

**Міністерство освіти і науки України
Черкаський національний університет імені
Богдана Хмельницького**

Кафедра фонетики та граматики англійської мови

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THE INTONATION IN UNEMPHATIC AND EMPHATIC SPEECH

**Методичний посібник з практичної фонетики англійської мови
для студентів 2 курсу**

Черкаси

2013

ББК 81.А.н – 923.1
УДК 811.111'342 (075.8)

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The intonation in unemphatic and emphatic speech: Методичний посібник з практичної фонетики англійської мови для студентів 2 курсу. – Черкаси: Вид-во ЧНУ, 2013. – 40 с.

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рекомендовано до друку на засіданні кафедри
фонетики та граматики англійської мови
Черкаського національного університету імені
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Протокол №1 від 28 серпня 2012 р.

Від авторів

Методичний посібник з практичної фонетики англійської мови призначений для викладачів та студентів 2 курсу факультетів іноземних мов університетів та осіб, які поглиблено вивчають англійську мову.

Мета посібника – забезпечити систематизоване вивчення матеріалу з теми “Інтонація в неемфатичному та емфатичному мовленні в англійській мові” та автоматизацію фонетичних і мовленнєвих навичок.

Основу посібника складає послідовний фонетичний матеріал, представлений у вигляді теоретичних параграфів з автентичними аудіо-прикладми та корпусу вправ та аудіо-вправ, спрямованих на їх опрацювання. Система вправ побудована за принципом “від простого до складного”.

Багато уваги приділено тренувальним вправам та аудіо-вправам, спрямованим на оптимізацію засвоєння інтонації, яка використовується в різних мовленнєвих ситуаціях.

У кінці посібника наведений глосарій основних понять, знання яких необхідні студентам 2 курсу для складання заліку з практичної фонетики.

Автори висловлюють подяку рецензентам, кандидату філологічних наук Л.Ю. Ступак та кандидату філологічних наук С.С. Данилюку за допомогу у підготовці посібника.

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INTRODUCTION

Every language has melody in it; no language is spoken on the same musical note all the time. The voice goes up and down and the different notes of the voice combine to make tunes.

In many other languages, of which English is one, the tune belongs not to the word but to the word group. If you say the English word *No* with different tunes it is still the same word, but nevertheless tune plays an important part in English.

We can say word group definitely or we can say it hesitantly, we can say it angrily or kindly, we can say it with interest or without interest, and these differences are largely made by the tunes we use: the words do not change their meaning but the tune we use adds something to the words, and what it adds is the speaker's feelings at the moment; this way of using tunes is called **intonation**.

English intonation is English: it is not the same as the intonation of any other language. Some people imagine that intonation is the same for all the languages, but it is not true.

You must learn the shapes of the English tunes, and these may be quite different from the normal tunes of your own language; and you must learn the meanings of the English tunes too,

1. Fall

Finality, definiteness: That is the end of the news.

I'm absolutely certain.

Stop talking.

2. Rise

General questions: Can you help me? Is it over?

because they are very important. For example, *thank you* may be said in two ways: in the first the voice starts high and ends low, and this shows real gratitude; in the second the voice starts low and ends high, and this shows a rather casual acknowledgement of something not very important.

A bus conductor will say *thank you* in the second way when he collects your money and this is quite reasonable since he does not feel great gratitude. But if an English friend invites you to spend week-end at his home and you reply with the second *thank you* instead of the first your friend will be offended because you don't sound really grateful. You may have made an honest mistake but it is difficult for him to realize that; he will think that you are being impolite.

What advice from the point of view of Peter Roach, a famous British phonetician, can be given to the foreign learner of English who wants to learn "correct intonation"? It is certainly true that a few generalizations can be made about the attitudinal functions of some components of intonation. Within tone, for example, most books agree on some basic meanings; here are some examples.

Enumeration: *ɪRed, ɪbrown, ɪyellow or ɪblue.*
 (fall is normal on the last item)

“More to follow”: *I phoned them right ajway*
 (and they agreed to come).
You must write it ajgain
 (and this time, get it right).

Encouraging: *It won't ihurt.*

3. Fall-Rise

Uncertainty, doubt: *You may be ^vright.*
It's ^vpossible.

Requesting: *Can I ^vbuy it?*
Will you ^vlend it to me?

4. Rise-Fall

Surprise, being impressed: *You were [^]first.*
[^]*All of them.*

INTONATION AND SENTENCE-TYPES IN UNEMPHATIC SPEECH

The main communicative types of sentences are statements, questions, imperatives and exclamations. The sentence of any type can be limited with any intonation pattern (IP). The latter depends on the communicative context the utterance is used in.

However, some sentence types give preference to certain intonation pattern. Thus, there exists “common intonation” of the particular types of sentence.

The “common intonation” patterns for all communicative types of sentences in unemphatic speech include such typical components:

1. A LOW PRE-HEAD / A LOW PRE-NUCLEUS;
2. A FALLING SCALE or A HIGH / MID LEVEL SCALE.

The type of the nucleus depends on the attitudinal meaning of the sentence.

I. STATEMENTS

1.1. A final sense-group

A Low Fall	makes the utterance	complete, definite, final	☞ <i>My name is Cora ɪGrant.</i>
A Low Rise		soothing, encouraging, uncertain, grumbling	☞ <i>I'm very lucky to be in this country ajgain.</i>
A Fall-Rise		Correcting, contradicting, warning (the Low Fall-Rise)	☞ <i>I'm ^vcoming, just a ^vminute.</i>

EXERCISE 1

☞ Listen to the recording and put correct nuclear tones. Analyze the speaker's attitude. Transcribe and intone the sentences.

- 1) *I really agree with you.*
- 2) *Everything was wonderful.*
- 3) *Yes, that's right.*
- 4) *Ah, here's our luggage.*
- 5) *My son paints in his free time.*
- 6) *It's difficult to say.*
- 7) *I come from a sporty family.*
- 8) *I'm fluent in Polish.*
- 9) *I speak Spanish reasonably well.*
- 10) *I accept your point.*
- 11) *I completely disagree with you.*
- 12) *You are very wrong to say that.*

I.2. A non-final sense-group

A Low Fall	is used to express	finality
A Low Rise / Fall-Rise / Mid-Level		non-finality

Among the non-final sense-groups are:

- I.2.1. parts of a simple sentence;
- I.2.2. clauses;
- I.2.3. adverbial phrases;
- I.2.4. the elements of enumeration;
- I.2.5. parenthetical words and phrases:
 - parentheses;
 - direct addresses;
 - reporting phrases.

I.2.1. Parts of a simple sentence

A Low Rise / Fall-Rise / Mid-Level	is used to express	non-finality in the first part	☞ <i>The view from this window / is \wonderful.</i>
A Low Fall		finality in the second one	

EXERCISE 2

☞ Listen to the recording, put intonation marks, find the first and the second part of the simple sentences. Transcribe and intone the sentences.

