



Stress and rhythm

Which of the following readings is the most natural? (Circle the letter.)

NB: slash (/) = new foot, i.e. rhythmic stress; caret sign (^) = silent beat.

- a. / “and what / is the / use of a / book,” thought A- / lice, / “without / ^ pictures or conver- / sations?”
- b. “and / what / is the use of a / book;” / thought A- / lice, “with- / ^ out / pictures / or / conversations?”
- c. “and / what is the / use of a / book;” / ^ thought / Alice, / ^ “without / pictures or / conver- / sations?”
- d. “and / what / is the use of a / book;” / ^ thought / Alice, / ^ “without / pictures / or / conversations?”
- e. “and / ^ what is the / use of a / book;” / thought Alice, / “without / pictures or con- / versations?”

Tonicity and Information Structure

The utterance // can / tigers * / climb / trees // is analysed below in five different ways:

1. can tigers climb trees

		Focus	
Given	→	New	Given →

2. can tigers climb trees

		Focus	
Given	→	New	Given →

3. can tigers climb trees

			Focus
Given	→		New

4. can tigers climb trees

		Focus	
	←	New	Given →

5. can tigers climb trees

	Focus		
←	New	Given	→

Which of the above analyses are potentially correct? Circle the letter:

- a. 1 and 2 b. 1 and 3 c. 2 and 4 d. 1 and 5 e. 3 and 4





Listening exercise on English intonation: tone

Please circle either **a** or **b**:

1. Which of the following two utterances expresses 'reservation' (= 'Vorbehalte'; 'réserves, doutes')?

a **b**

2. Which of the following two utterances expresses 'reassurance' (= 'Beruhigung', 'réconfort')?

a **b**

3. Which of the following two utterances is more 'polite' ('höflich'; 'poli')?

a **b**

4. Which of the following two utterances sounds 'impatient' ('ungeduldig'; 'impatient')?

a **b**

5. Which of the following two utterances sounds 'unfinished' ('unvollendet'; 'inachevé')?

a **b**



The example utterances, as spoken

1. a. //_{.1} ^ It's / very ef- * / ficient //

1. b. //₄ ^ It's / very ef- * / ficient //

2. a. //_{.1} ^ They'll / soon be * / here //

2. b. //_{.3} ^ They'll / soon be * / here //

3. a. //_{.1} What's the * / time //

3. b. //_{.2} What's the * / time //

4. a. //_{.2} Are you * / satisfied //

4. b. //_{.1} Are you * / satisfied //

5. a. //_{.2} Did you play * / tennis //₁ ^ or * / golf //

5. b. //_{.2} Did you play * / tennis //₂ ^ or * / golf //



Primary Tone

1) Which of the following utterances implies a closed (rather than an open) set of options? (Circle the letter.)

- a. $\overset{\text{—}}{\parallel}_{.2}$ would you like some $\overset{\text{—}}{\text{*/}} \underline{\text{tea}} \parallel_{.1} \wedge$ or some $\overset{\text{—}}{\text{*/}} \underline{\text{coffee}} \parallel$
- b. $\overset{\text{—}}{\parallel}_{.2}$ would you like some $\overset{\text{—}}{\text{*/}} \underline{\text{tea}} \parallel_{.2} \wedge$ or some $\overset{\text{—}}{\text{*/}} \underline{\text{coffee}} \parallel$

2) Which of the following utterances is more tentative, deferential, or polite? (Circle the letter.)

- a. $\overset{\text{—}}{\parallel}_{.2}$ what's the $\overset{\text{—}}{\text{*/}} \underline{\text{time}} \parallel$
- b. $\parallel_{.1}$ what's the $\overset{\text{—}}{\text{*/}} \underline{\text{time}} \parallel$

3) Which of the following utterances sounds less like a command, and more like an invitation?

- a. $\parallel_{.3}$ Tell me / what you $\overset{\text{—}}{\text{*/}} \underline{\text{saw}} \parallel$
- b. $\parallel_{.1}$ Tell me / what you $\overset{\text{—}}{\text{*/}} \underline{\text{saw}} \parallel$

4) Which of the following utterances has the most normal tone sequence for a hypotactic (Nebensatz plus Hauptsatz) construction?

- a. $\parallel_{.4} \wedge$ if we / don't $\overset{\text{—}}{\text{*/}} \underline{\text{hurry}} \overset{\text{~}}{\text{we're}} \parallel_{.1} \wedge$ going to be $\overset{\text{—}}{\text{*/}} \underline{\text{late}} \parallel$
- b. $\parallel_{.3} \wedge$ if we / don't $\overset{\text{—}}{\text{*/}} \underline{\text{hurry}} \overset{\text{—}}{\text{we're}} \parallel_{.1} \wedge$ going to be $\overset{\text{—}}{\text{*/}} \underline{\text{late}} \parallel$
- c. $\parallel_{.1} \wedge$ if we / don't $\overset{\text{—}}{\text{*/}} \underline{\text{hurry}} \overset{\text{—}}{\text{we're}} \parallel_{.1} \wedge$ going to be $\overset{\text{—}}{\text{*/}} \underline{\text{late}} \parallel$



Secondary Tone

1) Which of the following utterances suggests that the new information is unsurprising, or expected? (Circle the letter.)

a. //_{.1-} ^ You're / just like my / maiden * / aunt //

b. //_{.1+} ^ You're / just like my / maiden * / aunt //

2) Which of the following two utterances suggests (in British English but not in American English) an underlying tone of concern or disapproval? (Circle the letter.)

a. //_{.2} don't you / think you * / ought to / tell them //

b. //_{-.2} don't you / think you * / ought to / tell them //

3) Which of the following two utterances sounds more genuinely reassuring?

a. //_{.3} ^ I / don't sup- / pose it / really * / matters //

b. //_{.3} ^ I / don't sup- / pose it / really * / matters //

4) Which of the following three utterances expresses awe (*Ehrfurcht*), rather than surprise, or sarcasm?

a. //_{.5} look at that / lovely old * / steam engine //(normal voice quality)

b. //_{.5} look at that / lovely old * / steam engine //

c. //_{.5} look at that / lovely old * / steam engine //(breathy voice quality)