Intonation of colloquial English

J.D. O’Connor
G.F. Arnold

SECOND EDITION
Intonation of Colloquial English

A practical handbook

J. D. O'CONNOR, B.A.

and

G. F. ARNOLD, B.A.

Readers in Phonetics
University College London

LONGMAN
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TAPE RECORDINGS

The authors have recorded on two five-inch tapes (speed 3½ i.p.s./9.5 cm.p.s) a representative sample of the material given in Chapters IV and V and the first six dialogues in Chapter VI. To indicate the items recorded from Chapters IV and V the sign

is placed in the left-hand margin against the relevant verbal contexts. In all cases the Verbal Context, as well as the Drill, is spoken. The tapes are published by Longman Group Limited and are obtainable direct from the publisher or through any bookseller.
Though we hope that it will appeal to a more diverse circle of readers, this *Intonation of Colloquial English* is intended first and foremost for the foreign learner of English. It is essentially a practical text-book and it is designed to help the foreign learner to a more thorough and, eventually, more instinctive command of the intonation patterns which native Southern British English speakers commonly use in their everyday conversational speech. This general aim we have endeavoured to further in various ways. In the first place we have limited our discussion of intonation theory to an indispensable minimum, so as to be able to include the maximum amount of drill material. Secondly we have restricted this drill material to the kinds of sentences which the foreign learner is likely to find useful, and is certain to meet at some time or another, when conversing with English people. Consequently we have included no narrative or descriptive prose though, of course, the intonation patterns, appropriate for that kind of material, also occur in conversational speech and therefore find a place in this book. Thirdly we have emphasised this exclusively conversational approach to our subject by presenting every drill sentence with some indication of the speech situation in which it might be used. This we believe to be very important since, not only will the foreign student now be able to learn the tunes, he will also be able to learn at the same time *when* to use them.

Notwithstanding this bias towards the needs of the foreign learner, this book will, we hope, also offer something to those whose interest in English intonation is more academic. While the chapter dealing with the anatomy of English intonation will perhaps contain little that is new to readers already familiar with the writings of, for example, Dr. H. E. Palmer, and Mr. R. Kingdon, our treatment of intonation and meaning will, we believe, make some contribution towards the general understanding of the functions of intonation in English. In the past much has been written about English intonation in terms of
sentence structure. If, in Chapter II, we appear to have emphasised the relation between intonation and speaker's attitude, it is merely that we have sought to redress the balance and to show that sentence structure and speaker's attitude both play a very important part in determining intonation pattern.

At the same time we freely and gratefully acknowledge the debt we owe to all those who have preceded us in the field of English intonation studies; their names are well-known but too numerous to list here. We must however record our special indebtedness to Mr. R. Kingdon whose system of tone-marks we have in some large measure adopted. There are however certain major differences between his system and the one used in this book. We must therefore emphasise that where we have departed from Mr. Kingdon's system we have done so on our own responsibility and that such changes as we have made should in no way be construed as representing Mr. Kingdon's views.

J. D. O'Connor
G. F. Arnold

University College London
October, 1959
Preface to the Second Edition

In the thirteen years since we finished writing the first edition of this book a good deal of water has flowed under the intonation bridge; the importance of the published work in the field and the friendly criticism we have had from our colleagues and students have convinced us that changes are called for. Two of these changes are of some importance, the remainder are matters of re-ordering and notation.

The major changes are that we have introduced the idea of emphasis as a tone group feature and we have loosened the tie between accent and pitch change. Consequently we now consider that accent in the head of an unemphatic tone group is achieved by stress alone, without the help of pitch change; and that stress and pitch change, when they co-occur in the head of a tone group, not only accent the stress-bearing words but also confer emphasis on the tone group as a whole. For unemphatic tone groups we now establish four heads: Low, High, Falling and Rising. In the first edition the Low Head had two complementary forms: a rising form before the High Fall and a low-pitched level form before the Low Fall and the Low Rise. These two forms we now regard as two entirely separate features: the Low Head [\], which is always low, and the Rising Head [,], which has an emphatic form called the Climbing Head. The unemphatic High and Falling Heads are new, but they have a link with the first edition in that their respective emphatic forms are the old Stepping and Sliding Heads.

These changes have entailed the introduction of some new symbols, [\], ["] and [,], the redefinition of the scope of others, ["], ["] and [,], and the disappearance of both ["] and [,]. These are fully explained in the text. Also, we have now overtly recognised a Mid-Level nuclear tone, which is marked by the new symbol [\].

We still deal with ten tone groups, but their pitch features and the attitudes which we associate with them do not correspond exactly with those of the original ten. For this reason
and also because we have found that numbers as labels are not
easily remembered, we have given the tone groups names. It
may be helpful to set out the correspondences between the
new and old tone groups here.

The new Jackknife, Take-Off, Low Bounce, High Bounce
and Switchback correspond exactly to the old Tone Groups
5, 6, 7, 8 and 9 respectively. The new Low Drop includes
most elements of both the old Tone Groups 1 and 2: only the
combination Low Head plus Low Fall of Tone Group 1 has
been omitted on the grounds that it is not very useful to the
foreign learner. Similarly, the High Drop has all the elements
of old Tone Groups 3 and 4 except the combination Low
Head (rising variant) plus High Fall of Tone Group 3. This
combination, with the head renamed Rising, is the main con-
stituent of the new Long Jump. The High Dive corresponds
to old Tone Group 10, minus certain forms which we think it
more helpful to regard as sequences of tone groups. Finally
the Terrace, with its Mid-Level nuclear tone, is new as an
independent tone group.

The order in which the tone groups are presented has been
somewhat modified. It is our experience that the new order in
Chapters II and IV is a more valid list of priorities for the
foreign learner.

We have also introduced a new section on tone group
sequences, together with associated drills for them.