- 1) *Health is the greatest wealth.*
- 2) *The news-stand is right in front of you.*
- 3) *All of them are pleasant people, very sociable.*
- 4) *Saturday and Sunday are my days-off.*

- 5) *I agree in this but not that.*
- 6) *You've got to be kidding!*
- 7) *I can't find myself to agree with you.*

I.2.2. Clauses

A Low Rise / Fall-Rise	is used to express	non-finality in the first clause	☞ <i>Well, if you come across, / you must visit us.</i>
A Low Fall		finality in the second clause	

EXERCISE 3

☞ Listen to the recording and practise using correct intonation in subordinate and main clauses. Put intonation marks.

- 1) *When the traffic light turns green you can go.*
- 2) *I remember we've met before.*
- 3) *I guess that is the journalist from Rome.*
- 4) *Oh, I work hard, but I know so little as yet.*
- 5) *I hope everything's all right.*
- 6) *I'm afraid you're mistaking me for someone else.*
- 7) *I'm afraid there's a mistake.*
- 8) *The trouble is I can't stay in my room.*
- 9) *If you're in perfectly good health you can enjoy life more and work better.*
- 10) *If you can't have the best, make the best of what you have.*
- 11) *It's very beautiful when it snows.*
- 12) *A woman is as old as she looks.*
- 13) *A man is as old as he feels.*
- 14) *All's well that ends well.*
- 15) *Her motto is "Beauty is power".*

I.2.3. Adverbial phrases

Adverbs and adverbial phrases that qualify a whole clause or sentence (rather than qualifying just one word) often have their own intonation phrase.

A Low Rise Mid Level	is used	at the beginning, adverbials form a separate sense group	☞ <i>On Monday and Thursday, / I stay here and work in my study. On Monday and >Thursday, / I stay here and work in my study.</i>
At the end of the sentence adverbials usually don't form a separate sense-group, so they form part of the tail. ☞ <i>There's to be a fireplace in the left-hand corner.</i>			

A Low Fall	is used	when adverbials are final, they form a separate sense-group if provide additional comments or reinforce the sense of the main clause.	<p>☞ <i>You can wash your clothes in the \laundry room / in the \basement.</i></p> <p>☞ <i>I 'promise to \love you / for\ever.</i></p>
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EXERCISE 4

Pair-work practice: complete the sentences.

On Sundays

.....under such circumstances.

Today...

..... abroad.

In summer...

..... at 12 o'clock sharp.

In the office...

..... in the dining-room.

..... during my staying in London.

On my vacations ...

..... from early morning till late night.

In such a case ...

..... in France.

I.2.4. The elements of enumeration

The simplest cases of enumeration in English are reading the alphabet and counting. While doing this, each word is pronounced as a separate sense group with a LOW RISE as all of them are homogenous members and the last element with a LOW FALL.

☞ *I like \music / such as \opera, / \choral music, / and \classical music.*

☞ *I really love \modern music / like \house, / \rap, / \reggae, / and \hip hop.*

☞ *It's \light, / \clean, / \comfortable / and even \sunny.*

☞ *I speak \German, / \French, / \Italian, / \Spanish / and a little \Portuguese.*

They may also be pronounced with a LOW FALL when regarded as separate items of interest.

☞ *I think I'll have some \peas, / \fruit / and a cup of tea without \sugar. (they are of different courses)*

EXERCISE 5

Pair-work practice: read and answer the questions, point out the cases of enumeration.

- *Whom does your family consist of?*
- *What other relatives have you got?*
- *What rooms are there in your flat (house)?*
- *What are your favourite colours?*
- *What section of a newspaper are you most interested in? Sport? Fashion? Politics?*
- *Which do you prefer: ballet, drama, circus or musical concerts?*
- *Do you enjoy doing sports: swimming, skating, skiing, gymnastics?*

EXERCISE 6

Pair-work practice: listen to the dialogues, perform them, point out the cases of enumeration.

☞ *Dialogue A*

A: Are you slimming?

B: Yes, I am.

A: What does your diet allow you?

B: Well, a little meat or fish, eggs, perhaps some cheese or milk, a lot of vegetables: lettuce, cabbage, tomatoes, cucumbers, onions, very few potatoes, a lot of fruit. No cakes, no ice-cream, no chocolate and very little salt.

A: I bet your producer likes only slim actors and actresses.

B: He does indeed. I have to be on a diet. I don't live to eat but I eat to live.

☞ *Dialogue B*

A: I must confess: I like good food, an occasional beer, cheerful people, theatres and lively music.

B: Is this your keep-fit programme?

A: Yes, it is. My motto is: Eat at pleasure, drink with measure and enjoy life as it is.

B: You're not a fitness-fanatic, are you?

C: The advice of our doctor is quite different. Don't take a taxi, he says. Walk to your work each day. Ignore the lift. Climb the stairs. Don't eat bread and butter. Take two cold showers a day. Do plenty of housework. Stop drinking. Give up smoking. Exercise your memory. Train your body.

B: Your recommendations are very useful, doctor.

I.2.5. Parenthetical Words and Phrases

Parenthetical words and phrases are utterances which are only partially related to the main clause. If they are omitted, the sentence remains grammatically and semantically complete. All utterances of this kind fall into three classes: **a) parentheses, b) direct addresses** and **c) reporting phrases**. They may occupy an initial, middle or final position in the sentence. Depending on the position in the sentence and the communicative purpose parenthetical words may be pronounced with different types of intonation. The basic types are as follows.

A Low Rise / Mid Level	is used	at the beginning, they form a separate sense group	<p>a) ☞ <i>Well</i>, <i>we've got a very interesting invitation.</i></p> <p>b) ☞ <i>Doctor</i>, <i>I'm having a lot of trouble with my shoulder.</i></p> <p>c) ☞ <i>The English say</i>: <i>"There's no bad weather, there are bad clothes".</i></p>
A Low Fall / Fall-Rise	is used	at the beginning, to attach more importance	<p>a) ☞ <i>Besides</i>, <i>I don't go out with strangers.</i></p> <p>b) ☞ <i>Dear Bernard</i>, <i>I live in a Moscow suburb now.</i></p> <p>c) ☞ <i>The wife usually complains</i>: <i>"When we sit in the living-room you always watch TV and never look at me."</i></p>
A lower pitch and a quicker tempo	are used	in the middle, they don't form a sense-group. The intonation pattern of the utterance remains unchanged.	<p>a) ☞ <i>You might as well</i> <i>bring your friends.</i></p> <p>b) ☞ <i>Hello, Mister Berger</i>, <i>this is Steve Heller.</i></p> <p>c) ☞ <i>"Come in this afternoon"</i>, <i>.said the doctor</i>, <i>"and I'll have a look at it."</i></p>
Fall+Rise	is used sometimes	in the middle to attach more importance	<p>c) ☞ <i>"Well, my dear," he said</i>, <i>"it looks like you have arthritis."</i></p>

Level intonation	is used	at the end of the utterance, they don't form a sense-group but are pronounced as final syllables of the preceding syntagm, forming its tail.	<p>a) ☞ <i>Tastes \differ, of .course.</i></p> <p>b) ☞ <i>Just a \minute, .Miss Pearl.</i></p> <p>c) ☞ <i>"Don't \worry", he answered.</i></p>
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There are some parentheses that regularly take LOW FALL when initial, even though they are not obviously reinforcing. They can be seen as tonally idiomatic. Examples include *at least* and *at any rate* and also *by the way* and *incidentally*.

