short commands—calmly warning, exhortative.

*Examples:*

!Don't !do ,that. ,Slowly. ,Gently. ,Careful.

IC 3  gives a command a ring of warmth,

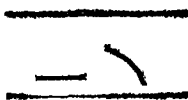
suggesting a course of action to the listener.

*Examples:*

'Come 'in.

'Buy yourself an um'brella.

'Take it 'back and 'change it.

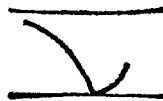
IC 3a  is essentially the same as IC 3, but

often adds a note of critical surprise.

*Examples:*

'Try it.

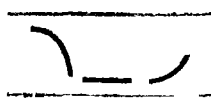
'Look it 'up in the 'time-table.

IC 5  expresses an urgent warning with a

note of reproach or concern.

*Examples:*

~Careful. ~Help me. ~Run. \Mind you don't ~fall.

IC 5a  is used plaintively, sometimes re-

proachfully, pleadingly, reassuringly.


*Examples:*

'Cheer ,up.

'Do for,give me.

'Please don't ,bother on ,my ac'count.

!Don't take 'any ,notice.

IC 6  sounds as if the speaker were disclaiming

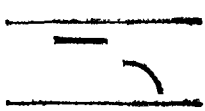
responsibility.



*Stimulus*  
I ,don't 'want to ,play.  
Their 'phone is 'out of 'order.

*Response*  
^Don't, then.  
^Write to them, in ,that  
case.

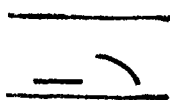
## EXCLAMATIONS AND INTERJECTIONS

The most typical exclamatory intonation is achieved by using IC 1 . It makes the utterance sound

weighty and emphatic.

*Examples:*

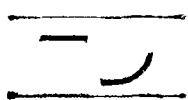
'Well ,done!  
'How ri,diculous!  
'What a re,lief!  
What 'ghastly 'weather for Ju,ly!  
'How ex,traordinary!

IC 1a  makes an exclamation sound calm,

unsurprised, reserved.

*Examples:*

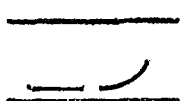
,Good. ,Awful. ,Not ,bad. How ,very ,strange!

IC 2  is used to express airy, casual yet

encouraging, often friendly exclamations. They sound brighter than when IC 2a is used.

*Examples:*

'Well ,done! 'Hard ,luck! -In,deed!

IC 2a  is used when the speaker is reserving

judgement or casually acknowledging a fact.

*Examples:*

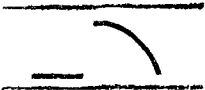
,Oh! ,Thanks! ,Nice ,work!

IC 3  renders the exclamation (or inter-

jection) more emotional but less weighty than when said with IC 1.

*Examples:*


'How 'awkward!  
'What a 'shame!  
'Well 'done!  
The 'very i'dea of it!  
-What an 'age he's ,taking!

IC 3a  has very much the same effect as

IC 3, but with a low head, surprise is added to the utterance.

*Examples:*


'Oh!  
'Nonsense!  
'There's a ,clever ,boy!  
'That's a ,good ,girl!  
What ,wonderful 'news!  
How ,absolutely 'marvellous!  
,Not in the 'least!

When IC 5a  is used in exclamations, it may

express warmth, appreciation, sympathy or encouragement; or occasionally puzzlement or surprise.

*Examples:*

'All ,right!  
'What a ,pity!  
'Poor old ,Peter!  
'Half a ,minute!

IC 6  is used when the speaker is im-

pressed.

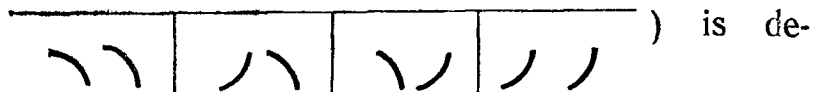
*Examples:*

^ Splendid!  
^ Nonsense!  
How ^ marvellous!  
How 'very 'nice of you to re' member!

## THE USE OF THE TONES IN SENTENCES CONTAINING MORE THAN ONE SENSE-GROUP

In sentences containing more than one sense-group, the choice of tone for the final sense-group is determined by the communicative type of the sentence, e. g. a categoric statement, an ordinary special question, a command, an exclamation require a falling tone, while a non-categoric statement, a general question, a request require a rising tone, and a statement with implication requires a falling-rising tone, etc. (See p. 42—58.)

In the choice of tone to be used in a non-final sense-group one should be guided by the degree of semantic completeness of this sense-group, its semantic importance in comparison with the subsequent sense-group, and its independence of what comes after it. Thus, the sequence of tones in sentences of more than one sense-group (this sequence can be graphically represented by the following possible variants:



rived from the content and the aim of the sentence as a whole, and the semantic weight of its parts, represented by its sense-groups.

**The falling tone** is used in a non-final sense-group that makes complete sense and can stand by itself, being more or less independent of the subsequent sense-group.

*Example:*

It was 'cold and 'comfortless,| for there was 'no ,fire  
in the ,grate.

**The rising tone** is used in a non-final sense-group that is not fully understandable, cannot stand by itself, and is closely connected in meaning with the subsequent sense-group. It also implies continuation, or secondary importance in comparison to the sense-group which comes after it.

The general rules given above can be illustrated by the use of both falling and rising tones in the example given below. For detailed information on the subject and numerous examples, see the manuals mentioned in the footnote.\*

---

\* See: Vassilyev V. A. and others. *English Phonetics. A normative course*. M., 1980; Торсуев Г. П. *Фонетика английского языка*. M., 1950.

## FROM "WILD WALES"

by G. H. Borrow (1803—1881)

The 'old 'woman, who con'fronted me in the 'passage of the ,inn| 'turned 'out to be the ,landlady. On 'learning that I in'tended to 'pass the 'night at her ,house,| she con'ducted me into a 'small 'room on the 'right-hand 'side of the ,pas-sage,| which 'proved to be the ,parlour. It was 'cold and 'comfortless,| for there was 'no ,fire in the ,grate. She 'told me, how,ever,| that 'one should be ,lighted,| and 'going ,out,| 'presently re'turned with a 'couple of 'buxom ,wenches,| who I 'soon 'found were her 'daughters. The 'good 'lady had 'little or 'no ,English;| the 'girls, how,ever,| had 'plenty,| and of 'good 'kind 'too. They 'soon 'lighted a ,fire,| and 'then the 'mother in'quired if I 'wished for any ,supper. \*

### SENTENCE-STRESS IN ENGLISH

A separate word, when used as a sentence, is always stressed, *e. g.* ,Nonsense. ,Listen.

In a sentence consisting of more than one word, some of the words are left unstressed, *e. g.*—

I should 'like you to ,meet him.

In unemphatic speech, words of small semantic value or those with a purely grammatical function (articles, prepositions, conjunctions, auxiliary, modal and link verbs, personal and reflexive pronouns) are usually unstressed. Words essential to the meaning of the utterance are normally stressed (nouns, adjectives, notional verbs, adverbs, demonstrative and interrogative pronouns). \*\*

In English, which is an essentially analytical language, form-words are much more numerous than in Russian. Hence, there is a considerable difference in the structure of English and Russian sense-groups. As a rule, the number of unstressed words is much greater in English.

Compare:

A ,schoolboy,| who {had been 'working a good 'deal at a,rithmetics,| 'came 'home one 'summer for his ,holiday. (*Ten unstressed words*)

---

\* Kingdon R. *English Intonation Practice*. Bristol, 1960, p. 166.

\*\* For detailed information see: Dickushina O. I. *English Phonetics. A theoretical course*. M. —L., 1965.

Один ш,кольник,| у|сердно зани|мавший|ся ариф,ме-  
 тикой,| при|ехал |летом до|мой на ка,никулы.  
 (One unstressed word)

The degree of stress in the stressed words differs. "The relative stress of the words in a sentence depends on their importance." \*

For practical purposes it is necessary to distinguish between three main functional types of sentence-stress: **syntagmatic**, **syntactic**, and **logical**.

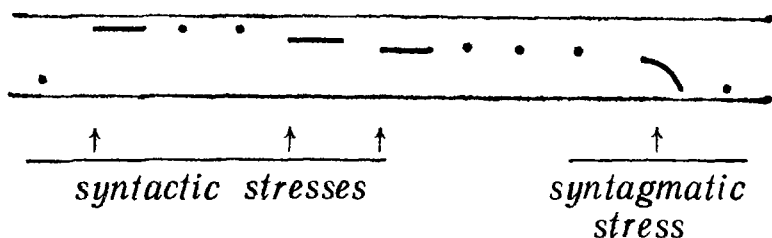
**Syntagmatic stress** represents the most important functional type. Together with one of the main tones, this stress singles out the semantic centre of the sentence (or of the sense-group).

In sentences where no word is made specially prominent, the syntagmatic stress is usually realized in the last stressed word and is stronger than the stress on the preceding words; *e. g.*—

By the |time we |got to the ,house,| we were |all |wet  
 ,through.

**Syntactic stress** marks the other semantically important words within the utterance. These words are mostly pronounced on level pitches, *e. g.*—

I'm |sending you |two |tickets for the ,theatre.



**Logical stress** is connected with shifting the syntagmatic stress from its normal place on the last stressed word to one of the preceding words; in this way a new utterance with a new semantic centre is created.

Compare the different meanings of the sentences given below, arising from the shifting of the nucleus:

\* Jones D. *An Outline of English Phonetics*. Cambridge, 1957, p. 262.

- (a) 'Jack 'likes 'fish. Semantic centre—*likes fish*.
- (b) 'Jack ,likes ,fish. Semantic centre—*Jack*.
- (c) ,Jack 'likes ,fish. Semantic centre—*likes*.

Words that are usually unstressed in unemphatic speech may be turned into the semantic centre in the same manner, *e. g.*—

- (a) 'He in,sisted ,on it.
- (b) The 'box is 'under the ,table.
- (c) You ,must be ,kind to them.

## ENGLISH RHYTHM

This is what English phoneticians say about rhythm: "It occasionally happens that a foreign student acquires faultless pronunciation and even correct intonation, and one wonders what it is that betrays his non-English origin. It is, in these circumstances, his faulty rhythm." \*

"Examples of Shakespeare's prose, ... all show that, while the English language may have changed to a certain extent in form and pronunciation and idiom, its speech rhythm has remained unaltered for three hundred and fifty years." \*\*

"...Rhythm and intonation; two features of pronunciation upon which intelligibility largely rests. The surest way to become unintelligible in a language is to distort its natural rhythm." \*\*\*

In the light of the above quotations the importance of studying English rhythm systematically and thoroughly is obvious. Many English authors of books on teaching English recommend teaching rhythm **before** teaching intonation (Hornby, Milne). \*\*\*\* They think, too, that rhythm is best taught through verse, where, because of the requirements of the metre, rhythm is very regular.

Rhythm is a regular recurrence of some phenomenon in time, *e. g.* the lunar rhythm of the tides; the rhythm of the seasons; the rhythm of bodily functions.

\* Milne B. Lumsden. *English Speech Rhythm in Theory and Practice*. London, 1957, p. 4.

\*\* Ibid., p. 6.

\*\*\* *Linguaphone Course*.

\*\*\*\* These authors, obviously, do not consider rhythm to be a component of intonation.

Speech rhythm is inseparable from the syllabic structure of the language. There are two main kinds of speech rhythm.

"As far as is known, every language in the world is spoken with one kind of rhythm or with the other. In the one kind, known as a syllable-timed rhythm... the syllables recur at equal intervals of time—they are isochronous... In the other kind, known as a stress-timed rhythm, stressed syllables are isochronous. English, Russian, Arabic illustrate this other mode: they are stress-timed languages." \*

From the point of view of rhythm, a sense-group in English is divided into rhythmical groups, like bars in music. There are as many rhythmical groups in a sense-group as there are stressed syllables. A minimal rhythmical group consists of nothing but a stressed syllable, *e. g.*—

Yes. 'You 'wait 'here. Most rhythmical groups consist of a stressed syllable and one or more unstressed ones, *e. g.*—

It's a 'very 'lovely 'day. In ordinary speech the number of unstressed syllables between each consecutive pair of stresses varies considerably. In verse, where a definite regularity in the alternation of stressed and unstressed syllables is required by the metre, rhythm can be observed very easily.

As the rhythm of speech is more free and elastic than that of music, the regularity of the recurrent beat in speech is only approximate. The stressed syllables are as evenly distributed in time as the structure of the sense-group permits.

The basic rules of English rhythm that an adult learner may find useful are as follows:

1. The stressed syllables in a sense-group follow each other at regular intervals of time; only in very long rhythmic groups, containing many unstressed syllables, this regularity is not strictly observed.

2. Most non-initial rhythmic groups begin with a stressed syllable; unstressed syllables occurring inside a sense-group have a tendency to cling to the preceding stressed syllable, forming its enclitics; only initial unstressed syllables always

---

\* Abercrombie D. *Elements of General Phonetics*. Edinburgh. 1967, p. 97.

clung to the following stressed syllable, forming its proclitics.\*

3. The greater the number of unstressed syllables intervening between stressed ones, the more rapidly they are pronounced.

4. Initial unstressed syllables are always pronounced rapidly.

5. Each sense-group has a rhythm of its own, depending on the degree of semantic importance attached to it in comparison with the other sense-groups of the utterance.

In the examples of rhythmic groups of different structures given below, rhythmic groups are marked with a curve below the line.

<u>'No.</u>	<u>I 'haven't 'time to 'do it.</u>
<u>'Wait for me.</u>	<u>One can 'never be 'sure.</u>
<u>They are 'very 'happy.</u>	<u>It 'isn't e'xactly what I 'want.</u>

### Rhythm in Connected Prose

The 'weather in 'England| can 'change 'very 'quickly.  
'One 'day 'last 'week| I 'went for a 'walk in the 'country.  
'When I 'started| 'early in the 'morning| the 'weather was  
'beautiful. The 'sun was 'shining,| the 'sky was 'blue,| and  
there were 'no 'clouds at 'all. In the 'middle of the 'morn-  
ing| a 'sudden 'change 'came. A 'cool 'wind 'started  
to 'blow,| 'black 'clouds 'covered the 'sun,| and in a 'very  
'short 'time| it 'started to 'rain 'heavily. There were 'no

---

\* As A. Gimson puts it, "It is a feature of English that the utterance is delivered as a series of close-knit rhythmic groups, which override in importance on the phonetic level the significance of the word on the linguistic level:

They 'couldn't have 'chosen a 'better 'time for their 'holiday. "

(Gimson A. *An Introduction to the Pronunciation of English*. London, 1966, p. 237.)



'houses in 'sight, and I had 'no 'coat with me, so I got 'very  
'wet, in'deed, and 'very 'cold, 'too. 'After a'bout an 'hour I  
'managed to 'catch a 'bus, which 'took me 'home. But 'when  
I ar'rived, I was 'shivering and 'sneezing, and I've 'had  
a 'cold 'ever 'since. I 'ought to have 'taken my 'coat.

We 'sometimes 'say that 'England is the 'only 'country  
where you can have 'four 'seasons in 'one 'day.

### Rhythm and Stress

The general rules for sentence-stress are sometimes not observed: a word that should be stressed according to these rules may be left unstressed. In most cases it is rhythm that is responsible for the omission of stress, *e. g.*—

I 'don't think I ,can.

I 'don't want to ,go.

'Let's take a ,taxi.

We have a 'jolly little 'boat on the ,river.

The unstressed words *think, want, take, little* might be stressed according to their grammatical status, but are not.

Polysyllabic words and compound words (adjectives and verbs) that have two stresses when used as isolated utterances (*e. g.* 'Prepo,sitions. 'Conver,sation. 'Absent-,minded. 'Ill-,bred. 'Come ,in. 'Stand 'up) may lose one of the stresses in connected speech, when either preceded or followed by a stressed word.

#### Examples:

(a) There were 'fourteen ,boys.— He's 'just four,teen.

(b) He has 'afternoon ,tea.— Nearly 'every after,noon.

(c) A 'good-natured ,woman.— The 'mother's ex'treme-  
ly good-,natured.

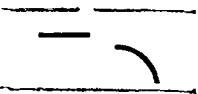
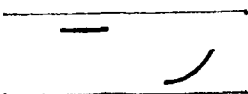
(d) He 'took his ,coat off.— He 'took it ,off. 'John  
took it ,off.

He 'put it ,on.— 'John put his ,coat on. 'John  
put it ,on.

## EMPHATIC SPEECH

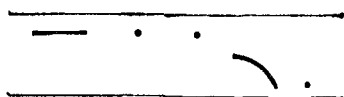
When the speaker's aim is to express only the intellectual content of the thought, i. e. when he does not mean to express his own attitude or emotions, and does not wish to give any particular prominence to any part of the utterance, his speech may be called unemphatic (emphasis = prominence).

Two intonation contours are most commonly used in unemphatic speech:

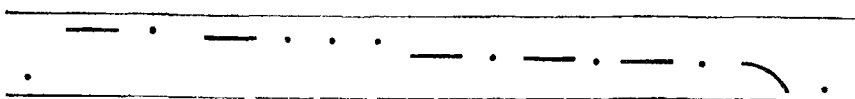
IC 1  and IC 2 

*Examples:*

IC 1 'Let's take a ,taxi.



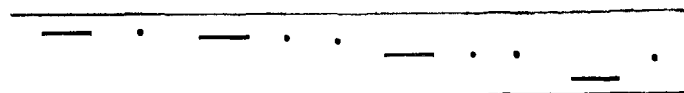
I 'want to 'talk to you a'bout a 'very 'private ,mat  
ter.



IC 2 'Have you 'been to the ,Zoo?



'Will you 'show me the 'way to the ,station?






However, people often desire either to make the whole of the utterance particularly significant or to make one or more words more prominent than the others. Such aims can be achieved in many ways by using special intonation.


All of the main components of intonation (speech melody, sentence-stress, rhythm, tempo and timbre) can be used for this purpose, individually as well as jointly.

To emphasize the whole of the utterance we can:

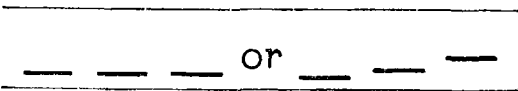
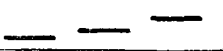
(a) Widen the range of the utterance or narrow it.

Compare: 'Which of the 'books have you ,read?

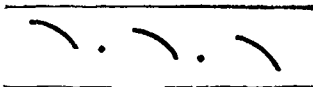
unemphatic	emphatic	
	with a widened range	with a narrowed range
		

(b) Modify the head of the intonation contour, i.e. instead of the stepping head ,

of unemphatic speech, \* use the low head

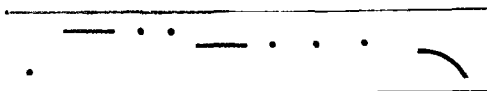
 or 

or the sliding head  and



Compare: unemphatic (with the stepping head):

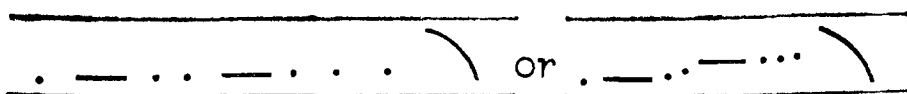
It 'isn't e'xactly what I ,want.



emphatic (with the low head):

\* J. D. O'Connor and G. F. Arnold in the second edition of *Intonation of Colloquial English*, 1973, regard the stepping head as an emphatic variation of the high head, in which the syllables do not form a series of downward steps, but are said on the same relatively high pitch.

It ɪsn't eɪxactly what I ˈwant.



emphatic (with the sliding head):  
It ɪsn't eɪxactly what I ˈwant.

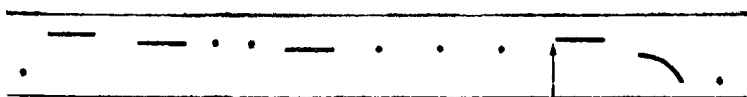


(c) Increase stress on all the stressed words.

To give prominence to one or more separate words of the utterance we can:

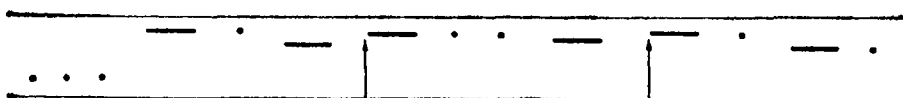
(a) Break the regularly descending scale of the stepping head by raising the pitch of the word to be made prominent slightly higher than the pitch of the preceding stressed word, *e. g.*—

I ˈsaw ˈclearly eɪnough that I was ˈnot ˌwelcome.

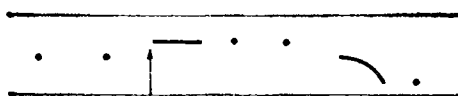


This "special" rise can be used more than once in the same utterance, *e. g.*—

In about ˈhalf an ˈhour ˈtone of the ˈgirls ˈcame to ˈtell me



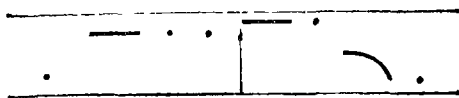
that my ˈsupper was ˌready.



After each rise the gradual descent is renewed. The special rise does not reach the pitch of the first stressed syllable in the sense-group.

Only when the special rise is used on the second stressed word is the pitch of this word higher than that of the first stressed syllable, *e. g.*—

The 'boy is an ↑awful ,liar.

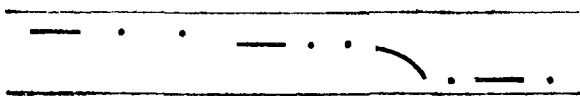


The degree of prominence achieved by the special rise is in this case greater.

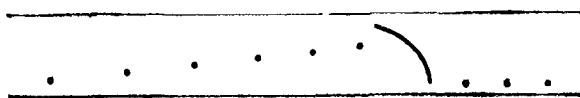
(b) Omit stresses on all the words which are normally stressed in unemphatic speech, leaving stress only on the nucleus; the latter will receive great prominence, particularly if one of the widely-ranged tones is used on it, *e. g.*—

Compare:

unemphatic—'What are you 'going to ,do a|bout it?



emphatic—What are you going to 'do about it?



(c) Stress one of the words that are normally unstressed in unemphatic speech (personal pronouns, prepositions, auxiliary verbs, etc.), *e. g.*—

'You ,should ,go ,there.

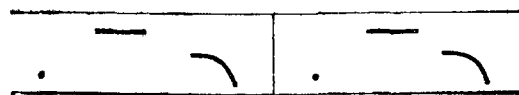
The book is ,under the ,table.

How 'are you 'going to get ,home?

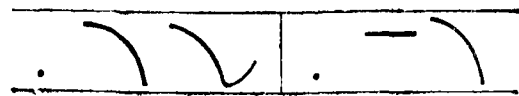
(d) Use one of the main widely-ranged tones (high fall, rise-fall, fall-rise) on the word to be made prominent, *e. g.*—

Compare:

unemphatic—You 'can't ,walk,| it's 'too ,far.



emphatic—You 'can't ~walk,| it's 'too 'far.



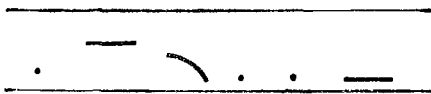
unemphatic—I could 'hardly be'lieve my ,eyes.



emphatic—I could 'hardly be'lieve my 'eyes.



unemphatic—You 'look ,lovely, my ,dear.



emphatic—You look ^lovely, my ,dear.



There seem to be two main motives for giving prominence, i. e. emphasis, in speech; they are intensity and contrast. (*D. Jones*)

Intensity emphasis is often used on words which contain in their lexical meaning a possibility of some degree or quantity, such as: *crowds, tons, miles, hours, enormous, tiny, etc., adore, lovely, awful, wonderful, etc.*

#### *Examples:*

^Lots!

^Terribly ,foolish.

It's so ex'pensive.

He 'used to en'joy it so.

It was a'mazing.

Contrast emphasis is possible with any words, including purely grammatical ("empty") words.

#### *Examples:*

'What 'sort of 'weather did you 'have in 'London?

'Now it's 'your ,turn.

Would ^you have ,liked it?

'I think you're opti'mistic.

Why 'must you be so ,obstinate?

## TEACHING INTONATION

Teaching the sounds of a foreign language to adult learners **on the basis of a conscious approach** has proved to be successful and is universally accepted. Combined with properly organized intensive practice, it enables even those learners whose ears are not very sharp, to learn to recognize and correctly reproduce the phonemes of the language in their main allophones.

A similar approach can be observed at present in the teaching of intonation. The intonation system of a language is perceived as a system of mutually related (opposed) intonation contours, inseparable from the utterances upon which they are superimposed. An intonation contour possesses a number of phonetic features—pitch, stress, rhythm, tempo and timbre. It may be simple, i. e. consisting only of a tone, realized in a monosyllabic utterance, and it may be complex, consisting of several parts—pre-head, head, nucleus, tail. The form and function of the main intonation contours of the language can be studied and thoroughly drilled, in very much the same way as the articulation of foreign sounds.

In dealing with students whose aim is to achieve a complete mastery of the language and to teach it to others it is imperative to base one's teaching on the latest research in the following relevant subjects:

**materialistic philosophy**, which gives a sound foundation for correct interpretation of all linguistic phenomena;

**phonetics** as a branch of linguistics dealing both with the material aspect of language and its function as a means of communication;

**pedagogy; physiology; psychology; technical equipment**, providing modern teaching with audio-visual aids whose beneficial role in teaching and learning foreign languages is obvious, and the possibilities of which in the future seem to be still more promising.

The procedure of teaching intonation involves:

(a) getting the student to **understand the role of intonation** in the process of speech and, hence, the necessity of studying it seriously and systematically;

(b) providing the student with **theoretical information on English intonation** on a scale sufficient for forming correct intonation habits; needless to say, this information must be carefully sorted; the amount of information to be

used with different groups of students, the exact moment for introducing it, the exact way of presenting it—all this must vary according to the students' knowledge of phonetics; the ultimate aim is to provide our future specialists in English with a good basic knowledge of English intonation as a **system of phonetic features peculiar** to the language and highly **significant**;

(c) presenting **good examples of intonation units** typical of the English language, and **good examples of connected texts with recordings**; the latter should illustrate **normative intonation** in the main types of speech;

(d) teaching the student to **recognize the form and meaning of each new feature of intonation** introduced by comparing it with 1) the corresponding phenomenon in the student's mother tongue (if such correspondence exists) and 2) with the features of the same category in English intonation forming a linguistic opposition with the phenomenon introduced (e.g. a rising tone and a falling tone; low-rising and high-rising tones; an intonation contour beginning with low-pitched syllables and an intonation contour beginning with high-pitched syllables, etc.);

(e) **correcting the student in his failures to reproduce the feature of intonation** to be acquired by demonstrating this feature repeatedly in all its peculiarity, preferably in a verbal context typical for it in the usage of native speakers;

(f) providing the student with **ample practice in recognition, reproduction, and usage of typical English intonation patterns** both in class and in his individual work in the phonetics (or language) laboratory and at home;

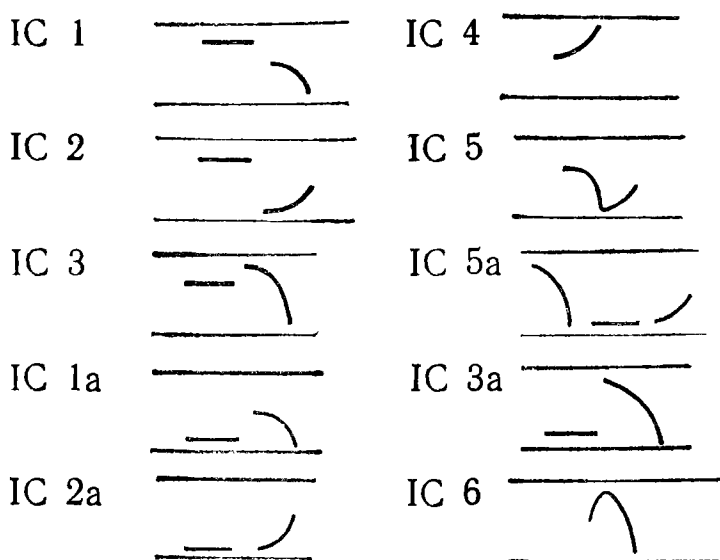
(g) ensuring a **rational system in the learner's individual work** by teaching him possible and recognized efficient ways of working at intonation: making use of books on intonation; analyzing intonation in tape-recordings; marking intonation with the help of tonograms and stress-tone marks in orthographic texts; memorizing useful examples in the form of separate utterances or pieces of prose and poetry;

(h) encouraging the learner to **learn by heart** as many dialogues, short stories, and poems as he can (from among those that have been carefully analyzed from the phonetical point of view) and **recording** the learner's recitation and reading to enable him to hear the result of his efforts and compare it with the original.



An abundant stock of language material that the learner **can pronounce correctly without thinking of how he does it** is sure to help him avoid the intonation patterns of his mother tongue.

The following order for introducing the intonation contours can be suggested:



Note. The contours with the stepping head come first, since they introduce the descending scale of level pitches which represents one of the most typical features of English intonation.

The contours with the low head appear rather late: the indifferent, flat, sometimes unfriendly ring which they usually give to the utterance, accounts for this fact.

The rise-fall (IC 6) being a highly emphatic tone comes last.

The main tones and, later, the other elements of the intonation contours (head, pre-head, tail) should be introduced by the teacher and thoroughly drilled in class before the students begin their individual work with a tape-recording or a gramophone record. The teacher's supervision in the initial stage is essential.

Each new intonation feature must be described as clearly as possible with regard to **form and function**. If the students are not advanced enough to understand the explanation in English, it is better to give it in the students' mother tongue.

In explaining the attitudinal meanings of an intonation contour, it is advisable not to be wordy, but to reduce to

a minimum the number of words describing the attitude conveyed by the contour.

When the students begin to imitate the teacher, chorus work may be useful. With an adult group, however, before chorus work all the students should first try to imitate the teacher individually.

While doing the exercises in the form of minimal dialogues (Stimulus—Response), **the stimulus should be given each time by the teacher**, since it may contain intonation contours unknown to the students. The response should first come from individual students, and later on from the chorus.

The material of the “Tests” may be used for different purposes:

(a) as dictations—the teacher pronounces the sentences (first as a minimal dialogue, then as separate sentences), the students write them down in the traditional spelling and mark the intonation;

(b) for practice in reading a text with stress-tone marks;

(c) for analysis of the attitudinal functions of the intonation contours;

(d) for practice in using the intonation contours suggested in the minimal dialogues in a similar situation, but with a new verbal context;

(e) for turning the minimal dialogues into longer ones by adding one or two short sentences at the beginning, at the end, or both;

(f) for practice in supplying the missing part of a minimal dialogue and intoning it according to the situation, *e. g.*

**Pattern 1.** React to the following stimuli and mark the intonation of the response.

1. It's my 'birthday.—...
2. It 'all depends on the ,weather.—...
3. Fan^tastic!—...
4. She's 'only ,thirty-,three.—...
5. But ,why was he so 'rude to you?—...

**Pattern 2.** Think of a suitable lexical context for the following utterances and mark the intonation of the stimulus.

1. ...— 'Yes, 'wasn't it?
2. ...— 'Seen him 'lately?
3. ...— ^Naturally.
4. ...— ,Will he re,turn it in ,time?
5. ...— 'Phone her, ,then.

The texts of the "Reader" may be used in many different ways. It is up to the teacher to decide what can be done with each text. Some of them should be learnt by heart. Dialogues and extracts from plays should be read, memorized, performed in class, and, if possible, recorded on tape. The recordings of the best performances may be preserved for demonstration to the junior students to encourage them on their way to perfection.

As intonation cannot be learnt without hearing it, a good collection of tape-recordings and gramophone records made by native speakers is desirable.

The teacher should strive to reproduce English intonation in its main components (speech melody, sentence-stress, and rhythm) with the utmost exactness, and to be very meticulous when evaluating the students' efforts.

## Part II

### INTONATION PRACTICE

---

#### NUCLEAR TONES

The following exercises contain graded sets of drill sentences on principal nuclear tones and provide practice both in rhythm and melody.

#### § 1. Low Falling Tone

Pattern 1. ,No.

\_\_\_\_\_

\_\_\_\_\_

,Oh!	,Fine.	,Quick.
,No.	,Sure.	,Right.
,Do.	,Here.	,Wait.
,Who?	,When?	,Next.
,Why?	,Good.	,Stop.

\_\_\_\_\_

Pattern 2. ,Show me.

\_\_\_\_\_

,Have you?	,Wire him.	,Wait for her.
,Is it?	,Isn't it?	,Talk to her.
,Can't you?	,Haven't you?	,Write to them.
,Does he?	,Oughtn't she?	,Borrow one.
,Aren't they?	,Mightn't they?	,Show me one.

\_\_\_\_\_

Pattern 3. I ,thought so.

\_\_\_\_\_

She ,had to.	Of ,course it is.	You must ,tell me.
I'd ,like to.	A ,friend of mine.	One can ,feel it.
Of ,course not.	She ,wasn't there.	He'll be ,happy.
But ,why not.	He ,came with us.	It's an ,extra.
Just ,listen.	In a ,week or so.	We could ,trace it.
And ,so on.	In a ,day or two	

**Pattern 4.** 'Come ,here.

'Look ,here.	'Ask ,John.	'That's ,true.
'Sit ,down.	'Not ,now.	'That's ,all.
'Don't ,leave.	'How ,strange.	'What ,for?
'Look ,out.	'Hold ,tight.	'Where ,to?
'No ,more.	'Quite ,right.	'Who ,from?

**Pattern 5.** It's 'time we 'went  
to ,dinner.

I'll 'finish it ,now.  
She 'asked me to ,go.  
I'm 'sorry I ,came.  
He 'doesn't 'speak much ,English.  
He's 'never 'very ,punctual.  
She 'married 'Mary's ,brother.  
It's 'time the 'children 'went to ,bed.  
He 'left the 'room wi'thout a ,word.  
I 'saw her 'standing 'all a,lone  
He 'says that he 'wants us to 'take it a,way.  
Then 'turn to the 'right at the 'end of the ,street.  
The 'gramophone 'record has 'broken in ,two.  
'How many 'people have you in'vited to ,dinner?  
'When is she 'going to 'learn to be ,careful?  
'What sort of 'weather did you 'have in ,London?

**§ 2. Low Rising Tone**

**Pattern 1.** ,Yes.

,Mind.	,Who?	,Watch.
,Run.	,Why?	,Stop.
,Fine.	,Where?	,Good.
,Now.	,Me?	,Eight.
,Ten.	,All?	,Right.

**Pattern 2.** ,Careful.

,Gently.	,Have one.	,Hasn't she?
,Always.	,That side.	,Mustn't you?
,May I?	,Try to.	,Steady there.

,Is there?	,Thank you.	,Wait a bit.
,Can't you?	,Sorry.	,Possibly.
,Aren't we?	,Really?	

---

**Pattern 3.** There's ,plenty.

Re,member.	Is he ,happy?	He'd ,wait for us.
They ,couldn't.	You must ,tell me.	There ,wasn't one
We ,haven't.	Are they ,fine ones?	He's ,done with it
Is ,this it?	Can one ,feel it?	We've ,seen it all
Con,tinue.	Does it ,matter?	I'll ,call on him
I'm ,sorry.	Do you ,think so?	Is ,this the one?
At ,what time?		

---

**Pattern 4.** 'That's ,right.

'That's ,good.	'I'll ,see.	'Cheer ,up.
'That's ,all.	'Not ,yet.	'Sit ,down.
'Never ,mind.	'Why ,not?	'Who's ,that?
'Don't ,bother.	'How ,soon?	'Not ,quite.
'Good-,bye.	'Later ,on.	'No, ,thanks.
'Come ,here.	'Not ,now.	'All ,right.
		'Well ,done.

---

**Pattern 5.** 'Can you 'come to  
,lunch tomorrow?

'Shall I 'answer the ,door?  
 'Have you 'heard the 'latest ,news?  
 'Can you 'tell me the 'shortest 'way to the ,station?  
 'Aren't you 'going to 'take the 'children to ,school?  
 It 'shouldn't be 'difficult to 'get it re,paired.  
 There's 'plenty of 'time to pre'pare the ,dinner.  
 Is 'that the 'man who 'sent you the ,tickets?  
 Is 'Mary 'going to 'wear that ,hat?  
 Can 'anyone 'tell me the 'name of that ,girl?  
 'When are you 'going to ,England again?  
 'I don't 'smoke so 'much as ,you do.  
 'Ring me 'up 'some time on ,Thursday.  
 'Haven't we 'met 'somewhere be,fore?  
 'Come and 'stay with us a'gain ,soon.  
 'Have you been 'waiting ,long?  
 'Must we 'show the ,tickets?

# TONES FOR COMPARISON

,Yes.	,Yes.
,No.	,No.
,Why?	,Why?
,Run.	,Run.
,Good.	,Good.
,Wait.	,Wait.
,Stop.	,Stop.
,Write.	,Write.
,All.	,All?
,Have you?	,Have you?
,Haven't you?	,Haven't you?
,Does he?	,Does he?
,Aren't they?	,Aren't they?
,Isn't it?	,Isn't it?
,Thank you.	,Thank you.
,Sorry.	,Sorry.
,Really.	,Really.
,Always.	,Always.
,Wait for them.	,Wait for them.
,Borrow one.	,Borrow one.
,Wire him.	,Wire him.
,Wait a bit.	,Wait a bit.
,Aren't I?	,Aren't I?
There ,wasn't one.	There ,wasn't one?
Is ,this the one?	Is ,this the one?
Is he ,happy?	Is he ,happy?
It was ,good.	It was ,good.
Can one ,feel it?	Can one ,feel it?
Just ,listen to me.	Just ,listen to me.
You must ,tell me.	You must ,tell me
I'll ,call on him.	I'll ,call on him.
!That's ,good.	!That's ,good.
!Sit ,down.	!Sit ,down.
!Don't ,leave.	!Don't ,leave.
!Ask ,John.	!Ask ,John.
!Not ,now.	!Not ,now.
!Quite ,right.	!Quite ,right.
!Who's ,that?	!Who's ,that?
!How ,soon?	!How ,soon?
!Why ,not?	!Why ,not?
!What ,for?	!What ,for?
!Later ,on.	!Later ,on.

I'll 'finish it ,now.  
 'Don't be ,long.  
 She 'asked me to ,go.  
 'When can you ,come?  
 'How can I ,help you?  
 It's 'time the 'children 'went  
 to ,bed.  
 There's 'plenty of 'time to  
 pre'pare the ,dinner.  
 You can 'easily 'catch the  
 'last ,train.  
 'Can you 'do it by your,self?  
 'Does she 'know the ,way?

I'll 'finish it ,now.  
 'Don't be ,long.  
 She 'asked me to ,go.  
 'When can you ,come?  
 'How can I ,help you?  
 It's 'time the 'children 'went  
 to ,bed.  
 There's 'plenty of 'time to  
 pre'pare the ,dinner.  
 You can 'easily 'catch the  
 'last ,train.  
 'Can you 'do it by your,self?  
 'Does she 'know the ,way?

### READING PRACTICE

,Splendid!  
 'Good ,luck, my boy.  
 'Can I 'sell you a ,ticket?  
 'Fancy ,that!  
 'Isn't it ,lovely today!  
 If you ,like.  
 'Bring me a ,chair.  
 'What are your 'plans for this ,evening?  
 'Did you 'do as I ,said?  
 'Can you 'eat ,more than one?  
 'Give me a,nother one.  
 'That's the 'one I ,meant.  
 'Wasn't it ,tragic about Jim?  
 They were ,false ones.  
 They should be ,there.  
 'Were you in ,time?  
 There were e,nough.  
 'Couldn't we 'leave it till ,Friday?

### § 3. High Falling Tone

#### Pattern 1. 'Help!

'Yes.	'Fine.	'Wait.
'No.	'Here.	'Quick.
'Why?	'Try.	'Stop.
'More.	'Pull.	'Let's.
'Good.	'Mine.	'Hit.

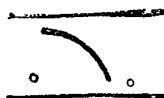


**Pattern 2.** 'Always.



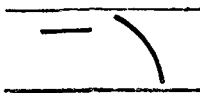
'Really.	'Can't you?	'Mightn't they?
'Was it?	'Aren't they?	'Oughtn't she?
'Take them.	'Surely.	'Wait for them.
'Can you?	'Gladly.	'Borrow one.
'Thank you.	'Wire him.	'Certainly.
'Fancy!	'Stop it.	