We hope that these changes will make the book more com-
prehensive and no less useful for both the beginner and the
advanced student; and we would like to thank all those who,
by their writings or in discussion, have helped us so greatly
in re-formulating our ideas.

J. D. O’C.
G. F. A.

University College London
April, 1972
I The Anatomy of English Intonation

No language that we know of is spoken on a monotone; in all languages there are variations of pitch, though not all languages use these pitch variations in the same way. When we talk about English intonation we mean the pitch patterns of spoken English, the speech tunes or melodies, the musical features of English. All that is written here in this book—as indeed in any other book on intonation—is based on three major premises:

1. *Intonation is significant.* Utterances which are different only in respect of intonation may, as a result, differ from each other in meaning. The same phrase may be said in a downright, or a reserved, or a questioning tone of voice, amongst others.

2. *Intonation is systematic.* We do not invent the words that we use in speaking, nor do we invent the sounds of which they are composed; we learn them, mainly in childhood, and spend the rest of our lives using the same words and the same sounds. Similarly we do not invent tunes as we go along; we use tunes which we originally learned as children, and we do not choose them or use them at random. There is a limited number of pitch patterns in any one language, and we use them to produce definite meaningful effects. It is therefore possible to describe frequently recurring patterns of pitch and to give rules for their use.

3. *Intonation is characteristic.* The pitch patterns or tunes of English are not necessarily the same in form as those of other languages, nor do they necessarily produce the same effect as they would in other languages, though there may be resemblances here and there. This being so, the pitch patterns of any other language may, and very often do, sound wrong if they are applied to English, and give rise to difficulties in communication. In the first place, the use of a tune which is not normally used in English will give a foreign accent to the speech and may make understanding difficult; secondly, and
more serious, the use of a tune which is used in English but in different circumstances will lead to misunderstandings and possible embarrassment.

As an example of this latter type of danger, the phrase Thank you may be said with one tune which makes it sound genuinely grateful, and with a different tune which makes it sound rather casual. Now if the foreign learner unintentionally uses the casual form when an English listener feels entitled to the other one, then the listener may get a very bad impression, since he will probably assume that the casual effect given by the tune was the one which the speaker deliberately set out to give. This is very important—English speakers are able to make a good deal of allowance for imperfect sound-making, but being for the most part unaware of the far-reaching effects of intonation in their own language, they are much less able to make the same allowance for mistakenly used tunes. The result is that they may hold the foreigner responsible for what his intonation seems to say—as they would rightly hold an Englishman responsible in a similar case—even though the tune does not faithfully reflect his intention.

In the sentence Even if he does come he won't be able to stay very long there is a clear grammatical division between the two clauses Even if he does come and he won't be able to stay very long, even though the division is not marked in any way in the writing. In speech, however, the grammatical division is marked, and it is marked by intonation. The pattern of pitch which accompanies the first clause will be recognised by an English listener as in some way complete and it will hold the clause together as a unit and separate it from the following clause, which will also be held together by intonation. But it is not always a matter of clauses. In That extraordinary-looking woman by the door is John's aunt the whole subject of the sentence That extraordinary-looking woman by the door would normally be presented as a unit by means of intonation, with the predicate is John's aunt treated as a separate unit. And in As a matter of fact, I hardly know him the opening phrase will most often be divided from the main clause, again through
the intonation. We need some neutral term to refer to these groups of words which are grammatically relevant—they are not always clauses or subjects or phrases—and the term we shall use in this book is simply word groups. So Even if he does come is a word group, and so are he won’t be able to stay very long and That extraordinary-looking woman by the door and so on.

Sometimes the number of word groups we choose to use may be important for the meaning. For example, My sister who lives in Edinburgh has just had twins may mean two different things. In writing the difference would be marked by punctuation; in speech it is marked by using either two or three word groups. If the meaning is: ‘My only sister, who happens to live in Edinburgh . . .’, then the division would be into three word groups:

My sister, | who lives in Edinburgh, | has just had twins. ||

On the other hand, if the meaning is: ‘That one of my several sisters who lives in Edinburgh . . .’, the division is into only two word groups:

My sister who lives in Edinburgh | has just had twins. ||

Similarly in She dressed and fed the baby. As one word group, it is the baby which is both dressed and fed; in two word groups:

She dressed, | and fed the baby. ||

the word group She dressed is equivalent to ‘She dressed herself’.

There is often some choice in how we divide up utterances into word groups. In My father was born in Manchester the subject My father may or may not form a separate word group, and similarly in If you like I’ll tell him the two clauses may be separated or not. April, June, September and November all have thirty days may be

April | June | September | and November | . . . or
April June September and November | . . .
This kind of division into word groups by means of intonation occurs in all languages and there is nothing difficult about either the principle or practice of it, even in those cases where a choice is possible.

In our examples we use the single bar [ | ] to separate word groups which have a very close grammatical connection, and the double bar [ || ] at the end of utterances which are not closely connected to what follows. For example:

When I got there | the bus had left. || I was furious. ||

The single bar separates the two connected clauses, and the double bar separates the two sentences, as well as marking the end of the whole utterance. The single bar may correspond to a slight pause, but more often there is no actual silence between the two word groups it separates. The double bar indicates a definite pause.

The division of longer utterances into grammatically relevant word groups is one of the roles of intonation. A second is the use of different tunes, different patterns of pitch, for grammatical purposes. For example:

You can have beans | or cabbage ||

may mean: 'There are beans and cabbage and nothing else; you must choose between them'. Or it may be that the beans and cabbage are simply examples and there may be other vegetables too. In the first case the voice rises on beans and falls on cabbage, and this is marked as a limited choice. In the second, the voice rises on both beans and cabbage and it is then clear that these are simply examples. In Didn’t you enjoy it? if the voice rises at the end it is a simple question; but if it falls at the end the sentence is an exclamation, meaning 'You enjoyed it enormously, didn’t you?'