At \least, / we finish work tomorrow.

Inci\dentally, / when are we going to get paid?

By the \way, / this is his plan of furnishing my living-room.

EXERCISE 7

Practise pronouncing sentences with parenthetical words in initial position.

- a) *However, two years later he married her and they had twins.*
For instance, Burns is unique for the melody of his verses, for his wisdom and sense of humour.
Besides, I'd like you to send us some more material on life in Russia.
Well, it seems we've got a chance of doing the sights of Moscow.
As a matter of fact, in my current job I'm in charge of a team of 8 brokers.
May be, I can help you.
Well, you choose.
As a rule, I don't eat sweets.
Besides, I don't go out with strangers.
But frankly speaking, I didn't like the acting.
- b) *Ladies and gentlemen! We wish you a pleasant stay in Kyiv!*
Ellen, stop making a fuss!
- c) *The teacher said: "Hand in your works."*
She asked: "What are you waiting for?"
George promised: "I will manage".

EXERCISE 8

Pronounce the sentences with parenthetical words in the middle. Define the type of parenthetical words in each sentence, i.e. say whether there is a parenthesis, a direct address or a reporting phrase.

- 1) *We are, in general, very well informed.*
- 2) *I'm terribly sorry, Mr. Clarke, I didn't know.*

- 3) *We all depend, **actually**, on a lot of things.*
- 4) *“And the research, - **she put in**, - was not carried out.”*
- 5) *All juices are good for you: tomato, apple, apricot and, **of course**, pineapple juice.*
- 6) *You might **as well** bring your friends.*

EXERCISE 9

Practise pronouncing sentences with parenthetical words in final position.

- a) *Let’s go to the cinema, **for example**.*
*You are right, **I suppose**.*
*We’ve lost our way, **unfortunately**.*
- b) *What do you do, **Mr. Clarke**?*
*Your recommendations are very useful, **doctor**. We look forward to seeing you, **Mr. Stevens**.*
*What languages do you speak, **Mr. Berg**?*
*Please, have a seat, **Mr. Sunders**.*
*- How do you do, **Mrs. Grant**?*
*- How do you do, **Mr. Brundon**?*
*Hey, **Randy**! Do you wanner go to the beach this weekend?*
- c) *“I’m sorry”, **Ben** whispered.*
*“Thank you”, **he** said.*
*“That’s all right”, **they** shouted.*
*“Nice to meet you!” **he** exclaimed.*

EXERCISE 10

Practise expressing your opinions, starting off, continuing or finishing as follows.

<i>Personally, ...</i>	<i>Of course, ...</i>
<i>As far as I’m concerned, ...</i>	<i>Surely, ...</i>
<i>As far as I know, ...</i>	<i>Obviously, ...</i>
<i>On the whole, ...</i>	<i>....., I think, ...</i>
<i>As for me, ...</i>	<i>....., you know, ...</i>
<i>Unfortunately, ...</i>	<i>....., I suppose, ...</i>
<i>Frankly speaking, ...</i>	<i>....., at least, ...</i>
<i>Actually, ...</i>	<i>....., to tell the truth.</i>
<i>To be short,</i>	<i>....., to be sincere.</i>
<i>By the way, ...</i>	<i>....., to be honest with you.</i>
<i>In my view, ...</i>	

II. QUESTIONS

There are 5 types of questions:

II. 1. general;

II. 2. special;

II. 3. alternative;

II. 4. disjunctive and

II. 5. rhetorical.

II.1. General questions

A general question consists of one syntagm pronounced as a gradually descending scale with either a falling or rising tone at the end.

A Low Fall	is used to express	serious suggestion, a subject for urgent discussion.	☞ <i>Does it hurt when I press here?</i>
A Low Rise / Rise-Fall	are used to express	genuine interest, friendly interest	☞ <i>Have you decided where to go to for your summer holiday?</i> ☞ <i>Are you from Germany?</i>

EXERCISE 11

☞ **Listen to the recording and put correct nuclear tones. Analyze the speaker's attitude. Transcribe and intone the sentences.**

- 1) *Can you come down about three quarters of an hour?*
- 2) *Are there any vacant rooms in the hotel?*
- 3) *Do you smoke?*
- 4) *Is she a reporter? Do you know her?*
- 5) *Do you speak Russian?*
- 5) *Are you from Germany?*
- 6) *Is Tony Blair from England? – Yes, he is.*
- 7) *Do you remember how you learned German?*
- 8) *Are you going all the way to San Francisco?*
- 9) *Is that Bruno Zola?*
- 10) *Do you want to add anything here?*
- 11) *Does anyone want to say anything before we move on?*
- 12) *Have you ever flown in a hot-air balloon?*
- 13) *Have you decided where to go for your summer holiday?*

EXERCISE 12

☞ Listen to the questions and responses, mark stresses, pauses and nuclear tones, practise pronouncing them.

<i>Will she take the apartment?</i>	<i>Yes, they're moving in tomorrow.</i>
<i>Are they moving in tomorrow?</i>	<i>Yes, we've talked about this already.</i>
<i>Would you like to think about it?</i>	<i>Yes, he's signed the lease.</i>
<i>Has he signed the lease yet?</i>	<i>Yes, I'd like to think about it.</i>
<i>Is she sending a check?</i>	<i>Yes, I'm going to paint the bedroom.</i>
<i>Are you going to paint the bedroom?</i>	<i>Yes, she's sending a check.</i>
<i>Have we talked about this already?</i>	<i>Yes, she'll take the apartment.</i>

EXERCISE 13

Pair-work practice: perform the dialogues.

- 1) – *Look! Is this paragliding or hang-gliding?*
 – *Well, I guess, it's hang-gliding. A hang-glider looks like a very large kite.*
 – *And a paraglider is a special type of parachute, right?*
 – *Yes. Besides, a paraglider can be motor-powered.*

- 2) – *Do you ever make appointments by telephone?*
 – *Yes, I do. It's very convenient. What about you?*
 – *Well, it depends. But I rather do it in person.*
 – *Oh, I see.*

- 3) – *Are these shorts?*
 – *No, they aren't. These are swimming trunks.*
 – *And are these swimming trunks too?*
 – *No, those are shorts.*

II. 2. Special questions

In special questions one usually observes a gradually descending scale with a falling tone at the end. A rising or rising falling tone is used to express friendly or sympathetic interest.