**Pattern 3.** It's 'easy.



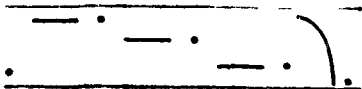
Good 'gracious!	They 'may have.	We've 'seen it all.
How 'lovely!	She 'might be.	He'd 'wait for us.
He's 'coming.	There's 'plenty.	I'll 'call on him.
Good 'morning.	The 'first one.	They 'hope it will.
It's 'risky.	By 'no means.	Yes, but 'do you know?
		Yes, but 'are you free?

**Pattern 4.** 'Why 'not?



'Well 'done!	'Ask 'John.
'That's 'that.	'Oh 'good!
'I 'say!	'Bad 'luck.
'How 'strange.	'Thank 'you.
'Hold 'tight.	'Look 'out.

**Pattern 5.** I 'think you'd 'better  
ask the 'others.



I 'thought it was 'going to 'rain.  
It's 'always 'better to 'wait.  
I 'couldn't say 'no to 'you.  
In 'spring it 'rains a 'lot.  
We 'haven't 'seen him for 'years.  
He 'gave me an 'off-hand 'answer.  
I 'want you to 'take the 'others.  
But 'think of 'all the 'difficulties.  
'Skiing is the 'sport for 'you.  
'Nobody 'told me 'what to 'do about it.  
'How many 'people have you in'vited to 'dinner?  
'Why do you 'have to 'leave at 'once?

# TONES FOR COMPARISON

Yes.	'Yes.	,Yes.
No.	'No.	,No.
Why?	'Why?	,Why?
Run.	'Run.	,Run.
Good.	'Good.	,Good.
Wait.	'Wait.	,Wait.
Stop.	'Stop.	,Stop.
Write.	'Write.	,Write.
All.	'All.	,All.
Try.	'Try.	,Try.
Pull.	'Pull.	,Pull.
Mine.	'Mine.	,Mine.
Let's	'Let's.	,Let's.
Fine	'Fine.	,Fine.
Have you?	'Have you?	,Have you?
Haven't you?	'Haven't you?	,Haven't you?
Does he?	'Does he?	,Does he?
Aren't they?	'Aren't they?	,Aren't they?
Isn't it?	'Isn't it?	,Isn't it?
Thank you!	'Thank you!	,Thank you!
Really.	'Really.	,Really.
Always.	'Always.	,Always.
Wait for them.	'Wait for them.	,Wait for them.
Borrow one.	'Borrow one.	,Borrow one.
Can't you?	'Can't you?	,Can't you?
Oughtn't she?	'Oughtn't she?	,Oughtn't she?
Mightn't they?	'Mightn't they?	,Mightn't they?
Is this the one?	Is 'this the one?	Is ,this the one?
Is he happy?	Is he 'happy?	Is he ,happy?
Can one feel it?	Can one 'feel it?	Can one ,feel it?
There wasn't one.	There 'wasn't one.	There ,wasn't one.
Just listen to me.	Just 'listen to me.	Just ,listen to me.
You must tell me.	You must 'tell me.	You must ,tell me.
I'll call on him.	I'll 'call on him.	I'll ,call on him.
It's risky.	It's 'risky.	It's ,risky.
The first one.	The 'first one.	The ,first one.
He's coming.	He's 'coming.	He's ,coming.
There's plenty.	There's 'plenty.	There's ,plenty.
That's good.	'That's 'good.	'That's ,good.
Don't leave.	'Don't 'leave.	'Don't ,leave.
Ask John.	'Ask 'John.	'Ask ,John.

'Not ,now.  
'Who's ,that?  
'Why ,not?  
'What ,for?

'Not 'now.  
'Who's 'that?  
'Why 'not?  
'What 'for?

'Not ,now.  
'Who's ,that?  
'Why ,not?  
'What ,for?

'How ,strange.  
'Next ,week.  
'Come ,here.

'How 'strange.  
'Next 'week.  
'Come 'here.

'How ,strange.  
'Next ,week.  
'Come ,here.

'Who did you ,go  
with?  
I 'think you'd  
'better 'ask the  
,others.

'Who did you 'go  
with?  
I 'think you'd  
'better 'ask the  
'others.

'Who did you ,go  
with?  
I 'think you'd 'bet-  
ter 'ask the ,others.

I'll 'finish it ,now.  
You can 'easily  
'catch the 'last  
,train.

I'll 'finish it 'now.  
You can 'easily  
'catch the 'last  
'train.

I'll 'finish it ,now.  
You can 'easily  
'catch the 'last  
,train.

'Does she 'know  
the ,way?

'Does she 'know  
the 'way?

'Does she 'know the  
,way?

It's 'always 'bet-  
ter to ,wait.

It's 'always 'bet-  
ter to 'wait.

It's 'always 'better  
to ,wait.

'How 'long do you  
'want to ,keep it?  
'Nobody 'told me  
what to ,do about  
it.

'How 'long do you  
'want to 'keep it?  
'Nobody 'told me  
what to 'do about  
it.

'How 'long do you  
'want to ,keep it?  
'Nobody 'told me  
what to ,do about  
it.

John 'told me 'not  
to ,come.

John 'told me  
'not to 'come.

John 'told me 'not  
to ,come.

'Henry 'said he'd  
'wait for us at  
,home.

'Henry 'said he'd  
'wait for us at  
'home.

'Henry 'said he'd  
'wait for us at  
,home.

#### READING PRACTICE

It's 'not so ,bad.  
There's 'plenty 'more to ,do.  
'Mind the ,doorstep.  
'Thanks ,awfully.  
'Use 'mine.  
Your 'train 'left an 'hour ago.  
'See you ,later.  
It's 'more than 'I can af'ford.  
It's 'strictly for,bidden.  
I 'know you will.

I am ,coming.  
 I'd 'rather have the 'other one.  
 'Can you i,magine it?  
 What 'wonderful ,curtains!  
 What 'nonsense!  
 ,Tom was there.  
 'How much ma'terial does it take?  
 Will you 'have 'time to 'type ,this for me?

#### § 4. High Rising Tone

##### Pattern 1. 'Who?

'Yes?	'Right?	'Why?
'Now?	'Wait?	'Whose?
'Me?	'Next?	'When?
'You?	'Stop?	'What?
'No?	'Here?	'Where?

##### Pattern 2. 'Sugar?

'Often?	'Like it?	'Isn't he?
'Really?	'Suit me?	'Shouldn't I?
'Badly?	'Which one?	'Interesting?
'Forty?	'My fault?	'All of it?
'May I?	'Must I?	'Both of them?

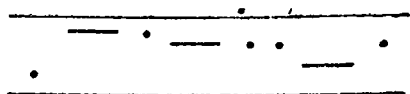
##### Pattern 3. You 'thought so?

You 'like him?	It's a 'new one?
She 'had to?	It's an 'extra?
Is 'this it?	You can 'feel it?
You've 'lost it?	In Oc'tober?
You 'think so?	They don't 'like it?

##### Pattern 4. 'No 'more?

'Ask 'John?	'Hold 'tight?	'No 'news?
'Not 'true?	'Well 'done?	'No 'good?
'Too 'big?	'Not 'now?	'Three 'times?
'Good 'fit?	'Right 'now?	
'What 'for?	'Too 'busy?	

**Pattern 5.** The 'blue one's  
'larger than 'which  
one?



A'nother 'cup of 'tea?  
You 'don't re'gret it?  
You 'want it 'back?  
It's 'not the 'one you 'want?  
It 'won't incon'venience you?  
She 'married 'Mary's 'brother?  
'Something the 'matter, Ann?  
'Back al'ready, Mr Grey?  
'Don't 'worry, did you say?  
'Have I 'finished it, did you say?  
'Doing 'anything 'for it?

#### TONES FOR COMPARISON

'Yes.	'Yes.	'Yes.	'Yes?
'No.	'No.	'No.	'No?
'Why?	'Why?	'Why?	'Why?
'Run.	'Run.	'Run.	'Run?
'Good.	'Good.	'Good.	'Good?
'Wait.	'Wait.	'Wait.	'Wait?
'Stop.	'Stop.	'Stop.	'Stop?
'Write.	'Write.	'Write.	'Write?
'All.	'All.	'All.	'All?
'Try.	'Try.	'Try.	'Try?
'Pull.	'Pull.	'Pull.	'Pull?
'Mine.	'Mine.	'Mine.	'Mine?
'Fine.	'Fine.	'Fine.	'Fine?
'Have you?	'Have you?	'Have you?	'Have you?
'Haven't you?	'Haven't you?	'Haven't you?	'Haven't you?
'Does he?	'Does he?	'Does he?	'Does he?
'Aren't they?	'Aren't they?	'Aren't they?	'Aren't they?
'Isn't it?	'Isn't it?	'Isn't it?	'Isn't it?
'Really.	'Really.	'Really.	'Really?
'Always.	'Always.	'Always.	'Always?
'Wait for them.	'Wait for them.	'Wait for them?	'Wait for them?
'Borrow one.	'Borrow one.	'Borrow one.	'Borrow one?
'Can't you?	'Can't you?	'Can't you?	'Can't you?
'Oughtn't she?	'Oughtn't she?	'Oughtn't she?	'Oughtn't she?

Mightn't  
they?

'Mightn't  
they?

,Mightn't  
they?

'Mightn't  
they?

Is ,this the  
one?

Is he ,happy?

Can one ,feel  
it?

It's ,risky.

The ,first one.

He's ,coming.

There's

,plenty.

!That's ,good.

!Don't ,leave.

!Ask ,John.

!Not ,now.

!Who's ,that?

!Why ,not?

!What ,for?

!How

,strange.

!Next ,week.

!Come ,here.

Is 'this the  
one?

Is he 'happy?

Can one 'feel  
it?

It's 'risky.

The 'first one.

He's 'coming.

There's

'plenty.

!That's 'good.

!Don't 'leave.

!Ask 'John.

!Not 'now.

!Who's 'that?

!Why 'not?

!What 'for?

!How

'strange.

!Next 'week.

!Come 'here.

Is ,this the  
one?

Is he ,happy?

Can one ,feel  
it?

It's ,risky.

The ,first one.

He's ,coming.

There's

,plenty.

!That's ,good.

!Don't ,leave.

!Ask ,John.

!Not ,now.

!Who's ,that?

!Why ,not?

!What ,for?

!How

,strange.

!Next ,week.

!Come ,here.

Is 'this the  
one?

Is he 'happy?

Can one 'feel  
it?

It's 'risky?

The 'first one?

He's 'coming?

There's

'plenty?

!That's 'good?

!Don't 'leave?

!Ask 'John?

!Not 'now?

!Who's 'that?

!Why 'not?

!What 'for?

!How

'strange?

!Next 'week?

!Come 'here?

!Who did you ,go with?

!Who did you 'go with?

!Who did you ,go with?

!Who did you 'go with?

I !think you'd !better !ask the ,others.

I !think you'd !better !ask the 'others.

I !think you'd !better !ask the ,others.

You !think I'd !better !ask the 'others?

I'll !finish it ,now.

I'll !finish it 'now.

I'll !finish it ,now.

You'll !finish it 'now?

You can !easily !catch the !last ,train.

You can !easily !catch the !last 'train.

You can !easily !catch the !last ,train.

You can easily !catch the !last 'train?

'Does she 'know the ,way?  
'Does she 'know the 'way?  
'Does she 'know the ,way?  
'Does she 'know the 'way?

It's 'always 'better to ,wait  
It's 'always 'better to 'wait.  
It's 'always 'better to ,wait.  
It's 'always 'better to 'wait?

'How 'long do you 'want to ,keep it?  
'How 'long do you 'want to 'keep it?  
'How 'long do you 'want to ,keep it?  
'How 'long do I 'want to 'keep it?

,Nobody 'told me 'what to ,do about it.  
,Nobody 'told me 'what to 'do about it.  
,Nobody 'told me 'what to ,do about it.  
,Nobody 'told you 'what to 'do about it?

'John 'told me 'not to ,come.  
'John 'told me 'not to 'come.  
'John 'told me 'not to ,come.  
'John 'told me 'not to 'come?

'Henry 'said he'd 'wait for us at ,home.  
'Henry 'said he'd 'wait for us at 'home.  
'Henry 'said he'd 'wait for us at ,home.  
'Henry 'said he'd 'wait for us at 'home?

,Why does he re,fuse to ,listen?  
'Why does he re,fuse to ,listen?  
,Why does he re'fuse to 'listen?  
'Why does he re'fuse to 'listen?

,Who's going to sup,port him?  
'Who's going to sup,port him?  
,Who's going to sup'port him?  
'Who's going to sup'port him?

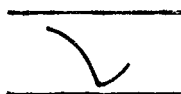
#### READING PRACTICE

I 'don't 'think I'll ,take your ad,vice.  
I'm a'fraid I've 'made a mis'take.  
Don't 'take it too 'much to ,heart.  
'Why don't I 'write to the 'secretary?

Could 'anything have been 'simpler than ,that?  
 'Are you 'travelling on your ,own?  
 My 'message didn't 'reach him in 'time?  
 I 'don't be-lieve it's 'possible.  
 It 'doesn't ,matter, 'dear.  
 I 'thought it was 'going to 'rain.  
 It's 'much too 'late to have 'any re'grets ,now.  
 'When did I 'see him?  
 'From ,which station?  
 You 'saw him ,when?  
 ,What time do you 'want me?  
 I 'saw him a 'few 'moments a,go.  
 Can I 'have it for a 'couple of ,weeks?  
 I must 'get my 'hair ,cut.  
 ,Who should I 'write to?  
 'Where am I to 'sit?

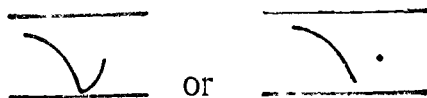
## § 5. Falling-Rising Tone

Pattern 1. ˇYes.



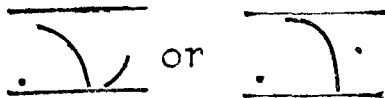
ˇNo.	ˇWell.	ˇMove.	ˇRight.
ˇDo.	ˇPull.	ˇRed.	ˇQuick.
ˇMe.	ˇRun.	ˇGood.	ˇSix.
ˇTrue.	ˇTom's.	ˇBeg.	ˇWait.
ˇMore.	ˇJohn.	ˇRead.	ˇLook.

Pattern 2. ˇShow me.



ˇAlways.	ˇI did.
ˇSlowly.	ˇThey can.
ˇQuickly.	ˇHave one.
ˇOften.	ˇThis time.
ˇThursday.	ˇHelp me.
ˇSorry.	ˇCatch him.

Pattern 3. Be ˇcareful.

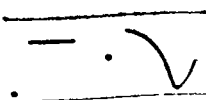


It's ˇeasy.	He ˇasked you.
He's ˇcoming.	We ˇbroke it.
You ˇcouldn't.	There's ˇplenty.
She ˇmight be.	It's ˇrisky.

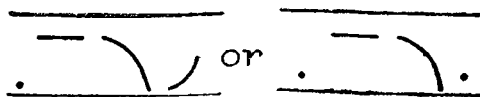


They ˘may have. Now re˘member.

**Pattern 4.** You ˘said she ˘was.

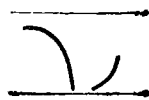


We ˘don't ˘like it.

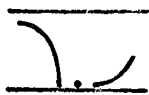


He ˘can't ˘hear me. You ˘can't go without a ˘hat.  
 It ˘isn't ˘steady. I ˘doubt if she ever ˘will.  
 You ˘won't ˘see him. We ˘know where it ˘is.  
 I'm ˘not ˘wanted. I ˘know he is ˘very well ˘read.  
 ˘Joan can ˘hear us. It ˘must be ˘finished in ˘time.  
 He's the ˘last ˘person to ˘want to ˘hurt you.  
 We ˘oughtn't to ˘keep it in the ˘cupboard.  
 I ˘know there ˘isn't ˘very much ˘time.  
 You must admit it ˘wasn't ˘very suc˘cessful.  
 You ˘needn't ˘make up your ˘mind at ˘once.

**Pattern 5.** ˘That's ,right.

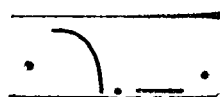


˘Do be ,quick.



˘All ,right. ˘Jolly ,good.  
 ˘That's ,good. ˘Here you ,are.  
 ˘Yes, ,please. ˘Many ,thanks.  
 ˘Come ,on. ˘That's e,nough.  
 ˘Hu,llo! ˘We don't ,mind.

**Pattern 6.** I ˘beg your ,pardon.



He ˘asked me to ,do it.  
 You ˘told me to ,ask her.  
 How ˘are you, Mr ,Richards?  
 What ˘shall I ,do, ˘Paul?  
 Well, ˘what's the ,time, ˘please?  
 Oh, ˘why can't you ,come on ,time for ˘once?

#### TONES FOR COMPARISON

˘Yes.	˘Yes.	˘Yes.	˘Yes?	˘Yes.
˘No.	˘No.	˘No.	˘No?	˘No.
˘Run.	˘Run.	˘Run.	˘Run?	˘Run.
˘Good.	˘Good.	˘Good.	˘Good?	˘Good.

Wait.	Wait.	Wait.	Wait?	~Wait.
Stop.	Stop.	Stop.	Stop?	~Stop.
Write.	Write.	Write.	Write?	~Write.
All.	All.	All.	All?	~All.
Try.	Try.	Try.	Try?	~Try.
Pull.	Pull.	Pull.	Pull?	~Pull.
Mine.	Mine.	Mine.	Mine?	~Mine.
Fine.	Fine.	Fine.	Fine?	~Fine.

Have you?	Wait for them.
Have you?	Wait for them.
Have you?	Wait for them.
Have you?	Wait for them?
~Have you?	~Wait for them.
Haven't you?	Borrow one.
Haven't you?	Borrow one.
Haven't you?	Borrow one.
Haven't you?	Borrow one?
~Haven't you?	~Borrow one.
Does he?	Can't you?
Does he?	Can't you?
Does he?	Can't you?
Does he?	Can't you?
~Does he?	~Can't you?
Aren't they?	Oughtn't she?
Aren't they?	Oughtn't she?
Aren't they?	Oughtn't she?
Aren't they?	Oughtn't she?
~Aren't they?	Oughtn't she?
Isn't it?	Mightn't they?
Isn't it?	Mightn't they?
Isn't it?	Mightn't they?
Isn't it?	Mightn't they?
~Isn't it?	~Mightn't they?
Really.	It's risky.
Really.	It's risky.
Really.	It's risky.
Really?	It's risky?
~Really.	It's ~risky.
Always.	The first one.
Always.	The first one.
Always.	The first one.
Always?	The first one?

˘Always.  
He's ˘coming.  
He's ˘coming.  
He's ˘coming.  
He's ˘coming?  
He's ˘coming.

The ˘first one.  
You'd ˘laugh at me.  
You'd ˘laugh at me.  
You'd ˘laugh at me.  
You'd ˘laugh at me?  
You'd ˘laugh at me...

There's ˘plenty.  
There's ˘plenty.  
There's ˘plenty.  
There's ˘plenty?  
There's ˘plenty.

They ˘hope it will.  
They ˘hope it will.  
They ˘hope it will.  
They ˘hope it will?  
They ˘hope it will.

She's ˘done with it.  
She's ˘done with it.  
She's ˘done with it.  
She's ˘done with it?  
She's ˘done with it.

One can ˘feel it.  
One can ˘feel it.  
One can ˘feel it.  
One can ˘feel it?  
One can ˘feel it.

We ˘asked you to.  
We ˘asked you to.  
We ˘asked you to.  
You ˘asked me to?  
We ˘asked you to.

I ˘think you'd ˘better ˘ask the ˘others.  
I ˘think you'd ˘better ˘ask the ˘others.  
I ˘think you'd ˘better ˘ask the ˘others.  
You ˘think I'd ˘better ˘ask the ˘others?  
I ˘think you'd ˘better ˘ask the ˘others.

You can ˘easily ˘catch the ˘last ˘train.  
You can ˘easily ˘catch the ˘last ˘train.  
You can ˘easily ˘catch the ˘last ˘train.  
You can ˘easily ˘catch the ˘last ˘train?  
You can ˘easily ˘catch the ˘last ˘train.

It's ˘always ˘better to ˘wait.  
It's ˘always ˘better to ˘wait.  
It's ˘always ˘better to ˘wait.  
It's ˘always ˘better to ˘wait?  
It's ˘always ˘better to ˘wait.

˘John ˘told me ˘not to ˘come.  
˘John ˘told me ˘not to ˘come.

'John 'told me 'not to ,come.  
 'John 'told me 'not to 'come?  
 'John 'told me 'not to ~come.

'Henry 'said he'd 'wait for us at ,home.  
 'Henry 'said he'd 'wait for us at 'home.  
 'Henry 'said he'd 'wait for us at ,home.  
 'Henry 'said he'd 'wait for us at 'home?  
 'Henry 'said he'd 'wait for us at ~home.

'Nobody 'told me 'what to ,do about it.  
 'Nobody 'told me 'what to 'do about it.  
 'Nobody 'told me 'what to ,do about it.  
 'Nobody 'told you 'what to 'do about it?  
 'Nobody 'told me 'what to ~do about it.

#### READING PRACTICE

It'll be ~good.	I was in'doors.
'What did you say?	'Weren't they in 'time?
It was for ,you.	He could have ~wired.
'I shall ,do it.	'Where have you ,been?
'That's e,nough.	It 'can't be ,mine.
'Where was it?	The 'man was a~sleep.
,Possibly.	'These are 'awful ones.
Re~member.	Did he 'leave it 'here?
'So ,sorry.	How d'you 'know he won't ,come?

'When are they ,coming?  
 You can 'have it to,morrow.  
 'When did you 'last 'see your ,parents?  
 She 'never 'really 'looks very ~well.  
 'My books are ,fairly ,new.  
 It's 'easier to 'speak than to 'under~stand.  
 'What did you 'say?  
 You might have ~warned me.  
 You 'saw him ,when?  
 ,How long do you 'want to 'keep it?  
 She 'won't 'do it any 'better than ,you do.  
 Would you 'like a'nother 'lump of 'sugar?  
 You 'can't 'go to the 'party 'dressed like ~that.  
 Will you 'wait till I've 'had 'time to 'look for it?  
 It's 'always the ,same.

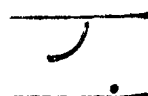
## § 6. Rising-Falling Tone

**Pattern 1. One-syllable type.** ^No.



^Do.	^Where?	^Wait.	^Dark.
^Two.	^Who?	^Let's.	^Smooth.
^Me.	^When?	^Good.	^Month.
^Try.	^Which?	^Grand.	^Catch.
^You.	^What?	^Thanks.	^Quite.

**Pattern 2. Two-syllable type.** ^Really.



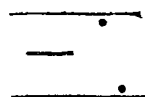
^Either.	^Ask him.	^Aren't they?
^Always.	^Thank you.	^Clearly.
^Earlier.	^Wire him.	^Do so.
^Show me.	^Can't you?	^Keep it.

**Pattern 2a. Two-syllable type.** ^Better.



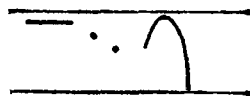
^Simple.	^Sixpence.	^Will you?
^Nothing.	^Nonsense.	^Let her.
^Never.	^Splendid.	^Is it?
^Lovely.	^Goodness.	^Does he?

**Pattern 3. Three-syllable type.** ^Probably.

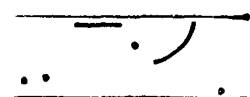


^Naturally.	^Show me one.
^Gratitude.	^Wouldn't you?
^Positive.	^Ask him to.
^Frequently.	^You can go.
^Wonderful.	^Do sit down.
^Probably.	^That was good.
^Perfectly.	

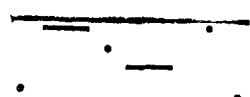
**Pattern 4.** 'That's what you ^think.



You can 'hardly ^blame her.



I 'quite a ^gree with you.



'Well ^done!  
 'Which ^one?  
 'What ^with?  
 'Any time you ^like.  
 'Nobody at ^all.  
 I 'thought you ^knew.  
 'Aren't we ^all!  
 'Don't we ^know it!  
 Well 'go a'head and ^ask him.  
 How 'very 'nice of you to re^member!  
 He 'said I was to ^follow you.  
 I 'simply ^hated it.  
 'How did you ^manage it?  
 'Isn't it ri^diculous?  
 'Aren't ^all of us getting 'old?  
 'Which is the ^best way to 'do it?  
 But I 'don't ^want them to 'come.  
 I'm much ob^liged to you 'all.  
 I 'don't ^like them very 'much.  
 'That's ^perfectly 'true.

#### TONES FOR COMPARISON

'Yes.	'Yes.	'Yes.	'Yes?	^Yes.	^Yes.
'No.	'No.	'No.	'No?	^No.	^No.
'Run.	'Run.	'Run.	'Run?	^Run.	^Run.
'Good.	'Good.	'Good.	'Good?	^Good.	^Good.
'Wait.	'Wait.	'Wait.	'Wait?	^Wait.	^Wait.
'Stop.	'Stop.	'Stop.	'Stop?	^Stop.	^Stop.
'Write.	'Write.	'Write.	'Write?	^Write.	^Write.
'All.	'All.	'All.	'All?	^All.	^All.
'Try.	'Try.	'Try.	'Try?	^Try.	^Try.
'Pull.	'Pull.	'Pull.	'Pull?	^Pull.	^Pull.
'Mine.	'Mine.	'Mine.	'Mine?	^Mine.	^Mine.
'Fine.	'Fine.	'Fine.	'Fine?	^Fine.	^Fine.

'Have you?	'Does he?
'Have you?	'Does he?
'Have you?	'Does he?
'Have you?	'Does he?
^Have you?	^Does he?
^Have you?	^Does he?

\Haven't you?	\Aren't they?
\Haven't you?	\Aren't they?
\Haven't you?	\Aren't they?
'Haven't you?	'Aren't they?
~Haven't you?	~Aren't they?
^Haven't you?	^Aren't they?

\Isn't it?	\Can't you?
\Isn't it?	\Can't you?
\Isn't it?	\Can't you?
'Isn't it?	'Can't you?
~Isn't it?	~Can't you?
^Isn't it?	^Can't you?

\Really.	\Oughtn't she?
\Really.	\Oughtn't she?
\Really.	\Oughtn't she?
'Really?	'Oughtn't she?
~Really.	~Oughtn't she?
^Really.	^Oughtn't she?

\Always.	\Mightn't they?
\Always.	\Mightn't they?
\Always.	\Mightn't they?
'Always?	'Mightn't they?
~Always.	~Mightn't they?
^Always.	^Mightn't they?

\Wait for them.	It's \risky.
\Wait for them.	It's \risky.
\Wait for them.	It's \risky.
'Wait for them?	It's 'risky?
~Wait for them.	It's ~risky.
^Wait for them.	It's ^risky.

\Borrow one.	The \first one.
\Borrow one.	The \first one.
\Borrow one.	The \first one.
'Borrow one?	The 'first one?
~Borrow one.	The ~first one.
^Borrow one.	The ^first one.

He's \coming.	One can \feel it.
He's \coming.	One can \feel it.

He's ,coming. One can ,feel it.  
 He's 'coming? One can 'feel it?  
 He's ~coming. One can ~feel it.  
 He's ^coming. One can ^feel it.

There's ,plenty. 'Ask ,John.  
 There's 'plenty. 'Ask 'John.  
 There's ,plenty. 'Ask ,John.  
 There's 'plenty? 'Ask 'John?  
 There's ~plenty. 'Ask ~John.  
 There's ^plenty. 'Ask ^John.

She's ,done with it. 'Come ,here.  
 She's 'done with it. 'Come 'here.  
 She's ,done with it. 'Come ,here.  
 She's 'done with it? 'Come 'here?  
 She's ~done with it. 'Come ~here.  
 She's ^done with it. 'Come ^here.

You'd ,laugh at me. I 'think you'd 'better 'ask the ,others.  
 You'd 'laugh at me. I 'think you'd 'better 'ask the 'others.  
 You'd ,laugh at me. I 'think you'd 'better 'ask the ,others.  
 You'd 'laugh at me? You 'think I'd 'better ask the 'others?  
 You'd ~laugh at me. I 'think you'd 'better 'ask the ~others.  
 You'd ^laugh at me. I 'think you'd 'better 'ask the ^others.

They ,hope it will. You can 'easily 'catch the last ,train.  
 They 'hope it will. You can 'easily 'catch the last 'train.  
 They ,hope it will. You can 'easily 'catch the last ,train.  
 They 'hope it will? You can 'easily 'catch the last 'train?  
 They ~hope it will. You can 'easily 'catch the last ~train.  
 They ^hope it will. You can 'easily 'catch the last ^train

It's 'always 'better to ,wait.  
 It's 'always 'better to 'wait.  
 It's 'always 'better to ,wait.  
 It's 'always 'better to 'wait?  
 It's 'always 'better to ~wait.  
 It's 'always 'better to ^wait.

'John 'told me 'not to ,come.  
 'John 'told me 'not to 'come.  
 'John 'told me 'not to ,come.  
 'John 'told me 'not to 'come?



John told me not to come.  
John told me not to come.

Henry said he'd wait for us at home.  
Henry said he'd wait for us at home.  
Henry said he'd wait for us at home.  
Henry said he'd wait for us at home?  
Henry said he'd wait for us at home.  
Henry said he'd wait for us at home.

Nobody told me what to do about it.  
Nobody told me what to do about it.  
Nobody told me what to do about it.  
Nobody told me what to do about it?  
Nobody told me what to do about it.  
Nobody told me what to do about it.

#### READING PRACTICE

They say they'll send it by post.  
I haven't seen Jenny for ages.  
You can hardly blame her.  
Who is it she's talking to?  
Catch him.  
You like him?  
Leave it where it is.  
Good morning!  
By when?  
Forget it.  
But I didn't say when.  
Your passport, please.  
Certainly I can.  
How awkward!  
When are we to expect you?  
Take this one, for instance.  
You'd laugh at me.  
I've already given him all I had.  
What a treat!  
Is it as popular as all that?  
He tells me that Henry can mend it.  
Is it raining?  
She's very fond of him.  
Behave yourself, then.  
Half London's talking about you.

Who's he 'gone to 'see?

I'll 'take the 'others when I 'come to,morrow.

Is 'that the 'man who 'sent you the 'tickets?

I'm afraid I 'didn't understand what you 'said.

**Exercise 1.** Read the following sentences. Note the shift of the nucleus and comment on the change of meaning.

1. David 'likes 'lemonade.  
'David 'likes 'lemonade.  
'David 'likes 'lemonade.
2. 'Will you be 'there to,morrow?  
'Will you be ,there to'morrow?  
'Will ,you be there to'morrow?
3. 'Jan 'bought an 'old ,car ,yesterday.  
'Jan 'bought an 'old ,car ,yesterday.  
'Jan 'bought an ,old ,car ,yesterday.  
'Jan ,bought an ,old ,car ,yesterday.
4. You 'haven't 'written that ,letter.  
You 'haven't ,written that ,letter.  
You ,haven't ,written that ,letter.  
,You haven't ,written that ,letter.
5. 'Will you 'keep this 'apple for ,Jane?  
'Will you 'keep this ,apple for 'Jane?  
'Will you ,keep this 'apple for 'Jane?  
'Will ,you keep this 'apple for 'Jane?
6. 'Did you 'hear 'Alice 'sing those 'English ,songs?  
'Did you 'hear 'Alice 'sing those ,English 'songs?  
'Did you 'hear ,Alice 'sing those 'English 'songs?  
'Did ,you hear 'Alice 'sing those 'English 'songs?
7. 'What does he 'do for a 'living?  
'What does he 'do for a ,living?  
'What does 'he ,do for a ,living?
8. 'Did you 'telephone 'George last ,night?  
'Did you 'telephone ,George last 'night?  
'Did you ,telephone 'George last 'night?  
'Did ,you 'telephone 'George last 'night?
9. 'What will you be 'doing to,morrow at ,five?  
'What will you be 'doing to,morrow at ,five?  
'What will you be ,doing to,morrow at ,five?

**Exercise 2.** Read the following sentences choosing the correct nucleus according to the indication given in brackets.

1. Phil lives in Liverpool. (not John)  
(she doesn't study there)  
(not in Glasgow)

- |  |   |
|--|---|
| 2. They're digging in the garden.                  | (not in the field)<br>(not playing there)   |
| 3. Mary bought a new hat yesterday.                | (not Kate)<br>(not a new coat)<br>(not last week)   |
| 4. Do you collect badges?                          | (or stamps)<br>(or sell them)<br>(or your brother)  |
| 5. Did you go to the movie yesterday?              | (or your brother)<br>(or last week)<br>(or to the library)                                |
| 6. Mr. Hase finished painting the house last week. | (not Mr. Thompson)<br>(not began)<br>(not building)<br>(not the fence)<br>(not yesterday) |

## STRESS, RHYTHM AND RHYTHMICAL VARIATIONS

### § 1. Some Sound Changes in Speech Flow

**Exercise 1.** The unstressed word should be joined on smoothly and evenly to the stressed one.

stop — 'stop_it	bit — a 'bit_of
drop — 'drop_it	one — 'one_of
tell — 'tell_us	fit — 'fit_it
this — 'this_is	blot — 'blot_it
take — 'take_it	put — 'put_it

**Exercise 2.** The unstressed word in column B should be joined to the preceding stressed word suppressing the plosive. The plosives p, b; t, d; k, g are suppressed before similar plosives, sonants (m, n) and fricatives (f, v; θ, ð; s, z; ʃ, ʒ). A slight pause is heard before the next consonant is uttered.

Compare:

'Drop\_it 'here  
'Drop\_them 'here  
'Drop\_by 'drop

A	B
'stop_it	— 'stop_them
'drop_it	— 'drop_them
'take_it	— 'take_them
'blot_it	— 'blot_them
'put_it	— 'put_them

**Exercise 3.** Read the following word groups, suppressing the plosives where necessary.

let them in, knock them over, drop it here, take it away, fish it out, eat it up, sweep it out, tell us all, sum it up, take them too, take the pen, turn the page, bit by bit, drop by drop, one by one, side by side, up to now.

**Exercise 4.** Read the following sentences, suppressing the plosives.

1. It can't be true.
2. We had some tea.
3. Let me go alone.
4. I can't think today.
5. He stopped him twice.
6. We went to St. Paul's.
7. I couldn't translate it.
8. I want to tell you the truth.
9. He stopped to write the name of the street.
10. He picked the best cherries for the child.
11. She wiped the tea-cups and put them away in the cupboard.

## § 2. Some Rhythmical Tendencies

The tendency to distribute stressed syllables evenly is characteristic of English speech. In ordinary speech the number of unstressed syllables between each pair of stresses varies considerably. It is important to keep the beat of the stresses going regularly, no matter how many intervening unstressed syllables there are. When two or three stresses come close together the speed of utterance is noticeably slower, when they are separated by several unstressed syllables these syllables flow more rapidly.

The following exercises help to maintain the regular beat of the stresses.

**Exercise 1.** The stressed syllables in this exercise should be spaced at regular intervals.

1. a cloth a piece of cloth a piece of white cloth  
a large piece of white cloth a large piece of pure white cloth.

2. a cup an empty cup an empty cup and saucer  
an empty cup and a broken saucer two empty cups and  
a broken saucer.

3. a 'hat| a 'straw 'hat| a 'dirty 'straw 'hat| a 'very 'dirty 'straw 'hat.

4. a 'cloth| a 'linen 'cloth| a 'linen 'table-cloth| a 'white 'linen 'table-cloth| a 'clean 'white 'linen 'table-cloth.

5. a 'desk| an 'oak 'desk| an 'oak 'desk with 'drawers| a 'polished 'oak 'desk with 'drawers| a 'polished 'oak 'desk with 'large 'drawers.

6. a 'telephone| a 'public 'telephone| 'two 'public 'telephones| 'two 'public 'telephones on 'Platform '4| two 'new 'public 'telephones on 'Platform '4.

7. a 'chair| an 'arm'chair| 'Granny's 'arm'chair| 'Granny's 'favourite 'arm'chair| the 'back of 'Granny's 'favourite 'arm'chair.

8. 'shoes| a 'pair of 'shoes| a 'dirty 'pair of 'shoes| a 'dirty 'pair of 'brown 'shoes| a 'dirty 'pair of 'brown 'leather 'shoes| a 'very 'dirty 'pair of 'brown 'leather 'shoes| 'two 'very 'dirty 'pairs of 'brown 'leather 'shoes.

9. a 'light| an e'lectric 'light| an e'lectric 'light with a 'shade| 'two e'lectric 'lights with 'coloured 'shades.

10. a 'lorry| a 'heavy 'lorry| a 'heavy 'lorry with a 'load| a 'heavy 'lorry with a 'load of 'wood| a 'heavy 'lorry with a 'full 'load of 'wood| a 'heavy 'lorry with a 'full 'load of 'two 'tons of 'wood.

Exercise 2. Read the following sentences, paying attention to the number of syllables in each group in bold type and changing the rate of speech accordingly.

What a 'sensible 'piece of ad,vicel

What a 'useful 'piece of ad,vicel

What a 'wise 'piece of ad,vicel

I 'didn't be'lieve it was ,true.

I 'didn't 'think it was ,true.

I 'don't 'think it was ,true.

I'm 'going to 'town for the ,day.

I'm 'going to 'town to,day.

I'm 'going to 'town ,now.

'What do you 'want me to ,do?

'What do you 'want to ,do?

'What do you 'want ,done?

Can 'anyone 'tell me the ,time?

Does 'anyone 'know the ,time?

Does 'anyone 'know ,Tom?

It was 'good to ,speak to him a<sub>1</sub>bout it.  
It would be 'better if you ,spoke to him a<sub>1</sub>bout it.  
It would have been 'better if you had ,spoken to him a<sub>1</sub>bout it.

We 'bought a ,book.

We have 'bought another ,book.

We could have 'bought you another ,book.

We ought to have 'bought ourselves another ,book.

**Exercise 3.** Read sentence B more quickly than sentence A. In the sentences marked A there are more stressed elements than in those marked B, and some words which are usually stressed lose their stress under the influence of speed.

1. A. This is a 'funny 'old ,hat.  
B. This is a 'funny old ,hat.
2. A. 'Buy her a 'pretty 'new ,dress.  
B. 'Buy her a 'pretty new ,dress.
3. A. 'What have you 'done with the ,ink?  
B. 'What have you done with the ,ink?
4. A. 'Where have you 'hidden the ,key?  
B. 'Where have you hidden the ,key?
5. A. 'When are you 'going a ,way?  
B. 'When are you going a ,way?
6. A. 'Go to a'nother ho ,tel.  
B. 'Go to another ho ,tel.
7. A. It's 'nearly as 'far as the ,bridge.  
B. It's 'nearly as far as the ,bridge.
8. A. 'Tell the 'girl to 'put the 'book ,down!  
B. 'Tell the girl to 'put the book ,down!
9. A. There 'isn't 'really 'quite e'nough for ,two.  
B. There 'isn't really 'quite enough for ,two.
10. A. 'That can be 'seen at a ,glance.  
B. 'That can be seen at a ,glance.

**Exercise 4.** Sentences for rapid reading. Note the loss of stresses.

1. He's 'two hours 'late a ,gain.
2. I 'shan't stay a 'minute ,longer.
3. Can I 'see him if I 'come back ,later?
4. We've 'both got the 'same ,answer.
5. 'Why did he run a ,way?
6. I can't find my ,pipe.
7. 'What makes you ,think so?
8. It isn't 'quite what I ,think.

9. But she 'hasn't sent it off ,soon enough.
10. Don't 'ever do that a,gain.
11. He 'can't 'make up his ,mind.
12. For 'goodness 'sake 'make up your own ,mind.
13. Your 'very good ,health!
14. Is 'Mike 'still doing ,well?
15. We'd 'better make ,sure.
16. Are you 'still in that 'dingy little ,office?
17. We're 'quite sold ,out.
18. 'Time to get ,up.
19. It's 'right next 'door to the ,station.
20. What a de'lightful sur,prise!
21. How 'perfectly ,charming of her.
22. It 'turned out 'fine after ,all.
23. It de'pends 'which way you ,go.
24. 'That wouldn't 'matter in the ,least.
25. 'That's what ,everybody ,says.
26. 'Ten or e'leven hours a ,week.
27. 'How long did you stay in ,London?
28. 'Why not come 'down for a week-,end?
29. What 'ever 'made you do ,that?
30. 'When will you get ,back?
31. Does it 'really make 'very much ,difference?
32. 'Let's go ,on.
33. Then 'make it ,up with her.
34. 'How much d'you ,want for it?
35. Then 'don't let him ,bully you so.
36. I'magine how ,silly I'd ,look.
37. Then for 'heaven's 'sake 'go and lie ,down.
38. 'Try 'turning it the 'other way ,round.
39. 'Poor old ,chap.
40. 'Better 'luck next ,time.
41. It's 'not as 'complicated as you'd ,think.
42. 'Which one do you pre,fer?
43. 'How long do you in'tend to ,stay there?
44. 'How did you get ,on?
45. How ,old is he?
46. The 'tower looks ,beautiful.
47. Is 'everything ,ready for Miss 'Warren?
48. Well, 'when did you 'have it ,last?
49. Yes, but 'did she ,bring it ,back in ,fact?
50. Now 'what's the 'price of this ,other one?
51. Do you 'mind if I ,smoke?
52. Could 'anything have been 'simpler than ,that?