Apart from these two clearly grammatical roles of intonation there is also a third and very important one, that of expressing the speaker’s attitude, at the moment of speaking, to the situation in which he is placed. Our example of Thank you illustrates this: if the voice falls we express genuine gratitude,
but if it rises we sound rather casual. This is not a grammatical difference; it is a difference in the attitude of the speaker, and every utterance we make contains, in its intonation, some indication of this attitude. Clearly the speaker's words and grammatical structures are also used with the intention of expressing his attitude; but intonation gives additional information; that is why different actors can give such widely varying interpretations of the same role in a play. We may regard the words as a rough guide to the meaning, and the intonation as giving greater precision and point, but this is not to say that intonation makes a greater contribution to the whole than does the verbal structure; indeed the intonation without words would give a very vague impression of the total meaning. Nevertheless, it does provide important information which is not contained in any of the other features of utterances, and without this additional information there would be many more imprecisions and ambiguities in English speech than in fact there are.

To describe exactly the attitude which a given pitch pattern expresses is not always easy, for the very good reason that such attitudes are more often conveyed in tunes than in words, so that the words are not readily available. It is this difficulty that writers are constantly facing, and one measure of a writer's success is his ability to solve the problem of suggesting the exact meaning he has in mind even though he has no direct method of conveying intonation. The English speaker learns by experience from earliest childhood what attitudes are linked with the various tunes he hears and uses, but he would be hard put to it to explain them. Our attempt to explain the attitudes, the meanings which the English tunes convey, will be found in Chapter II, but first we must show how the tunes of English are constructed and a method of symbolising the pitch treatment of English utterances.

The words in a word group do not necessarily all contribute an equal amount of information, some are more important to the meaning than others; and this largely depends on the context or situation in which the word group is said.
Consider the sentence *It was an unusually dark night*. As the beginning of, say, a story told on the radio the last three words would all be particularly important. It is easy to show that the first three words play a minor part; suppose that the first three words were drowned by some outside noise and the last three heard clearly, '... unusually dark night'. Then the listener would still get a pretty clear picture of the story's setting. But suppose the reverse were the case and only the first three words were heard clearly and the remainder lost, 'It was an...'. In this case there would be virtually no information gained at all. So in the situation we have imagined the last three words all help to paint a picture and to this extent they are important.

But if the same sentence were said in response to the question *What sort of night was it?* the word *night* in the reply would lose some of its force because the questioner is already in possession of the information that it might otherwise have given him. In this situation there are only two important words—*unusually dark*—and they could be used alone as a complete answer to the question. Going further still, in reply to the question *Was it dark last night?* the single word *unusually* would bear the major part of the information, and would in this sense be more important than all the others. Any word in any word group may be important to the meaning if the context makes it so. The word *was* has had little value in our examples, but if the sentence were said as a contradiction, in reply to *It wasn't unusually dark last night, was it?* then *was* would be the most important word of all, and indeed the reply might simply be *It was*, omitting the following words as no longer worth saying.

And it is not only verbal contexts which alter the values of words; if both the speaker and the listener know something, even if it has not been said, then it is not necessary to underline their knowledge. For example, John lives in Oxford and says to Tim *Come and stay with me*. Tim might then reply *I'd love to come to Oxford*, and the word *Oxford* would not be important because both of them already know where John lives. Similarly, if both of them know that Harry was going to take a
driving test on Monday, John might say on Tuesday Did Harry pass his driving test? In these circumstances pass would be important, but his driving test would not, because it is common knowledge between them.

In the written language the reader is generally left to make up his mind which are the important words, helped to a greater or lesser extent by the style of the author and by such devices as italicisation, spacing and the like; but in speech these words are specifically pointed out so that the listener shall be left in no doubt. Words are pointed out by means of what we shall call accent. The workings of accent, what it is and how it makes words stand out, will become clearer as we go on to analyse tunes.

THE TUNES OF SINGLE-SYLLABLE WORD GROUPS

Up to this point we have used the term tune in a very general way; we shall now define it as the complete pitch treatment of a word group. Tunes, like word groups, may therefore be long or short, but we shall start by dealing with the shortest possible tunes, those found in word groups consisting of a single, monosyllabic word. Below are seven examples showing different tunes for the word Two in different contexts. The changes of pitch are shown graphically between two horizontal lines representing the normal high and low limits of the voice.

1. Peter: Would you like one packet, or two?
   John: Two. ||

2. Peter: How many shoes in a pair?
   John: Two. ||
3. PETER: Did you know Richard has two wives?
   JOHN: Two! ||

5. PETER: I've only got two pounds.
   JOHN: Two? ||

7. PETER: Can you let me have two pounds?
   JOHN: Two | (or three, | or four. ||)

The seven tunes are:

Low Fall: the voice falls during the word from a medium to a very low pitch.

High Fall: the voice falls during the word from a high to a very low pitch.

Rise-Fall: the voice first rises from a fairly low to a high pitch, and then quickly falls to a very low pitch.

Low Rise: the voice rises during the word from a low to a medium pitch or a little above.
High Rise: the voice rises during the word from a medium to a high pitch.

Fall-Rise: the voice first falls from a fairly high to a rather low pitch, and then, still within the word, rises to a medium pitch.

Mid-Level: the voice maintains a level pitch between high and low, neither rising nor falling.