A Low Fall	is used to express	serious, business-like interest	☞ <i>What do you \do?</i>
A Rise-Fall	is used to express	friendly, sympathetic interest	☞ <i>Where's Mr. ^Clark?</i> ☞ <i>How was your ^weekend?</i>

EXERCISE 14

☞ Listen to the recording and put correct nuclear tones. Analyze the speaker's attitude. Transcribe and intone the sentences. Make use of questions 1, 4, 6, 7, 16 and 18 to compose your own dialogues with the proper nuclear tones

- 1) *How are you today?*
- 2) *Where exactly are you from?*
- 3) *Why do you want to practise and improve your English?*
- 4) *What's your name?*
- 5) *Who is your best friend?*
- 6) *Where are you from?*
- 7) *When is your birthday?*
- 8) *How are you?*
- 9) *Why are you late?*
- 10) *How do I find the time to learn English?*
- 11) *Why don't you listen to a cassette or a CD with real information?*
- 12) *How much time do you spend watching television?*
- 13) *How was the flight?*
- 14) *What facilities are there in the hotel?*
- 15) *Where are our umbrellas?*
- 16) *What's your profession?*
- 17) *What country are you from?*
- 18) *Where do you live there? What's your address?*
- 19) *Whose camera is this?*
- 20) *Where's my camera? I can't find it.*
- 21) *Who is that woman with the tape-recorder?*

EXERCISE 15

☞ Here are 6 questions that are usually asked during a job interview. Restore the jumbled sentences and read them aloud with the proper intonation. Transcribe the sentences.

- 1) *else this you can no bring that to what company one can?*
- 2) *motivate what you things?*
- 3) *this company why you did choose?*
- 4) *working you're may why I ask in interested us for?*
- 5) *mind you me telling a would little bit present about job your?*
- 6) *you do think why you right for the candidate this are position?*

II. 3. Alternative questions

Alternative questions consist of two syntagms. The first syntagm is pronounced with the intonation typical of a general question, whereas the second one is pronounced with the intonation typical of a statement.

A Low Rise	is used	in the non-final sense-group	☞Are you from a small town or a large \city?
A Low Fall	is used	in the final sense-group	☞Is the apartment still a vailable, or has someone else \taken it?

EXERCISE 16

Practise pronouncing alternative questions; mind the rising tone in the non-final sense-group and the falling tone in the final sense-group. Answer the questions using the model.

Model: *Is this a town or a city? – Neither. It’s a village.*

Is this or that a square? – Both are.

Are these avenues or lanes? – Neither. These are highways.

- 1) *Is this a thriller or a horror film?*
- 2) *Do you like tea or coffee?*
- 3) *Was that an easy or a difficult task?*
- 4) *Which would you prefer: smoking or non-smoking?*
- 5) *Is this or that an i-pod?*
- 6) *Would you like a single or a double room?*
- 7) *Is this a comedy or a tragedy?*
- 8) *Is this a piano or a grand piano?*
- 9) *Is this a post-restante or a registered letter?*
- 10) *Are these or those pumps?*
- 11) *Is this rugby or American football?*
- 12) *Do you like combat or extreme sports?*
- 13) *Do you prefer to stay at hotels or motels when you travel?*
- 14) *Is that a composer or a conductor?*
- 15) *Do you usually buy second-hand or used things or brand new ones?*
- 16) *Have you ever sent or received a money order?*
- 17) *Is this a shopping precinct or a shopping centre?*

EXERCISE 17

Ask your group-mates questions of your own.

II. 4. Disjunctive questions

Disjunctive questions may be considered as sentences consisting of two syntagms: the first is a statement pronounced as a gradually descending scale and the second is a question typically spoken with a rising tone.

A Low Fall	is used	in the non-final sense-group (statement).	☞ <i>The weather is \ nasty today, </i>
A Low Rise		in the final sense-group (tag) if the speaker isn't certain of the listener's answer	<i> isn't it?</i>
A Low Fall / Rise Fall	are used	in the final sense-group (tag) if the speaker demands agreement from the listener.	☞ <i>It's a small \ world, \ isn't it?</i> ☞ <i>She doesn't look her ^ age, ^ does she?</i>

EXERCISE 18

☞ **Pair-work practice: listen to the recording, point out the nuclear tones in the final and non-final sense-groups, read and answer the questions.**

- 1) *He is preparing for the Tchaikovsky competition, isn't he?*
- 2) *Oh, I'm never late, am I?*
- 3) *And the weather's fine today, isn't it?*
- 4) *You aren't wasting time, are you?*
- 5) *You are going to make a film about scientists, aren't you?*
- 6) *You are not a fitness fanatic, are you?*
- 7) *The young man on the left is your son, isn't he?*
- 8) *You are single, aren't you?*
- 9) *We aren't intruding, are we?*
- 10) *You've moved in recently, haven't you?*
- 11) *So, it's worth seeing, isn't it?*
- 12) *The compromise is not as bad as that, is it?*

EXERCISE 19

Match the tags, restore the questions and put intonation marks.

<i>Ann can cook,</i>	<i>doesn't he?</i>
<i>Peter did the dishes,</i>	<i>did they?</i>
<i>Roger has called,</i>	<i>can't she?</i>
<i>You're cold,</i>	<i>hasn't he?</i>
<i>Peter didn't do the dishes,</i>	<i>has he?</i>
<i>You're not cold,</i>	<i>are you?</i>
<i>Peter hardly ever does the dishes,</i>	<i>aren't you?</i>
<i>None of your friends liked my cooking,</i>	<i>does he?</i>
<i>He's never enjoyed sports,</i>	<i>did he?</i>
<i>They will help me tonight,</i>	<i>won't they?</i>
<i>We can't take the car there,</i>	<i>haven't we?</i>
<i>Your brother has a cold,</i>	<i>didn't he?</i>
<i>I think we've met before,</i>	<i>can we?</i>
<i>It's really hot,</i>	<i>isn't it?</i>

EXERCISE 20

Think of a suitable tag and pronounce it with the proper intonation. Explain your choice.

- 1) *The weather is terrible, ...?*
- 2) *You have never been to London, ...?*
- 3) *Students mustn't miss classes, ...?*
- 4) *You don't like him, ...?*
- 5) *Having a telephone at home means a lot of advantages, ...?*
- 6) *Today the post offices are wearing a deserted look, ...?*
- 7) *In SMS abbreviations "PLS" stands for "please", ...?*
- 8) *And "HAND" stands for "have a nice day", ...?*
- 9) *There were many people present at the meeting, ...?*
- 10) *We can practise out- door or indoor sports, in water or anywhere we want, ...?*
- 11) *Lots of people take part in sports activities, ...?*
- 12) *Human beings were built for sitting at a desk all day, ...?*
- 13) *Badminton can be played only indoors, ...?*

II. 5. Rhetorical questions are semantically equivalent to statements, as they do not require any answer. Rhetorical questions are general and special ones in form and accept their intonation patterns.

- ☞ 1) *What's the actress going to do at the Congress?*
- 2) *How can you even say that?*
- 3) *Where is your logic?*
- 4) *Isn't it boring sometimes to follow these strict rules?*
- 5) *(Sometimes I think you don't love me). Do you call that a happy family life?*

EXERCISE 21

☞ **Pair-work practice: listen to the recording, point out the types of questions and mark the nuclear tones in the final and non-final sense-groups. Read and answer the questions.**

- 1) *What's your opinion of young people today?*
- 2) *What's the most popular newspaper with young people?*
- 3) *What newspapers and magazines do you subscribe to?*
- 4) *Are you keen on painting?*
- 5) *Are you interested in the arts? Which in particular?*
- 6) *Do you care for the cinema?*
- 7) *Are you fond of classical music?*
- 8) *How often do you go out for the evening?*
- 9) *How much time do you spend watching TV?*
- 10) *Do you enjoy disco-dancing?*
- 11) *Do you jog in the morning?*
- 12) *What do you hate doing?*

- 13) What are you going to do 5 years from now?
 14) What are your priorities this year?
 15) Who are your favourite contemporary writers?