53. Wouldn't you 'really think he'd have more ,sense?
54. Do you 'think it'll be all ,right?
55. But do you 'really under,stand it?
56. Shall I come to'day or to,morrow?
57. What a 'dear little ,room!
58. 'Soon after 'half past ,six.
59. She's a 'silly young ,thing.
60. They've got a 'lovely little 'house in the ,country.
61. She is an eff'icient young ,woman.

### § 3. Rhythm in English Verse

The basic tendency to space stressed syllables regularly is characteristic both of speech and verse. It has been observed that the rhythm of the language is best taught through verse. The rhythm of verse permits fewer variations in the number of unstressed syllables and is regulated by the metre. The rhythm of the question: *Can 'anyone 'tell me the ,time?* is quite simple and regular, like the first line of the limerick: *There 'was an old 'man in a ,tree.*

'Cat, 'cat, 'kill ,rat!  
 'Rat 'won't 'gnaw ,rope;  
 'Rope 'won't 'hang ,butcher;  
 'Butcher 'won't 'kill ,ox;  
 'Ox 'won't 'drink ,water;  
 'Water 'won't 'quench ,fire;  
 'Fire 'won't 'burn ,stick;  
 'Stick 'won't 'beat ,dog;  
 'Dog 'won't 'bite ,pig;  
 The 'cat be'gan to 'kill the ,rat;  
 The 'rat be'gan to 'gnaw the ,rope;  
 The 'rope be'gan to 'hang the ,butcher;  
 The 'butcher be'gan to 'kill the ,ox;  
 The 'ox be'gan to 'drink the ,water;  
 The 'water be'gan to 'quench the ,fire;  
 The 'fire be'gan to 'burn the ,stick;  
 The 'stick be'gan to 'beat the ,dog;  
 The 'dog be'gan to 'bite the ,pig.

'One, 'two,  'Buckle my ,shoe; 'Three, 'four,  'Shut the ,door; 'Five, 'six,  'Pick up ,sticks;	'Seven, 'eight,  'Lay them ,straight; 'Nine, 'ten,   A 'good fat ,hen. E'leven, 'twelve,  'Who will ,delve?
--	--



'Thirteen, 'fourteen,|  
 'Maids a-,courting;  
 'Fifteen, 'sixteen,|  
 'Maids a-,kissing;|

'Seventeen, 'eighteen,|  
 'Maids a-,waiting;  
 'Nineteen, 'twenty,|  
 My 'stomach's ,empty.

Note: When counting, the numerals 13—19 are pronounced with only one stress on the first syllable, but when used in isolation the same numerals have two even stresses.

'One potato, 'two potatoes,  
 'Three potatoes, ,four,|  
 'Five potatoes, 'six potatoes,  
 'Seven potatoes ,more.

\* \* \*

'One, 'two, ↑three, ,four,|  
 'Mary 'at the 'cottage 'door;  
 'Five, 'six, 'seven, ,eight,|  
 'Eating 'cherries off a ,plate.

\* \* \*

'Tinker, 'tailor, 'soldier, 'sailor,  
 ↑rich man, 'poor man, 'beggarman, ,thief.

\* \* \*

'Hark, 'hark, the 'dogs do ,bark,  
 The 'beggars are ,coming to ,town;  
 'Some in ,rags| and 'some in ,tags,  
 And 'one in a ↑velvet ,gown.

\* \* \*

'Hotcross ,buns!	'Hotcross ,buns!
'Hotcross ,buns!	'Hotcross ,buns!
'One a penny, 'two a penny,	'If ye have no ,daughters
'Hotcross ,buns!	'Give them to your ,sons.

\* \* \*

I 'like to go 'out in the ,garden,|  
 I 'like to get 'up on the 'wall,|  
 I 'like to do ↑anything ,really,|  
 But I 'hate to do 'nothing at 'all.

\* \* \*

To 'bed, to 'bed, says 'Sleepy-,head,|  
 'Tarry a ,while, says 'Slow.

Put on the pan, says Greedy Nan,  
Let's sup before we go.

\* \* \*

There was an Old Man in a tree,\*  
Who was horribly bored by a Bee;  
When they said, "Does it buzz?"  
He replied, "Yes, it does!  
It's a regular brute of a Bee."

\* \* \*

There was a young man of Bengal,  
Who went to a fancy-dress ball;  
He decided to risk it  
And go as a biscuit,  
But a dog ate him up in the hall.

\* \* \*

There was a young man of De vizes,  
Whose ears were of different sizes;  
One was so small,  
It was no use at all,  
But the other won several prizes.

\* \* \*

Stitch! stitch! stitch!  
In poverty, hunger and dirt;  
And still with a voice of dolorous pitch  
She sang the "Song of the Shirt!"

"Work — work — work!  
From weary chime to chime,  
Work — work — work!  
As prisoners work for crime!"

(T. Hood. *The Song of the Shirt*.)

My hair is grey, but not with years  
Nor grew it white  
In a single night,  
As men's have grown from sudden fears.

(G. G. Byron. *The Prisoner of Chillon*.)

---

\* The comic verse form known as the limerick has five lines; the first two have three stresses, the next two have two stresses, and the last one again has three stresses. There are two unstressed syllables between each pair of stresses.

And 'through the 'drifts the 'snowy 'clifts  
 Did 'send a 'dismal ,sheen:  
 Nor 'shapes of 'men| nor 'beasts we 'ken—  
 The 'ice was 'all be,tween.

The 'ice was ,here,| the 'ice was ,there,|  
 The 'ice was ↑all a,round:  
 It 'crack'd and 'growl'd, and 'roar'd and 'howl'd|  
 Like 'noises in a ,swound!

(S. Coleridge. *The Rime of the Ancient Mariner*.)

#### § 4. Rhythm and Rhythmical Groups

To acquire correct reading habits it is advisable to attach the unstressed syllables to the preceding stressed word rather than to the following one.

##### Exercise 1.

'John's a'way on ,business.

'Thank you for the ,letter.

'What a de'lightful sur,prise.

'Somebody 'called when you were ,out.

'Will it be a 'nuisance if I 'leave it ,here.

They 'went for a 'walk in the ,park.

I'm 'going to the 'theatre to,night.

I 'sent them a 'photo of the ,children.

You can 'get there by 'bus from ,Liverpool street.

I should 'think it would be 'better to 'wait till to,mmorrow.

Per'haps we might 'go to the 'theatre to,gether for once.

I 'don't 'think they will have 'come 'back from their ,trip to 'Paris by ,then.

I would have 'tried to 'see his 'point of ,view.

### Exercise 2.

'As we felt 'hot and 'dusty 'after our ,trip| we 'bathed and ,rested a while. By that 'time it was 'five ,thirty,| and we de'cided to 'stroll 'down to the ,dining-room| and 'see 'what was on the 'menu for ,dinner. We de'cided not to 'eat until 'six o'clock. 'So 'since there was 'half an 'hour to ,kill| we 'went into the 'lounge to 'watch the ,television for a ,while.

### Exercise 3.

A 'bad 'tempered ,dog| one ,day| 'found his 'way into a ,manger,| and 'found it| so 'nice and ,comfortable| that he 'made up his 'mind to ,stop there. When 'ever the 'cattle came 'near to 'eat their ,hay| he 'growled and 'barked at them to 'frighten them ,off. "What a 'very 'selfish ,dog," ex'claimed one of the ,oxen. "He 'can't 'eat the 'hay him, self| and he 'won't let ,us ,eat| who ,can."

Exercise 4. Break the following sentences into rhythmical groups according to the model given below and read them fluently beating the time.

'John's a'way on ,business.

Model: 'John's\_a

'way\_on

'business.

1. 'Let me 'help you 'get your ,coat off.
2. 'What are you 'going to 'do a,bout it?
3. It's 'not 'quite what we ,want.
4. I've 'got be'hind with my ,work.
5. 'What's the 'name of this ,place?
6. She 'can't 'get that 'tune 'out of her ,head.
7. 'What would you 'like to 'do this week-end?
8. There's 'no 'need to 'get into a ,rage about it.
9. You 'ought to have 'told him a'bout that be,fore.
10. 'Will you 'go and 'get her in a ,taxi?

11. 'Won't you 'have a'nother ,sandwich?
12. 'Have you 'got a 'copy of that ,book?
13. The 'big e'vent of the 'century was the ↑splitting of the ,atom.

### § 5. Some Variations in Sentence-Stress. Auxiliary Verbs in General Questions

Modal and auxiliary verbs introducing a general question may have no stress. There are rhythmical, semantic and logical reasons for it. When the auxiliary is stressed, the degree of interest is greater.

#### Exercise 1.

- A. 'Does it ,matter?
- B. Does it ,matter?
- A. 'Is it 'going to be ,fine?
- B. Is it 'going to be ,fine?
- A. 'Are there 'any ob,jections?
- B. Are there 'any ob,jections?
- A. 'Have you 'heard about ,Max?
- B. Have you 'heard about ,Max?
- A. 'Do you 'like ,prunes?
- B. Do you 'like ,prunes?
- A. 'Can 'Tom have an 'afternoon ,off?
- B. Can 'Tom have an 'afternoon ,off?
- A. 'Can I 'come a'gain on ,Monday?
- B. Can I 'come a'gain on ,Monday?
- A. 'Do you 'want an 'answer 'right a,way?
- B. Do you 'want an 'answer 'right a,way?
- A. 'Could they ,help it?
- B. Could they ,help it?
- A. 'Are you 'taking the ,car?
- B. Are you 'taking the ,car?
- A. 'Is 'everything all ,right?
- B. Is 'everything all ,right?

Exercise 2. Read the following general questions making them sound casual by not stressing the beginning.

1. Do you 'think Tom's ,serious?
2. Do you 'know when the 'Festival ,ends?

3. Do you 'mind if I ,smoke?
4. Will 'six be suf,ficient?
5. Does 'anyone 'feel like a ,walk?
6. Could 'anything have been 'simpler than ,that?
7. Does 'everyone a,gree?
8. Have you 'ever seen 'anything ,like it?
9. Can I 'ever 'thank you e,nough?
10. Do you 'really under,stand it?
11. Does he ,really in,tend to ,work ,harder?
12. Is 'this one of ,yours?
13. Would you 'care to 'come and have ,dinner with me?
14. Was he 'telling the ,truth, do you 'think?
15. Is 'that the 'way he ,usually be'haves?
16. Do you 'think I care what ,he says?
17. Did he 'say what he ,wanted it ,for?
18. Would you 'like to 'borrow ,mine?
19. Do you 'come here ,often?
20. Could we ,hire one?
21. Can ,she ,help at ,all?
22. Does it ,matter?
23. Do you ,think so?
24. Have you ,answered it?
25. Does he 'ever 'come to ,England?
26. Does he 'actually ,live in 'Edinburgh?
27. Would you 'say it was a ,good 'book?
28. Does he 'go to ,school 'yet?
29. Will there be 'room e,nough for ,all of us 'in it?
30. Were the ,others 'pleased?
31. Do you a,gree with him?
32. Did 'someone 'meet you at the ,station?

#### ILLUSTRATIVE DIALOGUES

##### *Dialogue 1*

- ,Good 'morning.
- 'Haven't we 'met 'somewhere be,fore?
- At the 'Robinsons',| last 'Friday.
- 'Aren't you Mr. 'Paul 'Jones, the ,author?
- 'Yes, in,deed.
- Are 'you 'going to 'Edinburgh ,too?
- ,Yes. I'm 'going to 'stay with my ,brother.
- Is 'he a 'writer ,also?
- He's a uni,versity 'lecturer.
- Does he 'actually ,live in 'Edinburgh?

- He has a 'small 'house on the ,outskirts.
- 'Hasn't he 'just 'published a 'new 'book on ,physics?
- 'Yes, he ,has.
- Can you 'tell me the e'xact ,title of his 'book?
- 'Physics and the 'Man in the ,Street.
- Would you 'say it was a ,good book?
- 'Abso'lutely 'first 'class.
- 'Are you 'travelling on your ,own?
- ,No. My 'son's ,with me.
- 'Was 'he that 'young 'fellow I 'passed in the ,corridor?
- 'Yes, 'that's ,right.
- Does he 'go to ,school yet?
- 'Oh 'yes. He's ,nearly 'seven.
- 'Isn't he 'rather ,small for 'seven?
- He 'is, ,rather.
- 'Can you recom'mend a 'good ho,tel in 'Edinburgh?
- I should ,try the ,North 'Scottish.
- 'Will you be 'staying there ,long?
- Until the 'end of the 'week at 'least.
- Do you 'know when the 'Festival ,ends?
- A 'week next ,Saturday.
- 'Ought I to 'book for the 'ballet in ad,vance?
- 'Definitely. But I 'rather 'think you'll be 'too 'late.
- 'Is it as 'popular as 'all ,that? \_
- It's ,usually ex'tremely ,crowded.
- 'Would I be 'able to get 'in to a ,matinee, do you 'think?
- You ^might.
- 'May I 'come and 'call on you to,morrow?
- ,Please 'do.
- Have you 'any en'gagements for 'Saturday ,evening?
- I'm ^sorry. I'm 'quite booked 'up.
- Well, 'are you 'free on the ,following 'evening?
- ,Yes.
- 'Would you 'care to 'come and have 'dinner with 'me and my ,wife?
- I'd ,simply 'love to.

## Dialogue 2

- Hu,llo.
- Is 'that Tra'falgar '11'9'6,9?
- ,No. This is Tra'falgar ,1'8'6,9.
- 'Are you 'quite ,sure?
- 'Positive.

- 'Can you 'get me Tra'falgar '119,6'9, 'operator?
- 'Certainly, 'madam. 'Hold the 'line.
- Are 'you Tra'falgar '119,6'9?
- 'Yes.
- 'May I 'speak to 'Jimmy 'Grant, 'please?
- I'm a'fraid he's 'not 'in.
- 'Has he been 'gone 'long?
- About a 'quarter of an 'hour.
- 'Could I 'leave a 'message 'for him?
- 'Certainly.
- Would you 'ask him to 'ring 'Whitehall '3'7'2,5?
- -I 'will. But 'when shall he 'ring?
- 'Could he 'ring as 'soon as he re'turns?
- 'All 'right. I'll 'tell him 'that.
- 'Did he say 'anything about a 'parcel for 'S.,Smith and 'Sons?
- It's 'here,| a'waiting col'lection.
- 'May I 'come and 'fetch it?
- 'Sorry. I'm 'just off 'out.
- Well, would this 'after,noon be 'possible?
- 'Yes. I shall be 'back by 'lunch 'time.
- Well, 'can I 'call 'round at 'two?
- 'Surely.

### Verbs with Postpositions

In speech flow verbs with postpositions are subject to rhythmic variations.

The following rhythmical structures may be observed:

- 'take 'off**—both elements take stresses;
- 'take off your 'hat**—at normal speed the second element loses its stress;
- 'take your 'hat off**—the second element is again unstressed;
- 'take it ,off**—both elements are stressed.

**Exercise 1.** Read the following sentences using the above models.

1. 'Switch on the 'light. 'Switch the 'light on. 'Switch it ,on.
2. 'Put on your ,coat. 'Put your ,coat on. 'Put it ,on.
3. 'Wake up the ,children. 'Wake the ,children up. 'Wake them ,up.
4. 'Eat up your ,breakfast. 'Eat your ,breakfast up. 'Eat it ,up.
5. 'Put down his ,name. 'Put his ,name down. 'Put it ,down.



6. 'Take away the ,plates. 'Take the ,plates away. 'Take them a,way.
7. 'Drink up your ,milk. 'Drink your ,milk up. 'Drink it ,up.
8. 'Put up the ,tent. 'Put the ,tent up. 'Put it ,up.
9. 'Take off your 'muddy ,shoes. 'Take your 'muddy ,shoes off. 'Take them ,off.
10. 'Have you 'made up the ,fire? 'Have you 'made the ,fire up? 'Have you 'made it ,up?

**Exercise 2.** Read the following sentences according to the rules.

1. He 'picked up a 'stone and 'threw it at the ,dog.
2. I'm 'rubbing it ,out.
3. The 'first 'thing to ,do| is to 'put the ,tent up.
4. I'm 'looking up a ,word.
5. 'Show in the ,guests.
6. 'Read out the ,poem.
7. 'Have you 'fetched the ,coal up?
8. He has 'made up the ,fire.
9. The 'maid will 'take away these ,plates| and 'bring in the ,pudding.
10. 'Switch the ,drier off,| ,will you?
11. 'Take off your ,coat| and 'let's go ,in.
12. 'When I feel 'tired and ,sleepy| I 'go up to my ,bedroom| and 'switch on the e'lectric ,light,| I 'take off my ,shoes,| un,dress| and 'put on my py,jamas. 'Then I 'get into ,bed| and 'switch off the ,light.

**Exercise 3.** Stress the right words.

1. Turn the light on, will you?
2. Go on and I'll catch you up.
3. Terry knocked a policeman's hat off.
4. I'm fed up.
5. It's never too late to give up smoking.
6. Give in your papers.
7. He stood up and looked at his watch.
8. I had to give up.
9. Put your umbrella up: it's coming on to rain.
10. Don't get off until the bus stops.
11. Here's the money. Lock it up in the safe.
12. Shall we go in? It's getting cold out of doors.
13. When are you coming over to see us?
14. Will you be able to run the car out?
15. He told us that he would ring us up.

16. They have taken up farming on a large scale.
17. Make up your mind what you want in life.
18. The house burnt so fiercely that the roof fell in.
19. Shall we turn in and see them for a moment as we pass?
20. The road was closed to traffic. We couldn't go on.

### Compound Adjectives, Numerals, Names of Some Streets, Stations and Parks

'Bad-'tempered	'Eigh'teen
A 'bad-'tempered 'boy	'Eighteen 'students
John's 'bad-'tempered	'Number eigh'teen

#### Exercise 1.

1. 'How can such a 'good-natured 'woman 'have such a 'bad-'tempered ,daughter?
2. The 'mother's ex'tremely good-,natured,| but the 'girl's unbe'lievably bad-,tempered.
3. There's a 'good-looking 'girl over ,there.
4. She's 'quite good-,looking.
5. 'Have a 'piece of 'home-made ,cake.
6. The 'cake's home-,made.
7. He has a 'charming little 'week-end ,cottage.
8. He 'goes there 'every week-,end.
9. She's 'wearing her 'navy blue ,costume.
10. I 'think she 'looks her 'best in navy ,blue?
11. 'See how bow-,legged he is.
12. What a 'funny 'bow-legged ,man.

#### Exercise 2.

1. The 'train 'leaves at 'three six,teen.
2. Did it 'happen in '19,10?
3. ,No,| in 'nineteen seven,teen.
4. I 'said it 'sixteen ,times.
5. They were eigh,teen.
6. ,Thirteen,| ,fourteen,| ,fifteen,| ,sixteen,| ,seventeen, ,eighteen,| ,nineteen. (See p. 105.)
7. She's 'brought 'twenty-five ,books.
8. It 'happened in 'nineteen twenty-,five.
9. He was 'born in 'nineteen nine,teen.
10. It's 'fifteen years ,old| and it ,looks it.
11. 'What time do we get ,in?—'5.1,7 ('five seven,teen).—  
We 'may be a 'minute or two ^late.

### Exercise 3.

<sup>1</sup> Picca <sup>1</sup> dilly	<sup>1</sup> Piccadilly <sup>1</sup> Circus
<sup>1</sup> Water <sup>1</sup> loo	<sup>1</sup> Waterloo <sup>1</sup> Station
<sup>1</sup> Euston <sup>1</sup> Road	<sup>1</sup> Euston Road <sup>1</sup> Station
<sup>1</sup> Hyde <sup>1</sup> Park	<sup>1</sup> Hyde Park <sup>1</sup> Corner
Tra <sup>1</sup> falgar <sup>1</sup> Square	Tra <sup>1</sup> falgar Square <sup>1</sup> Fountains
<sup>1</sup> Leicester <sup>1</sup> Square	<sup>1</sup> Leicester Square <sup>1</sup> Tube Station
The <sup>1</sup> Albert <sup>1</sup> Hall	The <sup>1</sup> Albert Hall <sup>1</sup> concert
<sup>1</sup> Covent <sup>1</sup> Garden	<sup>1</sup> Covent Garden <sup>1</sup> Market

### Exercise 4. Stress the right words.

1. The history of Leningrad University goes back to 1819.
2. There's a well-equipped language laboratory at the Philological faculty and the library's well stocked with books.
3. It's a three volume novel.
4. I've been driving since I was sixteen.
5. Fourteen shillings he paid for it.
6. I want to catch the 11.15.
7. They were afraid to miss the train for Waterloo.
8. It happened on Waterloo Bridge.
9. He never remembers anything; he's quite empty-headed.
10. I want a third-class ticket to King's Cross. I **always** go third-class.
11. They crossed Hyde Park and waited at Hyde Park Corner.
12. He lives in Budapest. The Budapest climate's of a continental type.
13. It's a shop in Piccadilly, a well-known Piccadilly jeweller's.
14. The shop's quite well-known; it's not so far from Piccadilly Circus.

### Prepositions

As a rule prepositions are unstressed.

He was <sup>1</sup>looking *for* the <sup>1</sup>child *in* the <sup>1</sup>garden.

When in final position and followed by a pronoun the preposition may be slightly more prominent than the pronoun following it.

I <sup>1</sup>can't <sup>1</sup>wish *for* it.

She <sup>1</sup>always <sup>1</sup>laughs *at* them.

The preposition may also take a weak secondary stress when gradually removed from the last stressed word.

I'm 'going to ex'plain things ,to him.

**Exercise 1.** Read the following sentences, paying particular attention to prepositions.

1. 'Just 'think of it.
2. Why 'don't you ,go to him?
3. 'Wait for me,| ,will you?
4. 'Don't ,look for them.
5. 'Who d'you 'think will ,pay for it?
6. He'll 'tell on me.
7. She 'always ,laughs at them.
8. She 'wouldn't ,listen ,to me.
9. I 'heard her ,whisper ,to him.
10. You 'can't 'possibly 'cut with it.
11. 'What's 'wrong with it?
12. 'Let 'Johnson 'have a ,look at it.
13. They 'tried to 'hide it ,from them.
14. I'd 'like you to ,choose one ,for me.
15. 'Don't you 'want to ,sell it 'to me?
16. He 'asked 'Mother to ,hold it ,for him.
17. 'Get them to 'tidy up the ,garden ,for you.
18. 'William ex'plained it ,to me.
19. 'Won't you ,tell it 'to me?
20. 'Down with it!
21. He 'drew ,near to me.
22. She's ,very good 'at it.
23. I'll 'drop 'in to'morrow on my 'way to the ,office| and ex'plain things ,to him.
24. 'Where's that 'rag? I'm 'standing ,on it.
25. My 'daughter has 'made an ap'pointment ,for me.
26. 'Mike has intro'duced me ,to her.

**Exercise 2.** Read the following sentences, paying attention to final prepositions. Final prepositions may have no stress, but they are used in their strong forms.

1. 'What are you a,fraid of?
2. I'll 'give her a 'good ,talking ,to.
3. Did he 'say what he ,wanted it 'for?
4. 'Who is she ,talking ,to?
5. You are 'just the 'person I've been 'looking ,for.
6. 'Who was she ,there with?

7. 'Who are you 'writing it 'for?
8. 'Who is the 'letter 'from?
9. 'What do you 'have it 'with?
10. 'Who is this 'telegram 'from?
11. 'What do you 'come 'here for?
12. It's 'unheard of.
13. The 'doctor 'has to be 'sent for.
14. It was 'much 'talked of.
15. He was 'shot at.

**Exercise 3.** Read the following sentences, paying attention to prepositions preceded by the verb "to be". They are usually stressed when there is no stressed word before them.

They're 'by the 'window.  
Is it 'near the 'post-office?  
It was 'on the 'side-board.

We were 'round the 'corner.  
She is 'with her 'sister.

*but:*

They're 'coming by 'air.  
They 'live near the 'school.  
Did you 'put it on this 'table?  
We 'live round the 'corner.  
She's 'working with her 'sister.

**Exercise 4.** Read the following sentences.

1. Here's an apple for you.
2. Take some water with it.
3. Let me carry it for you.
4. William explained it to me.
5. Have a drop of tonic with it.
6. The switch is by the door. It is by the door.
7. What does weekly housekeeping come to?
8. He'll be with you on Friday.
9. It was a big chance for him.
10. I paid in cash. They insisted on it.
11. Will you run through these accounts for me?
12. This is a big car. There'll be room enough for all of us in it.
13. Bob'll be back in time. He's on his way back already.
14. You're just the person we've been looking for?
15. Here's your bread. Put some butter on it.

## Conjunctions

The conjunction *as ... as* is frequently stressed by Russian learners. Care should be taken not to put a stress on *as ... as*.

### Exercise.

As 'fit as a 'fiddle.  
As 'pale as a 'ghost.  
As 'old as the 'hills.  
As 'slippery as an 'eel.  
As 'snug as a 'bug in a 'rug.  
As 'clear as 'day.  
As 'busy as a 'bee.  
As 'black as a 'crow.  
As 'bold as 'brass.

1. I'll 'come as 'soon as the 'weather im'proves.
2. 'Keep it for as 'long as you 'like.
3. That 'isn't as 'simple as it 'sounds.
4. Is it as 'late as 'all 'that?
5. It's as 'big as a 'whale.
6. I've 'got as 'much as I 'want.
7. 'Even if I were as 'rich as his 'father| I 'wouldn't 'buy that.
8. He is as 'good as he is 'wise.
9. He 'likes you as 'much as 'I do.
10. The 'sea is as 'deep as the 'mountains are 'high.
11. They 'seized the 'hill as 'soon as the 'enemy 'left it.
12. Her 'hands were as 'cold as 'ice.
13. The 'rubber's as 'good as 'new.

### Word Combinations *so on, so forth, ... or so, ... or something, one or two, each other, one another*

Russian learners are apt to misplace the stress in the combinations *so on, so forth, ... or so, ... or something, one or two, each other, one another*.

**Exercise.** Read the following sentences and stress the first word in *so on, so forth*, leaving *... or so, ... or two, ... or something, each other, one another* and *one* unstressed or weakly stressed.

1. He dis'liked 'dances,| 'plays,| 'picnics| and 'so on.
2. I shall re'turn in a 'week or so.
3. We'll 'have her 'all 'right in a 'couple of 'days or so.

4. There was 'just a ,screw loose or ,something.
5. We'll 'buy a ,bun or something| to sus'tain us until we ,get there.
6. You'll 'have an 'appetite all 'right| by the ,time you've ,done ,ten ,miles or so.
7. We can 'sit 'down on a 'bench ,here| for 'ten ,minutes or so.
8. You'd 'better 'put on 'rain-coats or ,something.
9. We 'mostly have 'people who 'live a ,month or ,two| and 'then go a,way.
10. You'll be 'well again in a 'day or ,two.
11. I 'can't re'member what we ,said to each ,other.
12. It's a 'good thing that ↑you and 'John can 'always 'count on each ,other.
13. 'Helen and 'George 'always seem to be 'quarrelling with each ,other.
14. 'Pat and her 'husband are very 'fond of each ,other.
15. 'Jane and 'Pat 'often 'wear each other's ,clothes.
16. 'Are you 'going to ,write to each 'other?
17. You'll be 'getting in each other's 'way most of the ,time.
18. Do you 'often 'borrow each other's ,things?
19. They 'always 'get on each other's ,nerves.
20. They 'all seem to 'like one another ,well e,nough.
21. They 'seem to 'spend a 'lot of 'time in each other's ,company.
22. I sup'pose they 'really under'stand each ,other.
23. 'Show me the ,green one, 'please.
24. You've got a 'cold| but 'not a very 'bad one.
25. In 'front of the ,house| we have a 'small ,garden| in 'which we 'grow ,roses,| ,tulips| and ,so on.
26. 'Mr. and Mrs. ,Thompson| are 'sitting on 'either ,side| ,facing each ,other.
27. We'll 'shorten that ,for you an ,inch or ,two.
28. And I'm 'sure you'd en'joy a ,week or ,two in the ,open ,air.
29. 'Then my 'wife and 'I may 'go 'off a'lone for a ,week or ,so.

## INTONATION CONTOURS

### Intonation Contours 1 and 1a Based on the Low Falling Tone

#### *Stimulus*

#### *Response (IC 1)*

Statements  
(definite, considered,  
weighty)

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. I 'hate ,cabbage.</li> <li>2. I ,can't 'bear ,Julia.</li> <li>3. 'How 'much does it ,cost?</li> <li>4. 'What's the ,time,<br/>please?</li> <li>5. 'What 'sort of ,holiday<br/>did you ,have?</li> <li>6. 'When can you ,come?</li> <li>7. 'How did you 'spend the<br/>,morning?</li> <li>8. 'What do you 'think of<br/>,this ,model, ,madam?</li> <li>9. I'd 'love to ,help.</li> <li>10. -D'you 'think he's for-<br/>,gotten?</li> <li>11. He's 'given up 'every-<br/>thing.</li> </ol> | <ol style="list-style-type: none"> <li>'So do ,I.</li> <li>'Neither can ,I.</li> <li>'Five ,shillings.</li> <li>'Four o',clock.</li> <li>'Perfectly ,horrid.</li> <li>This 'after,noon, I ,think.</li> <li>I 'stayed in 'bed until 'nearly<br/>,lunch time.</li> <li>I 'can't quite 'make up my<br/>,mind a,bout it.</li> <li>-I ,know you ,would.</li> <li>-I'm ,sure he ,hasn't.</li> <li>-I ,do ,think it's a ,pity.</li> </ol> |
|--|--|

Special Questions  
(serious, responsible, urgent)

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. He 'told me he'd 'been<br/>in ,Persia.</li> <li>2. 'Will you 'lend me your<br/>,pen?</li> <li>3. I 'gave him a 'piece of<br/>my 'mind.</li> <li>4. I've 'missed the 'last<br/>'bus.</li> <li>5. No, 'that's not ,Steph-<br/>en's house.</li> <li>6. You're 'not getting 'on<br/>very ,fast.</li> <li>7. 'I'm quite ,willing.</li> </ol> | <ol style="list-style-type: none"> <li>'When was ,that, I ,wonder?</li> <li>'What do you ,want it ,for?</li> <li>'Why did you ,do. such<br/>a ,stupid ,thing?</li> <li>How 'are you 'going to 'get<br/>,home?</li> <li>-Well where ,does he ,live<br/>,then?</li> <li>-When are ,you going to<br/>,take a ,turn?</li> <li>-What are you ,waiting ,for,<br/>,then?</li> </ol> |
|---|--|



## General Questions

(not for discussion)

as suggestions; serious,  
assertive; sceptical)

- |   |  |
|---|--|
| 1. He's a ,good ,chap.                        | !Are you !certain he'll ,help?                       |
| 2. I ex'pect he'll ,help.                     | !Can you find ,out?                                  |
| 3. ,Tom explained the ,method to me.          | But do you !really under-stand it?                   |
| 4. It was \certainly an ex'perience.          | But can you !honestly !say you enjoyed it?           |
| 5. !What shall we !do 'now?                   | Does !anyone !feel like a ,walk?                     |
| 6. He !turned me !down ,flat.                 | Would it be !any !good ,my ,trying to per!suade him? |
| 7. They 'ought to be ,able to af,ford it.     | -But ,can they af,ford it?                           |
| 8. ,Bother. I've for!got-ten to !tell ,Frank. | -Does it ,matter ,all that ,much?                    |

## Imperatives

(firm, serious, insistant)

- |  |  |
|--|--|
| 1. I've 'finished ,that.                   | !Now re,peat the ,process.                           |
| 2. Shall I !send them to ,you or to ,them? | !Send them to ,them.                                 |
| 3. But I ,don't 'like the ,pudding.        | !Eat it ,up, I ,say.                                 |
| 4. !What shall I ,do with this ,box?       | !Chop it !up for ,firewood.                          |
| 5. !How !long can I ,have it !for?         | !Keep it for as !long as you ,like.                  |
| 6. You've ,given me 'much, too ,much.      | Well !eat as !much as you ,can and !leave the ,rest. |
| 7. !What shall I ,wear?                    | !Put on your ,very !best ,dress.                     |
| 8. !Hurry ,up, !Molly.                     | -Don't ,rush me, ,Tom.                               |
| 9. I \don't want 'your ,help.              | -Do it your,self, then.                              |

**Interjections,  
Exclamations, etc.  
(very strong)**

- |  |  |
|--|--|
| 1. 'John's been pro'moted.                     | 'Isn't it ,strange!                          |
| 2. I shall 'take you to the<br>Lake ,District. | 'Won't that be ,lovely!                      |
| 3. He 'says it was 'your<br>,fault.            | 'How ri,diculous!                            |
| 4. He's 'not 'calling after<br>'all.           | 'What a ,nuisance he ,is!                    |
| 5. He's 'won a †gold 'me-<br>dal.              | 'Fancy ,that!                                |
| 6. 'Here's ,to you.                            | Your 'very 'good ,health!                    |
| 7. 'Come and 'look out<br>'here.               | What a mag'nificent ,view!                   |
| 8. I 'can't find my 'purse<br>,anywhere.       | How 'very pe,culiar.                         |
| 9. It's my ,final e'xam<br>to,morrow.          | The 'very 'best of ,luck to<br>you!          |
|  | (IC 1a)                                      |
|  | (For attitudes see p. 40.)                   |
| 1. 'Where did he ,come<br>from?                | ,France.                                     |
| 2. 'Which 'subject do ,you<br>pre,fer?         | ,Maths.                                      |
| 3. 'Why have you ,come?                        | I ,want to ,talk to you.                     |
| 4. 'What would you 'like<br>for ,dinner?       | I'm ,not ,sure ,what I ,want                 |
| 5. I 'saw a 'friend of yours<br>to,day.        | ,Who?  |
| 6. She'll 'ring you on ,Sun-<br>day.           | ,When pre,cisely?                            |
| 7. I've 'lost my ,gloves.                      | ,How did you ,manage to<br>do ,that?         |
| 8. I'm a'fraid I'm 'busy on<br>,Tuesday.       | ,Could we ,meet on ,Wed-<br>nesday per,haps? |
| 9. 'Would you 'mind 'call-<br>ing your ,dog?   | ,Down.                                       |
| 10. 'How can I 'get in<br>'touch with ,Miles?  | ,Phone him.                                  |
| 11. He'll be 'with you on<br>,Friday.          | ,Splendid!                                   |

## Intonation Contours 2 and 2a

### Based on the Low Rising Nuclear Tone

#### *Stimulus*

#### *Response (IC 2)*

#### Statements (soothing, reassuring)

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. I 'don't 'think I'll 'ever<br/>do it.</li> <li>2. 'Who were you 'talking<br/>to?</li> <li>3. 'Where are you 'going?</li> <li>4. Where 'have you ,been?</li> <li>5. 'Oh 'dear! I 'have made<br/>a ,mess of it.</li> <li>6. 'Aren't you 'ready to<br/>,start?</li> <li>7. Well when 'can you ,let<br/>me ,have it ,back?</li> <li>8. I'm a'fraid I'm 'rather<br/>'late.</li> <li>9. ~Time to ~go.</li> <li>10. 'How 'long can you 'stay?</li> </ol> | <ol style="list-style-type: none"> <li>'You ,will. (It's 'just a 'mat-<br/>ter of ,practice.)</li> <li>'Only the ,milkman.</li> <li>'Just to 'post a ,letter.</li> <li>'Only 'down to the 'village<br/>with ,Tony.</li> <li>There's 'nothing to get up ,set<br/>a'bout.</li> <li>I 'shan't be a ,minute.</li> <li>I'll re'turn it wi'thout 'fail<br/>at the 'week-,end.</li> <li>-As ,usual.</li> <li>-I ,know.</li> <li>-For a ,minute or 'two.</li> </ol> |
|---|---|

#### General Questions (genuinely interested)

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. 'This 'box ,is ,heavy.</li> <li>2. 'Something the ,matter,<br/>'dear?</li> <li>3. 'Hadn't we better 'ring<br/>him ,now?</li> <li>4. Well, 'Bob's ,car's<br/>a ,available.</li> <li>5. 'Wasn't 'Mark's a fan-<br/>'tastic ,story!</li> <li>6. 'This ,is ,difficult.</li> <li>7. 'Anybody for 'more ,tea?</li> <li>8. I'm 'going to 'get a 'pro-<br/>gramme.</li> </ol> | <ol style="list-style-type: none"> <li>'Shall I 'give you a ,hand<br/>with it?</li> <li>'Wasn't that a 'knock at the<br/>,door?</li> <li>'Couldn't we 'leave that till<br/>'after ,tea?</li> <li>Will there be 'room e'nough<br/>for ,all of us 'in it?</li> <li>Was he 'telling the ,truth,<br/>do you 'think?</li> <li>-Can I ,help?</li> <li>-May ,I have a'nother 'cup?</li> <li>-Will you bring ,me one,<br/>'please?</li> </ol> |
|---|---|

Special Questions  
(sympathetically interested)

- |   |  |
|---|--|
| 1. Oh 'dear, oh ,dear!                                  | 'What's the ,matter?                   |
| 2. I 'don't think I'll ,go.                             | 'Why ,not?                             |
| 3. We had a 'very ,pleas-<br>ant ,walk.                 | 'How far did you ,get?                 |
| 4. I've 'got a 'bit of a 'cold.                         | 'How did you 'manage to<br>'get ,that? |
| 5. I ,used to 'live in 'Lon-<br>don.                    | And 'where do you 'live<br>,now?       |
| 6. You're 'just the 'person<br>I've been 'looking ,for. | And 'what can I 'do for<br>,you?       |
| 7. 'Can you 'lend me a<br>'couple of ,pounds?           | 'What do you ,want it 'for?            |
- (surprised, disbelieving)
- |   |  |
|---|--|
| 8. I've 'got to 'go to 'Goole.                | -To ,where?                            |
| 9. I 'live in 'that ,house.                   | -In ,what 'house?                      |
| 10. The 'bus 'leaves at 'sev-<br>en.          | -At ,what 'time, did you<br>'say?      |
| 11. He 'can't 'come before<br>'eight ,thirty. | He 'can't 'come before ,what<br>'time? |

Interjections,  
Exclamations, etc.  
(friendly, encouraging)

- |  |                                       |
|--|---------------------------------------|
| 1. At 'last I've 'got it<br>,right.          | 'Well ,done!                          |
| 2. I'll 'let you 'have it<br>'back to'night. | 'Very ,well!                          |
| 3. It's 'absol'utely ,mon-<br>strous.        | 'Now, ,now! ('Don't get<br>ex,cited.) |
| 4. I ,take my e,xam to-<br>'morrow.          | 'Good ,luck, my 'boy!                 |
| 5. I've 'lost †half a 'stone.                | -In,deed! (,What's caused<br>'that?)  |

Imperatives  
(friendly, encouraging)

- |  |  |
|--|--|
| 1. 'How does this ma'chine<br>,work?       | 'Let me ,show you.                                       |
| 2. I'm 'going for a ,walk.                 | 'Don't be ,long.   |
| 3. I'll 'give him a 'piece<br>of my 'mind. | Now 'don't dis,courage him.<br>(He's 'only a be,ginner.) |

4. The 'clock's ,stopped.
5. The 'big key ,doesn't ,fit.
6. 'What a 'miserable ,day!
7. 'Sorry to dis,turb you.

Well 'wind it ,up, then.

'Try ,this one, 'then.

-Cheer ,up. (-It'll ,soon 'stop ,raining.)

-Come ,in.

### Non-Final Sense-Groups

1. 'Fancy going 'out in 'this ,weather.
2. Did you 'ever 'hear such a ,thing? -He ,wants to ,buy a 'car!
3. I've 'told ,Andy about the ,meeting.
4. 'Sorry. He's ,not 'in.
5. So you 'went to ,see them| after 'all.
6. So your sus'pitions were con'firmed.
7. You 'get on 'well with ,Peter, 'don't you?

'Rain or ,shine,| (they 'never ,miss their ,afternoon ,stroll).  
'Since he's ,keen to 'do so,| (,why not 'let him?)

So that he 'won't for,get,| (,drop him a 'line to con-,firm it).

As 'soon as you ,see him,| (,tell him I ,phoned).

Yes and 'when I ar,rived,| (there was 'no one at 'home).

I 'opened the 'door ,quietly,| (and 'caught him 'red-'handed).