The Tunes of Longer Word Groups Containing Only One Important Word

In the examples above, the word Two, being the only word in the word group, must naturally be important (otherwise there would be no point in saying it) and therefore accented. Now suppose that John's response was not Two but Twenty. This is still a word group of a single accented word, but there are now two syllables instead of one. The first of these syllables is stressed, i.e. said with a greater general effort than the second, which is unstressed. Our seven tunes will now be as follows (and here we use large dots to represent the stressed syllable and smaller dots to represent the unstressed syllable):

Low Fall: Twenty. ||

High Fall: Twenty. ||

Rise-Fall: Twenty. || Twenty. ||

Low Rise: Twenty. ||
High Rise: Twenty. ||

Fall-Rise: Twenty. ||

Mid-Level: Twenty | (or thirty | or forty. ||)

The similarities with the treatment of *Two* are obvious, but there are some differences which must be noticed. In the two rising tunes the stressed syllable is level in pitch and there is no upward glide as there was in *Two*, but rather a jump from the pitch of the stressed to that of the unstressed syllable; in other words the rise is not complete before the end of the word group. In the same way the Fall-Rise is spread over the two syllables and not completed on the first. Whether or not, in the falling tunes, the fall is completed within the stressed syllable depends on the structure of that syllable: if the stressed vowel is short and followed by a voiceless sound (having no vocal cord vibration and therefore no pitch) there is often not time to complete the fall within the stressed syllable, and the effect is of a jump from the higher to the lower pitch level. For example:

Fifty. ||

Sixty. ||

If, on the other hand, the stressed syllable contains a long vowel or diphthong, or a short vowel followed by a voiced
sound, then the fall is usually completed within that syllable. For example:

\[
\begin{align*}
\text{Forty.} & \quad || & \text{Eighty.} & \quad || & \text{Twenty.} & \quad || \\
\begin{array}{c}
\downarrow \\
\downarrow
\end{array} & \begin{array}{c}
\downarrow \\
\downarrow
\end{array} & \begin{array}{c}
\downarrow \\
\downarrow
\end{array}
\end{align*}
\]

The Rise-Fall may be said in either of the two ways shown above.

Below are seven more examples, this time of word groups containing one important word followed by other words which are not important and therefore *not accented*:

1. **Peter**: Will you have one packet, or two?
   **John**: Two, Peter. ||

2. **Peter**: How many shoes in a pair?
   **John**: Two, you silly fool. ||

3. **Peter**: Did you know Richard has two wives?
   **John**: Two, indeed! || Two, indeed! ||

   or

   \[
   \begin{array}{c}
   \downarrow \\
   \downarrow
   \end{array}
   \begin{array}{c}
   \downarrow \\
   \downarrow
   \end{array}
   \]

4. **Peter**: How many cigarettes have you got?
   **John**: Two, I think. ||
5. **PETER:** I've only got two pounds.
   **JOHN:** Two, did you say? ||

   [Diagram of pitch pattern]

6. **PETER:** You've got one brother, haven't you?
   **JOHN:** Two, you mean. ||

   [Diagram of pitch pattern]

7. **PETER:** How many tickets would you like?
   **JOHN:** Two, perhaps. ||

   [Diagram of pitch pattern]

These examples show that when the single accented word is followed by other words which are not accented, the pitch patterns remain very similar to the patterns in the examples *Two* and *Twenty*. In the Low Fall and High Fall the fall of the voice to the lowest pitch level takes place during the stressed syllable of the accented word or from that syllable to the next, whether in the same word or not, and any subsequent syllables are all on the same low level. The Rise-Fall is spread over either two or three syllables, as shown above, both patterns being commonly heard; once the voice has reached the low pitch, on either the second or third syllable, it continues on this pitch during any other following syllables. In the Low Rise and High Rise the stressed syllable of the accented word does not itself rise in pitch, but each of the following syllables is a step higher than the previous one, and the final pitch, medium in the case of the Low Rise and high in the case of the High Rise, is reached on the last syllable of the word group. So whereas in the Low and High Fall the fall must be completed not later than the syllable immediately
following the stressed syllable of the accented word, in the Low and High Rise the rise is not complete until the end of the word group. It may be noticed too that in the rising tunes, when the final syllable of the word group is stressed (and only then), there is a tendency to slide upwards in pitch during the syllable, whereas there is no parallel tendency in the falling tunes. In the Fall-Rise the fall takes place during the stressed syllable of the accented word (or from that syllable to the next) and the rise takes place on or from the last stressed syllable of the word group. For example:

I don't want it. ||

If there is no stressed syllable following the fall, then the rise takes place between the last two syllables. For example:

Fortunately. ||

The cases we have just been discussing are important because all tunes, and not merely those with a single accented word, must end in one of the ways described above. No matter how long or how short the word group is, no matter how many or how few accented words it contains, the pattern of its tune from the stressed syllable of the last accented word onwards will correspond to one or other of the seven general patterns. In the examples below all the accented words are italicised and it can be seen that, although the tunes differ in various ways, the endings conform to the patterns already laid down.

Low Fall ending:  I want to be absolutely sure about it. ||
High Fall ending: What on earth did you do that for, Peter? ||

Rise-Fall ending: I quite agree with you, my dear chap. ||

Low Rise ending: Would you like to come to the theatre with us? ||

High Rise ending: It’s not fair, did you say? ||

Fall-Rise ending: I doubt whether that would be any good. ||

Mid-Level ending: Immediately I told him the truth about it, |

(he relented. ||)

If, then, we know in general terms what tune we wish to use in saying any word group, and if we can identify the stressed syllable of the last accented word, we now know the exact pattern of the tune’s ending. Clearly the stressed syllable of the last accented word is a landmark of the highest importance, and it is on this syllable that the whole tune centres. This syllable is called the nucleus of the tune, and all syllables
following the nucleus are called the _tail_. In our last example above the nucleus is _truth_ and the tail consists of the words _about it_.

The rising, falling or level tune endings which take place on the nucleus or start from it are known as _nuclear tones_; there are seven of these nuclear tones corresponding to the seven tune endings already described. The last accented word is made to stand out by a combination of stress and the pitch features of the nuclear tones. By definition there can be no accented word in the tail, though there may be _stressed_ words in it, as the last seven examples show.