III. IMPERATIVES

Imperatives include

III. 1. commands;

III. 2. requests;

III. 1. Commands

III. 3. warnings and

III. 4. invitations.

A Low Fall / Rise-Fall	make the command	powerful, intense, serious. In short commands Low Fall sounds calm, controlled and cold	👂 <i>Sit \down.</i> 👂 <i>^ Quiet!</i>
A High Fall	makes the command	very strong, suggesting a course of action	👂 <i>\ Quick!</i>
A Low Rise	makes the command	soothing, possibly patronizing	👂 <i>Cheer /up!</i> <i>(That's life.)</i>
A Fall +Rise	makes the command	encouraging	👂 <i>\ Shut /up!</i>

EXERCISE 22

👂 Listen to the recording and put correct nuclear tones. Analyze the speaker's attitude. Transcribe and intone the sentences.

- 1) *Be quiet!*
- 2) *Shh!*
- 3) *Shut up, stand up straight!*
- 4) *March! Left! Right! Left! Right! Left! Right!*

EXERCISE 23

Practice pronouncing the following commands. Explain the usage of the nuclear tones:

- 1) *Open the windows in all the /rooms!*
- 2) *Hurry /up!*
- 3) *Hurry ^up!*
- 4) *Do hurry \up!*
- 5) *Give me your \hand!*
- 6) *Give me your /hand!*
- 7) *Time ^out!*
- 8) *Go to your \room!*

- 9) *Stay /there!*
 10) *Go to your \room!*
 11) *Don't open your \books. I'm serious. (I mean it!)*

EXERCISE 24

Make up your own commands and pronounce them according to the rule.

III. 2. Requests

A request can be formed by means of adding the word “*please*” to a command. **Remember:** the imperative with “*please*” is not considered polite enough and may sound rude in particular situations.

When initial, “*please*” forms a separate sense-group pronounced with a Low Fall thus making a request more emphatic. When final, “*please*” either makes an unstressed tail continuing the melody of a falling or a rising nuclear tone or forms a part of a Fall+Rise tone (either low or high).

The tag of the requests that have the form like “Open the window, *will*

you?” is pronounced with a Low Rise while the non-final intonation group is pronounced with a Low Fall.

Remember: the most important thing about asking favours of people is how you ask and what intonation you use, rather than the actual words you use. So, when making a polite request, preference should be given to so-called pseudo-interrogative forms with the modal verbs such as “**could you...**”, “**would you...**”, “**might I**” “**Would / Do you mind ...** and the word “**possibly**”.

A Low Fall	makes the request	formal, business-like	☞ <i>At \tention, please. Participants of the UNESCO group are requested to go to Exit \3.</i>
A Low Rise	makes the request	soothing, encouraging, calmly patronizing	☞ <i>Could you be \quiet, \please?</i>
A High Fall + Low Rise	make the request	pleading	☞ <i>May \I use your \phone?</i>
A Low Fall + Low Rise	are used in	polite business-like requests	☞ <i>Will you sign \here, \please?</i>
A Rise Fall	makes the request	friendly	☞ <i>Could I use your ^pen?</i>

EXERCISE 25

👂 Listen to the recording and put correct nuclear tones. Analyze the speaker's attitude. Transcribe and intone the sentences.

- 1) *Could you spell your name, please?*
- 2) *Could you fill in this form, please?*
- 3) *Can I have breakfast to my room?*
- 4) *Would you, please, count your pieces of luggage?*
- 5) *Please, accept this on our behalf.*
- 6) *Could you be quiet, please?*
- 7) *Sorry, have you got the time, please?*
- 8) *Do you mind if I borrow your dictionary?*
- 9) *Could I speak to Bruno Zola, please?*
- 10) *Please, allow me to finish.*
- 11) *Sorry, could you speak slowly, please?*
- 12) *Please, back up your car in the corner over there.*
- 13) *Can we have the bill, please?*
- 14) *Help yourself, please.*
- 15) *Will you pass me the tea-pot, please?*
- 16) *Would you show me your resume, please?*

EXERCISE 26

👂 Put the words in the correct order and restore the jumbled sentences. Listen to the sentences and pronounce them

- 1) *use your could phone I?*
- 2) *I might your possibly phone use?*
- 3) *if to you, your but do sorry you trouble mind I use phone?*
- 4) *used if phone you mind I would your?*
- 5) *I can your phone use?*
- 6) *I I could if your use wonder phone.*
- 7) *you could up speak, please?*

EXERCISE 27

👂 Listen to the dialogues, mark the tones. Read the dialogues in pairs. Act them out.

Dialogue A

- Hello, may I speak to Mr. Anderson, please?*
- Just a minute. What's your name, please? Hold the line, please.*
- Hello, Anderson speaking.*

Dialogue B

- H. Hallo.*
- Voice: Could I speak to Mrs Gray?*
- H. You've got the wrong number.*
- Voice: Could I speak to Steve McQueen, please?*

H. Sorry, Mr McQueen is out. Can I take a message?

Voice: No, thank you. Can you tell me when Mr McQueen will be back?

H. He said he'd be back in an hour or so.

Dialogue C

ANNA: Hello?

MARTIN: Hi, is Ewa there?

ANNA: May I ask who's calling?

MARTIN: This is Martin.

ANNA: Hold on, I'll get her.

MARTIN: Thanks.

EWA: Hello?

MARTIN: Hi, Ewa, this is Martin. How are you?

EWA: Hi, how are you?

MARTIN: Fine. I was wondering if you'd like to go out to dinner tonight?

EWA: That would be nice! Where should we go?

MARTIN: I thought we could try that new Italian place on the corner.

EWA: Good idea. What time should we meet?

MARTIN: Why don't I come pick you up at around seven?

EWA: I'll be ready!

Dialogue D

– Sundance Enterprises, good morning.

– Good morning. May I speak to Andrew Tirelli, please?

– I'm sorry, Mr. Tirelli is in a meeting at the moment. Can he call you back?

– Sure thing.

– Can I have your name and number, please?

– Yes, this is Peter Shapiro from De Mario. I'm at 873-7059.

– I'll have him call you right back.

– Thanks.

(a little later)

– Mr. Shapiro, please.

– I'm sorry, Mr. Shapiro just stepped away from his desk. May I take a message?

– Would you ask him to call Mr. Tirelli from Sundance?

– May I ask what this is in reference to?

– I'm just returning his call.

– OK. I'll give him the message.

– Thanks, good-bye.

III. 3. Warnings

A Low Rise	is used in	ordinary warnings	☞ <i>You'll get a ticket / if you park in a no-parking zone.</i>
A Fall-Rise	is used in	friendly warnings	☞ <i>Don't lose your ticket.</i>

EXERCISE 28

Practise pronouncing warning using different tones and attitudes.