Though we've 'known each other 'barely a ,week,| (we're ex'tremely ,good ,friends).

### IC 2a

(For attitudes see p. 40.)

1. 'Whose ,book is ,this?
2. 'How many 'times did you ,go ,there?
3. 'What's his 'natio,nality?
4. You've 'done a †fine ,job.
5. 'Sorry I'm ,late.
6. 'Let's 'talk to him on the 'phone.
7. The 'bus is at 'five, I'm ,told.
8. You 'mean to 'say you're getting ,married?

,Jack's.

,Twice.

,Russian.

,You could have ,done it ,just as ,well.

,Where have you ,been all this 'time?

,What makes you ,think ,that will 'do any 'good?

,Have you made ,sure?

,Is it so ,very sur'prising?

- |  |   |
|--|---|
| 9. [Response to a knock at the door.]              | Come ,in.                                       |
| 10. [Teacher to student practising pronunciation.] | A,gain.   |
| 11. 'Gracious. I ,nearly 'dropped it.              | ,Hold it ,carefully.                            |
| 12. He'll 'let me 'have it by ,Monday.             | ,Don't be ,too ,sure. (He's 'very unre,liable.) |
| 13. I \can't make 'six o'clock.                    | ,All ,right. (,Come when ,ever you ,can.)       |
| 14. He \pulled it \off.                            | ,Good ,show!                                    |

**Intonation Contours 3 and 3a**  
**Based on the High Falling Nuclear Tone**

<i>Stimulus</i>	<i>Response (IC 3)</i> Statements (bright, lively)
1. 'How 'long will it ,take?	'Hours.
2. Which will 'you take, ,Henry?	'That one.
3. Were there 'many ,people 'there?	'Crowds.
4. 'How did you get 'on?	'Wonderfully ,well.
5. 'What was the 'show ,like?	'First 'rate.
6. 'Would you 'mind 'shut-ting the ,door?	'Somebody's al'ready ,shut it.
7. It's 'Ann's ,turn, you ,know.	I 'quite 'thought it was 'mine.
8. We're 'quite sold 'out, I'm a,fraid.	Then I must 'try 'somewhere 'else, I sup,pose.
9. 'How many has 'And-rew got?	I've 'no i'dea.
10. 'Why didn't you 'meet them?	We 'didn't know what 'train they'd be ,on.
11. 'Weren't you sur,prised to 'see her?	I could 'hardly be'lieve my 'eyes. I 'thought she was 'still in 'Canada.
12. You 'will ,join us, 'won't you?	I'd simply 'love to.
13. 'Have some more 'pud-ding, 'Ann?	-I couldn't 'possibly. -I'm full 'up.

14. We're 'going a'head without 'Paul. -That's 'obviously the 'best so'lution.

Special Questions  
(brisk, interested,  
business-like)

- |  |  |
|--|--|
| 1. You'll \never \guess who's \here.             | 'Who?  |
| 2. He's 'coming to 'stay with us.                | 'When?   |
| 3. It \certainly isn't \mine.                    | 'Whose is it, 'then?                               |
| 4. \These aren't 'my 'gloves.                    | Well 'whose 'are they, I 'won-<br>der?             |
| 5. He's 'hardly 'hurt at 'all.                   | Then 'what's 'all the 'fuss a'bout?                |
| 6. 'This 'jacket  costs 'ten 'guineas.           | Now 'what's the 'price of this 'other one?         |
| 7. She's at \least \fifty.                       | How 'does she 'manage to 'keep so 'young 'looking? |
| 8. It's 'such a 'tiring 'jour-<br>ney by 'train. | Well 'why not 'fly?                                |
| 9. 'Do let's 'buy it.                            | 'Where's the 'money 'coming from?                  |
| 10. 'Ralph 'hasn't turned up.                    | 'When did you ex'pect him?                         |
| 11. 'Oh, 'bother! It's 'rain-<br>ing.            | Well 'why don't you hang 'on a 'minute or 'two?    |
| 12. 'You'll 'help,   'won't you, 'Max?           | -Why 'me?  |
| 13. Ca'lamity! Ca'lamity!                        | -What's the 'trouble, 'Ar-<br>thur?                |

General Questions  
(put for discussion,  
as suggestions; sometimes  
sceptical)

- |                                     |  |
|-------------------------------------|--|
| 1. \Father'll be \very up\set.      | 'Must we 'tell him a'bout it?              |
| 2. 'How about 'visiting St 'Paul's? | 'Have we 'time this 'after-<br>noon?       |
| 3. He \won't take 'my ad'vice.      | 'Would he 'listen to 'me, do you sup'pose? |
| 4. D'you 'think I should 'ring him? | 'Mightn't it be 'better to 'wait?          |

5. 'All ,right. 'Let's 'go to the 'pictures.
6. I 'can't 'find my 'keys 'anywhere.
7. That was 'Mike on the ,phone.
8. He 'says he'll be ,there.
9. He's ,going to have a 'shot at it.

Do you 'really 'want to?  
 Are you 'sure you didn't 'leave them at 'home?  
 Did you 'ask him about the 'theatre ,tickets?  
 -Can we 'count on him, ,though?  
 -Will he suc'ceed, I ,wonder?

### Imperatives (suggesting a course of actions)

1. 'Watch me 'jump off this ,wall.
2. A 'letter 'won't reach 'Ann in 'time.
3. I ,can't un,tie the 'string.
4. I 'can't ,drink this ,horrid ,medicine.
5. I \hope I'm not dis'turb-ing you.
6. I \shan't be \able to \phone you.
7. I'm pro'posing to put 'Hamlet ,on.
8. The ,lid doesn't 'fit.
9. 'Jack doesn't 'want it.
10. But 'what shall I do with my 'suitcase?
11. No 'luck, I'm a ,fraid.
12. I'm ,not sure I 'want to ,go.

'Don't. (You'll 'hurt your-self.)  
 'Phone her, ,then.  
 'Cut it, ,then.  
 'Force your,self to ,drink it.  
 'Come 'in. 'Sit 'down.  
 'Drop me a 'line, ,then.  
 But 'think of 'all the 'diffi-culties.  
 'Try 'turning it the 'other way 'round.  
 'Give it to 'me, ,then.  
 'Leave it in the 'cloakroom at 'Euston.  
 'Try once 'more, ,then.  
 -Stay at 'home, ,then.

### Interjections, Exclamations, etc. (mildly surprised)

1. He's 'lover 'seventy.
2. It's \eight o' \clock.

'Well! (I'd 'never have be-lieved it.)  
 'Heavens! (I'm 'late.)



- |   |   |
|---|---|
| 3. 'When are you 'going to ,Italy a'gain?         | 'Goodness ,knows!                         |
| 4. It's 'raining a'gain.                          | 'Bother the ,wretched ,weath-<br>er.      |
| 5. I 'now 'find I 'can ,man-<br>age ,Friday.      | 'Oh 'good!                                |
| 6. He 'had the 'grace to<br>a'pologize.           | 'So I should 'jolly well 'hope!           |
| 7. 'Tom has 'passed his<br>e,xam.                 | Well 'fancy 'that!                        |
| 8. He's been ,missing for<br>,ten 'days ,now.     | How 'very pe'culiar!                      |
| 9. 'What was the 'show<br>,like?                  | 'Very 'good in'deed!                      |
| 10. It's my 'birthday to,day.                     | 'Very many 'happy re'turns!               |
| 11. I 'managed to find a 'sec-<br>ond-hand ,copy. | What an ex'traordinary piece<br>of 'luck! |
| 12. We've 'won, ,Jean.                            | -Hur'ray!                                 |
| 13. He's 'broken a 'leg.                          | -How 'awfull                              |

### IC 3a

(For attitudes see p. 40.)

- |   |  |
|---|--|
| 1. I just 'don't be,lieve it.                     | ,Nor do 'I. (,Who 'would?)   |
| 2. I'm a'fraid I 'failed my<br>e,xam.             | I'm ,not at ,all sur'prised.<br>You must ,try ,working a bit<br>'harder. |
| 3. You ,ought to have in-<br>,formed me at 'once. | I ,didn't ,realize it was ,so<br>im'portant.                             |
| 4. I know 'all a,bout it.                         | But how 'can you ,know?  |
| 5. 'Send them at ,once.                           | ,Where 'to?  |
| 6. I shall 'write to him<br>a,gain.               | What,ever do you ,hope to<br>,gain by 'that?                             |
| 7. 'No one seems ,very ,keen.                     | ,Can you 'wonder?  |
| 8. I'm 'terribly hard ,up.                        | ,Aren't we 'all?   |
| 9. I 'can't say I ,do ,like<br>this ,coat.        | ,Would you have pre,ferred<br>the 'plum-coloured ,one?                   |
| 10. I 'couldn't 'get them on<br>the ,phone.       | Well then, 'write to them.   |
| 11. What on 'earth shall<br>I ,do?                | ,Try a'gain. (You've ,no<br>al'ternative.)                               |
| 12. 'What should I 'tell<br>him?                  | ,Tell him e,xactly what you<br>'think.                                   |
| 13. He 'simply 'won't listen<br>to 'reason.       | ,More ,fool 'him, then!  |

- |   |   |
|---|---|
| 14. Andy's 'passed his ,fi-<br>nals.                                  | What ,wonderful 'news! It's<br>,almost in'credible! |
| 15. But I 'can't ,take you<br>,out to,night. I'm ,work-<br>ing 'late. | What a ,pity you ,didn't<br>,say so 'sooner.        |

### Intonation Contour 4 Based on the High Rising Nuclear Tone

#### *Stimulus*

#### *Response*

#### Echoed Statements

- |  |   |
|--|---|
| 1. I 'offered it ,to him.                        | You 'offered it 'to him?                        |
| 2. I've got the com'plete<br>'set.               | You've got the com'plete 'set?                  |
| 3. We ,start to'morrow.                          | You 'start to'morrow?                           |
| 4. He's 'very 'busy ,these<br>,days.             | He's 'very 'busy, did you<br>'say?              |
| 5. You 'told me he 'didn't<br>in'tend to ,come.  | 'I told you he 'didn't in'tend<br>to 'come?     |
| 6. It's ,up to 'Peter to<br>de,cide.             | It's 'up to 'Peter, did you<br>'say?            |
| 7. You 'won't 'know the<br>,difference.          | I 'won't 'know the 'differ-<br>ence?            |
| 8. I \don't see what \good<br>it'll \do to ^Max. | You 'don't see what 'good<br>it'll 'do to 'Max? |

#### General Questions with the Word Order of Statements

- |   |  |
|---|--|
| 1. I've 'just met her 'hus-<br>band.      | You 'like him?                             |
| 2. 'Where's my ,newspaper?                | You 'want it 'back?                        |
| 3. Let's 'go to the 'pictures.            | You've 'got enough 'money?                 |
| 4. 'That won't 'work at 'all<br>,well.    | You've 'got a 'better sug-<br>'gestion?    |
| 5. I'm a,fraid he's al,ready<br>'gone.    | My 'message didn't 'reach<br>him in 'time? |
| 6. \No good \asking ^Ken-<br>neth.        | He 'won't be 'able to 'help?               |
| 7. ,Why have you ,brought<br>'that ,file? | It's 'not the 'one you 'want?              |
| 8. 'What's this I 'hear about<br>'George? | He 'hasn't 'told you?                      |

9. 'Angela looks 'quite 'ill.

She's 'worrying about 'some-  
thing?

### Elliptical General Questions

1. 'What do you 'think of  
my 'dress?

'New?

2. 'Mavis has 'cut her 'finger.

'Badly?

3. 'I've 'just 'read that 'new  
'travel 'book.

'Interesting?

4. 'David's home.

'Seen 'anything 'of him?

5. 'I've 'just had a 'new 'suit  
'made.

'Good 'fit?

6. 'No more 'cake, 'thank you.

A'nother 'cup of 'tea?

7. At 'last you've ar'rived.

'Been here 'long?

8. 'I've got a 'dreadful 'cold.

'Doing 'anything 'for it?

9. The 'cream was de'licious.

'Eaten it 'all?

### Ordinary General Questions (light, casual)

1. 'Can you 'see my 'glove  
'anywhere?

Is 'this the one?

2. We had a 'meeting 'last  
'night.

Should 'I have 'been there?

3. I 'don't know 'what I  
shall 'do.

Can 'I help at 'all?

4. It's going to 'freeze to-  
'night.

Do you 'think so?

5. I 'liked it 'very 'much.

Were the 'others 'pleased?

6. It's en'tirely up to 'you,  
'Bob.

Would you 'mind if I re-  
'fused?

7. 'Where can we 'get a 'rec-  
ord player?

Could we 'hire one, do you  
'think?

8. I 'don't know 'what up'set  
her.

Was it the ex'citement, do  
you sup'pose?

### Echoed General Questions

1. 'Is it 'raining?

'Is it 'raining? (I'm 'not  
'sure.)

2. 'Will he a'gree to your  
'plan?

'Will he a'gree to my 'plan?  
(No 'doubt a'bout it.)

- |                                  |   |
|----------------------------------|---|
| 3. 'Can we af,ford it?           | 'Can we af'ford it? (We shall 'have to.)      |
| 4. -Do you ,want to go?          | Do I 'want to go? (↘Ra^ther!)                 |
| 5. 'Would you 'like to ,try?     | 'Would I 'like to 'try?                       |
| 6. 'Do the 'others ,like it?     | 'Do the 'others 'like it?                     |
| 7. 'Did you en,joy the 'concert? | 'Did I en'joy it?                             |
| 8. 'May I 'shut the ,window?     | 'May you 'shut the 'window? (By 'all ,means.) |

Special Questions  
(with the nuclear tone on the interrogative word: calling for a repetition of the information already given)

- |   |                               |
|---|-------------------------------|
| 1. It's 'ten feet ,long.                      | 'How long?                    |
| 2. 'My ,coat  is the 'green one.              | 'Which is yours?              |
| 3. I 'like my 'tea at 'five 'sharp.           | 'When do you 'like your 'tea? |
| 4. These 'flowers are for 'you.               | 'Who are they 'for?           |
| 5. He 'broke his 'arm, so he 'couldn't ,play. | 'Why couldn't he 'play?       |
| 6. I ,think it's 'Joan's um,brella.           | 'Whose?                       |

Special Questions  
(with the nuclear tone following the interrogative word; echoing)

- |   |   |
|---|---|
| 1. ,What 'reason did he ,give for his be,haviour? | 'What 'reason? ('None, of course.)              |
| 2. 'What 'is it?                                  | 'What 'is it? (Why, a 'pomegranate.)            |
| 3. And why 'shouldn't he ,go if he ,wants to?     | Why 'shouldn't he? (Because I 'need him 'here.) |
| 4. ,What's that 'bowl for?                        | 'What's it 'for?                                |
| 5. 'When did you ,see him?                        | 'When did I 'see him?                           |
| 6. 'How much did you 'give for it?                | 'How much did I 'give for it?                   |
| 7. ,Why don't you ,write to the 'secretary?       | 'Why don't I 'write to the 'secretary?          |

8. 'What's the 'crowd ,look-  
ing at?

1. 'Stop it.

2. 'Show me those ,papers.

3. Be 'nice to them.

4. Ex'plain it ,to him.

5. 'Take it 'home.

6. ,Try a'gain.

7. 'Tell me 'what it's ,used  
for.

8. 'Put it in ,here.

'What's the 'crowd 'looking  
at?

#### Echoed Commands

'Stop it? (I'm ,not ,doing  
'anything.)

'Show them 'to you? (But  
I ,haven't ,got them 'here.)

Be 'nice to them? (Why  
'should I?)

Ex'plain it 'to him? (What  
'for?)

'Take it 'home? (Is 'that  
'wise?)

'Try a'gain? ('When?)

'Tell you 'what it's 'used for?

'Put it in 'here? (Is 'that  
what you 'said?)

#### Echoed Interjections, Exclamations, etc.

1. 'Pity!

2. 'Excellent!

3. 'Well 'done!

4. 'What a 'shame!

5. 'Stuff and ,nonsense!

6. The 'very i,dea of such a  
,thing!

'Pity? (It ,serves him 'right.)  
'Excellent? (,What's so 'ex-  
cellent a,bout it?)

'Well 'done? (It's 'nothing,  
really.)

'What a 'shame? (I'm 'not so  
'sure.)

'Stuff and 'nonsense? (Oh, I  
,don't ,know.)

The 'very i'dea of such a  
'thing? ('Why? 'What's  
'wrong?)

#### Non-Final Sense- Groups

1. ('What would you 'like  
to ,drink?)

2. ,What qualifications  
,have you?

You can have 'milk,| or  
'tea,| (or ,coffee).

I can do 'shorthand,| and  
'typing...

- |   |  |
|---|--|
| 3. Which 'way will you 'go?               | We shall go through 'Belgium,   and 'Holland,   (and 'Germany).        |
| 4. I re'fuse to a,pologize.               | In 'that case   (I've 'nothing 'more to ,say to you).                  |
| 5. Well that's 'my o,pinion.              | If 'you 'think so, (that's 'all that 'matters).                        |
| 6. I a'dore ,rice ,pudding.               | What you 'see in it,   (I 'simply 'can't i,magine).                    |
| 7. But 'can you af'ford it?               | If it's the 'money that's 'bothering you,   (that's 'easily ,settled). |
| 8. (I oc'casionally ,watch ,television.)  | But 'usually (I'm ,far too 'busy).                                     |
| 9. (I can 'usually 'do ,cross-words.)     | But with 'this one   (I'm 'all at ,sea).                               |
| 10. (The 'snow 'stopped about 'midnight.) | And in the 'morning   (it had 'all ,gone).                             |

### Intonation Contour 5

Based on the Falling-Rising Nuclear Tone (Undivided)

#### *Stimulus*

#### *Response*

#### Statements

(grudgingly admitting,  
deffensively dissenting,  
tentatively suggesting,  
apologetic, concerned,  
reproachful, warning,  
correcting the interlocutor)

- |                                       |  |
|---------------------------------------|--|
| 1. Do 'you a,gree with me?            | ~Yes. (Up to a ~point.)                  |
| 2. I 'thought this was 'wood.         | ~Wood. (But 'covered with 'plastic.)     |
| 3. 'But you 'promised me a ,pair.     | ~True. (But I ~didn't say ~when.)        |
| 4. 'When are you 'moving 'in?         | ~Soon. (Though I 'can't 'name the ,day.) |
| 5. It's 'hot,   'isn't it?            | ~Hot. (But 'pleasant.)                   |
| 6. He's a Con'servative,   'isn't he? | ~No.                                     |
| 7. There were 'seven ,boys 'there.    | ~Six.                                    |
| 8. This is 'Hilda's ,book.            | ~Mine.                                   |
| 9. 'Fred's in the 'garden.            | He ~isn't. (I've 'looked.)               |

- |   |   |
|---|---|
| 10. Is your 'birthday on the<br>fourth?           | The 'fifth.   |
| 11. 'Will he re,cover, d'you<br>'think?           | I 'hope so. (But he's 'very<br>'ill.)                                   |
| 12. 'Will you ,join us?                           | I'd 'like to. (But I'm a'fraid<br>I 'can't.)                            |
| 13. What a 'lovely ,voice!                        | She has a 'lovely 'voice.<br>(But she is 'no 'actress!)                 |
| 14. -Is it ,raining?                              | It 'is at the 'moment.<br>(But it'll 'soon clear ,up.)                  |
| 15. You'll 'never ,find that<br>book.             | It's 'no use 'looking for it<br>'here. (But it 'must be<br>'somewhere.) |
| 16. 'She'll 'never ,do any<br>better.             | I've a 'feeling she 'will.  |
| 17. You ,look 'cold.                              | I'm 'not e'xactly 'cold.  |
| 18. It was ,quite 'good.                          | It was 'very 'bad.  |
| 19. 'Here I ,am.                                  | You're 'rather 'late.   |
| 20. How 'could he ,let you<br>know?               | He could have 'wired.   |
| Your 'phone wasn't<br>,working.                   |   |
| 21. -Did you ,mind him<br>'coming to 'tea?        | You might have 'warned me.  |
| 22. 'Let me 'carry your ,suit-<br>case 'for you.  | You'll 'find it 'heavy.   |
| 23. I'll 'just ,finish ,reading<br>the ,paper.    | We shall be 'late.  |
| 24. 'Let's have a 'shot at it.                    | It's 'awfully 'dangerous.   |
| 25. ,What about a ,visit to<br>'Jean's ,place?    | We'd 'better 'not go 'there.<br>(The ,children have got<br>'mumps.)     |
| 26. I'll 'come 'next ,week,  <br>'honest I ,will. | It's 'all very 'well to make<br>'promises.                              |

### Non-Final Sense-Groups

- |  |   |
|--|---|
| 1. I've 'called for my 'over-<br>coat. | I'm 'awfully 'sorry,   (but<br>it ,isn't ,quite 'finished).                     |
| 2. But you 'promised me ,one.          | I'm 'sorry to 'have to con-<br>tra'dict you,   (but I 'didn't).                 |
| 3. 'Now ,what do you ,want?            | 'Pardon my inter'rupting<br>yet a'gain,   (but 'did I<br>'leave my ,pen 'here?) |

4. I 'don't know 'what to  
do about it.
5. Your 'conduct was 'in-  
ex,cusable.
6. And ,that's not 'all. It's  
'fearfully ex'pensive.
7. (He 'told me to 'mind my  
own 'business.)
8. 'What do you 'think of  
my ,painting?

If ~I were ~you, | (I'd 'wait  
and 'see what ,happens).  
Be~fore you ~jump to con-  
~clusions, | (you ~might at  
least ~hear me ~out).  
In spite of ~everything you  
~say, | (I'm ~quite de~ter-  
mined to go ~on with it).  
Well after ~that | (I 'let him  
get 'on with it a' lone).  
I ~don't want to be un~kind, |  
(but ,what 'is it?)

### I m p e r a t i v e s (urgently warning, reproachful)

1. What's 'up, ,Tom?
2. (You'll 'miss the 'bus.)
3. ('Hold my ,parcel ,for me.)
4. (We'll 'cross the 'road  
,here.)
5. 'I'll take ,this ,pile of  
,plates.
6. (That 'milk's nearly ,boil-  
ing.)
7. (I 'can't 'hear what he's  
'saying.)
8. You're 'due in at 'ten, |  
,aren't you?
9. (That 'vase is ,valuable.)
10. ('Daddy's a'sleep.)
11. I'm going 'right to the  
,top.
12. (You 'must 'call at  
,Heal's.)
13. (That's 'all the 'sugar  
we 'have.)
14. We'll 'leave before  
,dawn.
15. I feel 'certain he'll  
,buy it.
16. 'Look, ,Mummy. I'm  
'right at the 'top.

~Mind. (There's a 'step ,here.)  
~Run!  
~Quick.  
~Quickly.  
  
~Careful. (They're ~rather  
~heavy.)  
~Watch it!  
  
~Quiet.  
  
~Meet me, | ('won't you?)  
  
~Careful with it.  
~Quietly.  
Be ~careful.  
  
Now re~member.  
  
So go ~easy with it.  
  
~Have a ~heart. ~Have a  
bit of ~sense.  
~Don't be too ~sure.  
  
~Mind you don't ~fall.



- |                                   |                                      |
|-----------------------------------|--------------------------------------|
| 17. I'm 'quite de'termined to go. | Well \don't say I \didn't \warn you. |
| 18. I shall be a \little \late.   | \Try and be \there by \six.          |

**Intonation Contour 5a**  
**Based on the Falling-Rising Nuclear Tone (Divided)**

*Stimulus*

*Response*

Statements

(appreciative, grateful, apologetic, regretful, sympathetic, reassuring, pleading; expressing gladness, surprise, contrast, hesitance, warning, etc.)

- |   |   |
|---|---|
| 1. 'Ten 'shillings, you 'say?               | 'That's ,right.   |
| 2. -But ,why didn't you 'tell me?           | 'So ,sorry. (I 'quite 'thought I 'had.)                                   |
| 3. If 'that's ,all, I'll be 'going.         | 'Many ,thanks, Fred. You can't i'magine what your ,help has ,meant to me. |
| 4. 'Oughtn't we to 'tell ,Ann?              | She 'knows, ap,arently.   |
| 5. I've got a 'splitting ,headache.         | I should go 'home, if I were ,you.  |
| 6. -You ,will 'meet them, 'won't you?       | I shall 'have to, I sup,pose.   |
| 7. He's a di'rector ,now.                   | (Really?) I must con'gratulate him when I ,see him.                       |
| 8. 'What are your 'plans for this 'evening? | We're ,not doing 'anything, as ,far as I ,know.                           |
| 9. But ,you said he was in 'Canada.         | ,So he 'was, the ,last time I ,heard from him.                            |
| 10. Will you be 'going by ,car?             | No, I 'loathe ,driving at ,night. So it'll 'have to be by ,train.         |
| 11. You're 'going 'out in 'this 'weather?   | Yes, I 'like ,walking in the ,rain.                                       |
| 12. Oh, 'there you are, ,Tony.              | (Hul'lo, ,Alf!) I 'hope I'm ,not ,late.                                   |
| 13. ,How did 'this get ,broken?             | I'm most 'terribly ,sorry. It was 'all ,my ,fault.                        |

14. It was a 'terrifying ex<sub>1</sub>perience.
15. He's <sub>1</sub>on the 'mend <sub>1</sub>now.
16. I 'don't think I 'can do <sub>1</sub>any <sub>1</sub>more.
17. <sub>1</sub>No, you 'can't have a<sub>1</sub>nother <sub>1</sub>sweet.
18. (It was <sub>1</sub>past 'nine be-  
fore he <sub>1</sub>turned <sub>1</sub>up.)
19. Can 'Jack and 'Bill come  
to <sub>1</sub>tea?
20. <sub>1</sub>Fruit's quite 'cheap at  
the <sub>1</sub>moment.
21. I 'think it's a dis'grace.
22. 'Fred 'said it was in  
'May.
23. 'Can you 'play <sub>1</sub>chess?
24. Will 'you and 'John  
'see him to<sub>1</sub>morrow?
25. What a 'foul 'cup of  
'coffeel
26. The 'whole 'thing's  
'quite a 'mystery.
27. 'Did you <sub>1</sub>call, dear?
28. 'How much <sub>1</sub>longer are  
you <sub>1</sub>going to <sub>1</sub>be?

You have 'all my <sub>1</sub>sym-  
pathy. I know 'just what  
it's <sub>1</sub>like.  
I'm 'so re<sub>1</sub>lieved. It's been  
a 'terribly <sub>1</sub>worrying <sub>1</sub>time  
for you.  
No, you've had a 'hard  
<sub>1</sub>day. <sub>1</sub>I should go to 'bed,  
if I were <sub>1</sub>you.  
But I've 'only had <sub>1</sub>one.  
  
I was 'so an<sub>1</sub>noyed.  
  
'Bill <sub>1</sub>can. (But 'Jack  
'can't.)  
'Pears <sub>1</sub>are.  
  
'We <sub>1</sub>don't.  
'That's <sub>1</sub>wrong.  
  
'Once I <sub>1</sub>could.  
'I might <sub>1</sub>see him.  
  
'Mine's all <sub>1</sub>right.  
  
'Somebody must <sub>1</sub>know who  
did it.  
'Baby's <sub>1</sub>crying.  
'Coming, <sub>1</sub>dear.

### Special Questions (plaintive, pleading)

1. (I've <sub>1</sub>lost <sub>1</sub>Bill's 'watch.)
2. (You <sub>1</sub>said you 'would  
go <sub>1</sub>yesterday.)
3. 'Sorry I'm <sub>1</sub>late.
4. He 'knows, ap<sub>1</sub>parently.

What 'shall I <sub>1</sub>do, 'Paul?  
'What's made you <sub>1</sub>change  
your <sub>1</sub>mind?  
Oh, 'why can't you <sub>1</sub>come  
on <sub>1</sub>time for 'once?  
Now 'who on earth could  
have <sub>1</sub>told him?

## General Questions (plaintive, pleading)

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. I 'tell you I ↑won't<br/>listen.</li> <li>2. He played 'very ,badly<br/>to,day.</li> <li>3. You 'will come ,with<br/>me,  'won't you?</li> <li>4. You look 'worried,<br/>,Peggy.</li> <li>5. ,What d'you want 'now,<br/>,Jean?</li> </ol> | <p>'Must you ,be so ,obstinate?</p> <p>Will he 'ever be any ,better,<br/>d'you 'think?</p> <p>'Can't you ,go by your,self<br/>for ,once?</p> <p>'Would you mind ,telling me<br/>the ,time? (I've an 'awful<br/>feeling I'm 'late.)</p> <p>'Can I ,have 'a,another piece<br/>of ,toffee?</p> |
|---|---|

## Imperatives (pleading, persuading)

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. It's 'all so de'pressing.</li> <li>2. ,What's the 'matter?</li> <li>3. I've got a 'very sweet<br/>tooth.</li> <li>4. I'm 'almost ,ready.</li> <li>5. I'll 'see you on 'Friday,<br/>,then.</li> <li>6. Oh it's 'awful. I can't<br/>'bear it.</li> <li>7. It's my e'xam to,morrow.</li> </ol> | <p>'Cheer ,up. (It 'can't ,last<br/>for ,ever.)</p> <p>'Be ,careful. (You ,nearly<br/>'hit me with ,that.)</p> <p>'Go ,easy with the 'sugar.<br/>(That's 'all we've 'got.)</p> <p>'Please hurry ,up. (We're<br/>al'ready 'ten minutes ,late.)</p> <p>Yes, and 'come as ,soon as<br/>you ,can.</p> <p>Now 'don't take it ,too much<br/>to ,heart.</p> <p>'Let me know ,how you get<br/>,on. (I shall be 'most ,inter-<br/>ested to hear.)</p> |
|---|--|

## Interjections, Exclamations, etc. (intense)

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Will you 'call at the<br/>,chemist's 'for me?</li> <li>2. 'See you on ,Friday.</li> <li>3. I'm de'termined to ,carry<br/>,on.</li> <li>4. It rained the 'whole<br/>'time.</li> </ol> | <p>'All ,right.</p> <p>'Right you ,are.</p> <p>'That's the ,stuff! 'That's<br/>the ,spirit.</p> <p>'What a pity.</p> <p>'What a disap,pointment 'for<br/>you.</p> |
|--|---|

# Intonation Contour 6

## Based on the Rising-Falling Nuclear Tone

### Stimulus

### Response

#### Statements

(impressed, self-satisfied, enthusiastic; challenging, indignant, disclaiming responsibility)

- |   |  |
|---|--|
| 1. Have you 'heard about 'Pat?            | ^Yes. ( ^Isn't it ^scandalous!)                  |
| 2. 'How long did you 'stay on your 'diet? | ^Weeks. ^Months. ^Years.                         |
| 3. 'Have you any 'doubts about it?        | ^None.   |
| 4. 'Wasn't it a 'good 'lecture!           | ^Very good.                                      |
| 5. 'Must she 'type it 'out again?         | ^Obviously she 'must. (It's ^full of mis'takes.) |
| 6. 'May I 'take this 'chair?              | ^Certainly. ^Surely.                             |
| 7. 'Will you 'help me?                    | ^Willingly. ^Gladly.                             |
| 8. 'Did you 'like it?                     | E^normously. Im^mensely. Tre^mendously.          |
| 9. 'Was it well 'acted?                   | Sur^prisingly 'well.                             |
| 10. Did you 'have a 'good time?           | A ^marvellous 'time.                             |
| 11. He 'won a 'gold 'medal.               | A ^gold one!                                     |
| 12. I 'did it on my 'own.                 | On your ^own! ( ^Well ^done!)                    |
| 13. 'May I 'have some 'more 'trifle?      | There ^isn't any more. You've ^eaten it 'all.    |
| 14. 'Shall I 'go or 'shan't I?            | As you ^like. It's for ^you to de'cide.          |
| 15. (I'd 'like to 'help.)                 | But it's im^possible.                            |
| 16. 'Why didn't you ^tell me?             | I 'thought you ^knew.                            |
| 17. 'Why didn't you ^call for me?         | We 'thought you'd al'ready ^gone.                |
| 18. I 'hope we're 'not 'late.             | We'll be 'far too ^early.                        |
| 19. He has a 'good o'pinion of him'self.  | And he 'doesn't 'hesitate to ^show it.           |
| 20. So you 'had to 'give it ^up.          | It was 'not like 'that at ^all.                  |

## Special Questions (challenging, indignant)

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. You could \surely find the \money \somewhere.</li> <li>2. You'll 'have to ac cept.</li> <li>3. 'Come and 'see me a'gain.</li> <li>4. D'you 'see that ,man over 'there?</li> <li>5. I 'know it for a 'fact.</li> <li>6. ^You must ,ask him.</li> <li>7. 'That's not the ,way to ,do it.</li> <li>8. You'll \have to \give them \some.</li> <li>9. \Don't for\get to \bring your \camera.</li> <li>10. It's 'half an 'inch too ^big.</li> <li>11. I'm 'terribly ,worried a'bout it.</li> <li>12. You were 'quite put 'out about it ,then.</li> <li>13. ,How about 'phoning them?</li> </ol> | <p>^Where?</p> <p>^Why?</p> <p>^When?</p> <p>^Which man? (I can see 'ten at ^least.)</p> <p>^How do you ,know?</p> <p>Why ^me?</p> <p>Well ^how, ,then?</p> <p>How ^much, ,though?</p> <p>'Which ^one?</p> <p>'What 'difference does ^that 'make?</p> <p>'Why should it 'worry ^you?</p> <p>Well 'who ^wouldn't have ,been?</p> <p>'What's the 'good of 'doing ^that?</p> |
|---|---|

## General Questions (challenging, antagonistic, suspicious)

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. 'I think we should ,risk it.</li> <li>2. He was in'tending to ,go.</li> <li>3. We could \always \give them \bread and \cheese.</li> <li>4. ,All ,right. I'll 'give it to you.</li> <li>5. Yes. 'I'll ,have it.</li> <li>6. I'm at my 'wits' ,end.</li> <li>7. He 'may still ,come.</li> <li>8. (It's \all very \well to \criticize.)</li> <li>9. Shall I 'mention it to ,Freda?</li> </ol> | <p>^Dare we ,risk it?</p> <p>^Did he ,go, in ,fact?</p> <p>^Have we ,any, ,though?</p> <p>D'you ^mean that?</p> <p>D'you ^really ,want it?</p> <p>Could ^I ,help at ,all?</p> <p>Is it ^likely, ,though?</p> <p>But could ^you do ,any ,better?</p> <p>Is it 'worth ^while, d'you ,think?</p> |
|--|---|

10. They're \not much \good  
^now.
11. ^What do ^you think,  
^Terry?
12. She's ^going to ^have a  
^shot at it.

- ^Were they ^ever ^much  
^good?  
^Does it ^matter ^what I  
^think?  
^Will she suc^ceed, ^though?

**Imperatives**  
(haughty, hostile;  
disclaiming responsibility)

1. -Could I ^manage it,  
d^you ^think?
2. ^What ^ought I to ^do?
3. ^How do you ad^vise me  
to ^get there?
4. D^you ^think they^d  
^help me?
5. I ^don't ^want to ^play.
6. The ^sponge looks de^li-  
cious.
7. Their ^phone is ^out of  
^order.
8. ^May I ^help my^self?
9. He's ^taken my um^brella.
10. ^Don't ^treat me like a  
^baby.

- ^Try.  
^Wait. ^Stay. ^Fight.  
^Come. ^Go.  
^Fly. ^Walk. ^Swim.  
^Ask them.  
^Don't ^then.  
^Try a ^piece of it.  
^Write to them, in ^that  
case.  
Yes, ^do.  
Go ^after him.  
Be ^sensible, ^then.

**Exclamations,**  
**Interjections, etc.**  
(impressed, surprised;  
sarcastic, ironical)

1. You can ^have it ^back  
on ^Sunday.
2. I've ^finished ^that.
3. Have you ^seen my ^gold  
^watch?
4. I've ^just got en^gaged  
to ^Sheila.
5. It's \after e^leven.
6. He ^says it's ex^pensive.

- ^Fine! (That's ^plenty ^soon  
e^nough.)  
^Good! (You were ^quicker  
than I ex^pected.)  
^Gold!  
^Well! (-You ^are a ^dark  
^horse.)  
^Gracious! (-Is that ^really  
the ^time?)  
^Nonsense!

- |  |  |
|--|--|
| 7. 'What a 'beautiful ,day!            | ^Isn't it! (Just like ^summer.)                        |
| 8. What d'you 'think of my 'roses?     | ^Aren't they de,lightfull                              |
| 9. It rained 'all ,day.                | ^Wasn't that a ,pity!                                  |
| 10. 'Did you 'pass your exam?          | Of ^course!  |
| 11. He's due 'home to,mor-row.         | How ^marvellous! Mag^nificent!                         |
| 12. I've 'left it at 'home.            | Well ^really, ,Frank! You ^are a ,nuisance!            |
| 13. Will you 'lend a 'hand, 'Tom?      | With ^pleasure! Why, ^certainly!                       |
| 14. I'm 'awfully ,sorry.               | 'No ^doubt! (But it's too ^late for a,pologies.)       |
| 15. I've ,missed my 'turn.             | 'Serves you ^right! (You should 'pay more at^tention.) |
| 16. 'Can't you 'get a ,flat?           | If 'only we ^could!                                    |
| 17. He said 'nothing 'more a'bout it.  | How 'very pe^culiar!                                   |
| 18. 'Many 'happy re'turns of the 'day! | How 'very 'nice of you to re^member!                   |

### The Intonation of Short Comments

#### *Stimulus*

#### *Response* (uninterested, reserved, hostile)

- |                                      |                           |
|--------------------------------------|---------------------------|
| 1. I 'think you'll 'like it.         | ,Will I?                  |
| 2. It 'all de'pends on the ,weather. | ,Does it?                 |
| 3. You can't \possibly lift ^that.   | ,Can't I?                 |
| 4. I'm 'going to 'Paris.             | ,Are you, in,deed?        |
|                                      | (sceptical, disapproving) |
| 1. It's 'very im,portant.            | ,Is it?                   |
| 2. He just 'won't ,listen.           | ,Won't he?                |
| 3. I 'saw you on 'Friday.            | ,Did you?                 |
| 4. You can 'leave at ,once.          | ,Can I?                   |

(mildly surprised, interested)

- |   |                 |
|---|-----------------|
| 1. She's 'thirty-five.                  | 'Is she?        |
| 2. I 'like it ,here.                    | 'Do you?        |
| 3. They 'oughtn't to have<br>'told you. | 'Oughtn't they? |
| 4. I've ,sold my ,house.                | 'Have you?      |

(airy, eager)

- |                                      |               |
|--------------------------------------|---------------|
| 1. The 'primroses are ,out.          | 'Are they?    |
| 2. 'Jack's not 'free.                | 'Isn't he?    |
| 3. We must 'go ,now.                 | 'Must we?     |
| 4. I 'daren't 'promise<br>'anything. | 'Daren't you? |

(impressed, awed, indignant,  
challenging, mocking)

- |  |                 |
|--|-----------------|
| 1. He 'shot an 'elephant.                | ^Did he?        |
| 2. You ,can't go in ,there.              | ^Can't I?       |
| 3. You'd 'better 'mind your<br>,manners. | ^Had I, indeed. |

## The Intonation of Apologies

### Normal Apologies

- |  |   |
|--|---|
| 1. 'Can you 'sell me a ,noth-<br>er 'copy?     | ^Sorry. They've ,all 'gone.                               |
| 2. I've 'called for my 'over-<br>coat.         | I'm \awfully ^sorry,  but<br>it ,isn't ,quite 'finished.  |
| 3. 'Let me 'have them to-<br>,night.           | I \beg your ^pardon,  but<br>it's 'out of the ,question.  |
| 4. 'May I 'come and ,fetch<br>it?              | ^Sorry. I'm 'just off 'out.                               |
| 5. -But ,why didn't you<br>'tell me?           | 'So ,sorry. I 'thought I 'had.                            |
| 6. ,How did 'this get ,bro-<br>ken?            | I'm most 'terribly ,sorry.<br>It was 'all ,my 'fault.     |
| 7. A 'right 'mess ,you've<br>,made of ,things. | I 'do a ,pologize. It 'won't<br>,happen again.            |
| 8. Oh, 'there you are,<br>,Peter.              | 'Sorry I couldn't ,get here<br>any ,earlier, 'Jack.       |
| 9. [Customer to shop as-<br>sistant.]          | Ex^cuse me,  'how do I 'get<br>to the ,glove de,partment? |



10. [Passer-by to police-man.]

Ex˘cuse me, | 'can you 'tell me the 'way to Tra'lfalgar Square?

11. [Stranger to resident.]

Ex˘cuse me, | will 'this 'take me to the 'station?