So far, in order to give a fairly complete picture of the intonation of our examples, we have used a graphic method of large and small dots. It is more convenient in practice to use a shorter and more economical method of marking the intonation. This consists of placing a single symbol immediately before the nucleus to indicate the nuclear tone; this symbol tells us, by its position and its shape, which syllable is the nucleus of the tune and which of the seven main endings is to be used.

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<th>,Two.</th>
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<td>dot dot</td>
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<td>High Fall:</td>
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<td>Rise-Fall:</td>
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<td>,Twenty.</td>
<td>,Seventy.</td>
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<td>dot dot</td>
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<tr>
<td>Low Rise:</td>
<td>,Two.</td>
<td>,Twenty.</td>
<td>,Seventy.</td>
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<td>dot</td>
<td>dot</td>
<td>dot dot</td>
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</tbody>
</table>
These examples show that unstressed syllables in the tail have no separate symbol. However, as we have already explained, the tail can include stressed syllables occurring in words which are not accented; and the rhythm of English speech, which is a characteristic and important part of it, depends on all the stressed syllables in the word group, not just those in the accented words, being made to occur at approximately equal intervals of time. So it is necessary for the student to know all of the syllables which are stressed, and not just those which occur in accented words. To mark the stressed syllables in the tail the degree sign is used. Placed low [.] it indicates that the following stressed syllable has, or begins on, the lowest pitch level. Placed high ['] it indicates any stressed syllable of the tail which is higher than the lowest pitch.

Low Fall: ‘Two, Peter.

High Fall: ‘Two, you silly fool.
We know the seven main endings that tunes may have, but up to now we have considered only word groups with a single accented word right at the beginning of the group. Now we must consider word groups containing words and syllables before the nucleus. It is convenient to divide the pre-nuclear pattern (i.e. that part of the tune preceding the nucleus) into two parts, the head and the pre-head. The head begins with the stressed syllable of the first accented word (before the nucleus) and ends with the syllable immediately preceding the nucleus; the pre-head consists of any syllables before the stressed syllable of the first accented word. In the examples below, accented words are again italicised.
1. It was an unusually dark night.

Pre-head  Head  Nucleus

The head begins with the stressed syllable of unusually, that is, the second syllable, and ends with dark, the last syllable before the nucleus, which is night. Notice that the first (unstressed) syllable of unusually belongs to the pre-head, together with the first three words of the word group which are all unstressed.

2. Where's John?

Head  Nucleus

Here the head consists of a single syllable and there is no pre-head, since there are no syllables before the head.

3. I could have kicked myself.

Pre-head  Nucleus  Tail

In this case there is no head since there is only one accented word, and that must of course be the nucleus. So the pre-head and the head may occur together or separately, or they may not be present at all if the nucleus is the first syllable of a word group; but the nucleus is always present in every complete tune.

HEADS

There are four different types of head, the low head, the high head, the falling head and the rising head.

THE LOW HEAD

In the low head, which in this book occurs only before the Low Rise nuclear tone, all the syllables are said on the same low pitch as the beginning of the Low Rise. For example:

Someone's bound to come along soon.
The important (italicised) words are accented by means of stress alone, with no help from pitch features of the kind mentioned in dealing with the accentuation of the nuclear word (p. 15). Words which are not accented do not bear stress. For example:

*Don't upset yourself about that.*

In this example the stresses which might be heard in other circumstances on the second syllables of *yourself* and *about* are suppressed, and the four consecutive unstressed syllables are all said more quickly as a result.

The low head is symbolised by placing the mark [.] before it, that is, before the first stressed syllable of the head. In some word groups there is only one accented word in the head, and so this is the only mark used. For example:

*Don't be silly.*

However, if there are other accented words within the head, their stressed syllables are preceded by [,] the low placing of this sign showing very low pitch. Unstressed syllables are left unmarked. So the other two examples above read as follows:

*Someone's bound to come along soon.*

*Don't upset yourself about that.*

**THE HIGH HEAD**

In the high head all the syllables are said on the same rather high pitch. For example:

*Why did you tell me you couldn't come?*
Accent is again indicated by stress alone, and words which are not accented do not bear stress. For example:

'Plenty of people don't really care.

In this example, the words *people* and *really* are not felt to be important, so no syllable in either word bears a stress because such a stress would indicate accent.

The high head is symbolised by placing the mark ['] before it. In a sentence like the following there is only one accented word in the head and this is the only mark used:

'What a pity!

If there are other accented words in the head they have ['] before their stressed syllable. The other two examples above read as follows:

'Why did you *tell me you *couldn't *come?  
'Plenty of people *don't really *care.

In this book the high head occurs before all nuclear tones except the Fall-Rise tone.

THE FALLING HEAD  The first syllable of the falling head is rather high in pitch and any following syllables gradually carry the pitch lower. For example:

*Everyone's bound to see it sometime.*

In this book the falling head occurs only before the Fall-Rise nuclear tone and the last syllable of the head is always
lower than the beginning of the Fall-Rise. If there is only one syllable in the head, that syllable is high and level. For example:

![Don't fall.](image)

The symbol for the falling head is ['] placed before the stressed syllable of the first accented word in the head. If there is only one accented word in the head, then that is the only symbol used; but if there are other accented words, the mark ["] is placed before the stressed syllables of each of them. The examples above read as follows:

"Everyone’s bound to see it sometime."

"Don’t fall."