- | | |
|--|------------------------------|
| 1) <i>Don't disturb me, please.
I'm taking a bath.</i> | 7) <i>Road is closed.</i> |
| 2) <i>Don't be late. The bus
leaves at 12 sharp.</i> | 8) <i>No passage.</i> |
| 3) <i>Keep off the grass.</i> | 9) <i>Danger.</i> |
| 4) <i>Beware of the dog.</i> | 10) <i>Be careful.</i> |
| 5) <i>Mind the step.</i> | 11) <i>Keep out.</i> |
| 6) <i>Private.</i> | 12) <i>Wet paint.</i> |
| | 13) <i>No photographing.</i> |

III.4. Invitations

They either have the form of an imperative or are structured with the elements "Let's ...", "What about...", "How about...", "Why don't we...", "Welcome to..."

A Low Fall	is used in	formal invitations	☞ <i>Make yourselves comfortable.</i>
A Fall-Rise/ Rise-Fall	is used in	friendly, cordial invitations	☞ <i>How about we jet off to the shops now?</i> ☞ <i>What about dessert?</i>

EXERCISE 29

☞ Listen to the recording and practise pronouncing invitation using different tones and attitudes.

- 1) - *I invite you to my lecture on Thursday evening at the Polytechnic Museum. - With pleasure.*
- 2) *What about roast chicken?*
- 3) *How about cabbage and potatoes?*
- 4) *Why don't we try a new Italian restaurant?*
- 5) *Let's have a look around.*
- 6) *Why not come and see me?*
- 7) *Some more tea?*
- 8) *Welcome to Moscow!*
- 9) *Help yourself, please.*
- 10) *Let's have lunch sometime.*
- 11) *Let's get off work early.*

IV. EXCLAMATIONS

Exclamations are divided into exclamations proper (IV.1) and exclamation-like sentences (IV.2).

IV.1. Exclamations proper

A Low Fall	is used in	exclamations not very excited and unsurprised	☞ <i>Your speech was a great success!</i>
A High Fall	is used in	excited exclamations	☞ <i>\Great!</i> ☞ <i>How lovely to \see you!</i>

EXERCISE 30

☞ Listen to the recording and practise pronouncing exclamations using different tones and attitudes.

- | | |
|--|------------------------------|
| 1) <i>Mmm, sounds delicious!</i> | 5) <i>Unbelievable!</i> |
| 2) <i>Fantastic!</i> | 6) <i>Congratulations!</i> |
| 3) <i>Fresh roses! What a sweet smell!</i> | 7) <i>You've done it!</i> |
| 4) <i>What luck! We are neighbours!</i> | 8) <i>What a cosy place!</i> |

EXERCISE 31

Practise the pronunciation of exclamatory sentences with a HIGH and LOW FALL.

- 1) *What a nice country cottage!*
- 2) *Such a wonderful game!*
- 3) *So well done!*
- 4) *How beautiful it is!*
- 5) *Absolutely right!*

EXERCISE 32

Match the sentences and exclamations.

- | | |
|---|----------------------------------|
| <i>This theatre is very beautiful!</i> | <i>What a nuisance!</i> |
| <i>I can't believe you live just next door!</i> | <i>What a beautiful theatre!</i> |
| <i>Andrea feels sick today.</i> | <i>What a coincidence!</i> |
| <i>My watch broke.</i> | <i>What a shame!</i> |

EXERCISE 33

Pair-work practice: perform the dialogues.

- 1) A: *How nice of you to have come today!*
B: *How nice of you to have invited me!*
A: *Meet my family. This is Mum and Dad.*
B: *Nice to meet you.*
A: *Nice to meet you too.*

B: Let's go and get acquainted with the others.
B: Okay.

- ☞2) - *Oh, it's his day today!*
 - *Many happy returns of the day!*
 - *We wish you health!*
 - *And every success!*
 - *Best wishes!*
 - *Happy birthday to you!*
 - *That's very kind of you. Thank you very much.*
 - *Here's to everybody!*
 - *Cheers!*
 - *To you!*
 - *To our friendship!*

- 3) *A: I'm leaving. Don't forget to do the shopping!*
B: Right.
A: And clean your room!
B: Of course.
A: Be on time for your evening classes!
B: I will.
A: And don't stay too long!
B: That's too much.

IV.2. Exclamation-like sentences include:

- IV.2.1. greetings;**
- IV.2.2. leave-takings;**
- IV.2.3. gratitudes;**
- IV.2.4. apologies and**
- IV.2.5. attention-getters.**

IV.2.1. Greetings

A Low Fall	is used in	basic greetings	☞ <i>How do you \do, .everybody?</i>
A High Fall	is used in	basic greetings	☞ <i>How are you ^doing!</i>
A Low Rise	is used in	perfunctory greetings and in the phrase "Hello!"	☞ <i>Good morning!</i>
A Rise-Fall	is used in	cordial greetings	☞ <i>How's everything ^going?</i>

EXERCISE 34

Pair-work practice: perform the dialogues.

- 1) A: *Good morning!*
B: *Good morning! Glad to see you.*
A: *How are you?*
B: *I'm quite well. Thanks. A bit tired after the flight. And how are things with you?*
A: *Fine, as usual, thank you.*

- 2) A: *Hi! How are doing? I haven't seen you for a long time.*
B: *Not bad. It's always a pleasure to see you.*

- 3) A: *Pleased to meet you all. This is my card. Here's my address and telephone number, just in case.*
B: *That's very kind of you.*

- 4) A: *I haven't seen you for ages. How are you doing?*
B: *Fine, thanks. How are things with you?*
A: *Fine, thank you. I am so happy to see you again.*
B: *The pleasure is mine too.*

IV.2.2. Leave-takings

When you're visiting your British friends and having a meal with them you say some time before you leave that you're going to do so: **"I should really be going now"** or **"I really ought to be making a move"** etc and then some time later when you really are going **"I really must/have to go now"**. The second time you say you're going, you go. The most helpful expressions here may be:

Well, I think I'd better go now. I have an appointment/a date/an engagement/a class in a few minutes.

"Oh, look at the time. I must rush! See you later".

"I think I have to leave now".

"Would you excuse me? I'm in a bit of a hurry".

"I must be off, I'm afraid".

When the British leave, they like to show their hosts that they want to see them again. The most common phrases for this are:

"It's been nice meeting you". (formal)

"Nice meeting you". (informal)

"Hope to see you again". (less formal)

"See you later".

A Low Rise / High Fall	are used in	basic and perfunctory leave-takings	☞ <i>Good ˌbye!</i> ☞ <i>\See you!</i>
A Fall-Rise / Rise-Fall	are used in	cordial leave-takings	☞ <i>Catch you ˊlater! ˊBye!</i> ☞ <i>Good ^bye!</i>

EXERCISE 35

☞ **Pronounce leave-takings in formal and informal way.**

Simple good-byes (formal)

Bye-bye. Good-bye.

Stay in touch.

It was nice meeting you.

I hope to see you soon.

Simple good-byes (informal)

Bye. See you!

Talk to you later.

Catch up with you later.

Nice seeing you.

Leaving a place (formal)

I have to leave here by noon.

Is it okay if we leave your home at 9pm?

What do you say we leave work a little earlier today?

Would you mind if I leave the dinner before it ends?

I need to depart for the airport in one hour.

Leaving a place (informal)

I got to go now.