### Calm, Casual Apologies

1. Why 'ever didn't you 'write to me?

I'm ,sorry. I ,thought I 'had.

2. You're 'on my 'toe.

,Sorry!

3. [Asking permission to pass by someone.]

Ex,cuse me.

### Apologies Asking for Repetition

1. 'My name's 'Cross.

I 'beg your 'pardon? (Would you 'mind saying 'that a,gain?)

2. 'John will be 'home at 'five.

'Sorry?

3. 'Send it by 'registered ,post.

I 'beg your 'pardon?

## The Intonation of Gratitude

### Genuine Gratitude

1. I'll 'make you a 'present of it.

'Thank you 'very 'much in-deed.

2. 'Here's the 'pen you ,lost.

,Thank you.

3. 'Thank you 'so ,much.

,Thank you.

4. 'Have a good ,time.

,Thanks; I'm 'sure I ,shall. And 'thanks a,gain,| for your 'help.

### Calm, Casual Gratitude

1. Your ,change, sir.

,Thank you.

2. Your um'brella, ,Jane.

I ,thank you.

3. I'll 'bring it to'morrow.

Many ,thanks.

4. 'Would you 'like an ,orange?

'No, ,thank you.

5. 'Won't you 'have a ciga-rette?

'No, ,thank you. I 'don't 'smoke.

- |  |                                      |
|--|--------------------------------------|
| 6. 'John will be 'home at<br>'seven, Mrs. 'Read. | 'Thank you for 'letting me<br>,know. |
|--|--------------------------------------|

Gratitude  
with Surprise

- |                                    |   |
|------------------------------------|---|
| 1. 'Here's your um'brella.         | 'Oh,  'thank you. I ,thought<br>I'd 'lost it. |
| 2. 'Here's the 'book you<br>,lost. | 'Thank you most 'awfully.                     |
| 3. 'Thank you very 'much.          | 'Thank 'you.                                  |

Gratitude with  
a Considerable  
Degree of Sentiment

- |   |  |
|---|--|
| 1. If 'that's ,all,  I'll be<br>'going. | 'Many ,thanks, 'Fred. You<br>can't i'magine what your<br>,help has ,meant to me. |
| 2. I'll 'bring it 'round my-<br>'self.  | I'm 'much ob,liged. It's<br>'good of you to ,take so<br>much ,trouble 'over it.  |
| 3. 'Shall I 'lend him ,mine?            | I'd be 'awfully ,grateful if<br>you ,would.                                      |

Gratitude Used When  
One Is Greatly  
Impressed

- |                                   |  |
|-----------------------------------|--|
| 1. You can 'borrow my<br>'Jaguar. | ^Thank you! ^Most ,kind of<br>you.                 |
| 2. 'Thank you 'so ,much.          | 'Not at ^all! 'Thank ^you.                         |
| 3. 'Let ,me ,carry it ,for you.   | 'Thank you very ^much.<br>(That ^is ,kind of you.) |

### The Intonation of Greetings

Normal Greetings

- |                           |   |
|---------------------------|---|
| 1. 'This is Mr 'Bradshaw. | 'How do you ,do! 'Pleased to<br>,meet you.  |
| 2. Good 'morning, 'Jack.  | Good 'morning, 'Fred. 'Nice<br>to 'see you. |
| 3. Hul'lo, 'David.        | Good 'after,noon, Mr 'Davis.                |

Note: *Good ,morning*, *Good ,after,noon*, *Good ,evening* are calm, casual greetings used among friends, especially when they meet regularly.

## Bright, Cheerful, Friendly Greetings

- |                          |  |
|--------------------------|--|
| 1. Hul'lo, ,Dad.         | 'Good ,morning, Tom.                           |
| 2. 'Here I 'am at ,last. | Hul'lo, ,Stephen. It 'is ,good<br>to ,see you. |
| 3. And 'this is 'Janet.  | Good 'morning, ,Janet.                         |

## The Intonation of Farewells

### Friendly Farewells

- |  |  |
|--|--|
| 1. -Good-,bye, Mr. 'Smith.                           | Good 'after,noon.                              |
| 2. I'll be 'back ,later.                             | Good-'bye for the ,present.<br>'See you ,then. |
| 3. That's 'all for to,day.<br>'Call again to,morrow. | -Very ,good, 'madam. -Good<br>,morning.        |
| 4. I'am 'off to ,bed.                                | -Good ,night, 'dear. 'Sleep<br>,well.          |
| 5. I'm 'leaving ,now. -Good-<br>,bye.                | -Good-,bye.                                    |
| 6. 'See you ,later.                                  | -So ,long.                                     |

Note: *Good-,bye, Good ,morning, Good ,after,noon,* etc. are casual, perfunctory farewells.

## ILLUSTRATIVE DIALOGUES

### *Dialogue 1* *Making an Apology*

*Pauline:* 'Oh 'dear! ,Oh!

*Man:* -I'm 'so ,sorry! I \do \hope I \haven't \hurt  
you!

*P.:* 'Oh ,no. I was—I was 'just a little ,startled. 'That's  
,all. -It's ,quite all ,right.

*M.:* 'Oh,| but it 'isn't all 'right. 'Look,| I've 'made you  
'drop your 'shopping ,bag.

*P.:* 'Oh,| that 'doesn't ,matter,| -there's 'nothing 'break-  
able ,in it.

*M.:* 'Oh,| ,well,| 'that's ,lucky. But at 'least I can 'pick  
up 'all your 'parcels.

*P.:* 'Thank you 'very ,much. -But 'please don't ,stop.  
I'm \sure you \must have \been in ,a \great  
\hurry.

*M.:* Oh, 'that ,doesn't ,matter. I was 'only 'going to  
'post a 'letter,| but it'll 'catch the ,next ,post. 'There,|

that's the 'last of your 'parcels. I don't 'think 'any-  
thing is 'damaged.

P.: 'Oh, 'no. 'Thank you 'very much.

M.: But 'really, I 'do a~pologize. I'm a'fraid I 'wasn't  
'looking 'where I was 'going.

P.: Oh, 'please 'don't 'worry a,bout it. 'Really, there's  
'no need to a~pologize. There's 'no 'harm ,done.

M.: Well, it's 'very 'nice of you to 'take it like ,that.

P.: 'Not at 'all.

## *Dialogue 2* *Introducing a Friend*

John: -Oh, 'let's 'go and 'have a 'drink, ,Pauline.  
I 'think we've 'earned a 'rest after ,all this 'sight-  
seeing!

Pauline: I 'think that's a 'very 'good i,dea. -Oh, 'John,|  
'look over ,there. There's a 'man 'waving. -I 'think  
he's ,waving to 'you.

John: ,Waving? To ,me? Good 'gracious! 'That's Peter  
'Harvey. I 'haven't ,seen him for 'years. -We were at  
'school to,gether.

Pauline: 'Well,| he's 'coming 'over,| and there's a 'girl  
with him, 'too.

John: ,Oh?| Oh, I ex'pect that's his 'wife. 'Yes, I 'seem  
to re'member ,now,| 'someone 'told me he was  
,married.

Peter: -Hu'llo, ,John. 'How ,are you?

John: -Hu'llo, ,Peter. I 'haven't 'seen you for 'ages.

Peter: 'You haven't 'met my ,wife,| ,have you? 'Mary,|  
'this is my ,old ,friend,| ,John 'Hicks.

Mary: ,How do you 'do, Mr. ,Hicks? 'Peter has 'often  
'talked about ,you.

John: 'How do you ,do, Mrs. ,Harvey? 'Oh, 'Pauline,| 'may  
I intro'duce 'Mr and Mrs. ,Harvey? Miss Mar,tell.  
(General chorus of "How do you do's".)

Pauline: 'How do you 'do, Mrs. ,Harvey?

## *Dialogue 3* *Gratitude*

— 'Want a 'ciga'rette?

— ,No,| ,thank you. 'Thank you 'ever so ,much| 'just the  
,same.

— 'Sorry I've ,only got this ,kind. You 'got any of your  
'own?

- I 'really don't 'know. I 'probably 'have,| ,thank you.
- Because \if you 'haven't,| it 'wouldn't take me a 'minute| to 'go up to the 'corner and 'get you 'some.
- Oh, 'thank you,| but I 'wouldn't have you 'go to 'all that ,trouble| for ^anything. It's 'awfully 'sweet of you to 'think of it. 'Thank you 'ever so ,much.
- 'Will you for 'God's sake 'stop ,thanking me?
- 'Really,| -I didn't 'know I was ,saying ,anything out of the ,way. I'm 'awfully ,sorry| if I ,hurt your ,feelings. I 'know what it ,feels like to ,get your ,feelings 'hurt. I'm ^sure| I didn't ^realize| it was an 'insult to say "thank you" to a ,person. -I'm not e\actly in the \habit of having people 'swear at ,me| because I say " ^thank you" ,to them.

#### *Dialogue 4* *Late for Dinner*

- 'Here you 'are at ^last. What'ever ,happened?
- I 'say, I'm 'awfully ,sorry I'm ,late. I 'know it 'sounds a 'frightfully ,bad ex,cuse,| but the 'fact ,is my 'watch ,stopped| while I was out 'shopping,| and I was 'hor-rified to ,find how 'late it ,was, when I got 'back. 'Where are the ,others?
- Well, as a 'matter of ,fact| 'they were ,late| 'too. They only 'got here a ,few ,minutes a,go. 'Some 'trouble with the 'children, ap,parently. I think 'one of them| 'had a 'bad 'fall or ,something.
- 'Oh, I'm 'so ,sorry. Well, ^anyhow,| I'm 'glad you ,weren't held ,up \just be\cause of ^me.
- It's 'all ,right| ,really. -No ,harm 'done.

#### READING PRACTICE

#### Low Falling Tone

- |                                       |   |
|---------------------------------------|---|
| 1. 'Will you 'lend me your ,pen?      | 'What ,for? 'What do you ,want it ,for?   |
| 2. I 'shan't 'stay a 'minute ,longer. | 'Don't be so ,silly. 'Come 'back at ,once.  |
| 3. Have you 'any 'news of ,Malcolm?   | He's 'passed his ex,am. I was 'talking to him ,yester-day. We 'haven't 'heard from him for ,ages. 'Tom and 'I have ↑just been to 'see him in ,hospital. |

4. He's a 'likeable ,sort of ,fellow.
  5. I have to 'go ,now.
  6. Here's your 'tea.
  7. 'When do you 'want it ,back?
  8. Do you 'come 'here ,often?
  9. We're 'moving on 'Tues-day.
  10. The ,answer to the 'first ,sum| is 'six.
  11. Did you 'see that 'pretty ,girl?
  12. We ,simply 'must ,buy him a ,present.
  13. I 'might be 'struck by 'lightning.
  14. I'm 'going to ,chance it.
  15. 'Here's the ,pen you ,lost.
  16. It's 'no good at ,all.
  17. I 'thought he'd 'never ,stop ,grumbling.
  18. 'What do you 'think of ,this ,model, ,madam?
  19. 'I thought it was a 'huge suc,cess.
  20. He was ex'tremely ,rude.
  21. 'How much ,practice shall I ,do?
  22. 'John's the ,winner.
  23. I'm a'fraid I for|got to re,turn it.
- Yes but 'do you 'think he's ,honest?  
 -What a ,pity you ,can't stay ,longer!  
 What an e'normous 'piece of ,cake you've ,given me!  
 Re'turn in when|ever it's con,venient.  
 'Hardly ,ever. 'Every ,night.  
 'Every 'chance I ,get.  
 'Won't it be 'marvellous to 'have your 'own ,flat?  
 'Have a 'go at the ,next one.  
 'See if you can 'do the 'sec-ond one more ,quickly.  
 Now 'which one do you ,mean?  
 Yes but 'where's the ,money ,coming ,from?  
 But 'is it ,likely? Is 'that ,likely?  
 For 'heaven's 'sake be ,careful.  
 'Thank you ↑very 'much in,deed!  
 -You're ,always dis,satisfied.  
 -Yes, ,didn't he ,make a ,fuss!  
 It 'won't 'do at ,all.  
 It 'isn't 'quite what I ,want.  
 It's 'much too 'small in the ,waist.  
 I 'can't quite 'make up my ,mind a,bout it.  
 Yes, 'didn't it go ,well!  
 Have you 'any i'dea ,why he was so ,rude?  
 'Do as ↑much as ,possible.  
 -He ,will be sur,prised.  
 What 'were you ,thinking of?

- |  |  |
|--|--|
| 1. 'When can you 'let me<br>'have 'them?           | To,day. By ,Monday.  |
| 2. I've 'lost my 'ball.                            | ,Pity! ,Silly ,boy!  |
| 3. It's ,my ,book.                                 | Well ,take it, ,then.  |
| 4. ,What's the ,house 'like?                       | It's ,too ,small.<br>,Rather ,shabby.<br>,Quite a con,venient one. |
| 5. My 'watch is 'being re-<br>'paired.             | ,Whose ,watch is ,that you've<br>got ,on ,then?                    |
| 6. 'What ,meat do you<br>'like ,best?              | ,Veal.   |
| 7. What 'glorious ,roses!                          | ,Aren't they a ,picture!   |
| 8. He's a,way quite 'often.                        | ,How ,often?   |
| 9. 'How do you 'go to the<br>,office?              | By ,bus. In my ,car. I ,walk.                                      |
| 10. 'Will you be 'ready by<br>,six?                | ,Lord, ,yes! ,Heavens, ,no!  |
| 11. That's a 'possible ,plan.                      | Is it ,wise, I ,wonder?  |
| 12. They 'stayed a,way for<br>a very good 'reason. | For ,what good ,reason?  |
| 13. 'How can I 'keep the<br>'children 'busy?       | ,Get them to ,tidy up the<br>,garden ,for you.                     |
| 14. They were ,very apolo-<br>,getic.              | I should ,think so, in,deed!                                       |
| 15. I 'don't like 'that kind<br>of ,book.          | ,What kind ,do you ,like?  |
| 16. He 'refuses to ,pay.                           | The ,cheek of it!  |
| 17. He 'says he's ,ill.                            | Is he ,really ,ill?  |
| 18. I'm 'sorry to ,trouble<br>you a,gain.          | ,Now ,what's the ,matter?  |
| 19. They 'say they'll 'send<br>it by ,post.        | ,Shall we ,get it in ,time?  |
| 20. 'What a 'cold ,day!                            | ,Isn't it ,just!   |
| 21. 'What's your 'favourite<br>,fish?              | ,Sole. ,Trout.   |
| 22. I can't 'possibly ,do<br>that.                 | ,What's so ,difficult a,bout<br>it?                                |
| 23. 'How do I ,look?                               | You've ,got a ,smut on your<br>,nose.                              |
| 24. You 'won't ,give me<br>a,way,  'will you?      | ,Why should I ,want to do<br>a ,thing like ,that?                  |
| 25. I'm at my 'wit's ,end.                         | Well has your ,father got<br>,any i,deas?                          |

## Low Rising Tone

- |   |   |
|---|---|
| 1. 'Something the ,matter,<br>'dear?            | 'Wasn't that a 'knock at the<br>,door  (or 'am I i,magining<br>,things?)                  |
| 2. 'Am I dis,turbing you?                       | No, 'sit ,down. No, 'come ,in.<br>No, but 'shut the ,door.                                |
| 3. She 'hasn't for,gotten,<br>'has she?         | I 'shouldn't ,think so.   |
| 4. 'That's not ,why I've<br>,come.              | -Why ,have you 'come?   |
| 5. I saw 'Mary at the<br>,party.                | 'Who was she ,there 'with?  |
| 6. 'What does the 'tele-<br>gram 'say?          | 'Jane and 'George have been<br>de,layed  (but will 'get 'there<br>as 'soon as they ,can). |
| 7. He's ,nearly 'seven.                         | 'Isn't he 'rather ,small for<br>'seven?   |
| 8. 'Wasn't 'Peter 'touchy!                      | Is 'that the 'way he ,usu-<br>ally be'haves  (or has 'some-<br>thing up,set him?)         |
| 9. I'm al'fraid I'm 'in your<br>'way.           | 'Don't ,move. (There's 'plen-<br>ty of ,room.)  |
| 10. I've 'passed my ,driv-<br>ing 'test.        | 'Good ,show!  |
| 11. 'When can I 'see you<br>a,lone?             | -After ,tea.  |
| 12. 'Who's 'there?                              | It's 'only ,me. (Pa'tricia.)  |
| 13. Well 'when shall we<br>'start?              | 'Any 'time that 'suits ,you.  |
| 14. 'There's ,Marjorie,  ,over<br>'there.       | 'Who is she ,talking to?  |
| 15. They 'charged me ↑three<br>pounds 'ten.     | They 'charged you ,how<br>'much?  |
| 16. My 'son's ,with me.                         | Was 'he that 'young 'fellow<br>I 'passed in the ,corridor?                                |
| 17. I've 'broken that 'nice<br>'vase.           | Never ,mind. (It was<br>,cracked 'anyway.)  |
| 18. And 'still you've ,got<br>it ,wrong.        | 'Oh ,dear! (And I ,thought<br>I'd ,been so 'clever ,this<br>time.)                        |
| 19. Is 'that 'your ,notebook?                   | -It ,is.  |
| 20. Are you 'going to 'Ann's<br>'twenty-,first? | -Are ,you 'going to be<br>'there?   |



- |   |   |
|---|---|
| 21. I a'dore ,chocolate.                  | 'Don't 'eat it 'all at ,once.                                       |
| 22. Would you 'like a 'cup<br>of ,coffee? | 'Yes, ,please.  |
| 23. 'My name's 'Lumpkin.                  | I 'beg your ,pardon. ('Would<br>you 'mind 'saying 'that<br>a,gain?) |

\* \* \*

- |  |  |
|--|--|
| 1. Did 'Mary ,post the<br>'letter?                             | She ,did.  |
| 2. But I ,shan't ,finish it<br>in 'time.                       | There's ,no ,need to up,set<br>yourself on ,that ac'count. |
| 3. You must 'do it 'this<br>,way.                              | ,How? (I thought 'John's<br>,method was the ,best.)        |
| 4. 'Pity they ,all dis,liked<br>it.                            | ,John 'liked it. ,I 'didn't<br>dis'like it.                |
| 5. The 'bus 'leaves at 'sev-<br>en.                            | At ,what 'time, did you<br>'say?                           |
| 6. And 'whose 'photo do<br>you 'think 'this is?                | I ,don't seem to ,recog-<br>nize it.                       |
| 7. I sup'pose I'll 'have<br>to ,go. But it's 'such a<br>,bore. | If you ,feel like ,that a'bout<br>it  ('why 'bother?)      |
| 8. It's 'your ,turn to ,do<br>the ,washing-up.                 | And ,how do you ,make<br>,that out?                        |
| 9. I shall have 'finished<br>by ,Friday.                       | ,Fine! (That'll be 'plenty<br>,soon e,nough.)              |
| 10. [Photographer to sitter.]                                  | ,Still. ,Smile.  |
| 11. I \haven't told my<br>'father.                             | Was it ,wise to keep it<br>'from him?                      |
| 12. 'How ,funny, your ,slip-<br>ping on the ,ice!              | It was ,nothing to ,laugh at.                              |
| 13. 'Haven't you 'been to<br>'get a ,taxi yet?                 | ,When you're ,quite ,ready,<br>(I'll 'phone for ,one).     |
| 14. 'Please 'don't ,do ,that.                                  | And ,why ,shouldn't I?                                     |
| 15. It's ,not 'good enough,<br>I ,tell you.                    | ,Mayn't you ,be mis,taken?                                 |
| 16. I've a con'fession to<br>,make.                            | Go ,on. Con,tinue.   |
| 17. I 'took your 'suit to<br>the 'cleaners.                    | Oh ,good!  |
| 18. What's 'your o,pinion<br>of his ,work?                     | It's ,not ,bad.  |

- |  |   |
|--|---|
| <p>19. The 'amount of 'time<br/>one 'wastes there.</p> <p>20. Why 'bother about 'such<br/>a 'trifling 'detail?</p> <p>21. I've 'asked 'Mary  but<br/>she 'hasn't 'any.</p> | <p>You 'didn't 'have to wait<br/>'long.</p> <p>Al'though it's not 'very im-<br/>'portant,  we 'might as 'well<br/>get it 'right.</p> <p>'Ask 'Mabel, 'then.</p> |
|--|---|

### High Falling Tone

- |  |  |
|--|--|
| <p>1. The 'last bus has 'gone.</p> <p>2. I put your 'hat in the<br/>'cupboard.</p> <p>3. They 'are 'twins,  'aren't<br/>they?</p> <p>4. I shall 'give her a 'good<br/>'talking to.</p> <p>5. 'P'raps I'll 'take a<br/>'week 'off.</p> <p>6. I'm 'going to 'London<br/>to,morrow.</p> <p>7. I 'don't know what<br/>'Joe's 'attitude'll 'be.</p> <p>8. 'Jack's 'still in the<br/>'bath.</p> <p>9. 'How did the 'game 'go?</p> <p>10. Are 'these 'shop 'cakes?</p> <p>11. I 'don't dis'like 'either.</p> <p>12. 'David's 'not at his<br/>'office.</p> <p>13. Can 'we come 'too?</p> <p>14. What on 'earth's 'hap-<br/>pened to 'Marjorie?</p> <p>15. You know 'Margate very<br/>'well, I expect.</p> <p>16. Hu'llo, 'Fred.</p> <p>17. These 'gooseberries are<br/>'rather 'sharp.</p> <p>18. 'Bill's 'cried 'off, I'm<br/>afraid.</p> <p>19. 'I'm going to the 'party, <br/>but 'Jane 'isn't.</p> | <p>Would you be'lieve it!</p> <p>And 'where did you 'put<br/>my 'briefcase?</p> <p>Yes, but they're 'not a 'bit<br/>a'like.</p> <p>'Wouldn't it be 'better to<br/>ig'nore her 'bad be'haviour?</p> <p>'Good i'dea!</p> <p>'How long d'you intend<br/>being a'way?</p> <p>'Does it matter 'what atti-<br/>tude he a'dopts?</p> <p>-What an 'age he's 'taking!</p> <p>'Very 'well. 'Four 'nil to 'us.<br/>No, I 'made them my'self.<br/>But 'which do you pre'fer?</p> <p>'Should we 'try his 'home,<br/>do you 'think?</p> <p>The 'more the 'merrier!</p> <p>I 'can't under'stand it. She<br/>'should have been here 'ages<br/>ago.</p> <p>I've 'never been there in my<br/>'life.</p> <p>Well, if it 'isn't my 'old<br/>friend 'Tom!</p> <p>-Have some 'sugar with<br/>them.</p> <p>It's 'just the sort of thing<br/>he 'would do.</p> <p>We were 'hoping you'd 'both<br/>be 'there.</p> |
|--|--|

20. -Does your ,leg still  
    |hurt?
21. 'Sorry I for|got to ,change  
    my ,shoes.
22. They have |two |months  
    in |France 'every |year.
- |Hardly at 'all. |Not in the  
|least.
- Just |look at the 'mud you've  
|brought in |here.
- How 'wonderful it must |be,  
to be |able to af|ford such  
|long |holidays!

### *A Dialogue*

- I've |just |seen that †new  
|musical.
- |Under|neath the 'Arches.
- |Quite 'good,| ,really.
- |John 'Adams, I |think his  
|name is.
- The |Prince of ,Wales.
- The |one near |Piccadilly  
|Circus.
- By a |fourteen ,bus.
- I ,can't 'bear the ,Under-  
ground.
- ,Three.
- Oh the 'early |one.
- At |six 'thirty.
- About |nine o',clock.
- |Usually around e'leven.
- The 'cheapest ,seat| costs  
|five 'shillings.
- My 'cousin.
- It's 'not a |she. It's a 'he.
- |Peter ,Drake.
- From New 'York.
- |Just outside 'Colchester at  
the ,moment.
- A |couple of ,months a|go.
- |Nearly a 'week ago ,now.
- |What's it 'called?
- |What did you 'think of it?
- |Who com|posed the 'music?
- |Which 'theatre is it |play-  
ing at?
- Which exactly 'is the |Prince  
of |Wales?
- |How did you 'get |there?
- |Why didn't you |go by  
'tube? (It's 'much |quicker.)
- |How many 'acts in the  
|play?
- |Which per'formance did you  
go to?
- |When does that be'gin?
- |When does the 'late house  
|start?
- |When does it 'end?
- |What's the |price of ad'mis-  
sion?
- |Who did you 'go with?
- |What's her 'name?
- |What's 'his |name, then?
- |Where does he 'come from?
- |Where's he |living over  
'here?
- |When did he a|rrive in  
'England?
- |When did he |come to 'Lon-  
don?
- |How long is he |staying 'up  
here?

He's 'not 'sure ,yet.

To 'be with his 'mother.

'Looking for a 'flat, I ,gather.

'What was his 'reason for  
,coming to ,Town?

'What's 'she ,here for?

\* \* \*

1. It's \always ~possible.

2. 'How much 'money have  
you ,got?

3. 'What did 'you ,think of  
the ,house?

4. What 'can I 'say to  
'thank you?

5. It'll \cost a \lot of  
~money.

6. It wasn't \his fault 'this  
,time.

7. 'Alice is 'coming as  
'well.

8. I 'know ,Tim'll be  
,there.

9. This is my 'first 'letter  
'home for 'nearly a 'year.

10. I ,can't afford to ,buy  
a ,new ,dress.

11. I 'ought to ,go to the  
,lecture.

12. 'Isn't it a ,lovely ,view!

13. 'This isn't the ,paper I  
,meant.

14. 'What shall we 'do about  
that ,party?

15. Whatever was he ,think-  
ing of?

16. I just 'can't ,make this  
,thing ,work.

17. I 'sent the 'coat 'back.

18. Well it's a 'feasible way  
,out.

But do you ,think it's 'like-  
ly?

'What's that ,got to ,do  
with 'you?

I was ,rather 'taken ,with it.  
It ,seems ,quite 'nice.

Don't say 'anything.

'Naturally it ,will.

But he should ,drive more  
,slowly 'anyway,| 'shoudn't  
he?

'Really! (What a 'lovely sur-  
,prise!)

'Splendid! I was a,fraid she  
,wouldn't be 'able to.

'How do you ,know, though?

You ,ought to ,write more  
'often.

'Make yourself ,one.

But 'will you ,go, do you  
,think?

En'chanting!

'Which one 'do you ,mean,  
then?

Need we do 'anything a,bout  
it?

I ,can't i'magine. He's ,usu-  
ally so re'liable.

Let 'me have a ,go at it!

What was 'wrong with it?

But ,dare we ,take the  
'chance?

- |  |   |
|--|---|
| 19. 'What are 'you 'doing<br>here at 'this hour? | I'm 'waiting for 'somebody.                       |
| 20. I 'painted it 'all by<br>my'self, 'Daddy.    | 'There's a 'clever 'boy!                          |
| 21. I've been 'helping 'Mum-<br>my, 'Daddy.      | 'That's a 'good 'girl!                            |
| 22. 'Have you 'been here<br>'long?               | We've been 'waiting for<br>'ages.                 |
| 23. 'What's that you 'say?                       | 'Why don't you 'listen?                           |
| 24. But I'm 'such a 'hope-<br>less 'player.      | Does it matter 'what sort of<br>'player you 'are? |

### High Rising Tone

- |   |  |
|---|--|
| 1. I'm 'told they're 'ill.                          | 'Both of them?                                     |
| 2. So 'that's your 'new<br>'hat.                    | 'Like it? 'Suit me?                                |
| 3. 'Take it 'three 'times a<br>'day.                | 'Three times a 'day?                               |
| 4. The 'house is to be 'fin-<br>ished by 'February. | 'When is it 'due to be com-<br>'pleted?            |
| 5. 'Wonderful 'news!                                | 'Wonderful 'news? ('Nothing<br>of the 'kind.)      |
| 6. 'Tell me about this 'new<br>'project.            | You are 'interested?                               |
| 7. Have you 'seen my 'pen<br>'anywhere?             | You've 'lost it?                                   |
| 8. We 'met him 'last 'sum-<br>mer.                  | You 'met him 'when?                                |
| 9. But I've 'been to the<br>'dentist.               | 'Recently?   |
| 10. He 'sails on the 'twenty-<br>'first.            | 'What 'date does he 'sail?                         |
| 11. 'Hold it 'for me.                               | 'Hold it 'for you? (A 'pleas-<br>ure.)             |
| 12. I've 'given 'up 'smoking.                       | For 'good?   |
| 13. I 'need your 'help.                             | If you're in 'trouble.<br>(I'll 'certainly 'help.) |
| 14. 'Give it to 'Anthony's<br>'brother.             | To 'who?   |
| 15. 'Will he 'turn 'up, do<br>you 'think?           | 'Will he 'turn 'up? ('Oh I<br>should 'think so.)   |
| 16. What a 'charming 'spot<br>this 'is!             | Have you 'been here be-<br>'fore?                  |
| 17. 'Get 'rid of it.                                | 'Get 'rid of it? ('Why?)                           |

- |   |  |
|---|--|
| 18. 'Let's 'go to the 'pic-<br>tures.       | You've 'got enough 'money?   |
| 19. 'What shall I 'take ,with<br>me?        | You'll need py'jamas,  your<br>'shaving kit,  (and a 'tooth-<br>brush,  ,that's ,all). |
| 20. 'Rubbish!                               | 'Rubbish? (But I ,tell you<br>I 'have seen it.)  |
| 21. 'Think about it.                        | 'Think a'bout it? ('Why?)  |
| 22. Well 'that's ,that.                     | 'Finished?   |
| 23. I've got a 'dreadful<br>,cold.          | 'Doing 'anything 'for it?  |
| 24. He'll 'meet us at ↑three<br>fif,teen.   | At 'what time?   |
| 25. 'Wait a ,bit.                           | 'Wait a 'bit? (But we've been<br>,waiting ,ages a'lready).                             |
| 26. He's 'going on 'holiday.                | A'lone?  |
| 27. It's ,turning 'colder.                  | You 'think 'so?  |
| 28. (I 'worked ↑all ,day at<br>the ,thing.) | And when I'd 'finished it, <br>(it was ,still no ,better).                             |

### Falling-Rising Tone

- |   |   |
|---|---|
| 1. 'Is your 'new 'dress ,red <br>or 'blue?                      | ~Red. (I ,thought you<br>'knew.)  |
| 2. (He 'told me to 'mind my<br>own 'business.)                  | Well after ~that  (I 'let him<br>get 'on with it a'lone).                 |
| 3. He's 'staying for 'ten<br>'days.                             | Ex\cuse ~me,  (but it's a<br>'fortnight).                                 |
| 4. 'How's ,Michael?   | ~Lately  (he's ,looked 'ter-<br>rible).                                   |
| 5. ,What did your 'parents<br>,think of it?                     | My ~father (was de'lighted<br>,with it).                                  |
| 6. \When I re~tire  I'd<br>'like to 'live in the<br>'Highlands. | You'll \find it rather \lone-<br>ly in the 'winter ,time,<br>I'm a'fraid. |
| 7. And you've a 'date for<br>'lunch next 'Friday.               | \Don't forget to re'mind me<br>a,bout it.                                 |
| 8. 'Just 'my ,luck!   | 'Moaning ,isn't ,going to<br>,help matters.                               |
| 9. You ,don't look 'well.                                       | I ~feel it.   |
| 10. 'Is he 'tall and ,dark?                                     | Well he's ~tall. (But I<br>\shouldn't call him ~dark.)                    |
| 11. Why 'ever did you 'lose<br>your 'temper?                    | It's \not what I am in the<br>'habit of ,doing. But there<br>\are ~times! |

12. I 'don't know 'what to  
do a'bout it.
  13. 'Was the 'play ,good?
  14. 'Can you 'finish it to ,day?
  15. (It was 'all 'Tom's  
'fault.)
  16. I 'thought you 'played  
'football.
  17. You 'said he was 'com-  
ing this 'morning.
  18. This 'piano is out of  
'tune.
  19. But I ,thought you  
'didn't 'take sugar.
  20. It 'shouldn't take ,long.
  21. A 'letter wouldn't ,reach  
him in 'time.
  22. D'you 'like my 'new  
'hat?
  23. ('First he 'says ,one  
'thing,| 'then a'nother.)
  24. I'll have 'nothing to ,do  
with it.
  25. 'Isn't he 'like his ^fa-  
ther!
  26. A 'right 'mess ,you've  
made of ,things.
  27. I 'really 'think I 'ought  
to 'go.
  28. I'm 'dreadfully disap-  
,pointed.
  29. I've 'lost my 'rub-  
ber.
  30. 'How's 'Rachel getting  
'on?
  31. (You can 'still ,make it  
in ,time.)
  32. 'Piece 'more, 'Alice?
- If \I were \you, (I'd 'wait  
and 'see what 'happens).  
'Fairly.  
'Hardly. 'Scarcely.  
'John| (was 'most ,helpful).
- I \used to. (But a~las,| no  
'longer.)  
I said to~night.
- The 'piano's all ,right.
- I \don't take it in \cof-  
fee or \cocoa. (But in \tea,|  
I 'do.)  
It'll \take at \least a  
'week.
- 'Try 'getting him on the  
'phone, in ,that case.  
I ,can't say I 'do, par,tic-  
ularly.  
How on 'earth am I to ,know  
what he ,really 'thinks?  
Now 'do be ,reasonable,  
'Charles.  
'Most people ,tell me ,that.
- I 'do a,pologize. It 'won't  
happen again.  
You might 'just as well  
stay for a ,cup of ,tea. It'll  
'only take a ,minute to  
pre,pare.  
'Don't let it ,get you ,down.
- 'Here you ,are. (|Borrow  
'mine.)  
She's 'off to the 'States in  
a ,month's ,time.  
'Won't you ,change your  
,mind?  
'Yes, ,please. I a'dore ,fruit  
,flans.

- |   |   |
|---|---|
| 33. ('Doesn't it 'make you 'envious!)   | I'd 'love to ,live in a ,house like ,that.  |
| 34. 'Don't inter,rupt, 'Jane.           | I 'beg your ,pardon. (I 'thought you'd 'finished.)  |
| 35. So 'Max turned 'up af-<br>ter 'all. | I was 'thankful he ,changed his ,mind. I don't know 'what I should have ,done with,out him. |
| 36. 'Not a ,penny will I ,give.         | How 'can you be ,so hard-,hearted, 'Father.   |
| 37. ('By the 'way, ,Jack.)              | 'When are you ,coming to see ,us a'gain? It's 'ages since you've ,been.                     |
| 38. 'What about 'lunch on 'Friday?      | 'Haven't I al'ready said I'm booked ,up on 'Friday?   |

### Rising-Falling Tone

- |  |  |
|--|--|
| 1. It would be 'nice to have a ,car.       | Yes, ^wouldn't it?                       |
| 2. 'Was it a ,good 'show?                  | It was the 'best they've 'ever ^done.    |
| 3. My 'shoes are ,too ,tight.              | ^Loosen them a ,bit, then.               |
| 4. You'll 'have to ^pay for it.            | 'What ^with?                             |
| 5. 'Charles was ,rather a ,bore to'night.  | 'Isn't he ^always?                       |
| 6. (I 'told him he was ,be-,ing ,foolish.) | What ^more could I ,do?                  |
| 7. 'What a ^film!                          | ^Awful,  ^wasn't it?                     |
| 8. 'Did you 'catch your ,train?            | ^Comfortably! ^Loads of ,time to ,spare. |
| 9. I simply 'don't under-,stand her.       | Does ^anyone?                            |
| 10. You 'will ,come,  'won't you?          | With the  greatest of ^pleas-ure!        |
| 11. 'One 'lump  or ,two?                   | I 'usually take ^three.                  |
| 12. I 'couldn't be 'more ,angry.           | But ^why, for ,heaven's sake?            |
| 13. She'd pre'fer to go 'camp-,ing.        | ^Let her, then.                          |
| 14. He's 'going to 'get it 'mended.        | I should ^hope so. (He ,broke it.)       |



- |   |   |
|---|---|
| 15. 'What was the 'party<br>like?                 | 'First ^rate. I 'don't know<br>^when I've enjoyed myself<br>so ,much. |
| 16. They've 'given him a<br>'travel ,scholarship. | Now ^isn't that ,splendid!  |
| 17. 'Is it a ,big 'house?                         | ^Huge.  |
| 18. 'Shall we be in ,time?                        | We'll be a^head of ,time.   |
| 19. 'How 'many 'd'you<br>^want?                   | 'How 'many can you 'let me<br>^have?                                  |
| 20. It's a 'faster ,car.                          | 'Is it any ^safer?  |
| 21. 'This 'pen's 'useless.                        | Well 'try a ^different ,one.  |
| 22. We 'ought to be 'going<br>'home.              | The 'sooner, the ^better.   |
| 23. I 'go there 'quite 'often.                    | 'How often, if you ,don't<br>mind my ,asking?                         |
| 24. I'm 'getting 'old, I'm<br>a,fraid.            | Aren't ^all of us ,getting<br>,old!                                   |
| 25. She 'never ,answers ,let-<br>ters.            | Well ^phone her, then.  |
| 26. He 'didn't like their<br>'attitude.           | Would ^you have ,liked it.  |
| 27. 'Don't look so ,disap-<br>,proving.           | Be^have yourself, ,then.  |

## MATERIAL FOR READING AND COMMENT

### Test 1

- |   |  |
|---|--|
| 1. 'Will you 'lend me your<br>,pen?         | 'What do you ,want it ,for?                |
| 2. I'm 'going for a ,walk.                  | 'Don't be ,long.                           |
| 3. 'Look at this ,painting.                 | 'Whose ,is it?                             |
| 4. I'm 'just 'off a 'few<br>days ,holiday.  | 'When will you be return-<br>ing to ,work? |
| 5. 'How 'long can you<br>,stay?             | For a ,minute or 'two.                     |
| 6. We've 'just re,furnished<br>,this ,room. | What 'wonderful ,curtains!                 |
| 7. Is 'that 'your ,note-<br>book?           | It ,is.                                    |
| 8. I'll be 'back ,later.                    | Good-!bye for ,now.<br>'See you ,then.     |

- |  |   |
|--|---|
| <p>9. What 'will he ,do, 'all on his ,own?</p> <p>10. Oh 'dear oh ,dear!</p> <p>11. 'Six weeks ,holiday? What'ever will they ,do with it?</p> <p>12. 'Go and 'stand in the ,corner, 'Daddy.</p> <p>13. 'Hadn't we 'better 'ring him ,now?</p> <p>14. 'How does this ma'chine ,work?</p> <p>15. Would you 'like a 'cup of ,coffee?</p> <p>16. 'What do you 'think of their ,house?</p> <p>17. 'How many ,pencils do you ,want?</p> <p>18. 'Does the 'noise ,bother you?</p> <p>19. I'll 'write as 'often as I ,can.</p> <p>20. 'How much ,practice shall I ,do?</p> | <p>No 'need to feel ,anxious a'bout him. He's 'perfectly 'capable of looking 'after him, self.</p> <p>'What's the ,matter?</p> <p>They're 'going to the 'Isle of 'Wight for a ,fortnight,   (and 'then to 'Cornwall for a ,month).</p> <p>'What have I 'done to de- 'serve ,that?</p> <p>'Couldn't we 'leave that till 'after ,tea  (or do you sup- 'pose he'll have set ,out by 'then?)</p> <p>'Let me ,show you.</p> <p>'Yes, ,please.</p> <p>'Doesn't it 'need a 'coat of ,paint? 'Oughtn't they to be a,shamed of it?</p> <p>'Buy me 'half a ,dozen, ,please.</p> <p>'Not at ,all!</p> <p>But 'will you 'write as 'soon as you ar,rive?</p> <p>'Do as 'much as ,possible.</p> |
|--|---|

## Test 2

- |   |  |
|---|--|
| <p>1. 'Tom has 'passed his e,xam.</p> <p>2. 'Come ,on. -Let's ,go for a 'walk.</p> <p>3. 'Why were you so 'cross with ,Alec?</p> <p>4. The e'xams are 'over at ,last.</p> | <p>Well 'fancy 'that!</p> <p>We 'really 'can't. It's 'rain- ing 'cats and 'dogs.</p> <p>No 'sooner had we 'got our 'holiday 'all ar,ranged,   (than he 'wanted to 'cry 'off).</p> <p>'Isn't it ,wonderful?</p> |
|---|--|

- |   |   |
|---|---|
| 5. I shall 'miss him 'ter-<br>ribly.                | You 'ought to have 'thought<br>of 'that be,fore you 'sent<br>him a,way. |
| 6. 'Mary's dropped 'paint<br>↑all over the ,carpet. | When 'is she 'going to 'learn<br>to be 'more ,careful?                  |
| 7. He's 'given up 'every-<br>thing.                 | -I ,do think it's a ,pity.  |
| 8. 'Can you 'give me his<br>,phone number?          | 'Hang ,on. I'll 'find it ,for<br>you.                                   |
| 9. 'What was it ,like in<br>Ni,geria?               | Oh the 'heat was 'terrible.<br>I 'thought I should have<br>'died.       |
| 10. He's 'on his way ,back.                         | But 'will he be 'back in<br>'time?                                      |
| 11. 'What time's con'venient<br>for 'you?           | 'Come when'ever you're<br>'free.  |
| 12. Oh this 'wretched<br>'clock.                    | 'What's ,wrong with it?   |
| 13. 'Have you 'posted those<br>,letters?            | 'Not ,yet.  |
| 14. 'Can't we ,do 'some-<br>thing a'bout it?        | 'All in 'good ,time.  |
| 15. 'Which one can 'I have?                         | 'Which would you pre'fer?   |
| 16. 'I thought it was a<br>'huge suc,cess.          | Yes, 'didn't it go ,well!   |
| 17. 'Which would 'you<br>,choose, if you were ,me?  | For 'goodness 'sake 'make<br>up your ,own ,mind.                        |
| 18. D'you 'mind if I<br>,smoke?                     | 'Not at 'all. Can I 'offer<br>you a 'ciga,rette?                        |
| 19. I'll 'give him a 'piece<br>of my 'mind.         | Now 'don't dis,courage him.<br>He's 'only a be,ginner.                  |
| 20. There's 'no es'caping<br>it.                    | 'Ah ,well! I 'don't sup'pose<br>it'll ,kill us.                         |

### Test 3

- |  |  |
|--|--|
| 1. 'What's this I 'hear<br>about 'George?  | He 'hasn't 'told you?  |
| 2. 'Take it ↑three 'times a<br>,day.       | 'Three times a 'day?   |
| 3. 'This is from my 'Uncle<br>'Jack.       | How 'kind of him to ,give<br>you such a magnificent<br>,present! |
| 4. I've 'been to 'Brighton<br>for a ,week. | 'Oh ,yes. Did you 'have a<br>good ,time?                         |

5. You can 'phone me to-  
'night.
  6. Have you 'any en'gage-  
ments for 'Saturday  
'evening?
  7. 'Any 'other 'jobs to be  
'done?
  8. What an a'mazing  
'trick!
  9. It's 'going to turn 'cold.
  10. 'Whose res'ponsi'bility  
is it?
  11. 'When can you ,start?
  12. 'Where's my ,newspa-  
per?
  13. 'What would ,you do?
  14. 'Sit by the 'window.
  15. I 'saw him a 'few 'mo-  
ments ago.
  16. I've 'just been 'talking  
to 'Albert in the 'bath-  
room.
  17. Do you 'know when the  
'Festival ,ends?
  18. I'm 'going round to  
'John's.
  19. I'm 'glad to 'say 'Bet-  
ty's 'safe.
  20. 'How ,charming!
  21. Have you 'heard about  
'young Di,ana?
  22. 'Where did you 'go for  
your 'summer 'holiday?
  23. 'Agnes 'likes the 'green  
'wallpaper.
  24. 'No more ,cake, 'thank  
you.
  25. 'Mix it with 'half a  
'pound of ,sugar.
- 'When can I 'phone you?  
I'm 'quite booked 'up.  
'That's ,all.  
'Can't i'magine ,how it's  
'done.  
'Think so?  
'Whose res'ponsi'bility?  
Why, 'mine.  
On 'Tuesday,| or 'Wednes-  
day,| or ,Friday.  
You 'want it 'back?  
I'm a'fraid I've †nothing  
'more to suggest.  
'Where am I to 'sit?  
You 'saw him ,when?  
You've 'just been 'talking  
to him ,where?  
A 'week next ,Saturday.  
Now 'don't stay too ,late.  
You've 'heard from her?  
How 'charming? 'Surely  
'not.  
Wasn't it 'absolutely ,trag-  
ic, her 'failing that e,exam!  
'First to 'London and 'then  
to ,Cornwall.  
'Which one do ,you prefer?  
A'nother 'cup of ,tea?  
'Mix it with 'half a 'pound  
of 'sugar?