**THE RISING HEAD**

The rising head is the opposite of the falling head: its first syllable is low in pitch and any following syllables gradually carry the pitch higher. For example:

![How did you manage to do that?](image)

In this book the rising head occurs only before the High Fall nuclear tone, and the last syllable of the head is lower than the beginning of the High Fall. If there is only one syllable in the head, that syllable is low and level. For example:

![Don't pay him.](image)

The symbol for the rising head is ["] placed before the stressed syllable of the first accented word in the head. The
stressed syllable of any other accented word in the head is marked with [*]. So the examples above read as follows:

"How did you manage to do that?"
"Don't pay him."

PRE-HEADS

The pre-head of a tune consists of all the syllables which precede the stressed syllable of the first accented word, whether the latter syllable is the nucleus or the beginning of the head. There are two types of pre-head, the low pre-head and the high pre-head.

THE LOW PRE-HEAD

All the syllables in the low pre-head are said on the same rather low pitch. For example:

It was an unusually dark night.

```
  ••••  •
  • • • •
```

This pitch is not usually so low as that of a final falling nuclear tone, but it must never be higher than the starting pitch of the stressed syllable of the first accented word. Before the Low Fall, the High Fall, the Rise-Fall, the High Rise, the Fall-Rise and the Mid-Level tones it must be lower than the starting pitch of the nucleus; and before the high head and the falling head it must be lower than the initial pitch of the head. For example:

**Low Fall:** You're a fool.

```
  • • •
  •
```

**High Fall:** I was at school.

```
  •••
  •
```
Rise-Fall: Oh, do you, indeed?

High Rise: Did you see him?

Fall-Rise: You’ll be late.

Mid-Level: And when I tried | ...

High Head: He can be absolutely infuriating.

Falling Head: It was an expensive oversight.

Before the Low Rise, the low head and the rising head, the low pre-head is on the same pitch level as the start of the rise or the head. For example:

Low Rise: You could have tried.
Low Head:  You’re looking very smart.

Rising Head:  I’ve never been there in my life.

Before the high, falling and rising heads the low pre-head may contain stressed syllables, but these are not to be considered accented. For example:

High Head:  The man was perfectly right.

Falling Head: The address is reasonably clear.

Rising Head: John said nothing of the sort.

It is usual for such stresses to be weakened if not wholly suppressed.

Unstressed syllables in the low pre-head are not marked at all; any unmarked syllables at the beginning of a word group are therefore taken to belong to the low pre-head. Stressed syllables in the low pre-head, if they occur, are marked by placing the symbol [\textsuperscript{o}] immediately before them. The following examples are thus completely marked:

I was at \textsuperscript{\textsuperscript{\textsuperscript{o}}}school.
It was an ex\textsuperscript{\textsuperscript{\textsuperscript{o}}}pensive \textsuperscript{\textsuperscript{\textsuperscript{o}}}over\textsuperscript{\textsuperscript{\textsuperscript{o}}}sight.
The \textsuperscript{\textsuperscript{\textsuperscript{o}}}man was \textsuperscript{\textsuperscript{\textsuperscript{o}}}perfectly \textsuperscript{\textsuperscript{\textsuperscript{o}}}right.
THE HIGH PRE-HEAD

In the high pre-head all the syllables are said on the same relatively high pitch. For example:

But you can’t do that.

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

The high pre-head is never very long, rarely containing more than two or three syllables. It is also very much less common than the low pre-head. The high pre-head before a High Fall is said on the same pitch as the beginning of the fall. For example:

You didn’t!  It was amazing!

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

Before any other nuclear tone or any head the high pre-head is said on a pitch higher than the beginning of the stressed syllable of the following accented word. For example:

Low Fall:  The brute!

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

Rise-Fall:  It was amazing!

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

Low Rise:  Hullo.

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]

High Rise:  At eleven?

\[ \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \]
Fall-Rise: It wasn’t.

Mid-Level: At times.

Low Head: It’s an extraordinary thing.

High Head: I can’t be bothered.

Falling Head: He’s the queerest chap.

Rising Head: But you intended to go there anyway.

Stressed syllables may occur in high pre-heads before the low, falling and rising heads. For example:

Low Head: John was perfectly willing to compromise.
Falling Head:  The house is very expensive.

Rising Head:  The train was absolutely packed.

As is the case with the low pre-head, these stresses are usually suppressed.

If the first syllable of a high pre-head is stressed, as in the first example, the mark [?] is placed before it:

"John was perfectly willing to compromise."

Any following unmarked syllables are to be said on the same high level pitch.

If the first syllable of a high pre-head is unstressed, as in the other two examples above, the symbol [-] is placed before it, and any following stressed syllable in the pre-head is marked with [?]:

"The house is very expensive."

"The train was absolutely packed."

If there is no stressed syllable in the high pre-head, the symbol [?] before the first syllable indicates that all syllables between this mark and the following tone mark belong to the high pre-head. Other examples given above are completely marked as follows:

"But you can't do that."

"You didn't!"

"It was a-mazing!"

"The brute!"

"It was a-mazing!"

"Huh, lo."

"At e-leven?"

"It wasn't."
At times.
It's an extraordinary thing.
I can't be bothered.
He's the queerest chap.
But you intended to go there anyway.

**SIMPLE AND COMPOUND TUNES**

All the tunes we have dealt with up to now have contained only one nuclear tone; these are called *simple tunes*, and the majority of tunes in English are of this kind. However, there is one very important tune which contains two nuclear tones, and this is called a *compound tune*. It consists basically of a High Fall followed by a Low Rise. For example:

I like chocolate.
We were sorry you couldn't come.
No-one likes to be taken for granted.

The High Fall may be preceded by a high head if there are important, accented words before it. For example:

I rather like chocolate.
Everybody said they were sorry you couldn't come.
Absolutely no-one likes to be taken for granted.

Every syllable between the High Fall and the Low Rise is on a low pitch. If one of these low syllables is stressed, the word in which it occurs is recognised as being accented and important to the meaning.