I'll be leaving from the office in 20 minutes.

How about we jet off to the shops now?

I'm afraid I have to head off now.

Let's get off work early.

Take care! See you soon!

See you later!

Hope to hear from you in a day or two. Good bye!

EXERCISE 36

☞ **Listen to the dialogue and put it down by ear. Mark the tones. Read the dialogue in pairs. Act it out. Think of your own mini-dialogues making use of leave takings.**

– *Okay. Thanks! It was very nice to meet you.*

– *It was nice meeting you too. And thanks for coming in today.*

IV.2.3. Gratitudes

A Low Rise	is used in	casual gratitudes	👂 <i>I'm quite \well, \thanks.</i>
A High Fall / Rise-Fall	is used in	real gratitudes	👂 <i>\Thanks, I'd \love one.</i> 👂 <i>^Thanks.</i>

Note: In Britain you will hear two other often even shorter words, which are used in the same way: **\Ta** [ta:] (often used by children and in combinations like **\Ta, \love** by shopkeepers and so on) and **/Kyou** [kju:] (mostly used by people who have to say “Thank you” time and time again every day in their jobs, e.g. bus conductors, ticket collectors and so on).

EXERCISE 37

Pair-work practice: perform the dialogues.

- 1) A: *Thank you very much.*
B: *Not at all.*
- 2) A: *Thank you very much indeed. It was very kind of you.*
B: *You are welcome.*
- 3) A: *I appreciate your help.*
B: *Don't mention it.*
- 4) A: *You've been very helpful.*
B: *Never mind. No problem.*

EXERCISE 38

Pair-work practice: make up your own mini-dialogues with different attitudinal meanings and explain.

Thanking someone

Thanks.
Thank you.
Thanks a lot.
Thank you very much.
Thank you very much indeed.
It was very kind of you.
I appreciate your help.
You've been very helpful.
Thanks anyway.
Thank you for (looking).
It doesn't matter. Thanks.
Never mind. Thanks.

Responding to thanks

You're welcome. (US)
Not at all. (formal, UK)
Don't mention it.
(It's) my pleasure.
The pleasure was mine.
It was nothing.
That's alright.
That's OK.
No problem.
Any time.
OK.
I am glad to help you.

IV.2.4. Apologies

There are various ways of apologizing in English. *Excuse me* is the normal expression if you want to pass somebody in a crowd, on a bus, and so on. It's used after sneezing, coughing, yawning, etc.

Excuse me is used to somebody who you want to speak to, but you don't know their names or they cannot see you – for example they have their back to you. This phrase is also used to attract somebody's attention.

Sorry is used after you have slightly inconvenienced somebody in some way. It is not a strong apology. If you really regret something, then you should use a stronger form – *I'm terribly sorry*.

Often if somebody says *Oh, sorry!* you reply *Oh, sorry!* (for example, if two people bump into each other). It is always used after you have done something. It helps to remember: *Excuse me* – before; *Sorry* – after.

I'm afraid is used to apologize for something you aren't able to do.

A Fall-Rise	is used in	soothing apologies	☞ ^v Sorry.
A Low Rise	is used in	basic apologies	☞I'm /sorry.
A Low Fall	is used in	formal apologies	☞ It's all \my fault.
A High Fall	is used in	reluctant apologies	☞ I a\pologize.
A High Rise	is used in	apologies asking for repetition	☞ 'Pardon?

EXERCISE 39

☞ Listen to the recording and put correct nuclear tones. Analyze the speaker's attitude. Transcribe and intone the sentences.

I'm sorry.

I'm very sorry

I'm terribly sorry

Excuse me.

Pardon me.

I apologize.

I'm afraid...

It's my fault.

It's all my fault.

EXERCISE 40

Match the apology with its response.

APOLOGIZING

I'm sorry I'm late.

I'm sorry, I'm busy.

I must apologize. I meant quite well.

I'm sorry to disappoint you.

I'm terribly sorry, Mr. Clark. I didn't know.

Sorry. I can't accept this.

Sorry. I can't take it.
 Accept my apology.
 I'm sorry but I have to refuse your request.
 Sorry, I kept you waiting. There're days when everything goes wrong.
 Sorry for the trouble.
 Pardon? / Sorry? I've misheard your last phrase.

That's okay.
 Please, don't worry.
 No problem. I'll repeat.
 These things happen. It can't be helped.
 I quite understand.
 It's O.K.
 Never mind!
 That / it doesn't matter.
 That's all right, I guess.
 Oh, dear. (That's a pity, being quite polite)
 That's (quite) all right.
 I see.
 I accept your apology.

RESPONDING TO AN APOLOGY

No trouble at all.

EXERCISE 41

☞ Listen to the dialogue, mark the tones. Read the dialogue in pairs. Act the dialogue out.

- Would you like another drink?
- Er... Pardon?
- Would you like another drink?
- Oh, yes, please. I'd like an orange juice.
- With ice?
- No, thanks.

IV.2.5. Attention-getters

A Fall-Rise	is always used with attention-getters	☞ Excuse me, are you Mr. Russel Brundon, a sociologist from London?
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EXERCISE 42

☞ Listen to the recording, put intonation marks, find the first and the second part of the simple sentences. Transcribe and intone the sentences.

- 1) Excuse me. Can you spare me a minute?
- 2) Excuse me, what nationality are you?
- 3) Excuse my interrupting you, but we are running short of time.
- 4) Excuse me, I am a bit lost. Can you tell me the way to the nearest post-office?

V. TEMPORIZERS

Temporizers are sentences or phrases that are used to gain time when the speaker is framing his main idea. The following temporizers have definite intonation patterns.

EXERCISE 43

🔊 Listen to the recording, put intonation marks in temporizers.

Hesitation Strategies - Conversation Time Fillers

Pretend you haven't heard

Pardon?

Sorry?

Eh?

Repeat the question

You mean...what is forty-five divided by nine?

Use delaying noises

Well...

Um...

Er...

If you use them too often you sound stupid.

Use it depends

It depends.

It depends on the situation.

Sorry? You want to know what I think about this?

Well...um...it depends, really.

Well...

There are... Let me see...

So...

By the way...

So you mean....

What you mean is...

What you're saying is...

So what you mean to say is...

Actually...

Excuse me...

I'm sorry but...

I just want to say...

May I interrupt here?...

Do you mind if I say something?...

In spoken English, you use “anyway” or “so anyway” when you want to begin the next part of the story, or go back to the main story.

So... Anyway, we got in the helicopter and...

Anyway, we landed and...

I hate to trouble you but...

EXERCISE 44

Pair-work practice: complete the sentences.

By the way....

Let me see...

After all...

For example...

Look here...

You see...

Er...

Mm...

Surely. Surely.

Well. Well. Well.

ENGLISH EMPHATIC INTONATION

Emphatic intonation is a type of intonation which is emotional and powerful.

It serves:

- to intensify *the meaning* of the whole sentence;
- to intensify *one or more words* in the sentence.

The English language distinguishes *intensity emphasis* and *contrast emphasis*.

Intensity emphasis is emphasizing of the whole sentence or one or more words in it in order to *intensify the meaning*. The meaning of

the whole sentence is intensified by increasing the stress.