## Test 4

1. 'Where are you 'going? 'Just to 'post a ,letter.
2. 'Will he re,cover, d'you 'think? I 'hope ,so. But he's 'very 'ill.
3. They'll be 'back by 'Friday. By 'when?
4. Ap~parently| they've 'High ,time! 'How ,silly it 'buried the 'hatchet. all ,was!
5. But 'surely the 'It's 'large e,nough. But 'house is 'large 'terribly ne~glected.
6. Was it a ,rough 'cross- No, the 'sea was as 'smooth ing, 'then? as a 'milk pond.
7. 'David's 'not at his 'Should we 'try his 'home, 'office. do you ,think?
8. 'That was 'Arthur 'What was his 'name? I 'Thompson. 'didn't quite 'catch it.
9. The po'tatoes are 'too 'The po'tatoes? 'salty.
10. I'm 'quite deter- Well 'don't say I 'didn't mined to go. 'warn you.
11. 'Look at this 'coat. 'Haven't they 'made a ,mess of it?
12. 'What sort of ,holiday 'Some of it wasn't ,bad. did you ,have?
13. 'Wasn't 'Peter 'touchy? Is 'that the 'way he ,usu- ally be'haves?
14. You 'needn't pay 'Needn't I? 'now.
15. Will 'five ,pounds 'do? 'That'll be 'more than suf- ficient.
16. Not a 'word from 'Sur'prised? 'Esther.
17. I 'haven't inc~lud- 'Why have you 'left ,him ed 'Robert. out?
18. We simply 'must con- It'll be 'difficult, you 'vince him. ,know.
19. I've 'sprained my 'You ,haven't! 'Too ,bad! 'ankle.
20. It 'can't be ,done. 'Frank might ,manage it.
21. The 'whole 'thing's 'Somebody must ,know who 'quite a 'mystery. ,did it.

22. 'When are you 'mov- 'Soon. (Though I 'can't 'name  
ing ,in? the ,day.)
23. You 'said you'd have It'll be 'quite 'ready by to-  
'finished it by this ,morrow 'morning.  
'morning.

### Test 5

1. 'Mummy, ,Johnnie's 'Give it to ,Mummy, 'John-  
,eating a ,lump of 'coal. nie.
2. 'What a ,nuisance he He was ~late. But it didn't  
,was, ,being so ,late! 'matter very ,much.
3. We're ,going 'picnick- 'What ,fun!  
ing.
4. Will 'you and 'John 'see 'I might ,see him. But 'John  
him to,morrow? ,certainly ,won't.
5. I'm ~glad the 'car's But 'is it?  
all ,right again.
6. I'm 'sure I shall ,fall. You'll be 'safe enough if you  
'don't look ,down.
7. 'Excellent! 'Excellent? 'What's so 'ex-  
cellent a,bout it?
8. ,Why have you ,brought It's 'not the 'one you 'want?  
'that ,file?
9. So you've 'finished. 'Now it's 'your ,turn, | ('isn't  
it?)
10. You ~can't do it like Then I must 'try some  
~that. ,other way, | ('mustn't I?)
11. I'm 'very 'fond of ,jel- 'How in the 'world can you  
lied ,eel. ,eat ,such ,stuff?
12. -D'you ,both play 'ten- 'I ,do. But my 'husband  
nis? ,doesn't.
13. I 'won't ,drink that ,nas- But it'll ,do you 'good.  
ty ,stuff.
14. He 'says he knows ↑noth- I just ,can't under'stand it.  
ing a,bout it. I dis,tinctly re,member 'tell-  
ing him.
15. You ~ought to in~vite I'm 'going to.  
him.
16. I 'don't think I'll ,take The ~forecast is ~rain ~later.  
a ,mac.
17. 'That won't 'work at You've 'got a 'better sug-  
'all ,well. ggestion?
18. I've 'finished my e,xams. So you can re,lax at ,last.

- |   |   |
|---|---|
| 19. I 'won't have 'anything to 'do with him.          | ,Don't be so ,silly.                                    |
| 20. I \don't like 'that kind of ,book.                | ,What kind ,do you ,like?                               |
| 21. ,May ,said you'd re'fused.                        | 'Nonsense! I've done ,nothing of the 'sort.             |
| 22. D'you 'think they'd ,like to 'come?               | They'd be 'only 'too de-<br>'lighted.                   |
| 23. 'Thank you for your ,help.                        | You've ,often helped ,me.                               |
| 24. I ,think this is 'Joan's um,brella.               | 'Whose?   |
| 25. And 'this is 'John.                               | -Good 'morning, ,John.                                  |
| 26. You can 'have it if you ,like.                    | ,Thanks very ,much.                                     |
| 27. I'm 'so ,sorry I inter-<br>,rupted.               | 'Don't 'give it a'nother<br>,thought.                   |
| 28. The 'clock's ,stopped.                            | Well 'wind it ,up, 'then.                               |
| 29. He'll ,ring you 'up. 'You<br>'see if he ,doesn't. | ,What ,makes you so 'sure?                              |
| 30. I've ,asked him 'several<br>,times.               | ,How many ,times?                                       |
| 31. 'Just 'my ,luck!                                  | 'Moaning ,isn't ,going to<br>,help 'matters.            |
| 32. 'What do you 'think of<br>'cubism?                | 'That sort of ,art (is 'quite<br>be'yond me).           |
| 33. ,What does he ,do for a<br>'living?               | That's the 'second ,time<br>you've ,asked me ,that.     |
| 34. Your 'cap? It's 'some-<br>where a,bout.           | 'Don't play the ,fool. 'What<br>have you ,done with it? |
| 35. I can't 'possibly ,do that.                       | ,What's so ,difficult a,bout it?                        |
| 36. Shall I 'come to↑day or<br>to,morrow?             | ,As you ,like.  |
| 37. 'Everyone's 'gone ,home.                          | \Not \everyone.   |

## Test 6

- |   |  |
|---|--|
| 1. 'Good-,bye. I've en'joyed<br>myself e'normously. | 'Come and 'stay with us<br>a'gain ,soon.                     |
| 2. She 'speaks 'French quite<br>'fluently.          | But with a \shocking \Eng-<br>lish \accent,  (,doesn't she?) |
| 3. ,What was 'your ,holiday<br>,like?               | ,Nothing to ,write ,home<br>a'bout.                          |
| 4. Ex'plain it ,to him.                             | Ex'plain it 'to him? ,What<br>'for?                          |

- |   |   |
|---|---|
| 5. 'Arthur 'Thomas is 'on the ,phone.           | 'Ask 'Ann to 'let me 'have that re'port at ,once. |
| 6. 'Jack was ,first.                            | 'George, you ,mean.                               |
| 7. I ,can't think 'what to ,give him.           | 'Has he 'got an e'lectric 'railway?               |
| 8. 'Where did you 'find your ,gloves?           | 'Where did I 'find them?                          |
| 9. I'm 'just 'back from 'seeing my 'mother.     | In ,John's 'suitcase.                             |
| 10. (I'll 'change your 'library book 'for you?) | I ,trust you ,found her ,well.                    |
| 11. 'You'd 'better 'take your 'mac.             | I've 'got to ,go and ,change my ,own.             |
| 12. I 'wish I were ,dead.                       | It ,isn't ,raining as ,much as all ,that.         |
| 13. 'Where will you 'be at 'eight o'clock?      | It's ,not a ,matter of ,life and ,death.          |
| 14. I simply ,can't manage it a^lone!           | I shall be at a re,hearsal.                       |
| 15. 'Have a ,sandwich, ,Mary.                   | Then let's 'all get ,down to it.                  |
| 16. We've 'painted the 'bathroom 'red.          | ^Ham! (I a'dore ,ham.)                            |
| 17. 'What's it ,made of?                        | ^Red! (Why ^that ,colour?)                        |
| 18. I've 'finished ,that.                       | ^Gold.  |
| 19. 'Was it 'well ,acted?                       | ^Good! (You were 'quicker than I ex^pected.)      |
| 20. ^You must ,ask him.                         | Sur^prisingly ,well.                              |
| 21. He has a 'good o'pinion of him,^self.       | Why ^me?  |
| 22. I'm 'awfully ,sorry.                        | And he 'doesn't 'hesitate to ^show it.            |
|   | 'No ^doubt! (But it's too ^late for a,pologies.)  |

## Test 7

Read the following stimuli and responses and analyse them for intonation.

- |                                    |                                      |
|------------------------------------|--------------------------------------|
| 1. I'm really enjoying my-self.    | Is this your first visit to London?  |
| 2. How far is it to King Street?   | King Street? I've never heard of it. |
| 3. Will you be home late, darling? | Yes. Don't bother to wait up for me. |



- |   |  |
|---|--|
| 4. He didn't even leave a message.                  | Now isn't that peculiar?                                     |
| 5. It's all so depressing.                          | Cheer up. It can't last forever.                             |
| 6. I enjoyed that film.                             | I didn't.  |
| 7. Can I open a window?                             | Yes, if you find it hot in here.                             |
| 8. He refused to help me.                           | Would you believe it!  |
| 9. You're the laziest man in the whole factory.     | Give me another chance, sir?                                 |
| 10. You'll find it on the shelf.                    | This one?  |
| 11. That fish tasted horrible.                      | Mine was all right.  |
| 12. Can I give Uncle George a message?              | Yes, if you see him before Thursday, tell him to ring me up. |
| 13. Tom explained the whole thing to me.            | But do you understand it?                                    |
| 14. Was the weather good on your way down?          | Yes. It was quite sunny, until we got to Birmingham.         |
| 15. I shan't bother to take a jacket.               | You'll catch cold.   |
| 16. He treats his wife very badly.                  | Isn't that a shame?  |
| 17. Good morning, Nurse. Can I see Doctor Smith?    | No. On Mondays it's Doctor Brown.                            |
| 18. It was quite good.                              | It was very bad.   |
| 19. He left the key on the table.                   | What a careless thing to do.                                 |
| 20. Goodness! It's nearly six o'clock.              | You'd better hurry up.                                       |
| 21. Are the shops open until six?                   | No. They close at half past five, generally.                 |
| 22. I'm sorry I forgot your birthday. Do forgive me | It's all right. Never mind.                                  |

### Test 8

Describe the attitude expressed in the following responses, using the words given in brackets.

- |                                       |              |
|---------------------------------------|--------------|
| 1. He \doesn't appear \regularly.     | \Doesn't he? |
| 2. I've \just \bought a \hat.         | \Have you?   |
| 3. He \comes from the United \States. | \Does he?    |
| 4. You \can't go in \there.           | ^Can't I?    |
| 5. We must \go \now.                  | 'Must we?    |

- |                                     |                         |
|-------------------------------------|-------------------------|
| 6. Jane never tells me anything.    | 'Doesn't she?           |
| 7. We'd never be able to afford it. | ,Wouldn't we?           |
| 8. They wouldn't let us in.         | 'Wouldn't they, indeed? |
| 9. You were quite wrong about it.   | ,Was I?                 |
| 10. He wants it by ^Saturday.       | ^Does he, by Jove?      |
| 11. I daren't promise anything.     | 'Daren't you?           |
| 12. She's thirty-five.              | 'Is she?                |
| 13. He just won't listen.           | ,Won't he?              |
| 14. They've nowhere to live.        | ^Haven't they?          |
| 15. I shall stick to my guns.       | ,Shall you?             |
| 16. They both passed the exam.      | Oh 'did they?           |
| 17. It's very important.            | ,Is it?                 |

(*detachment, reserve, surprise, disapproval, indignation, sympathy, interest*)

## SEQUENCE OF TONES

### Sentences Containing More Than One Sense-Group

**Exercise 1.** Read the following sentences; practise the tones characteristic of non-final sense-groups.

1. After dinner| I saw her go into the reading room.
2. Since you refuse to help,| I must do it alone.
3. Turning the corner| I bumped into Alec.
4. Before you go,| I have a look at my latest photos.
5. After all,| it makes no difference.
6. When you're quite ready,| we can go.
7. As soon as you see him,| tell him I phoned.
8. Barking excitedly,| the dog rushed out to the garden gate.
9. If only I'd known,| we could have had tea together.
10. The more I thought about it,| the less I liked it.
11. Taken as a whole,| the results aren't ^bad.
12. For some minutes| I lay looking up at the ceiling.
13. Unless you go to bed early| you won't be able to get up early.

14. The 'next ,moment| a 'man's 'body 'fell on the ,grass.
15. If 'Peter 'swam 'well| he would 'reach ,safety.
16. If they 'cut down that ,tree,| the 'garden would 'look ,better.
17. Before we 'went to 'buy the ,carpet,| we had 'measured the ,floor.
18. 'After 'Peter had 'locked the ,door,| he 'went to ,bed.
19. 'When the e'xami'nation was ,over,| 'Susan had a 'feel-ing of de,liverance.
20. When the 'baby 'fell into the ,water,| 'father 'dived ,in.
21. 'When I 'gave my ,name,| the 'woman 'opened the ,door.
22. 'Now that I can ~see them,| I 'realize who they 'are.
23. As he 'won't be there ~early,| there's 'no 'hurry.
24. Although she 'likes ,Shakespeare,| she 'never 'goes to 'see his 'plays per,formed.
25. For 'more than 'half an ~hour| we were 'very un'com-fortable.
26. Before you 'light your ci~gar| you'd 'better 'finish your des'sert.

**Exercise 2.** Read the following sentences; practise the falling intonation in the first sense-group. It is frequently heard in grammatically complete non-final sense-groups.

1. I'll 'come as 'soon as I ,can,| so 'don't ,wait for me.
2. 'Tom 'spoke ,doubtfully,| not 'knowing what the 'stran-ger would ,do.
3. The 'whole 'room was in dis,order| and nearly 'every-thing was ,broken.
4. 'Peter ex'pected to 'find 'Henry at the ,cinema,| but he did ,not.
5. We can 'meet at the 'Uni'versity at ,ten| and 'talk about it ,there.
6. The 'engine 'whistled| as it 'roared through the ,station.
7. The 'milkman 'always 'came at 'twenty to ,seven,| and so I ,waited for him.
8. 'Mary 'tried 'not to ,speak,| but she 'couldn't ,stop herself.
9. You'll 'find the 'old 'dress in the 'wooden ,chest| in the ,bedroom.
10. He 'went to 'South A,merica,| where he had 'many ad'ventures in the ,mountains.
11. He ar'rived ,late,| which was a 'great ,nuisance.
12. She 'called at her ,mother's| where she 'met ,John.

13. 'Henry is 'going to 'study 'languages in 'general,| and 'English in 'particular.
14. 'Crusoe 'found 'various 'fruits;| 'some 'grew on 'trees.
15. It was 'July,| the 'month when one 'ought to be 'plan-  
ning 'holidays.

**Exercise 3.** Read the following sentences; practise the rising intonation of final phrases and clauses added to a statement as an afterthought.

1. I 'think it's quite 'fair| on the 'whole.
2. We'd have 'waited for him,| if we'd 'known.
3. I 'shan't do any 'more| un,less they pay us 'extra.
4. I'd 'buy a 'new one| if I could af,ford it.
5. I 'always 'clean my 'teeth| after 'eating.
6. 'Let's swim 'out to that 'rock,| if it's not 'far.
7. 'Daddy will 'help you| if you 'have any 'difficulties.
8. I can't 'do it| 'just at the 'moment.
9. That's 'quite 'right| as far as I 'know.
10. I'll 'do it at 'once| if 'need be.
11. He 'lunches 'early,| 'usually.
12. The 'place'll be very 'lonely| when she's 'gone.
13. He 'never goes 'out on a 'Thursday after 'lunch,| if he can 'help it.
14. I could 'manage to 'come a'long to'morrow 'night,| if 'that would 'suit you.

**Exercise 4.** Read the following alternative questions, paying attention to the combination of tones.

1. 'Do you 'think she's 'better, 'doctor,| or 'm̄ust she 'go to 'hospital?
2. 'Was it a 'matinee| or 'evening per,formance?
3. 'Is your 'new 'dress 'red| or 'blue?
4. 'Would you 'like a 'game of 'something,| or 'shall we just 'sit and 'gossip?
5. 'Shall I 'give you a 'hand with it| or 'can you 'manage?
6. Do you 'really 'mean that| or are you 'just being 'nice about it?
7. Would you 'care for a,nother 'set| or have you 'had e,nough for 'one 'evening?
8. Was he 'telling the 'truth do you 'think| or was it 'one of his 'wild 'flights of i'magi,nation?
9. Can I 'offer you a 'ciga,rette| or do you pre,fer to 'stick to your 'pipe?
10. Is 'that the 'last one| or is there a'nother 'layer un-  
der,neath?

11. Is 'that the 'way he ,usually be'haves| or has 'some-thing up,set him?
12. 'Have you 'change for a ,pound| or 'shall I ,owe it to you for the ,moment?
13. 'Couldn't we 'leave that till 'after ,tea| or do you sup-pose he'll have 'set ,out by ,then?
14. Will you 'do the 'cleaning your,self| or would you 'rath-er ,I 'helped you?
15. 'Are you ,coming,| or 'are you going to 'stand 'arguing all ,night?

### Disjunctive Questions

**Exercise 5.** In the following sentences read the statements with a fall and the tags with a rise. (The speaker is asking the listener's opinion.)

1. We 'don't want 'both,| ,do we?
2. Now we'd 'better get 'on with the 'job,| ,hadn't we?
3. I sup'pose 'that is ,true,| ,isn't it?
4. There's 'none 'left,| ,is there?
5. She'll be 'starting 'school next year,| ,won't she?
6. She 'never 'waits,| ,does she?
7. There won't be 'room for us,| ,will there?
8. 'He's got a new 'job,| ,hasn't he?
9. 'Everyone a,greed,| ,didn't they?
10. I'd 'better 'go,| ,hadn't I?
11. The 'doctor 'told you to ,rest,| ,didn't he?
12. There was 'no ,answer,| ,was there?
13. It's 'going to ,rain,| ,isn't it?
14. 'No one was ,hurt,| ,were they?
15. You 'do 'smoke,| ,don't you?
16. You'd 'rather ,stay,| ,wouldn't you?
17. 'He can come 'later,| ,can't he?

**Exercise 6.** In the following sentences read the statements and the tags with a fall. (The speaker expects the listener to agree with him.)

1. I 'shan't have 'time,| 'shall I?
2. I'm 'rather ,late,| ,aren't I?
3. You'll 'stay to ,tea,| ,won't you?
4. That was 'most un,fair,| ,wasn't it?
5. I 'can't 'do †two things at 'once,| 'can I?
6. You 'met him at the ,club,| ,didn't you?
7. The 'children are at 'school,| 'aren't they?
8. But you don't 'want to ,go,| 'do you?

9. You 'didn't 'have to 'wait ,long,| ,did you?
10. We shall 'see each other a,gain,| ,shan't we?
11. We 'had no ,choice,| ,had we?
12. There's 'nothing ,wrong about it,| ,is there?
13. You'd have 'gone at 'once,| 'wouldn't you?
14. We 'did tell you a,bout it,| 'didn't we?
15. We must 'hurry,| 'mustn't we?
16. He 'used to en'joy it so,| 'didn't he?
17. 'Someone will 'have to ,go,| 'won't they?

**Exercise 7.** In the following sentences read both the statement and the tag with a rise. This makes the statement hesitant and the tag interrogative.

1. He 'said he'd 'come in ,time,| ,didn't he?
2. She's 'not 'going to come ,back,| ,is she?
3. He 'wasn't ,angry,| ,was he?
4. 'This one 'isn't ,ours,| ,is it?
5. We'll 'see you on ,Sunday,| ,shan't we?
6. You 'come here ,often,| ,don't you?
7. He 'needn't go there to,night,| ,need he?
8. She 'doesn't 'want ,your help,| ,does she?
9. It's 'difficult to pro,nounce,| ,isn't it?
10. He'll 'tell us about his ,work,| ,won't he?
11. There's 'somebody in the ,room,| ,isn't there?
12. 'Mary is 'older than ,Susan,| ,isn't she?
13. You've 'never 'done any ,farm-work,| ,have you?
14. 'Tom 'thinks a 'lot about his ,work,| ,doesn't he?
15. He 'can't under'stand what you ,say,| ,can he?

Note: The above questions may be read without a pause between the remark and the tag, turning the tag into a series of unstressed syllables.

Model: He 'said he'd 'come in ,time, didn't he?  
She's 'not 'going to come ,back, is she? Etc.

**Exercise 8.** In the following sentences read the statement with a rise to make it tentative and the tag with a fall to make the utterance statement-like. (The speaker expects the listener to agree with him.)

1. 'This is ,yours,| 'isn't it?
2. -She'll ,wait,| 'won't she?
3. I'm 'older than ,you,| 'aren't I?
4. You're 'not going to ,come,| 'are you?
5. He 'can't 'come to,day,| 'can he?
6. She 'isn't 'very ,bright,| ,is she?
7. We'll 'see you on ,Monday,| 'shan't we?

8. It's 'not the 'same as 'mine,| 'is it?
9. You'll 'bring it to 'morrow,| 'won't you?
10. I'm 'doing the 'best I 'can,| 'aren't I?
11. You'd 'like to 'meet him,| 'wouldn't you?
12. We 'needn't 'go there,| 'need we?
13. You'd 'better 'take 'these,| 'hadn't you?
14. You 'wouldn't 'really 'think he was 'seventy,| 'would you?
15. It's 'nothing to 'laugh at,| 'is it?

**Exercise 9.** In the following sentences read the statement with a fall-rise (divided or undivided) to imply correction, contrast or some sort of mental reservation, and the tag either with a fall or with a rise, depending on what kind of response the speaker expects.

1. He \telephoned he'd \come to\day,| 'didn't he?
2. You \don't want 'his 'help,| 'do you?
3. 'You 'like it,| 'don't you?
4. 'Peter's 'satisfied,| 'isn't he?
5. 'I didn't 'say you were 'wrong,| 'did I?
6. It's a 'good 'plan,| 'isn't it?
7. 'You can 'manage 'Fridays,| 'can't you?
8. You'll \bring it \back,| 'won't you?
9. He's \never been so \nervous,| 'has he?
10. 'Ann's her 'name,| 'isn't it?
11. I 'have 'finished,| 'haven't I?
12. They have a \large \family,| 'haven't they?
13. He \can't come to'morrow 'morning,| 'can he?
14. You're \rather \late,| 'aren't you?
15. He 'shouldn't have 'left it like 'that,| 'should he?
16. You'd \better hurry \up,| 'hadn't you?
17. You \don't give me \much \choice,| 'do you?

**Exercise 10.** Read the following disjunctive questions and comment on the attitude.

1. It 'isn't 'cold to|day,| 'is it?
2. 'What a 'lovely 'sunset,| 'isn't it?
3. She's a 'good 'cook,| 'isn't she?
4. That was 'most un,fair, wasn't it?
5. It 'isn't 'sold,| 'is it?
6. You 'do 'smoke,| 'don't you?
7. You 'didn't 'come in the 'morning,| 'did you?
8. It \wasn't meant for \her,| 'was it?
9. He \can't come to\day,| 'can he?
10. It is \yours,| 'isn't it?

11. You are \not going to ^cry,| ,are you?
12. I'm \older than ^you,| ,aren't I?
13. It's 'not the same as ,mine,| ,is it?
14. 'He's got a new ,job,| ,hasn't he?
15. 'You'll be free this ,after,noon,| ,won't you?
16. They were both 'present,| 'weren't they?
17. You 'will stay a bit ,longer,| 'won't you?
18. You'll be \there on ^Friday,| 'won't you?
19. 'Jolly 'cold up ,here,| 'isn't it?
20. 'Cosy in ,here,| ,isn't it?

**Exercise 11.** Read the tags "will you", "won't you" with a rise to soften the command

1. 'Write it ,down,| ,will you?
2. 'Finish this ,exercise,| ,will you?
3. 'See what the ,time is,| ,will you?
4. 'Come 'early,| ,won't you?
5. 'Do me a ,favour,| ,will you?
6. 'Take 'these,| ,won't you?
7. 'Shut the ,door,| ,won't you?

**Exercise 12.** Read the tags "will you" and "won't you" with a fall as a kind of reminder.

1. 'Phone me to,morrow,| 'won't you?
2. 'Don't be ,late,| 'will you?
3. 'Be ,careful,| 'won't you?
4. 'Put the ,light out,| 'won't you?
5. 'Don't 'shut the ^door,| 'will you?
6. 'Post the ,letter 'for me,| 'won't you?
7. 'Don't ^wait for me,| 'will you?
8. 'Put it 'back when you've ,finished,| 'won't you?

**Exercise 13.** Read the following sentences and comment on the sequence of tones you choose.

1. Don't go away, will you?
2. It's getting cold out of doors, isn't it?
3. Did Pauline really like skiing or did she only do it to please you?
4. A snake puts off its skin once a year, doesn't it?
5. It looks like rain, doesn't it?
6. You've got a copy of that book, haven't you?
7. Help me get this table out of the way, will you?
8. Get in first, will you?
9. Get all these papers together, won't you?



10. She's not nearly ready, is she?
11. Don't smoke in here, will you?
12. Do we have to pay for the water we drink or can we get it for nothing?
13. Is the word "garage" an English word or has it been borrowed from the French?
14. Peter has a peculiar taste in clothes, hasn't he?
15. Don't be later than you can help, will you?

**Exercise 14.** Read the following disjunctive questions, practising the two possible answers: a) agreeing with the other person; b) disagreeing with the other person.

<i>Stimulus</i>	<i>Response</i>
1. You're on 'holiday,  ,aren't you?	'Yes,  I 'am. 'No,  I'm ,not.
2. You're 'not ,working,  ,are you?	'No,  I'm 'not. 'Yes,  I ,am.
3. You 'work in ,London,  ,don't you?	'Yes,  I 'do. 'No,  I ,don't.
4. It's 'nearly 'time for ,tea,  ,isn't it?	'Yes,  it 'is. 'No,  it ,isn't.
5. You are 'not 'hungry,  ,are you?	'No,  I'm 'not. 'Yes,  I ,am.
6. You'll 'soon be 'going 'home,  ,won't you?	'Yes,  I 'shall. 'No,  I ,shan't.

**Exercise 15.** Read the following derogatory responses, paying attention to the combination of tones.

<i>Stimulus</i>	<i>Response</i>
1. She's 'eaten 'all the ,cream.	Oh, she 'has,  ,has she?
2. He 'broke your 'gramo- phone ,record.	Oh, he 'did,  ,did he?
3. She 'still isn't ,ready.	Oh, she 'isn't,  ,isn't she?
4. You're 'very un'kind.	Oh, I 'am,  ,am I?
5. I'll 'break your 'neck!	Oh, you 'will,  ,will you?
6. It's 'strictly for'bidden.	Oh, it 'is,  ,is it?
7. They've 'torn some of the 'pages.	Oh, they 'have,  ,have they?
8. He 'won't 'answer.	Oh, he 'won't,  ,won't he?

#### ILLUSTRATIVE DIALOGUE

#### The Cat and the Goldfish

- 'Where's the 'goldfish?  
 — The 'cat's ,eaten it.

- It's 'done ,what?
- 'It's ,eaten the 'goldfish.
- It 'can't have.
- It 'has.
- ,When did it ,eat the ,goldfish?
- At 'six o'clock,| 'pre,cisely.
- 'So|at 'eighteen 'hundred ,hours| 'Greenwich mean  
'time| 'your con†founded ,cat| 'ate †my ,goldfish.
- 'It ,did.
- I'll 'shoot ,that ,cat.
- 'You'll do ,what?
- I'll 'shoot ,that ,cat of 'yours.
- Oh you 'will,| ,will you?
- 'Yes 'I ,will.
- 'Oh 'no, 'you ,won't!
- ^Won't I? 'Where is the con†founded ,creature?
- ,Sleeping ,on the 'bed.
- ,Sleeping ,on the ,bed,| ,is it?
- 'Yes,| she is on the 'bed| a'sleep.
- Oh, it 'is, |,is it? It 'always 'is,| ,isn't it?
- 'Yes,| she 'usually 'sleeps on the 'bed.
- ,Why 'shouldn't she?
- 'How long's it 'been there?
- 'Since she 'ate the ,goldfish.
- ,Say that again.
- 'Since she 'ate the ,goldfish. 'At ,six o'clock.
- Di^gesting?
- ,Yes.
- ,So,| for the 'last 'three ,hours| it's been 'sleeping on  
'my ,bed,| di†gesting 'my ,goldfish.
- 'She ,has.
- 'Where's my ,gun?

**Exercise 16.** Read the following sentences and analyse them for intonation.

1. The 'book 'fell on the ,floor,| and be'fore he could  
'pick it ,up| the 'telephone ,rang.
2. 'When I 'asked him 'how much he had 'paid for the  
'theatre ,seats,| he said ,nothing| but 'only ,smiled.
3. 'We ,men| discuss ,politics,| ,business| and the 'latest  
,news.
4. 'Shall we have ,cakes| or ,pastries| or 'battered ,toast?
5. We'd have 'waited for him| and 'brought him a'long  
with us| if we'd ,known.

6. In'stead of ,waiting,| she 'went to the ,wardrobe,| 'took out her 'best ,clothes,| 'dressed with 'great ,care,| and 'went 'out for a ,walk.
7. As they 'aren't ,ready| and 'aren't ,likely to be,| we must 'manage with'out them| until we 'get a ,fresh sup,ply.
8. I could 'only 'look ,upwards; the 'sun be'gan to 'grow ,hot| and the 'light 'hurt my ,eyes.
9. 'Monday 'came at ,last; the 'rain ,fell again| and the 'wind ,howled.
10. The 'journey 'passed ,safely,| and at our ,stop| I 'some-how 'managed to 'drag my ↑heavy 'load 'off the ,tram.
11. 'On the ,sideboard| the 'Browns 'usually have a 'bowl of ,fruit: ,apples,| ,pears,| ,plums,| ,cherries,| ,grapes,| ,oranges| or ba,nanas,| ac'cording to the ,season.
12. We had 'tea in the 'after'noon,| and our 'landlord's ,daughter,| a 'modest 'civil ,girl,| 'very 'neatly ,dressed,| 'made it for us.
13. You'll come 'early,| and 'stay as 'long as you 'can,| 'won't you?
14. ,Tribes,| 'even 'clans,| wore 'special in,signia,| so that 'friend could be dis'tinguished from ,foe,| and 'chief from 'common ,warrior.
15. 'English 'artists were in'spired by 'classical ,models,| but 'made out of them 'something of their ,own,| a tra'dition ↑more re,strained,| 'quieter,| 'more ,moderate.
16. 'Isaac ,Newton,| 'one of the ↑greatest 'men that 'ever ,lived,| was 'born in ,England| 'more than 'two 'hun-dred years ago. It is ,said| that 'one ,day,| while he was 'sitting in his 'garden under an 'apple-,tree,| he 'saw an 'apple 'fall to the ,ground. Now, the 'fall of an ,apple| is a 'very common e'vent,| and a 'great many ,people| be'fore 'Newton| had 'seen an 'apple 'fall to the 'ground. But 'Newton was the 'first who ,said to himself:| "Why does it ,not go ,up into the 'sky,| or ,why does it ,not go 'sideways| when it ,leaves the ,tree?"

**Exercise 17.** Read the following sentences and comment on the possible tones.

1. The ice broke and he fell into the water and it took us some time to get him out.
2. We had better get moving if we want to see the beginning of the film.

3. If you're going to stay on a farm you'll need some old clothes to get into.
4. It was a long job but it's done at last.
5. We shan't go walking this week-end if the weather looks doubtful.
6. She saw us from an upstairs window and came down to open the door.
7. If they put the rent up when our lease runs out we shall have to move.
8. I speak French better than she does but when it comes to English she is better by far.
9. When I lost my identity card I went through all my writing-table and eventually found it in the wastepaper basket.
10. A great many of these afternoon performances consisted of old plays that had achieved a permanent place in the company's repertoire, but there was also a steady supply of new scripts in which the actors were investing their time, their faith and their money.
11. It was perfectly true that he had never taken the slightest interest in his clothes, a suit off the peg had always served him excellently, covered him, kept him warm without elegance. Christene, too, though she was always so neat, never bothered about clothes. She was happiest in a tweed skirt and a woollen jumper she had knitted herself.

## TEXTS FOR PHONETIC ANALYSIS

### 1. One Spur Instead of Two

A gentleman riding out one day, was wearing a spur on one foot and not on the other. A friend who happened to meet him asked why he had no spur on his other heel. "Well," he answered, "if I make one side of my horse go, I don't think the other side is likely to lag behind."

### 2. Inside and Out

There was once in the old coaching days a very stout gentleman who lived in Edinburgh. In order that he might have plenty of room when he travelled by coach, he used to engage two inside places. On one occasion, when he was going to Glasgow, he sent his servant to engage his seats.

When the servant came back he said, "Please, sir, there weren't two inside places left, so I've taken one inside and one out."

### 3. Bad Spelling

A man of a rather limited education is trying in vain to make out a fourteenth century text he has discovered on the shelves of the library. At last he gives up all hope to understand it and says to his neighbour: "In some books one gets here the spelling is uncommonly bad. I am afraid the publishing houses don't pay sufficient attention to the way some of the authors spell."

### 4. The Adventures of a Shilling

It seemed to me that the shilling that lay upon the table raised itself upon its edge, and turning the face towards me, opened its mouth, and in a soft, silver sound, gave me the following account of his life and adventures:

"I was born (said he) on the side of a mountain, near a little village of Peru, and made a voyage to England with Sir Francis Drake. I was, soon after my arrival, taken out of my old dress, refined, and put into the English fashion, with the face of Queen Elizabeth on one side, and the arms of the country on the other. Being thus provided, I found in myself a wonderful desire to wander, and visit all parts of the new world into which I was brought. The people very much liked me, and moved me so fast from hand to hand, that before I was five years old, I had travelled into almost every corner of the nation.

"But at the beginning of my sixth year, to my unspeakable sorrow, I fell into the hands of a miserable old fellow who shut me in an iron chest, where I found five hundred more of my own sort, who were in the same prison. The only relief we had was to be taken out and counted over in the fresh air every morning and evening.

"After an imprisonment of several years, we heard somebody knocking at our chest and breaking it open with a hammer. This we found was the old man's heir, who, as his father lay dying, was good enough to come to set us free. He separated us that very day. What was the fate of my companions I do not know: as for myself, I was

sent to a shop for some wine. The shopkeeper gave me to a woman, and the woman gave me to a butcher. In this way I passed merrily through the world; for, as I told you before, we shillings love nothing so much as travelling. I sometimes fetched in a piece of meat, and sometimes a book.

"In the midst of this pleasant progress which I made from place to place, I was seized by a foolish old woman, who shut me up in a dirty purse. She did this because of a foolish saying that, "While she kept a Queen Elizabeth's shilling about her, she would never be without money." I continued there a close prisoner for many months, till at last I was exchanged for forty-eight farthings.

"I thus wandered from pocket to pocket till the beginning of the civil wars, when, to my shame be it spoken, I was employed in raising soldiers against the king."

## 5. The Age at Which a Man Ought to Marry

*John.* That girl orders George about as if she owned him.

*Janet.* I think they're very suited to each other.

*John.* What's that?

*Janet.* George and Hester! I think they're very suited to each other.

*John.* I dare say, but George oughtn't to think of marriage for a long time yet. He's got a lot of work to do before he gets married. And Hester's young. She can wait.

*Old Mrs Thurlow.* People say it's better to marry young, John.

*John.* No, it isn't, Mother. Marriage makes young men timid and careful just when their adventurous quality is most useful. I didn't get married until I was... What age was I, Janet?

*Janet.* Forty. You were forty and I was twenty. I sometimes wish you'd been younger, John.

*John.* Why?

*Janet.* Well! ...Oh, I don't know.

*John.* Of course you don't. I was exactly the right age for you. Every man ought to be twenty years older than his wife. If he doesn't start off with that advantage, what hope has he of keeping her in order? If I had married when I was George's age, I shouldn't have been able to concentrate my mind on my work. I soon realized that, and so I put marriage clean out of my

thoughts until I was sure of my position. Then I looked around and I saw you, Janet, and my mind was made up in a moment. (*He sits on the arm of her chair.*) You were very young and pretty and timid when I first knew you.

*Janet (happily).* Oh, John, I wasn't timid.

*John.* Oh, yes, you were! That's why I liked you. You remember, don't you, Mother, how I came home and told you about her?

*Old Mrs Thurlow.* I do, indeed. You said to me, "Mother, that girl's afraid of me. I shall marry her."

*John.* That's right. And so I did. And I'm not sorry.