This compound Fall plus Rise tune may be very similar to some forms of the simple tune containing the Fall-Rise nuclear tone; but, as we shall see in Chapter II, the two tunes are very different in their meanings. So it is necessary to keep them separate. The first example above *I like chocolate* represents a pattern like this:

I like chocolate.
But so too does the notation *I like chocolate*. So there may be no difference of pattern between the two tunes. Yet there *may* be certain differences between them which it is worth while pointing out. Notice in the first place that, if the fall and rise in pitch both occur on the same word, then we are dealing with the simple Fall-Rise tune. The Fall and the Rise of the compound tune are always on different words. Also, if the rise in pitch takes place on an unstressed syllable, we are again dealing with the simple tune, since the Rise in the compound tune is always attached to a stressed syllable. So the form

\[
\begin{array}{c}
\text{I like it.} \\
\end{array}
\]

\[
\begin{array}{c}
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \cdot \\
\cdot \\
\cdot \\
\end{array}
\]

must represent *I like it* because *it* is unstressed.

The more troublesome cases are those in which the fall and the rise take place on different words and the rise is attached to a stressed syllable. For example:

\[
\begin{array}{c}
\text{My mother was born in Sheffield.} \\
\end{array}
\]

\[
\begin{array}{c}
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My *mother was born in Sheffield | (but not my father.)

My *mother was _born in _Sheffield | (Isn’t that interesting?)

But these differences are not always operating; the stresses after the fall may be present in both tunes; the syllables after the fall in the simple tune may not start rising immediately; and it may not be possible to tell whether the range of the fall is wider or not so wide. Yet because of the different attitudes that the two tunes convey it is helpful to distinguish them in notation. For example:

*Try not to be _late, | (even if it’s difficult.)
*Try not to be _late, | (please!)

I *hope you’ll be _able to _come, | (even if it’s doubtful.)
I *hope you’ll be _able to _come, | (I really do.)

If the Fall-Rise or the compound Fall plus Rise are preceded by a head, the difference between the two tunes is made clear, because in this book the Fall-Rise always has the falling head before it, and the Fall plus Rise always has the high head before it. For example:

My *father and *mother were _born in _Sheffield.

My *father and *mother were _born in _Sheffield.
It may be useful at this point to consider afresh the relation between stress and accent and the way in which our notation shows these features.

We have seen (p. 5) that words are accented when they are important to the meaning in a particular situation and not accented when they are not especially important. All the tone marks which indicate the four types of head and the seven nuclear tones show that the word to which any one of them is attached is accented. So in the examples

It was a re'markable 'effort.
It was ,perfectly ,natural.
Andrew 'certainly 'tried.
It was a ri^diculous ,thing to ,do.

the words remarkable, effort, perfectly, natural, certainly, tried and ridiculous are all accented, as the tone marks show. But how do we recognise that they are accented when we hear them? Firstly, each of them contains a stressed syllable, and that is always so: every accented word must carry a stress. But stress alone does not necessarily imply accent; in the last two examples, Andrew is stressed but not accented, forming the low pre-head, and thing and do are stressed too, but not accented, being in the tail of the tune. Pitch as well as stress is involved in the recognition of accent. All the nuclear tones have a movement of pitch except [?], which has a sustention of pitch; and this movement or sustention, combined with the stress, makes us recognise them as accented. As for the heads, it is their general pitch shape, combined with stress, which indicates accent. In

'What's 'that?

we know that What is accented because it is stressed and high in pitch before the High Fall. In

'Don't ,worry.

we recognise Don't as accented because of its low pitch and stress. In

'Send it to his 'home ad,ress.
the stress on *Send* at the beginning of the rising sequence marks it as accented; and in

*No-one will *know.

the high-pitched stress at the beginning of the falling sequence marks *No-one* as accented.

Sometimes a jump in pitch to the beginning of the head helps us to identify accent. For example, in

---You ,mustn’t ,worry.

there is a jump down in pitch from the high, unstressed (and therefore very short) *You* to the low, stressed *mustn’t*; this jump in pitch reinforces our recognition of the accent on *mustn’t*. Similarly in

You could have *heard* him in *London.

the jump from the low pitch of the pre-head to the stressed syllable at the beginning of the head makes *heard* stand out as accented. But this does not always happen, and it is the general shape of the head, High or Low, Rising or Falling, and the stresses associated with it, which mainly enable us to recognise accent.

This is true of accents within the head as well as at the beginning of it. For example, in

Peter *wanted to *make them *pay for it.

all three of the stresses in the high head mark accented words; and this applies to the other three heads as well. For example:

You were ,only ,trying to ,help him ,out.

,Why on *earth did you *want to do *that?

*Plenty of *people would be pre*pared to *help.

In these examples all the stresses of the heads show accent, and all the stressed words are therefore recognised as important parts of each message.

In the compound Fall plus Rise tune, stressed syllables be-
tween the Fall and the Rise also mark accented words. For example, in

I 'like the 'colour of the 'paint you've 'used in the 'kitchen.

the words like and kitchen are accented by their stress and
their nuclear pitch movement, whilst colour, paint and used
are accented by stress alone.

We can sum up the situation with regard to accent as
follows:

1. Any stressed syllable associated with a nuclear tone
   shows accent.

2. Any stressed syllable in any head shows accent.

3. Any stressed syllable between the two nuclear tones in
   a compound Fall plus Rise tune shows accent.

As we have seen, the general shape of the head is shown by
the symbol placed at its beginning, namely ['], [\ld], [\*] or [\ld].
Other accents in the head are marked by [\ld] if their pitch is
low, as in the low head; and by [\*] if it is not low, as in the
other three heads. In the compound Fall plus Rise tune, the
accents between the Fall and the Rise are on a low pitch, and
[\ld] is therefore used to mark them.

When stresses occur in positions other than the three men-
tioned above, that is, when they occur in pre-heads and tails,
they do not indicate accents. So in the four examples

I've 'taught him 'everything I 'know.