Contrast emphasis is emphasizing of one or more words in the sentence in order to express contrast.

Components of the emphatic intonation:

Melody
Sentence stress
Timbre
Tempo of speech

Melody in emphatic speech is characterized by compound tones, special scales, different pitch-levels and pitch-ranges.

The *tones* used in emphatic speech are: **High-Fall, Fall-Rise, Rise-Fall, Fall+Rise, Rise-Fall-Rise.**

Special scales are *ascending* (gradually ascending, sliding, scandent), *descending* (stepping, stepping-broken, sliding, scandent) and *level* (low and high) ones.

Pitch-levels of sense groups in emphatic speech may be made *deliberately* higher or lower and such ranges are wider and narrower than in unemphatic speech. *Rising of the pitch-level* and *widening of the range* are used to express: joy, joyful surprise, anger, irritation.

☞ *Good heavens!*

Lowering of the pitch-level and narrowing of the range serves to express hopelessness, sadness, disappointment, horror, negative emotions.

☞ *It snows and snows.*

Sentence stress in emphatic speech is made stronger than in unemphatic speech.

☞ *His acting was marvellous!*

Word stress too is sometimes changed in emphatic speech: an unstressed syllable may be stressed *deliberately* to make the word *more prominent*.

☞ *I reee-`peat it! I reee-`peat it!*

Timbre in emphatic speech *expresses emotions* such as joy, anger, surprise, irony etc.

Tempo of speech in emphatic speech *may be deliberately made quicker or slower* than in unemphatic speech.

EXERCISE 45

☞ **Pair-work practice: listen to the recording and put intonation marks. Practice pronouncing the following sentences and intone them:**

High-Fall *`By the way...*

Fall-Rise *There's a √ barber's | and a √ hairdresser's...*

Rise-Fall *^All of them| are on the ground √ floor.*

Fall+Rise *Could I try a√nother pair, 1please?*

Rise-Fall-Rise *But you've already ~ tried...*

EXERCISE 46

☞ **Pair-work practice: listen to the recording and put intonation marks. Define the type of the nuclear tone. Practice pronouncing the following sentences and intone them:**

1) *I'm afraid not.*

2) *What facilities are there in the hotel?*

3) *Isabel didn't scream or scurry.*

4) *Certainly.*

5) *What about tomorrow?*

6) *They suit me very well...*

7) *I don't think this shade of red really suits me.*

8) *It doesn't matter, dear.*

9) *It's you.*

10) *What do you think?*

11) *Yes!*

12) *You've got a lovely voice.*

EXERCISE 47

☞ **Pair-work practice: listen to the recording and put intonation marks. Practice pronouncing the following sentences with the types of scales given:**

Gradually ascending	<i>Swallow this!</i>
Ascending sliding	<i>He is running twenty miles every day.</i>
Ascending scandent	<i>(I've just told you!) On an antique rosewood table my father wrote his own novels on!</i>
Stepping	<i>The games were restricted to Greeks...</i>
Stepping-broken	<i>That's really more than enough for one day.</i>
Descending sliding	<i>And if you ask the lion...</i>
Descending scandent	<i>My little daughter's very naughty.</i>
Level (low)	<i>As a matter of fact.</i>
Level (high)	<i>As a matter of fact.</i>

EXERCISE 48

🔊 **Pair-work practice: listen to the recording and put intonation marks. Define the type of scale. Practice pronouncing the following sentences and intone them:**

- 1) *No, the large blue "Ford"!*
- 2) *He doesn't love me.*
- 3) *He wants to be delighted.*
- 4) *Sorry, can you say that again?*
- 5) *I didn't mean to be rude.*
- 6) *Greg threw a glass of beer at Quentin.*
- 7) *He says he hasn't got time for girls at sea.*
- 8) *Lovely day, isn't it?*
- 9) *What? She keeps spiders as pets?*

EXERCISE 49

🔊 **Pair-work practice: listen to the recording and put intonation marks. Define the emotions that are expressed with the help of timbre. Practice pronouncing the following sentences:**

- 1) *Yes, these ones fit quite nicely.*
- 2) *Well, the rich became very, very rich.*
- 3) *Miss Lucy had a baby, his name was Tiny Tim.*

EXERCISE 50

🔊 **Pair-work practice: listen to the recording and put intonation marks. Define the tempo of speech. Practice pronouncing the following sentences and intone them. Make up your own sentences with different types of speech tempo.**

- 1) *Go to the cinema, or to the beach, or to the tennis club!*
- 2) *The meat I am about to chew is neither steak nor chops, it's you!*

EXERCISE 51

👂 **Pair-work practice: listen to the dialogues and put intonation marks. Define the means of the emphatic intonation. Act the dialogues out.**

Dialogue 1

- *Sorry, you can't have the office car. The boss has gone off in it.*
- *Where's he gone?*
- *Not far!*
- *How far's not far?*
- *Er...*
- *Er... As far as the golf-club...*

Dialogue 2

- *Come on, Tom! Hurry up! Lunch is ready. We want to start.*
- *I'm coming.*
- *What are you doing?*
- *I'm in the bath, mother.*
- *What a funny time for the bath! By the way, Margaret's come.*
- *Did you say "Margaret's come", mother?*
- *Tom, put something on! You can't come to lunch in a towel.*

Dialogue 3

- *And last, the farm cottage.*
- *Not the cottage. No, I can't sell the farm cottage.*
- *I've got an offer.*
- *I promised my father...*
- *It's a large offer.*
- *But I promised my father that I would not sell it...*
- *It's a very large offer, Miss Clark.*
- *Even so! I can't possibly sell it... Er... How large is the offer?*

Dialogue 4

- *It was such a wonderful party. Oh, am I the last? I must go.*
- *Wasn't Arthur funny?*
- *Oh, Arthur, ha-ha... I laughed and laughed...*
- *Another cup?*
- *Er... Half a cup, yes... Just a little more, please. M-m-m... Thank you. And, perhaps, some of that lovely chocolate cake. Wonderful! Oh, yes, Arthur, ha-ha... I laughed and laughed, ha-ha... Well, yes, perhaps, just a little larger. M-m-m... It's such a lovely chocolate cake. M-m-m...*

GLOSSARY OF TERMS

intonation
unemphatic speech
emphatic speech
statement
final sense-group
non-final sense group
part of a simple sentence
clause
adverbial phrases
elements of enumeration
parentheses
direct addresses
reporting phrases
general question
special question
alternative question
disjunctive question
rhetorical question
imperative
command
request
warning
invitation
exclamation proper
exclamation-like sentence
greeting
leave-taking
gratitude
apology
attention-getter
temporizer

intensity emphasis
contrast emphasis
speech melody
pitch level
sentence-stress
voice-timbre
tempo of speech
intonation group
intonation pattern
nucleus or nuclear tone
tail
descending falling scale
descending stepping scale
descending stepping broken scale
descending sliding scale
descending scandent scale
gradually ascending scale
ascending sliding scale
ascending scandent scale
low level scale
mid level scale
high level scale
Low Fall
High Fall
Low Rise
High Rise
Fall-Rise
Rise-Fall
Rise-Fall-Rise
Mid Level

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