## 6. From "I Like It Here"

by Kingsley Amis

- Dad.
- Yes?
- How big's the boat that's taking us to Portugal?
- I don't know really. Pretty big, I should think.
- As big as a killer whale?
- What? Oh yes, easily.
- As big as a blue whale?
- Yes, of course, as any kind of whale.
- Bigger?
- Yes, much bigger.
- How much bigger?
- Never you mind how much bigger. Just bigger is all I can tell you. Isn't there a comic there you can read?
- Mark's reading the only one I haven't read.
- Mark, can you give David that comic and read another one for a bit? That's the only one he hasn't read.
- It's the only one I haven't read too, Dad.
- Any case, I don't want to read, I want to chat, Dad.
- Oh, God.
- Dad.
- Yes?
- If two tigers jumped on a blue whale, could they kill it?
- Ah, but that couldn't happen, you see. If the whale was in the sea the tigers would drown straight away, and if the whale was...
- But supposing they did jump on the whale?
- ...on land it would die very soon anyway, I think

I'm right in saying. Or perhaps it'd be dead already. Yes, I think it'd have to be, to be on land. Anyway, it couldn't happen.

— But supposing it did?

— Oh, God. Well, I suppose the tigers'd kill the whale eventually, but it'd take a long time.

— How long would it take one tiger?

— Even longer. Now I'm not answering any more questions about whales and tigers.

— Dad.

— Oh, what is it now, David?

— If two sea-serpents...

Bowen now forbade his elder son all speech under penalty of physical mutilation.



## Part I

### PROSE

#### TIT FOR TAT

A boy bought a twopenny loaf at a baker's. It struck him that it was much smaller than usual, so he said to the baker, "I don't believe this loaf is the right weight." "Oh, never mind," answered the baker, "You'll have the less to carry." "Quite right," said the boy, and put three-halfpence on the counter. Just as he was leaving the shop the baker called out to him, "I say, Tommy, you haven't given me the price of the loaf." "Oh, never mind," said the boy, "you'll have the less to count."

#### ONE TOO MANY FOR HIM

A schoolboy who had been working a good deal at arithmetic, came home one summer for his holidays. One evening there were two roast pigeons on the dinner table; and the boy, who thought himself very smart, said to his father, "I can prove to you by arithmetic that those two pigeons are three." "Oh!" said his father, "how do you manage that?" "Well, this is one, and that is two; and one and two make three."

"How very clever!" exclaimed his father. "Then your mother shall have the first, I'll eat the second, and you can have the third."

#### ACCURACY

"Must I stick it on my self," asked a lady who had bought a postage stamp.

"No, madam," replied the counter-clerk, "It's much better to stick it on the envelope."

(This anecdote depends for its point upon a stress fallacy, for the lady, using "on" as an adverb, would have stressed it, whereas, used as a preposition governing "myself"—as the clerk pretended it, was—it would be unstressed.)

### NOTHING TO COMPLAIN ABOUT

An intelligent small boy was accosted on a bus by a well meaning but fatuous passenger, with the question: "And how old are you?"

"I'm four," replied the child tersely.

"I wish I were four," observed the passenger ingratiatingly.

He was considerably taken aback, however, when the child, turning a candid and rather surprised gaze upon him, replied with calm practicality,

"But you were four, once."

### NOT SO STUPID

A man engaged in a lawsuit suggested to his lawyer that it might be a good idea to send a present to the judge who was going to try the case. His lawyer warned him that the judge was quite incorruptible and that if he did any such thing he would only prejudice the judge against him.

During the trial the lawyer noticed that the judge seemed to favour his client, in whose favour judgement was eventually given. The man afterwards told his lawyer that he had sent a rich present to the judge.

"But you can't have done so," said the lawyer aghast.

"Oh yes I did," replied the man, "but remembering your advice, I sent it in my opponent's name."

### TOO GREAT A MAJORITY

George Bernard Shaw's gift of ready wit is well illustrated by the story of how he turned the laugh against a member of the public who was expressing disapproval of one of his plays.

It was the first night of "Arms and the Man", a play which had an enthusiastic reception from a crowded house. When the curtain fell at the end of the last

,act |there was tre'mendous ap,plause,| ac'companied by insis'tent |calls for the 'author to ap,pear. |One |man in the 'gallery, |how,ever,| |kept up a |string of |catcalls and ,whistling,| |thus ex'pressing his |disap,proval.

|Shaw ap'peared before the ,curtain,| and |waited in |silence until the ap↑plause had |died ,down. ,Then| |looking up at the |hostile ,critic, he |said:

"I |quite a'gree with you, Sir,| but |what can ↑we |two do against |all 'these |people."

## 1DIA|LECTAL ,DIFFERENCES

^Structurally,| the |English |language is ↑fairly homo,|geneous| |all over the 'world,| but there are |marked |differences in pro'nunci'ation be'tween its |many |dialects. It is |interesting to |note that |some of the most 'striking of these ,differences| oc'cur in the ↑small |island of 'Britain,| a |fact for which there 'is of ,course| a |perfectly |logical his'torical ex'planation. |Visitors from the U'nited |States of A,merica,| where |only ↑three |main |dialects are ,recog-nized,| are |often |taken a'back when they |hear the ↑widely |differing 'British |accents.

During the |Second |World ,War,| a |number of |British and A'merican me'chanics who were ↑stationed in a |certain |country in the ↑Near ,East,| were |living to'gether in |local 'boarding |house. |One |day at ,tea-time| an A'merican who |hailed from ,Kansas| was |sitting |opposite a ↑Yorkshireman who had a |strong |local ,accent| and |two 'Londoners,| |one of whom |spoke in the Re'ceived Pro'nunci'ation| while the |other had a |marked 'Cockney |accent. After |listening for |some |time to the ↑conver'sation of |these ,three,| the |Kan-san |suddenly burst ,in with: "Say,| |I |can't |figure ,out| ,how you |Britishers| under'stand one a|nother."

## 1HOW TO BE A ,HYPOCRITE

### from "How to Be an Alien"

by G. Mikls

If you |want to be >really and >truely ^British| you must be'come a ,hypocrite. ,Now,|how to be a ,hypocrite. As 'some people ^say that an e>ample explains things >better than the 'best ^theory,| ~let me |try this ,way.

I had a drink with an English friend of mine in a pub. We were sitting on high chairs in front of the counter when a flying bomb exploded about a hundred yards away. I was truly and honestly frightened and when a few seconds later, I looked around I could not see my friend anywhere. At last I noticed that he was lying on the floor as flat as a pancake. When he realized that nothing particular had happened in the pub he got up a little embarrassed, flicked the dust off his suit and turned to me with a superior and sarcastic smile, "Good heavens! Were you so frightened that you couldn't move?"

### TEA

The trouble with tea is that originally it was quite a good drink. So a group of the most eminent British scientists put their heads together, and made complicated biological experiments to find a way of spoiling it.

To the eternal glory of British science their labour bore fruit. They suggested that if you do not drink it clear, or with lemon or rum and sugar, but pour a few drops of cold milk into it, and no sugar at all, the desired object is achieved. Once this refreshing, aromatic, oriental beverage was successfully transformed into colourless and tasteless gargling-water, it suddenly became the national drink of Great Britain and Ireland—still retaining, indeed usurping, the high-sounding title of tea.

There are some occasions when you must not refuse a cup of tea, otherwise you are judged an exotic and barbarous bird without any hope of ever being able to take your place in civilized society.

If you are invited to an English home, at 5 o'clock in the morning you get a cup of tea. It is either brought in by a heartily smiling hostess or an almost malevolently silent maid. When you are disturbed in your sweetest morning sleep you must not say: "Madame (or Mabel), I think you are a cruel, spiteful and malignant person who deserves to be shot." On the contrary, you have to declare with your best 5 o'clock smile: "Thank you so much. I do adore a cup of early morning tea, especially early in the morning." If they leave

you a lone with the liquid, you may pour it down the wash-basin.

Then you have tea for breakfast; then you have tea at 11 o'clock in the morning; then after lunch; then you have tea for tea; then after supper; and again at 11 o'clock at night. You must not refuse any additional cups of tea under the following circumstances: if it is hot; if it is cold; if you are tired; if anybody thinks that you might be tired; if you are nervous; if you are gay; before you go out; if you are out; if you have just returned home; if you feel like it; if you do not feel like it; if you have had no tea for some time; if you have just had a cup.

You definitely must not follow my example. I sleep at 5 o'clock in the morning; I have coffee for breakfast; I drink innumerable cups of black coffee during the day; I have the most unorthodox and exotic teas even at tea-time.

The other day, for instance—I must mention this as a terrifying example to show you how low some people can sink—I wanted a cup of coffee and a piece of cheese for tea. It was one of those exceptionally hot days and my wife (once a good English woman, now completely and hopelessly led astray by my wicked foreign influence) made some cold coffee and put it in the refrigerator, where it froze and became one solid block. On the other hand, she left the cheese on the kitchen table, where it melted. So I had a piece of coffee and a glass of cheese.

### CINDERELLA

Once upon a time there lived a young girl called Cinderella. She had a step-mother and two ugly step-sisters who were very unkind to her. One day the Prince invited them to a ball. The ugly sisters went, but Cinderella had to stay at home. As she was sitting by the fireside crying, her fairy Godmother suddenly appeared before her.

The fairy waved her wand and the pumpkin was turned into a golden coach, eight mice became eight lovely white horses and some lizards changed into coachmen. Cinderella's rags were turned into a beautiful dress.

"Now you can 'go to the 'ball,"| said her 'fairy 'God-mother. "But re~member:| you 'mustn't 'stay †after 'mid-night."

†At the ,palace| 'Cinde|rella was so \happy \dancing with the \Prince| that she for|got all a†bout the ^time,| and 'so she 'heard the 'clock †strike ,twelve. †As she 'ran a ,way| she 'lost one of her 'little 'glass ,slippers. The \Prince was de~termined to 'find her a ,gain;| so he 'made the 'procla|amation that he would \marry who|ever could 'wear the 'slipper. It was \soon dis~covered that the \slipper| would 'fit 'nobody but 'Cinde,rella. So the 'Prince ,married her| and they 'lived †happily 'ever ,after.

## 'KITTEN ,SARAH

### A ,fairy-tale

-Mrs \Tabbywhite and her \kitten \Sarah| 'lived in a little 'thatched ,cottage| in a 'corner of a 'big ,field. There was a 'wooden 'fence round the ,back ,garden| to 'keep out the 'rabbits| who 'lived in the 'field be~yond| and who 'simply 'loved Mrs 'Tabbywhite's †juicy green ,lettuces. ,Now| Mrs ,Tabbywhite was very 'worried,| be,cause| \Sarah,| her \kitten,| who should have been \white all \over| ,would ,not 'wash herself. She 'just 'said,| "†What's the 'use of ,washing? I shall \only get \dirty| 'all 'over a~gain."

†One ,day,| when 'Sarah was 'playing with a 'piece of 'straw in the †vegetable ,garden,| she 'suddenly 'saw a 'brown 'rabbit †scampering 'off through a 'hole in the ,fence| with 'one of Mrs 'Tabbywhite's young 'lettuces| in his 'mouth. 'Sarah 'rushed across the ,garden| but he'd ,gone. And \then,| 'just as she was 'going to run 'off and 'tell her \mother| 'that †impudent 'rabbit †came 'back and 'said,| "†Very good ,lettuces. That's my 'third this 'morning. -So ,long,"| 'and he 'vanished a ,gain. 'Sarah †raced into the 'cottage ,cry-ing,| "†Quick! There's a ^horrid ,brown ,rabbit ,stealing our ^lettuces."

"-But ,hhhow did he get ^in?"

"Through a 'hole in the 'fence. ^Quick! We must 'stop it 'up with a 'piece of 'wood| or he'll be 'back for a^nother."

Mrs 'Tabbywhite †hurried out into the ,garden| and 'nailed a 'piece of ,wood| over the ,hole.

"†How I 'hate ,these ,rabbits. They're 'so ^rude. I am 'glad ^I am not a ,brown ,rabbit."

And the grubby little kitten tossed her head in the air and felt quite proud of her dirty little self. Now when Mrs Tabbywhite heard Sarah say that she looked thoughtful.

"—I believe I've thought of something to cure Sarah at last," she said to herself and she purred because she was so pleased, "Purr, . . ., purr, . . ., purr."

That afternoon Mrs Tabbywhite went down alone to the village. She called at the baker's, the green-grocer's, the butcher's and the fishmonger's and she said to each one of them,

"When my dirty little kitten comes in tomorrow to do the shopping, please say to her, "We don't serve brown rabbits here." Then Mrs Tabbywhite went off home looking very pleased with herself. Next day she asked Sarah to do the shopping for her. She gave her the shopping basket and the list of these things to buy: a loaf of bread, a tin of sardines, two lamb-chops and two pounds of fresh haddock and so off went Sarah.

When she got to the village she looked at the shopping-list and went first to buy a loaf of bread.

"Mew . . . Good morning, Mr Baker, a loaf of bread, please."

But the baker, instead of smiling at her and tickling her under the chin as he usually did, looked very cross and shouted, "We don't serve brown rabbits here. Out you go!"

"—But I am not a brown rabbit. —I am Sarah, Mrs Tabbywhite's kitten."

"Ha, ha, ha, ha . . . ha! That's a good joke. You—a white kitten? —Come on, outside you go!"

Before she knew what was happening Sarah found herself in the street again.

"Whatever is the matter with the baker? —Never mind, I'll go on to the grocer's. Mew . . . Good morning, Mr Grocer. A tin of sardines, please."

The grocer took one look at her, picked her up by the scruff of her neck, and put her outside; then he put his head out of the door and said, "We don't serve brown rabbits here. You are not getting any sardines from me."

And he put his head in and slammed the door.

"The grocer doesn't know me either. Fancy mistak-

ing 'me| for a 'brown 'rabbit." And 'Sarah 'put her 'tail in the ,air| and 'set off a|gain to 'buy the ,chops| at the 'butcher's.

"Mew... Good ^morning, Mr ,Butcher. 'Two 'lamb-chops,| 'please."

But the 'butcher ,said very ,sternly,| "'We don't 'serve| 'brown 'rabbits ,here."

"-But I'm 'Sarah,| the ,white 'kitten."

"You—a 'white ,kitten? Well, if 'you are a white ^kitten| 'I must be a 'sweep. -Be ,off ,now."

'So 'Sarah 'made her 'way ,sadly| to the 'last shop of 'all.

"Mew! ,Good ,morning, Mr Fish|monger. 'Two 'pounds of 'fresh ,haddock,| 'please."

But the ^fishmonger| only 'scowled at her| and ,said,| "'We don't 'serve ,brown ,rabbits ,here. And 'what do you 'think I've 'put that 'notice up ,for."

'Poor 'Sarah ↑turned ,round| and 'there 'hanging in the ,window| was a 'big 'notice| which ,said,| "'No 'Brown 'Rabbits 'Served ,Here." Well| 'Sarah ↑couldn't 'go on 'shopping ↑any ,more. She 'turned and 'ran ↑all the 'way ,home| with her 'empty ,basket.

"Why,| ,what's the 'matter?" ,asked ,Mrs ,Tabbywhite| when 'Sarah came ,in.

"They ,all ,think I am a ,brown ,rabbit. ^Oh!.. What-  
ever shall I ^do?"

"Well,| 'that's 'very ,plain. 'People've mis^taken you for a ,brown ,rabbit| be,cause you are so 'dirty. ^Now,| if 'you'd 'wash your,self,| 'no one could ↑possibly 'think you are 'anything but a ↑white 'kitten."

'So 'Sarah be|gan to ↑lick her ,fur,| and Mrs ^Tabbywhite| began 'licking her ,too. She 'washed and 'washed 'Sarah's ,head| until it was as 'white as ,milk. But 'Sarah 'didn't 'see the 'twinkle in her ^mother's ^eye| and she didn't 'hear Mrs 'Tabbywhite 'laughing next 'day| when she 'thanked the ,baker,| the ,grocer,| the ,butcher| and the ^fish-monger| for 'helping her to 'cure ,Sarah. And 'Sarah ↑never for'got the ,day| she was 'taken by 'everybody for a ↑brown ,rabbit. And 'after that| she 'always ,washed herself| 'twice a 'day, |'just in 'case it 'happened ,again.



## RADIO AND TELEVISION

Of all the discoveries ever made by man, radio, or wireless, is one of the most wonderful. By means of wireless, you can speak to a man on the other side of the world. Seated comfortably in your own home, you can hear music or talks, broadcast thousands of miles away from you—talks on national and international affairs, on science, history and other educational subjects. I listen to the wireless almost every evening. Mine is an eight-valve set with an outdoor aerial which gives splendid results. It has medium, long and short wave-lengths, and it's quite simple to manipulate.

All I have to do is to turn a knob or push a button to tune in to the station I require. I use my set a good deal for keeping up my foreign languages. I find it a very useful addition to my Linguaphone Course.

For English I tune to England, for French to France, for Dutch to Holland, for German to Germany or Austria, for Russian to Russia, for Spanish to Spain, and for Italian to Italy. More marvellous even than radio is television, which enables us not only to listen to talks, plays and concerts, but also to see what's going on. Who knows what the future may bring? It's possible that some clever scientist will invent an apparatus which will enable us to read other people's thoughts. Should that happen, some people might feel quite uncomfortable.

## A FEW WORDS ABOUT ENGLISH LITERATURE

The great wealth of English literature makes it impossible to deal with the subject in any detail within the scope of one short lesson. We must therefore confine ourselves to only a few of the outstanding writers. Who has not heard for instance of William Shakespeare, one of the greatest dramatists of all time. He is famous for his comedies, such as "Twelfth Night", "As You Like It" and "The Taming of the Shrew" and equally famous for his magnificent tragedies such as "Macbeth", "Hamlet" and "Othello". Shakespeare lived in the reign of Queen Elizabeth, which was a great age for English literature. Of later plays there's "She Stoops

to 'Conquer"| by 'Oliver 'Goldsmith| and "The 'School for 'Scandal"| by 'Richard 'Sheridan. Then 'coming to the 'present 'day| we have the 'brilliant 'dramas of the 'Irish 'author 'Bernard 'Shaw. 'Possibly his 'best-known 'plays| are "Caesar and Cleo'patra",| "Man and 'Superman",| "Back to Me'thuselah"| and "Saint 'Joan".

The 'works of 'English 'novelists| have been 'trans'lated into 'so many 'languages| that 'millions of 'people who know 'no 'English| are 'nevertheless fa'miliar with 'English 'writings. Yet it's 'only 'those| who are 'able to 'read these 'novels in the o'iginal| who can 'really ap'preciate such 'masterpieces| as "Waverley"| and "Ivanhoe" by 'Walter 'Scott| or "Oliver 'Twist",| "David 'Copperfield"| and "The 'Old Cur'iosity 'Shop"| by 'Charles 'Dickens.

'English 'poetry| 'covers such a 'wide 'field| that we can 'do little 'more| than e'numerate a 'few 'names. 'Chaucer| is 'well known for his "Canterbury 'Tales",| 'Milton| for his 'two 'famous 'epics| "Paradise 'Lost"| and "Paradise Re'gained",| 'Pope| for his 'mastery of the 'classical 'style,| while the ro'mantic 'school| re'calls such 'famous 'names as 'Wordsworth,| 'Byron,| 'Shelley,| 'Keats,| 'Tennyson| and 'Browning.

## CARLYLE ON 'SHAKESPEARE

### from "Heroes and Heroworship"

'Shakespeare| is the 'grandest 'thing| we have 'yet 'done. For our 'honour among 'foreign 'nations,| as an 'ornament to our 'English 'Household,| 'what 'item is 'there| that we 'would not sur'render| 'rather than 'him? Con'sider now,| if they 'asked us: "Will you 'give up your 'Indian 'Empire| or your 'Shakespeare, 'you 'English,| 'never have 'had any 'Indian 'Empire| or 'never have 'had any 'Shakespeare?" 'Really| it were a 'grave 'question. Of'ficial 'persons| would 'answer 'doubtless| in of'ficial 'language; but 'we| for 'our 'part 'too| 'should not we be 'forced to 'answer: "Indian 'Empire or 'no 'Indian 'Empire| we 'cannot 'do without 'Shakespeare! 'Indian 'Empire will 'go| at 'any 'rate 'some 'day,| but 'this 'Shakespeare does 'not 'go,| he 'lasts for 'ever with us; we 'cannot 'give 'up our 'Shakespeare!"

## BEETHOVEN'S MOONLIGHT SONATA

Suddenly the flame of the single candle wavered, sank, flickered and went out. Beethoven paused and I threw open the shutters, admitting a flood of brilliant moonlight which fell strongest upon the player.

The chain of his ideas seemed to have been broken by the accident. His head dropped upon his breast, his hands rested upon his knees, he seemed absorbed in deep thought.

He remained thus for some time. At length the young shoemaker rose and approached him, eagerly yet reverently. "Wonderful man," he said in a low tone. "Who and what are you?"

"Listen," said Beethoven. And he played the opening bars of the Sonata in F.

A cry of delight and recognition burst from them both, and exclaiming "Then you are Beethoven!" they covered his hands with tears and kisses.

He rose to go, but they held him back with entreaties. "Play to us once more—only once more."

He suffered himself to be led back to the instrument. The moon shone brightly in through the window and lighted up his glorious rugged head and massive figure.

"I will improvise a sonata to the moonlight!" said he looking up thoughtfully to the sky and stars.

Then his hands dropped on to the keys, and he began playing a sad and infinitely lovely movement, which crept gently over the instrument like the calm flow of moonlight over the dark earth.

This was followed by a wild, elfin passage in triple time—a sort of grotesque interlude, like the dance of sprites upon the lawn. Then came a swift, breathless, hurrying, trembling movement, descriptive of flight and uncertainty, and vague impulsive terror, which carried us away on its rustling wing, and left us all in emotion and wonder.

This is the origin of that "Moonlight Sonata" with which we are all so fondly acquainted.

from the "Forsyte Saga" by  
John Galsworthy

On reaching home and entering the little lighted hall with his latchkey, the first thing that caught Soames' eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

"So you've come back?"—he said. "Why are you sitting here in the dark?"

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise, as though there were no longer any reason for being beautiful, and supple, and erect.

"So you've come back,"—he repeated. She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death—perhaps, like him, self, had bought a paper at the draughty corner of the street, and read it.

She had come back, then, of her own accord, to the cage she had pined to be free of—and taking in

all the tremendous significance of this, he longed to cry: "Take your hated body, that I love, out of my house! Take away that pitiful white face, so cruel and soft—before I crush it. Get out of my sight; never let me see you again!"

## ESSAYS FROM "DELIGHTS"

by J. B. Priestley

### 1. INTRODUCTION

This is an introduction to this account of things that have delighted me and I call it the grumbler's apology.

I've always been a grumbler. All the records going back to earliest childhood establish this fact. Probably I arrived here a malcontent convinced that I'd been sent to the wrong planet. And I feel even now there is something in this. I was designed for the part, for I have a sagging face, a weighty underlip, what I'm told is a saurian eye, and a rumbling but resonant voice from which it's difficult to escape. Money couldn't buy a better grumbling outfit.

In the West Riding of Yorkshire, where I spent my first nineteen years, all local customs and prejudices favour the grumbler. To a good West Riding Type there is something shameful about praise, but faultfinding and blame are constant and heavy. The ledge of criticism up there is sharpened every morning. So the twilight of Victoria and the brief but golden afternoon of Edward the Seventh discovered Jackey Priestley grumbling away, a novice of course, but learning fast.

A short spell of the wool trade, and in no trade you hear more complaints and bitter murmurs, developed my technique. Then came the First World War in which I served with some of the dourest unwearying grumblers that even the British Army has ever known and was considered to hold my own with the best of them.

After that, a rapidly ripening specimen, I grumbled my way through Cambridge, Fleet Street and various fields of literary and dramatic enterprise. I've grumbled all over the world, across seas, on mountains, in deserts. I've grumbled as much at home as abroad. And so I've been the despair of my womenfolk. Not that

they've never understood what I was 'up to. We've always been at cross purposes here. The feminine view appears to be that 'grumbling' only makes things worse, whereas I've always held that a 'fine grumble' makes things better. If, for example, an hotel gives me a 'bad breakfast, I've only to grumble away for a few minutes - to feel that some reasonable balance has been restored. The 'grumble' has been subtracted from the badness of the 'breakfast. So it's no use crying to me, "Oh, do be quiet! It's bad enough without your grumbling!" My mind doesn't move along those lines. If I haven't had a good breakfast, I argue, at least I've had a good grumble. Thus I've always been innocent of the major charge, - that of trying deliberately to make things worse.

Another point of the defence is that I've always looked and sounded much worse than I felt. When I'm displeased, but not when I am pleased, I gather, for some reasons still hidden from me, I tend to overact my part. Often when I'm feeling merely annoyed, a little put out, I appear to be blazingly angry or lost in the deepest sulks. The appearance is larger than the reality, and I've suffered much from this suggestion of the 'theatre' or the 'public platform' in my private behaviour. Time and again my real feelings have been misinterpreted. I may not have been enjoying myself - but at least I have not been suffering as intensely as the rest of the company imagined.

When rehearsals are going badly I'm often rushed out of the theatre, given drinks, flattered, cajoled, simply to keep me out of sight of the players, those pampered creatures.

Once, years ago, at a large party, when I was grumbling as usual, a young woman, who was a stranger to me, turned on me fiercely and told me I'd better go home instead of trying to spoil other people's pleasure. I was taken aback and may be said to've stayed a back ever since.

So, this little collection of delights must be my bit of penitence for having grumbled so much, for having darkened the breakfast table, almost ruined the lunch, nearly silenced the dinner party, for all the fretting and chafing, grouching and croaking, for all the old glum look and the thrust out lower lip.

So| 'may a 'glimmer of 'that de'light| 'which has 'so often pos'sessed ,me,| but per'haps 'too 'frequently in ,secret,| 'now 'reach 'you| from 'these ,talks.

## 2. FOUNTAINS

I 'doubt| if I 'ever ,saw one,| 'even the ,smallest, without some 'tingling of de'light. They en'chant me in the 'day time| when the 'sunlight en'nobles their 'jets and ,sprays| and 'turns their 'scattered ,drops into ,diamonds. They en'chant me after 'dark| when 'coloured 'lights are ,played on them,| and the 'night 'rains 'emeralds, 'rubies, 'sapphires.

And I be'lieve my de'light in those 'magical 'jets of 'water,| the in'vention of ,which does ,credit to our ,whole ,species,| is 'shared by 'ninety nine 'persons out of 'every 'hundred. But where ^are then these ,fountains we ,love? We ,hunger for them| and 'aren't ,fed.

A 'definite 'issue could be ,made out of ,this,| be'ginning with ,letters to the 'Times,| con'tinuing with 'meetings| and u'nanimous 'reso'lutions| and 'deputations to 'Downing street| and 'lending, if 'necessary, with pro'cessions| and 'mass 'demon'strations. 'What's the 'use of our being ,told that we do 'live in a de'mocracy| if we 'want 'fountains| and ,have no ,fountains. Ex'pensive? Their 'cost is 'trifling| com'pared to \that of so \many 'idiotic ,things we are 'given| and 'don't 'want. Our 'towns are 'crammed| with 'all 'manner of ,rubbish| that no 'people in their ,senses| ever ,ask for. Yet 'where are the 'fountains? By 'all 'means,| 'let us have a 'policy of 'full em'ployment,| in'creased pro'duction,| no 'gap between 'exports and ,imports|, 'social se'curity,| a 'balanced ,this and a 'planned ,that; but let us ,also have ^fountains,| 'more and ^more ,fountains,| 'higher and 'higher ,fountains,| 'fountains like 'wine,| like 'blue and 'green ^fire,| 'fountains like 'diamonds| and 'rainbows in ,every ,square. 'Crazy? ,Probably. But 'what with 'hot 'wars| and 'cold 'wars,| we've 'already 'tried 'going 'drearily 'mad. 'Why not 'try 'going de'lightfully ,mad? \Why not stop 'spouting our'selves? 'Let it be 'done for us| by 'graceful ,fountains,| 'exquisite ,fountains,| 'beautiful ,fountains!

### 3. INO \SCHOOL RE\PORT

(abridged)

'We, |fathers of |families,| have |one |secret little 'source of de,light| that's |closed to other |men. As 'we |read the |school re,ports upon our |children,| we 'realize with a 'sense of re'lief that can a'rise from the de,light| that, |thank |heaven,| |nobody's re,porting in |this |fashion upon us. |What a 'nightmare it would |be| if 'our perso,nalities| were |put through |this |mincing machine. I can i'magine my |own re,port. 'J. |B.| is 'not the |bright and |helpful |member of our 'little com,munity that he |once |promised to |be. He |lacks |self-'discipline,| and doesn't |try to |cultivate a |cheery |outlook. There are 'times| when he still e'xerts himself,| for e,xample,| he made a |useful |contri-'bution| to the |end-of-'term pro,duction| of "A |Comedy of 'Errors",| but he |tends to be |lazy and ego,istical. His |house-masters| had a 'talk with him,| but |I suggest that a 'stronger parental 'guidance| would be |helpful| and is in,deed |necessary. And |then I would be |asked to |see my 'father| and would |find him 'staring and 'frowning at this re,port. And |then he would |stare and |frown at 'me| and would begin 'asking me| in his |deep and rather 'frightening |voice,| |what on |earth was the 'matter with me. But it |can't |happen,| |not |this |side of the |grave. I am |knee-deep in this 'soggy |world of |greying 'hair| and |rocking 'teeth,| of |monstrous 'taxes,| and |overdrafts,| of |vanishing |friends,| and |fading |sight. But at |least I can |tell myself de,lightedly: |nobody is |writing a |school re'port u,pon me.

### 4. 'LONG \TROUSERS

There |was a |time| when |merely |wearing |long 'trousers |brought 'me de,light. In |those |days| when I |must've been a|bout fif'teen,| I had |only |one |suit,| my |best,| -with |long |trousers. My 'other |suits| had |knee |breeches| |but-toning 'tightly |just below the 'knee| and |worn with |thick |long |stockings| |turned |down at the |top.

There was |really nothing |wrong with my ap'pearance| when I |wore these |knee |breeches| and |long |stockings,| for after |years of 'football| I had |muscular, |well-shaped |legs. But when|ever I |wore them| I |felt I was |still im,pris-oned,| a |shame-'faced |giant| in the |stale |miniature |world



of ,childhood,| con^demned| and I ,use this ,term be,cause there were ,strict ,rules at ^home| about ,which ,suits 'could be ,worn. To \wear these 'knee ,breeches| I \felt that no \glimpse of my 'real ,self| could 'catch the 'town's ,eye. I might \almost have been \sent to \school in a ,pram.

Con,versely| I 'felt that as 'soon as I 'put on the 'long 'trousers| 'then ap,pearance and re,ality were ↑gloriously ,won. I \joined the \world of 'men| and ,even without ,doing ,anything ,more than 'wear these ,trousers| and ,leaving the other ,wretched ,things at 'home,| I could ,feel my ,whole 'nature| ex,panding mag,nificently.

On the oc,casional 'days| when I was al\lowed to \wear the a\dult 'trousers| to 'go to 'school| -I 'almost ,floated there. 'Never did 'eighteen 'inches of ,cloth| do ,more for the ,human ,spirit.

On those ,mornings ,now when I ,seem to ,stare ,sul-lenly| at the \wreck of a 'shining ,world,| 'why don't I re^mind my,self| that al\though I grow ^old| and 'fat and \peevish,| at ,least| I am 'wearing my ↑long ^trousers.

## DIALOGUES

### DICK IS NOT FEELING ,WELL

- A. -Hal,lo! 'Where are you ,going?  
B. 'I'm going to the ,doctor| to 'get another ,bottle of ,medicine for 'Dick.  
A. I didn't 'know he was ,ill. 'What's the 'matter with him?  
B. -Oh, it's \nothing \serious. We \went to a 'party the other ,day| and 'when we 'got ,home| 'Dick ,said he 'didn't feel 'well. He had a 'headache and felt 'sick, and was 'shivering all 'over. 'Mother 'thought he'd ↑eaten too 'much at the 'party,| so she 'gave him some ,medicine and 'sent him to 'bed. -In the \morn-ing| he 'wasn't any \better,| so 'mother 'sent for 'doctor 'Brown.  
A. And 'what did 'he say?  
B. 'He said ↑Dick had 'caught a 'chill| and had 'better 'stay in 'bed| for a 'few 'days.  
A. I \don't sup\pose he's very 'pleased about ,that?  
B. 'No, he 'isn't. But he's 'nearly 'well again ,now; and I ex'pect he'll be 'back at 'school on 'Monday. -But \I must 'go ,now| or I 'shan't 'get to the 'doctor's in 'time.

- A. Well, 'good-,bye. 'Tell Dick I 'hope he'll 'soon be  
better.  
B. 'Thanks,| I 'will.

### TELEVISION

- 'Did you 'see "O,thello" on 'television 'last 'night?  
— The 'opera, you 'mean. 'No, |I 'didn't. I was 'out.  
— 'I 'saw it,| and 'quite en'joyed it.  
— ^Did you? I 'thought you 'didn't ap'prove of 'television.  
— I 'don't, as a 'regular 'thing. But I 'happened to  
be 'round at my 'sister's,| and 'she 'wanted to 'see  
it,| so |I 'watched it 'too.  
— 'Have you 'thought any 'more about 'getting a 'set?  
— 'No,| I 'don't think I 'shall. Though there's a 'good  
deal of 'pressure, of 'course.  
— From your 'family?  
— From my 'daughter, in par'ticular. 'All her 'school  
'friends 'talk about it so 'much.  
— 'I 'know. You'd 'think they 'never did 'anything 'else|  
but sit 'glued to the 'television screen.  
— That's 'mostly what I ob'ject to,| the 'time it 'wastes.  
— It 'isn't the 'television that 'wastes the 'time,| it's  
'you.  
— I 'know 'that,| but I have a 'deep dis'trust of  
my'self. So it's 'probably 'better to a'void the oc'casion  
of 'sin. 'Don't you 'think?

### YOUTH CLUBS

- U. 'What are you going to 'do this 'evening, 'Jack?  
J. Oh, 'I'm going to the 'club.  
U. 'Club? I 'thought it was 'only grown-'ups who 'went  
to 'clubs.  
J. If you 'hadn't been a'way from 'England so 'long,  
uncle 'John,| you'd have 'known that 'nowadays| there  
are 'clubs for 'boys and 'girls 'all over the 'country.  
U. ^Oh,| 'well,| 'what do you 'do there?  
J. 'All 'kinds of 'things: 'physical 'training,| 'first 'aid,  
'handicrafts,| 'languages.  
U. And 'you go 'too, 'Mary?  
M. ^Rather. 'We go in for 'needlework,| 'cooking,| 'danc-  
ing,| 'toy 'making.  
J. 'What 'I 'like| is the dis'cussion 'group. 'Interesting

- people come and talk to us on different subjects. And afterwards we can ask them questions.
- M. 'Yes,| and sometimes| we get up a 'play or a 'concert| and give the 'money for 'charity.
- J. 'Some ,clubs| are 'only 'open ↑one or two 'nights a 'week,| but 'ours is 'open 'every ,night. 'We've got a ,can'teen 'too.
- M. 'Sometimes| we have an inter'national ,week-end. We may 'get to 'know ↑all about other 'countries. We in'vite ↑young 'people of 'other ,natio,nalities| to 'join us.
- U. I 'do wish ,we'd had ,clubs like ,that when 'I was a ,boy.
- J. 'Yes,| we have 'great ,fun.

### „DINNER-TABLE TALK

- 'Good ,evening. 'I'm 'so glad you were able to ,come. 'Dinner's ,ready. 'Let's 'go into the ,dining-room. 'Mrs ,Thompson,| will 'you sit 'here on my ,left,| and 'you, Mr 'Thompson, ,there... 'How long have you been in ,London?
- 'Oh, 'only a 'few ,days; since last 'Monday, to be exact,| and I'm 'sorry to ,say| we ,have to re'turn| tomorrow 'week.
- Is 'this your ,first 'visit?
- It's my 'wife's first ,visit,| but 'I've been ,here| 'several 'times be'fore. I ,have to come o,ver at least once a ,year| on 'business,| and I 'feel quite at 'home| in ,London.
- And 'what do 'you think of ,London, Mrs ,Thompson?
- Er-| I 'beg your 'pardon,| I 'didn't quite 'catch what you 'said.
- I was 'asking 'what you 'thought of ,London.
- 'Oh, I 'think it's a 'wonderful ,place. There 'always seems to be 'something interesting to ,do.
- And 'how do you 'like our ^weather?
- Well, it's 'rather ^changeable,| ^isn't it?
- 'Yes,| it ,is,| 'but 'on the 'whole it's ↑not so ,bad,| ,once you get ,used to it... 'Will you 'have some more ,chicken?
- 'No, ,thank you.
- 'What about ,you, Mr ,Thompson?
- 'Yes, ,please,| 'just a ,little. It's de'licious.

- I'm 'so glad you like it... And 'now 'what 'sweet will you 'have, Mrs 'Thompson? There's 'apple 'tart and 'cream,| or 'chocolate 'trifle.
- Er- 'trifle for me, ,please.
- And 'you, Mr 'Thompson?
- 'Trifle for 'me, 'too, ,please.

## |BROADCAST ,PROGRAMMES

- ,Well,| 'how's your 'set ,going?
- Oh, 'not too ,badly,| though I've 'had some 'difficulty ,lately| in getting 'good re|ception from the 'more 'distant ,stations.
- ,Yes; 'I've ,noticed| quite a 'lot of inter|ference on my 'own set 'too. -I sup|pose it's the 'weather.
- Of 'course, 'mine's 'rather an old-'fashioned ,model| com|pared to 'yours. -By the ,way,| 'did you hear "Carmen" the other 'night?
- 'Yes, I ,did. ~Personally,| I'm 'not very 'keen on ,opera,| but my 'wife ,is,| and "Carmen"| 'happens to be 'one of her 'favourites,| so I 'didn't 'like to sug|gest ~switching| to a'nother ,station. 'Fortunately for ,me,| it was a 'trans|lated ,version. I'm 'not good at 'languages, you ,know.
- 'What ,kind of ,programme do you like ,best then?
- Oh, 'I like a 'straight ,play... I ,find ,some of the 'talks| ,very ,interesting 'too,| and I 'never miss the 'sporting e|vents. I 'got 'most ex|cited| over the 'inter|national 'rugger ,match| 'last ,Saturday... 'You listen to the 'English stations a ,good ,deal,| ,don't you?
- ,Yes,| I 'like their 'programmes 'very ,much| and I 'under~stand nearly ,everything. With ~all the ~prac|tice in 'ear-'training I've ,had,| 'English pro|nunci|ation and ,into,nation| 'hold 'no terrors for me 'now,| and if a ~speaker ~uses a ~word I'm ~not fa~miliar with,| the 'context ,usually ,gives the ,clue to the ,meaning.
- You're ,lucky,| 'you know 'English. I 'wish 'I had your ,gift for ,languages.
- Well I 'don't think I should 'call it a 'gift. ~Anyone| who's pre~pared to ~take a little ~trouble| can 'do the 'same. Where there's a ~will| there's a 'way, you know!

## ABOUT SYNTHETIC SPEECH

- 'Have you 'ever done any 'work with syn'thetic ,speech?
- 'Yes,| a 'fair a'mount, ,actually.
- 'Does it 'really 'mean that ma'chines ,talk?
- Well, it de'pends what you 'mean by 'talk. \Certainly the ma\chines produce \sentences elec\tronically.
- ^Do they, ,now? 'What does it 'sound like?
- Well, a'gain,| it de'pends. \If you're \trying \really ^hard,| you can 'get it 'fairly 'lifelike.
- Well, 'isn't 'that what you ,want?
- 'Not 'necessarily. You see, we 'use them to 'try and find 'out about ,speech; and the \sort of \question we 'ask ,them| is how 'little they can ,do| and 'still pro'duce 'something in'telligible.
- I'm af'raid I 'don't 'follow ,that.
- Well, the \sounds pro\duced by a 'human ,voice| are e'normously ,complex. And a 'lot of the ,infor-mation they con,vey| is 'purely ,personal. ,What 'sex the ,speaker ,is,| ,what 'age,| ,where 'from,| and 'so on. Now \what we want to ^know| is \whether you can get 'rid of these ,personal ,features| and 'still con'vey infor'mation.
- I 'see. And you 'can't 'do this with a ,human 'voice,| so you 'use the ma'chines.
- 'That's ,it. It's 'so much 'easier to con'trol them.
- And 'that's why they 'don't sound very 'life,like.
- E'xactly.
- I'd 'like to 'listen to ,one of them ,sometime.
- 'That's not ,difficult. 'Come a'long ,one ,day,| and I'll 'intro'duce you.

## 'CHRISTMAS ,SHOPPING

- 'Feel like a 'trip up to ,Town this 'morning?
- ,Town? ^This ,morning? But ,how 'can we? ^You| have an ap'pointment with 'Jackson,| at his 'office,| at e,leven ,thirty, 'haven't you?
- No, 'not ,now. I 'did ,have,| but his 'secretary rang ,up a few ,moments a'go| to 'cancel it. 'Jackson's 'down with 'flu or ,something, ap'parently.
- ,Is he? But ,all the 'same,| ,why the ,sudden ,urge to go to 'London? You were ,saying only ,yesterday| ,how much you dis'like the ,big ,city ,nowadays.

- 'Yes, I 'know,| but it oc^curred to me| that as we're  
 \both now 'free to,day| we 'might as well 'start our  
 'Christmas 'shopping.
- 'Christmas ,shopping? 'Oh, ,lord! ,Must we? You \know  
 how I 'hate ,shopping| at the 'best of ,times,| and  
 the 'Christmas va,riety| is the 'absolute 'end. 'Thou-  
 sands of 'people 'milling a'bout| buying 'useless but  
 ex'pensive 'presents| for un'grateful 'relatives they're  
 'scarcely on ,speaking terms ,with the ,rest of the year!  
 And be'sides,| ,what's the 'rush? We're 'not 'out of  
 Oc'tober ,yet,| and 'Christmas is 'still a 'long way  
 'off, ,thank ,goodness!
- ,Well! I 'like ,that! ,Last year,| when we ,left our  
 ,shopping till ,early De,cember,| you com,plained 'bit-  
 terly: 'too 'many ,people,| 'last 'minute ,rush,| 'all the  
 'best things ,gone,| and 'lord knows ,what ,else! ,This  
 'year,| when I sug,gest getting it ,over ,early,| 'more  
 com,plaints! -I ,must ,say,| there's 'no 'pleasing ,some  
 'people. \Just as \well I don't \take you \too  
 ^seriously,| 'isn't it? 'Anyway,| 'Christmas 'shopping  
 or ,not,| I 'want to 'buy a 'new ,suit. ,What time did  
 you 'say you'd be 'ready?

#### DRIVING A ,CAR

- I 'say, ,Arthur. 'Seen 'anything of ↑Jack ,Taylor  
 'recently?
- 'Jack 'Naylor?
- No, 'Taylor,| with a 'T.
- 'Who's 'Jack 'Taylor, may I ,ask?
- 'Don't you re,member? The 'man who 'gave you those  
 'driving ,lessons,| 'last 'autumn.
- Oh, ^him! 'No,| I'm a'fraid I 'haven't. ,Why d'you  
 'ask? You ,don't need ,more ,lessons, 'do you? I  
 ,thought you 'passed your ,test.
- 'So I ^did,| 'soon after ^Christmas. No, 'I don't ,need  
 ,lessons,| my 'sister ,does.
- But 'didn't you 'say your ,father was 'teaching her?
- He ^was,| but he 'literally 'couldn't 'stand the 'pace.  
 My ,sister has 'no con,ception of ,speed; and if you'd  
 \seen her \tearing along the \country ^lanes,| you'd  
 have 'said she was com,peting| in an ,inter'national  
 'car ,race,| rather than having \elementary in\struc-  
 tion in handling our \poor old ^Morris.

- So she's 'pretty 'confident,| ,is she?
- ^Confident! ^That's| putting it ^mildly. 'Anyway,|  
 ,Father stood 'up to this ,hurricane ,treatment| rather  
 'well, ,actually. He had a ,few ,nasty ,moments, of  
 'course,| but 'on the ,whole| he 'stuck 'manfully to  
 his ,task; a 'father's ,duty, and ,all ,that. ^Personally,|  
 'I ,think| he was 'trying to pro'tect the 'car from  
 ,harm ,rather than ,Janet.
- And 'did he suc'ceed?
- For a 'long ,time,| he 'did. A ,few dents ,here and  
 ,there,| after ,minor ,skirmishes with a ,couple of  
 ,car-trans'porters| and an ,incon'clusive ,brush with the  
 ,odd double ,decker,| but 'generally ,speaking,| ^nothing  
 'really ,serious. But ^when ^yesterday| ^dear old  
 ^Janet,| the ^least me^chanically ^minded of us  
 ^all,| started ^taking the 'engine to ,pieces,| 'Father  
 'threw in the ,sponge. "You can ex^periment| as 'much  
 as you ^like," he said,| "but 'not on ^this ,car. And  
 ^while we're 'on the ,subject,| you can 'find your-  
 ,self| a'nother in^structor."
- So 'that's why you were ,asking about ,Jack ,Taylor.  
 ^Let's ^hope he's ^fully in^sured!

## THE IM'PORTANCE OF 'BEING ,ERNEST

by 'Oscar ,Wilde

'Act ,II ('extract ,I)

- Miss Prism:* ^Cecily,| 'Cecily! ^Surely such a 'utili^tarian  
 occu^pation| as the 'watering of ^flowers| is 'rather  
 'Moulton's ,duty than ,yours? Es^pecially at a  
 ^moment| when intel^lectual ,pleasures a,wait you.  
 Your 'German ,grammar is ,on the ,table. Pray  
 'open it at 'page fif,teen. We will re,peat ,yester-  
 day's 'lesson.
- Cecily:* -But I 'don't 'like ,German. It 'isn't at 'all a be-  
 ,coming ,language. I know 'perfectly ,well| that I  
 look 'quite ,plain ,after my ,German ,lesson.
- M. P.:* ,Child,| you ^know how 'anxious your 'guardian  
 'is that you should im'prove yourself in 'every  
 ,way. He 'laid par'ticular 'stress on your ,German,|

as he was leaving for town yesterday. Indeed, he always lays stress on your German when he is leaving for town.

C.: 'Dear Uncle 'Jack is so tvery ,serious! ~Sometimes| he is 'so ,serious| -that I 'think he 'cannot be quite ,well.

M. P.: Your 'guardian en|joys the ,best of ,health,| and his 'gravity of de'meanour is es|pecially to be com^mended in ,one so com|paratively ,young as he ,is. I know ^no one who has a ,higher ,sense of ,duty and res|ponsi|bility.

C.: I sup|pose 'that is why he 'often looks a little ^bored when we ,three are to|gether.

M. P.: ,Cecily! I am sur'prised ,at you. Mr ,Worthing has many ^troubles in his ,life. 'Idle 'merriment and ,trivi'ality would be ,out of 'place in his ,conver|sation. You must rel'member his tconstant an|xiety| about that un'fortunate young 'man his ,brother.

C.: I 'wish Uncle 'Jack would al^low that un-^fortunate young ~man his ~brother| to 'come down ^here ,sometimes. We 'might have a good ^influence over him, Miss ,Prism. I am 'sure 'you ^certainly ,would. You 'know ~German and ge~ology, and ~things of ~that ,kind 'influence a ,man| 'very 'much.

M. P.: I ,do not ,think that ,even ^I could pro|duce 'any effect on a ,character| that ac|ording to his own 'brother's ad|mission| is irre|trievably 'weak and ,vacillating. In^deed| I am ,not ,sure that I would de^sire to re|claim him. I am 'not in ,fa-vour of this ,modern ,mania for ,turning ,bad people into ,good people at a ,moment's ,notice. As a 'man 'sows| 'so 'let him ,reap. 'You must 'put a'way your ^diary, ,Cecily. -I 'really don't 'see 'why you should ,keep a ,diary at ^all.

C.: I 'keep a 'diary in torder to 'enter the t wonderful 'secrets of my ,life. If I ^didn't write them ~down,| I should 'probably for|get all a^bout them.

M. P.: 'Memory, my ,dear ,Cecily,| is the 'diary that we 'all ,carry a|bout with ,us.

C.: -Yes, but it ^usually ,chronicles the ,things that have ,never ^happened,| and 'couldn't ^possibly



- have happened. 'I believe that 'memory is responsible for 'nearly 'all the 'three-volume 'novels that 'Mudie sends us.
- M. P.: 'Do not 'speak 'slightly of the 'three-volume 'novel, 'Cecily. 'I wrote 'one my'self in 'earlier 'days.
- C.: 'Did you 'really, Miss 'Prism? 'How 'wonderfully 'clever you 'are! -I 'hope it did 'not end 'happily? I don't 'like 'novels that 'end 'happily. -They de'press me| -so 'much.
- M. P.: The 'good| 'ended 'happily,| and the 'bad| 'unhappily. 'That is what 'Fiction 'means.
- C.: -I sup'pose so.  
But it 'seems 'very 'unfair. And 'was 'your 'novel ever 'published?
- M. P.: A'l'as! no. The 'manuscript un'fortunately was a'bandoned. I 'use the 'word in the 'sense of 'lost| or mis^laid. -To your 'work, 'child,| 'these spec'ulations are 'profitless.
- C.: But I 'see 'dear Dr 'Chasuble| coming 'up| through the 'garden.
- M. P.: 'Dr 'Chasuble! 'This is in,deed a 'pleasure.

Act II. (extract 2)

- Cecily: 'Pray, let me intro,duce myself to you. My 'name is 'Cecily 'Cardew.
- Gwendolen: 'Cecily 'Cardew? 'What a 'very 'sweet 'name. 'Something 'tells me that we are 'going to be 'great 'friends. I 'like you already 'more than I can 'say. My 'first im'pressions of 'people| are 'never 'wrong.
- C.: 'How 'nice of you to 'like me so 'much| 'after we have 'known each other| for such a com'paratively short 'time. 'Pray 'sit 'down.
- G.: I 'may call you 'Cecily, 'may I 'not?
- C.: -With 'pleasure!
- G.: And 'you will 'always call 'me| 'Gwendolen,| 'won't you?
- C.: 'If you 'wish.
- G.: Then 'that is 'all 'quite 'settled,| 'is it 'not?
- C.: 'I hope 'so.

(A pause. They both sit down together.)

G.: Perhaps this might be a favourable opportunity for my mentioning| who I am. My father is Lord Bracknell. You have never heard of papa, I suppose?

C.: I don't think so.

G.: -Outside the family circle,| papa,| I am glad to say,| is entirely unknown. I think that is quite as it should be... Cecily,| mama,| whose views on education are remarkably strict| has brought me up to be extremely short-sighted: it is part of her system: so do you mind my looking at you through my glasses?

C.: Oh! not at all, Gwendolen. I am very fond of being looked at.

G. (After examining Cecily carefully through a lorgnette): You are here on a short visit, I suppose.

C.: Oh, no! I live here.

G. (severely): Really? Your mother,| no doubt| or some female relative of advanced years, resides here also?

C.: -Oh, no! I have no mother,| nor, in fact any relations.

G.: In'deed?

C.: My guardian| with the assistance of Miss Prism,| has the arduous task of looking after me.

G.: -Your guardian?

C.: Yes. I'm Mr Worthing's ward.

G.: Oh! It's strange| he never mentioned to me that he had a ward. -How secretive of him! He grows more interesting hourly. I am not sure how, ever,| that the news inspires me with feelings of unmixed delight. (Rising and going to her.) I am very fond of you, Cecily. I have liked you ever since I met you! But I am bound to state that now I know| that you are Mr Worthing's ward,| I cannot help expressing a wish| that you were— well| just a little older| than you seem to be— and not quite so very alluring in appearance. In fact, if I may speak candidly.

C.: -Pray do! I think that when ever one has anything unpleasant to say| one should always be quite candid.

- G.: 'Well,| to \speak with 'perfect |candour, ,Cecily,| 'I ,wish| that you were fully 'forty-,two,| and 'more than 'usually ,plain for your |age. ,Ernest| has a ,strong| ^upright |nature. He is the very 'soul of 'truth and 'honour. -Dis,loyalty would be as im'possible to him as de'ception. But 'even 'men of the 'noblest 'possible ^moral ^character| are ex'tremely sus'ceptible to the 'influence of the 'physical ^charms of 'others. ^Mo-,dern,| no less than 'Ancient ,History,| sup'plies us with 'many 'most 'painful ex'amples of ,what I refer to. If it were \not so in\deed,| ^History| would be 'quite un'readable.
- C.: I \beg your 'pardon, ,Gwendolen,| 'did you say ,Ernest?
- G.: ,Yes.
- C.: -Oh, but it is 'not Mr ^Ernest ,Worthing who is my |guardian. It is his ,brother—his 'elder |brother.
- G. (*sitting down again*): |Ernest never ,mentioned to me that he 'had a |brother.
- C.: I am 'sorry to 'say they have †not been on 'good 'terms for a †long ,time.
- G.: -Ah! 'That ac,counts for it. And ,now that I ,think of it| I have never 'heard †any ,man ,mention his |brother. The |subject ,seems ,dis^tasteful to most |men. 'Cecily, you have 'lifted a †load from my ,mind. I was growing 'almost ,anxious. It \would have been \terrible if ^any ,cloud had ,come across a |friendship like ,ours,| ^would it not? Of ^course| you ^are| \quite, 'quite ,sure| that it is \not Mr 'Ernest ,Worthing who 'is your |guardian?
- C.: 'Quite ,sure. In ,fact,| 'I am going to be 'his.
- G.: I 'beg your 'pardon?
- C.: 'Dearest ,Gwendolen,| there is no \reason \why I should \make a \secret of it to ,you. Our little ,county news,|paper is 'sure to ,chronicle the |fact next ,week. Mr ,Ernest ,Worthing and ,I| are en,aged to be ,married.
- G. (*quite politely, rising*): -My \darling ^Cecily,| I \think there \must be \some \slight ^error. Mr 'Ernest 'Worthing is en,aged to ,me. The an'nouncement will ap'pear in the †*Morning 'Post* on ,Saturday| at the ,latest.
- C. (*very politely, rising*): I am a'fraid you must be under †some mis'ap'pre'hension. 'Ernest pro'posed to 'me e†xactly ten 'minutes ago.

- G. (*examines diary through her lorgnette carefully*): Al'low me to 'show you the 'entry| -in my ,diary. It is 'certainly very ^curious,| -for he asked 'me to ,be his ,wife| 'yesterday ,after,noon| at '5:'30. >If you would >care to >verify the >incident| pray 'do ,so. (*Produces a diary of her own.*) I 'never ,travel with,out my ,diary. One should 'always have 'something sen'sational to ,read in the ,train. I 'am so ,sorry,| 'dear ,Cecily,| if it is 'any disap'pointment to you,| but I am a>fraid that >I| have the 'prior ,claim.
- C.: -It would dis'tress me 'more than I can >tell you| 'dear ,Gwendolen| >if it >caused you any >mental or >physical >anguish| but I >feel >bound to >point >out that >since >Ernest pro>posed to >you| he 'clearly has 'changed his 'mind.
- G. (*meditatively*): If the poor 'fellow| has 'been en'trapped| into 'any foolish 'promise| I shall con,sider it my ,duty to 'rescue him| at 'once| and with a 'firm ,hand.
- C. (*thoughtfully and adly*): What>ever un>fortunate en>tanglement my dear >boy may have got >into,| 'I will 'never re'proach him ,with it| 'after we are 'married.
- G.: 'Do you allude to 'me, Miss ,Cardew, as an en,tan-glement? -You ,are pre,sumptuous. On an oc>asion of 'this ,kind| it be>comes >more than a >moral ^duty to ,speak one's ,mind. It be>comes a ^pleasure.
- C.: Do 'you sug'gest, Miss ,Fairfax,| that I en'trapped 'Ernest into an en'gagement? -How ,dare you? 'This is no ,time for 'wearing the 'shallow 'mask of 'man-ners. >When I >see a >spade| I 'call it a ,spade.
- G. (*satirically*): -I am >glad to >say| that 'I have 'nev-er 'seen a ,spade. It is 'obvious that our 'social 'spheres have been 'widely ,different.

## THE 'SCHOOL FOR ,SCANDAL

by 'R. 'B. ,Sheridan

'Act ,II (an ,extract)

*Sir Peter*: 'Lady ,Teazle,| 'Lady >Teazle,| I'll 'not ,bear it!  
*Lady Teazle*: Sir 'Peter, Sir 'Peter,| you may >bear it or >not, as you >please; but I 'ought to have my own way in ,everything,| and, ,what's ,more, I 'will ,too. ,What! >though I was >educated in the >country,

I know 'very well| that 'women of 'fashion in 'Lon-  
don| are ac'countable to 'nobody| 'after they are ,mar-  
ried.

*Sir Peter:* Very ,well, Ma'am,| very 'well; so a ,husband  
is to ,have no 'influence,| no au,thority?

*Lady Teazle:* -Au,thority? 'No, to be ^sure. 'If you 'want-  
ed au^thority over ,me,| you should have a^dopted  
me,| and not ^married me: -I am ^sure you were  
^old e,nough.

*Sir Peter:* ,Old enough! — 'ay,| ,there it ,is. ,Well, ,well,  
Lady ,Teazle,| 'though my 'life may be 'made un↑happy  
by your ^temper,| I'll ^not be ,ruined| by your ex-  
,travagance!

*Lady Teazle:* -My ex^travagance! I'm 'sure I'm ,not ,more  
ex,travagant,| than a 'woman of 'fashion 'ought to ,be.

*Sir Peter:* No, 'no, ,madam,| you shall 'throw away no  
more 'sums| on such un'meaning ,luxury. 'S'life! to  
'spend as 'much to ↑furnish your 'dressing-room with  
↑flowers in ,winter| as would suffice to 'turn the  
'Pantheon into a ,greenhouse,| and 'give a 'fête cham-  
'pêtre at ,Christmas.

*Lady Teazle:* And ^am I to ,blame, Sir ,Peter,| because  
'flowers are 'dear in 'cold 'weather? You should ^find  
^fault with the 'climate,| and 'not with ^me. -For  
^my part,| I'm ^sure I ,wish it was ,spring| ,all the  
year ^round,| and that ^roses ^grew under our ,feet.

*Sir Peter:* ,Oons! ,madam| — if you 'had been ,born to 'this,|  
I ,shouldn't ^wonder at your ,talking thus; but you  
for|get ↑what your 'situation ,was| when I ^married  
you.

*Lady Teazle:* 'No, ,no| I ,don't; 'twas a ,very disa^greeable  
one,| or I should ,never have ^married you.

## Part II

### POETRY

#### 'TREES

The 'oak is 'called| the 'king of |trees,  
The 'aspen| 'quivers in the ,breeze,  
The 'poplar |grows up †straight and ,tall,  
The ^pear-tree| 'spreads a|long the ,wall,  
The 'sycamore| gives 'pleasant 'shade,  
The 'willow 'droops in 'watery ,glade,  
The ^fir-tree| 'useful 'timber |gives,  
The 'beech| a|mid the 'forest |lives.

#### THE 'SONG OF 'HIA,WATHA by 'Henry 'W. ,Longfellow (an ,extract)

#### 'Hiawatha's ,Brothers

'Then the little 'Hia|watha|  
'Learned of 'every 'bird its ,language,|  
'Learned their 'names| and |all their ,secrets;  
'How they 'built their †nests in ^summer,|  
'Where they 'hid them|selves in ^winter,|  
'Talked with them when†e'er he ,met them,|  
'Called them †Hiawatha's ,chickens.

Of |all 'beasts| he 'learned the ,language;  
'Learned their 'names| and |all their 'secrets,  
'How the 'beavers |built their ,lodges,|  
'Where the 'squirrels |hid their ,acorns,|  
'How the 'reindeer |ran so ^swiftly,|  
'Why the 'rabbit| was 'so ,timid.  
'Talked with them| when'e'er he ,met them,|  
'Called them| 'Hiawatha's ,brothers.

## BONNIE ,BELL

by 'Robert ,Burns

The 'smiling 'spring comes 'in re~joicing,|  
And 'surly 'winter 'grimly ,flies:  
'Now 'crystal 'clear are the 'falling ,waters,|  
And 'bonnie 'blue are the ↑sunny ,skies;  
'Fresh o'er the 'mountains| breaks 'forth the 'morning,|  
The 'ev'ning 'gilds the 'ocean's 'swell;  
'All 'creatures 'joy| in the 'sun's re'turning,|  
And 'I re'joice in my ↑bonnie ,Bell.

The 'flowery ,spring| leads 'sunny ,summer,|  
And 'yellow ,autumn| 'presses ,near,|  
'Then in his 'turn comes ↑gloomy ,winter,|  
Till 'smiling 'spring a,gain ap,pear.  
'Thus 'seasons ,dancing,| 'life ad,vancing,|  
'Old 'Time and 'Nature their 'changes ,tell;  
But 'never ,ranging,| 'still un,changing|  
'I a,dore| my 'bonnie ,Bell.

## THE 'RIME OF THE 'ANCIENT ,MARINER

by 'Samuel 'Taylor ,Coleridge

(an ,extract)

The 'sun now 'rose u'pon the ,right,|  
'Out of the 'sea| came ,he;  
'Still 'hid in 'mist| and 'on the 'left|  
Went 'down into the ,sea.

And the 'good 'south 'wind| 'still 'blew be'hind;  
But 'no sweet 'bird did ,follow,|  
'Nor any 'day for 'food or 'play|  
'Came to the 'mariners' ,hollo!

And ,I had ,done a ,hellish ,thing,|  
And it would ,work'em ,woe:  
For 'all a'verred I had 'killed the 'bird  
That 'made the ,breeze to ,blow.  
"Ah! 'wretch!" said ,they,| "the 'bird to ,slay  
That 'made the 'breeze to ,blow!"

'Nor dim| 'nor red,| like 'God's own 'head,|  
The 'glorious 'sun up,rist:  
Then 'all a'verred I had 'killed the ,bird|

That 'brought the 'fog and 'mist.  
'Twas 'right" said 'they,| "such 'birds to 'slay|  
That 'bring the 'fog| and 'mist.

The 'fair 'breeze 'blew,| the 'white 'foam 'flew,|  
The 'furrow 'followed 'free;  
'We were the 'first| that ever 'burst|  
'Into that 'silent 'sea.

'Down 'dropt the 'breeze,| the 'sails| 'dropt 'down,  
'Twas 'sad as 'sad could 'be;  
And 'we did 'speak| 'only to 'break  
The 'silence| of the 'sea!

'All in a 'hot and 'copper 'sky,  
The 'bloody 'sun at 'noon|  
'Right up above the 'mast did 'stand,|  
No 'bigger| than the 'moon.

'Day after 'day,| 'day after 'day,|  
We 'stuck, nor 'breath nor 'motion;  
As 'idle as a 'painted 'ship  
U'pon a 'painted 'ocean.

'Water,| 'water| 'every'where,|  
And 'all the 'boards did 'shrink;  
'Water,| 'water| 'every'where|  
'Nor any 'drop to 'drink.

The very 'deep did 'rot; — 'O 'Christ!  
That 'ever this should 'be!  
'Yea, 'slimy 'things did 'crawl with 'legs  
U'pon the 'slimy 'sea.

A,bout,| a,bout| in 'reel and 'rout  
The 'death-fires 'danced at 'night;  
The 'water,| like a 'witch's 'oils,|  
Burnt 'green and 'blue and 'white.

And 'some in 'dreams| as,sured were|  
Of the 'spirit that 'plagued us 'so;  
'Nine 'fathom 'deep he had 'followed us|  
From the 'land of 'mist and 'snow.



And 'every ,tongue,| through 'utter 'drought,|  
Was 'withered at the ,root;  
We 'could not ,speak,| no 'more than 'if  
We 'had been 'choked with ,soot.

'Ah! 'well a-,day! what 'evil ,looks|  
Had 'I from 'old and ,young!  
In'stead of the 'cross,| the 'Albatross|  
A'bout my ,neck was ,hung.

### THE 'SOLITARY ,REAPER

by 'William ,Wordsworth

Be'hold 'her,| 'single 'in the ,field,|  
'Yon 'solitary 'Highland ,lass!  
'Reaping and 'singing 'by her,self;  
'Stop ,here; or 'gently ,pass!  
A'lone she 'cuts, and 'binds the ,grain,|  
And 'sings a 'melancholy ,strain;  
'Oh, 'listen! for the 'vale pro'found  
Is 'over,flowing with the ,sound.

'No 'nightingale| did 'ever ,chant|  
'More 'welcome 'notes| to 'weary 'bands  
Of ,travellers| in 'some 'shady ,haunt,|  
A'mong A'rabian ,sands:  
A 'voice 'so 'thrilling ,ne'er was 'heard|  
-In ,spring-,time| -from the ,cuckoo-,bird;  
'Breaking the 'silence of the ,seas|  
Among the 'farthest ,Hebri,des.

'Will 'no one 'tell me ,what she 'sings?  
Per'haps the ,plaintive ,numbers ,flow  
For 'old| 'un,happy,| 'far-,off ,things,|  
And 'battles| 'long a 'go.  
Or 'is it 'some more 'humble ,lay,|  
Fa'miliar ,matter of to'day?

Some 'natural 'sorrow, 'loss, or ,pain,|  
That 'has been,| 'and 'may 'be a,gain!  
Wha'te'er the 'theme,| the 'maiden 'sang  
As 'if her 'song could 'have 'no ,ending;  
I 'saw her 'singing at her ,work,|  
And 'o'er the 'sickle ,bending;

I 'listened|—'motionless| and ,still;  
And 'as I 'mounted 'up the 'hill,|  
The 'music in my 'heart I ,bore,|  
'Long 'after it was 'heard| 'no ,more.

## ALWAY WITH 'THEMES OF ,WAR!

by 'Walt ,Whitman

Alway with 'themes of ,war! alway with 'war it,self!  
'Hence from my †shuddering ,sight,| to 'never more re,turn,  
that 'show of 'blacken'd, 'mutilated ,corpses!  
'That hell unpent,| and 'raid of ,blood—'fit for wild 'tigers,|  
or for 'lop-tongued 'wolves—'not ,reasoning ,men!  
And 'in its ,stead| 'speed 'Industries cam,paigns!  
With 'thy un†daunted ,armies,| 'Engi,neering!  
Thy 'pennants, ,Labour,| 'loosen'd to the ,breezē!  
Thy 'bugles 'sounding †loud and ,clear!

## THE 'NIGHT BE'FORE THE 'BATTLE OF 'WATER,LOO

From "Childe 'Harold's 'Pilgrimage" by 'George  
'Gordon ,Byron

'Canto,IV

(an ,extract)

'Roll ,on,| thou 'deep and 'dark 'blue ,ocean—'roll!  
'Ten 'thousand 'fleets| sweep 'over 'thee in 'vain;  
'Man 'marks the 'earth with 'ruin—his con'trol  
'Stops with ,the ,shore; —upon the 'watery 'plain  
The 'wrecks are 'all 'thy ,deed,| 'nor doth re'main  
A 'shadow of 'man's ,ravage,| 'save his ,own,|  
'When, for a 'moment, like a †drop of 'rain,|  
He 'sinks into thy 'depth| with 'bubbling ,groan|  
With'out a ,grave,| 'un,knell'd| 'un,coffin'd| and 'un,known.

## SONNETS

by William Shakespeare

2

When 'forty ,winters| shall be'siege thy ,brow,|  
And 'dig †deep 'trenches in thy 'beauty's ^field,|  
Thy 'youth's †proud ,livery,| so \gazed on ^now,|

Will be a 'tatter'd 'weed| of ,small 'worth ,held:  
 'Then, being ,ask'd| 'where all thy ↑beauty ,lies,  
 Where \all the \treasure of thy\lusty ^days;|  
 To 'say, with'in thine \own \deep-\sunken ^eyes,|  
 Were an 'all-eating 'shame| and 'thrifless ,praise.  
 How 'much 'more ,praise| deserved thy 'beauty's ,use,|  
 If 'thou couldst 'answer,—“'This fair 'child of ,mine|  
 Shall 'sum my ,count,| and 'make my 'old ex'cuse”—  
 'Proving 'his ,beauty| by suc'cession 'thine!

'This were to be ↑new 'made when 'thou art ,old,|  
 And 'see thy 'blood \warm| when thou 'feel'st it 'cold.

18

Shall 'I com'pare ,thee| to a 'summer's ,day?  
 Thou art 'more 'lovely| and 'more 'temperate:  
 'Rough 'winds do 'shake the 'darling 'buds of ,May,|  
 And 'summer's 'lease hath ↑all 'too 'short a ,date:  
 'Sometime ↑too ,hot| the 'eye of 'heaven ,shines,|  
 And 'often is his 'gold complexion 'dim'm'd;  
 And 'every ,fair| from 'fair some,time de,clines,|  
 By ,chance| or 'nature's 'changing 'course| un,trimm'd;  
 But 'thy e'ternal 'summer ↑shall not ,fade,|  
 'Nor 'lose pos'session of that ↑fair thou ,owest;  
 'Nor shall ,death ,brag|.thou 'wander'st in his ,shade,|  
 'When in e'ternal ,lines| to 'time thou ,growest:

So 'long as 'men can ,breathe| or 'eyes can ,see,|  
 'So 'long 'lives ,this,| and ,this| 'gives 'life to ,thee.

29

'When in dis,grace| with 'fortune and 'men's ,eyes,|  
 I 'all a'lone be↑weep my 'outcast ,state|  
 And 'trouble ↑deaf 'Heaven with my ↑bootless ,cries,|  
 And 'look upon my,self| and 'curse my ,fate,|  
 'Wishing me 'like to 'one ↑more 'rich in ,hope,|  
 'Featur'd like ,him,| like 'him with 'friends pos,sess'd,|  
 De'siring 'this man's ,art| and 'that man's 'scope,|  
 With 'what I ↑most en,joy| con'tented ,least;  
 'Yet| 'in these 'thoughts my'self 'almost des'pising,|  
 \Haply I \think on ,thee,| and 'then my 'state  
 'Like to the 'lark| at 'break of 'day a'rising|  
 From 'sullen ,earth| 'sings 'hymns| at 'heaven's ,gate;

For 'thy 'sweet 'love re^member'd| 'such ^wealth 'brings,|  
That 'then I ^scorn| to 'change my 'state with 'kings.

30

'When| to the 'sessions of 'sweet 'silent 'thought|  
I 'summon up re'membrance of 'things 'past,|  
I 'sigh the 'lack of 'many a 'thing I 'sought,|  
And with 'old 'woes| 'new 'wail my 'dear 'time's 'waste:  
'Then can I 'drown an 'eye,| 'un,us'd to 'flow,|  
For 'precious 'friends| 'hid in 'death's 'dateless 'nights,|  
And 'weep a'fresh| 'love's 'long since 'cancell'd 'woe,|  
And 'moan the ex'pense of 'many a 'vanish'd 'sight:  
'Then can I 'grieve at 'grievances 'foregone,|  
And 'heavily from 'woe to 'woe| tell 'o'er  
The 'sad ac,count| of 'fore-be'moaned 'moan,|  
Which I 'new 'pay| as if 'not 'paid be'fore.  
But 'if the 'while I 'think on 'thee,| 'dear 'friend,|  
'All 'losses are re'stored,| and 'sorrows 'end.

66

'Tir'd with 'all 'these,| for 'restful 'death I 'cry,|  
'As, to be'hold de'sert a 'beggar 'born,|  
And 'needy 'nothing| 'trimm'd in 'jollity,|  
And 'purest 'faith 'un'happily for'sworn,|  
And 'gilded 'honour| 'shamefully 'mis'plac'd,|  
And 'maiden 'virtue 'rudely 'strumpeted,|  
And 'right per'fection 'wrongfully dis'grac'd,|  
And 'strength by 'limping 'sway disabled,|  
And 'art made 'tongue-tied by au'thority,|  
And 'folly| 'doctor-like con'trolling 'skill,  
And 'simple 'truth| mis'call'd sim'plicity,|  
And 'captive 'good at'tending 'captain 'ill:  
'Tir'd with 'all 'these,| from 'these would 'I be 'gone,|  
'Save that, to ^die,| I 'leave my 'love a^lone.

97

'How like a 'winter| 'hath my 'absence 'been  
From 'thee| the 'pleasure of the 'fleeting 'year!  
What 'freezings have I 'felt,| what 'dark 'days 'seen!  
What 'old Dec'ember's 'bareness| 'everywhere!  
And 'yet| this 'time re'moved| was 'summer's 'time,|  
The 'teeming 'autumn, 'big with 'rich in'crease,|

'Bearing the 'wanton 'burden of the ,prime,|  
 Like 'widow'd ,wombs| 'after their 'lords' de,cease:  
 Yet 'this a'bundant 'issue 'seem'd to 'me  
 But 'hope of ,orphans| and un'father'd ,fruit;  
 For 'summer| and his 'pleasures| 'wait on ,thee,|  
 And 'thou a,way,| the 'very 'birds are ,mute;

'Or,| if they 'sing,| 'tis with so 'dull a ,cheer,|  
 That 'leaves look 'pale| 'dreading the ,winter's ,near.

106

'When in the 'chronicle of ↑wasted √time|  
 I 'see des√criptions| of the ↑fairest ,wights,|  
 And √beauty| making 'beautiful ↑old ,rhyme  
 In 'praise of 'ladies ,dead| and 'lovely ,knights,|  
 'Then,| in the 'blazon of ↑sweet 'beauty's 'best,  
 Of ,hand,| of 'foot,| of 'lip,| of ,eye,| of ,brow,|  
 I 'see their 'antique 'pen would have ex'press'd  
 ↑Even 'such a ,beauty| as 'you ,master ,now.  
 So 'all their 'praises are but 'prophecies  
 Of ,this| 'our time,| 'all 'you pre'figuring;  
 'And, for they 'look'd but with di'vining ,eyes,|  
 They had 'not ,skill enough| your ,worth to ,sing:

For √we, which √now be∇hold these 'present ,days,|  
 Have 'eyes to ^wonder,| but 'lack √tongues to 'praise.

130

'My mistress' ,eyes| are ^nothing like the ,sun;  
 ^Coral| is 'far more ,red| than her ,lips' ,red;  
 If ∇snow be √white,| 'why then 'her ,breasts| are 'dun;  
 If ∇hairs be √wires,| 'black 'wires| 'grow on her ,head.  
 -I 'have seen ,roses ,damask'd| ,red| and ,white,|  
 But 'no such ∇roses ∇see I in 'her 'cheeks;  
 And 'in some ,perfumes| is there 'more de,light|  
 Than in the ,breath| that from my ^mistress ,reeks.  
 -I ,love to hear her 'speak,|—yet ∇well I ∇know  
 That ^music| hath a ∇far more ∇pleasing ^sound:  
 -I ,grant| I 'never 'saw a 'goddess ,go,—  
 My 'mistress, when she ,walks,| 'treads on the ,ground.

And ,yet,| by √heaven,| I 'think 'my love as ^rare|  
 As 'any ,she| be'lied| with 'false com^pare.

## BIBLIOGRAPHY

- Зиндер Л. Р.* Общая фонетика. Л., 1960.
- Торсуев Г. П.* Фонетика английского языка. М., 1950.
- Щерба Л. В.* Фонетика французского языка. М., 1963.
- Abercrombie D.* Elements of General Phonetics. Edinburgh, 1967.
- Allen W. S.* Living English Speech. London, 1958.
- Armstrong L., Ward I.* A Handbook of English Intonation. Cambridge, 1926.
- Dickushina O. J.* English Phonetics. Moscow—Leningrad, 1965.
- Gimson A. C.* An Introduction to the Pronunciation of English. London, 1966.
- Jones D.* An Outline of English Phonetics. Cambridge, 1956.
- Kingdon R.* The Groundwork of English Intonation. London, 1958.
- Kingdon R.* English Intonation Practice. London, 1960.
- Milne B. L.* English Speech Rhythm in Theory and Practice. London, 1957.
- O'Connor J. D., Arnold G. F.* Intonation of Colloquial English. London, 1970.
- O'Connor J. D., Arnold G. F.* Intonation of Colloquial English. 2nd ed. London, 1973.
- Palmer H. E.* English Intonation with Systematic Exercises. Cambridge, 1924.
- Pring J. T.* Colloquial English Pronunciation. Hong Kong, 1964.
- Vassilyev V. A.* English Phonetics. A Theoretical Course. Moscow, 1970.
- Linguaphone Conversational Course.* English. Tartu, 1963.

# CONTENTS

Preface . . . . .	3
Preface to the Second Edition . . . . .	7
 <b>Part I. Intonation Theory</b>	
Intonation. Its Main Functions . . . . .	8
The Components of Intonation . . . . .	10
English Speech Melody. Its Forms . . . . .	12
The Main English Intonation Contours . . . . .	20
English Speech Melody. Its Distinctive and Attitudinal Functions . . . . .	30
The Semantic Function of the Nucleus . . . . .	32
The Semantic Function of the Head . . . . .	36
The Semantic Function of the Pre-Head . . . . .	37
The Main Attitudes Conveyed by the Main Intonation Contours . . . . .	38
The Sense-Group or the Syntagm . . . . .	—
The Use of the Main Intonation Contours in Utterances of Different Communicative Types . . . . .	42
Questions . . . . .	46
Commands and Requests . . . . .	55
Exclamations and Interjections . . . . .	57
The Use of the Tones in Sentences Containing More Than One Sense-Group . . . . .	59
Sentence-Stress in English . . . . .	60
English Rhythm . . . . .	62
Emphatic Speech . . . . .	66
Teaching Intonation . . . . .	71
 <b>Part II. Intonation Practice</b>	
Nuclear Tones . . . . .	76
Stress, Rhythm and Rhythmic Variations . . . . .	99
Intonation Contours . . . . .	120
Sequence of Tones . . . . .	170
 <b>Reader</b>	
Part I. Prose	
Tit for Tat . . . . .	185
One Too Many for Him . . . . .	—
Accuracy . . . . .	—
Nothing to Complain About . . . . .	186
Not So Stupid . . . . .	—
Too Great a Majority . . . . .	—
Dialectal Differences . . . . .	187
How to Be a Hypocrite from "How to Be an Alien" by G. Mikis . . . . .	—
Tea . . . . .	188
Cinderella . . . . .	189
Kitten Sarah (A fairy-tale) . . . . .	190
Radio and Television . . . . .	193
A Few Words About English Literature . . . . .	—
Carlyle on Shakespeare from "Heroes and Heroworship" . . . . .	194
Beethoven's Moonlight Sonata . . . . .	195
Irene's Return from the "Forsyte Saga" by John Galsworthy . . . . .	196
Essays from "Delights" by J. B. Priestley . . . . .	197
	 <b>223</b>

Dialogues	
Dick Is Not Feeling Well . . . . .	201
Television . . . . .	—
Youth Clubs . . . . .	203
Dinner-Table Talk . . . . .	—
Broadcast Programmes . . . . .	204
About Synthetic Speech . . . . .	205
Christmas Shopping . . . . .	206
Driving a Car . . . . .	—
The Importance of Being Ernest by Oscar Wilde . . . . .	207
The School for Scandal by R. B. Sheridan . . . . .	213
Part II. Poetry	
Trees . . . . .	214
The Song of Hiawatha by Henry W. Longfellow . . . . .	—
Bonnie Bell by Robert Burns . . . . .	215
The Rime of the Ancient Mariner by Samuel Taylor Coleridge . . . . .	—
The Solitary Reaper by William Wordsworth . . . . .	217
Away with Themes of War! by Walt Whitman . . . . .	218
The Night Before the Battle of Waterloo from "Childe Harold's Pilgrimage" by George Gordon Byron . . . . .	—
Sonnets by William Shakespeare . . . . .	—
Bibliography . . . . .	222

Елизавета Яковлевна Антипова  
София Львовна Каневская  
Галли Александровна Пигулевская

## ПОСОБИЕ ПО АНГЛИЙСКОЙ ИНТОНАЦИИ

(на английском языке)

Зав. редакцией Л. М. Узунова  
Редакторы А. Ф. Акимова, Ф. И. Юрасова  
Младший редактор М. А. Ломакина  
Обложка художника Г. В. Смирнова  
Художественные редакторы В. Б. Михневич, Н. М. Ременникова  
Технический редактор Р. С. Неврстдинова  
Корректоры Л. П. Батакова, О. М. Алтухова

ИБ № 7986

Сдано в набор 25.09.84. Подписано к печати 20.08.85. Формат 84×108<sup>1</sup>/<sub>32</sub>. Бум. типограф. № 2. Гарнит. Литер. Печать высокая. Усл. печ. л. 11,76. Усл. кр.-отт. 11,92. Уч.-изд. л. 10,52. Тираж 24 000 экз. Заказ № 8030. Цена 55 коп.

Ордена Трудового Красного Знамени издательство «Просвещение» Государственного комитета РСФСР по делам издательств, полиграфии и книжной торговли, 129846, Москва, 3-й проезд Марьиной рощи, 41.

Отпечатано с матриц в ордена Октябрьской Революции и ордена Трудового Красного Знамени МПО «Первая Образцовая типография» имени А. А. Жданова в областной типографии управления издательств, полиграфии и книжной торговли Ивановского облисполкома, 153628, г. Иваново, ул. Типографская, 6.