*People 'won't eat 'that.

*Peter 'won't 'mind.

*Blow your 'nose, *darling.

[\ld] and [\*] do not mark accent, because they appear only in
pre-head or tail. There is no difficulty about stresses in tails,
since by definition the nuclear tone occurs on the last im-
portant word in the word group; that is therefore the last
accented word and any following stresses cannot indicate
accent. Once the nucleus has been identified by its pitch be-
aviour, any following stresses can be ignored for accent pur-
poses, though not for rhythmical purposes of course (see p.
16).
However, we must look a little more closely at stresses in pre-heads. In the example above

I've taught him 'everything I know.

the first three syllables are on a low pitch and taught is stressed. If we consider only those three syllables

I've taught him

this could be the beginning of a low head, in which case the stress on taught would give it accent. What tells us that it is not part of a low head is what happens afterwards. A low head would continue on a low pitch right up to the nuclear tone, but in our example everything I is said on a high pitch, and everything has a stress. This can only be a high head and therefore what comes before it must be a low pre-head. In other words, before we can decide whether the pre-nuclear pattern of a word group—I've taught him everything I in our example—consists of head alone, or pre-head alone, or, as in this case, both pre-head and head, we must consider the pre-nuclear pattern as a whole. If the pre-nuclear pattern contains no stresses, there is of course no problem: it consists of pre-head only, since a head means at least one pre-nuclear stress. Similarly, when the pre-nuclear pattern shows only one stress, the decision is simple: the single stress marks the beginning of a head and shows accent; and any unstressed syllables before that stress will of course be a pre-head. But when, as in the above example, the pre-nuclear pattern includes more than one stress, it must be viewed as a whole. Only then can we decide whether all the pre-nuclear stresses fall within the head and are therefore all accents; or whether, like that of taught above, the first of the pre-nuclear stresses—a pre-head rarely contains more than one stress—forms part of a pre-head and so is not to be considered an accent.

The other example above
*People* won't eat *that.*

has two stresses in its pre-nuclear pattern and shows exactly the same process. *People* is stressed and on a high pitch; it might, therefore, be the beginning of a high head; but the low-pitched syllables which follow and the stress on *won't* make this impossible, and we are forced to interpret *People* as a high pre-head containing a stress and what follows as a low head.

Finally, consider the following example:

```
Andrew was *quite* sure he'd *lost it.
```

The low pitch of the first four syllables and the two stresses could quite well be the beginning of a low head; but after *quite* the syllables do not stay low, as they would in a low head: on the contrary, they rise. So the stressed *quite* must be the beginning of a rising head; all before it must be a low pre-head and the stressed *Andrew* is not an accent. Notice the difference from

```
Andrew was *quite* sure he'd *lost it.
```

In this case the gradual rise in pitch starts right at the beginning of the tune; so the rising head starts with *Andrew,* the stress on *Andrew* indicates accent, and there is no pre-head.

In pre-heads and tails we use [.] and ['] again, but now they mark stressed syllables and do not indicate accents. Once more [.] is used when the pitch is low, that is, in the low pre-head and in tails after falling nuclear tones; and ['] is used when the pitch is *not* low, that is, in the high pre-head and in tails following the Low Rise and High Rise nuclear tones. In the tail of a Fall-Rise nuclear tone, as for example in
\[ \text{Peter won't mind.} \]

\[ \text{Peter won't carry it.} \]

we use [.] to mark the stresses, on the understanding that the final rise takes place on, or begins from, the last [.] mark.

**EMPHASIS**

There are various ways in which a whole word group can be made to sound more lively, more emotional, more emphatic by means of pitch. Compare for instance

\[ \text{The fool.} \quad \text{with} \quad \text{—The fool!} \]

The use of the high pre-head in the second example gives a liveliness to the whole word group which is far greater than that shown by the first example, with the low pre-head. This is not a question of accent, which affects single words, but rather of emphasis, which affects whole word groups; in both examples *The* is unstressed and *fool* is accented, and the high pre-head does not make *The* stand out as an important word. What it does, in combination with the Low Fall, is to make the whole utterance more exclamatory, more emphatic, as the exclamation mark suggests. The more the high pitch of the high pre-head contrasts with what follows, the more emphasis is given; so —*The fool* sounds quite emphatic because of the contrast between the high pitch of *The* and the much lower pitch at the beginning of *fool*. On the other hand —*The fool* does not sound so emphatic, because of the lack of contrast between the high-pitched *The* and the high pitch at the beginning of *fool*. Other examples showing considerable emphasis because of this contrast are:

\[ \text{—You can't do that.} \]

\[ \text{—I simply don't believe it.} \]
Another common way of adding emphasis is by modifying the shape of the head. For instance, the high head can be modified for emphasis by making the stressed syllable of each accented word a step lower in pitch than the previous one. For example:

I simply don’t know what to do.

This series of downward steps makes the whole word group sound weightier than the normal high head does. We show this emphatic treatment of the high head by repeating the head mark ['] at each stress:

I 'simply 'don't 'know 'what to 'do.

This may be referred to as either the emphatic high head or the Stepping Head.

The falling head is modified for emphasis by having a series of falls, one from each stressed syllable, instead of the single fall of the normal falling head. For example:

You can’t expect me to hold your hand.

If there are no unstressed syllables to carry the falls, the stressed syllables do so themselves. For example:

I don’t really believe that.

We indicate this emphatic treatment of the falling head by again repeating the head mark ['] before each stressed syllable; so our two examples are marked as follows:
You can't expect me to hold your hand.
I don't really believe that.

This may be referred to as the emphatic falling head or the Sliding Head.

The rising head is emphasised similarly: there is a series of rises, one from each stress, instead of the single rise. For example:

Why on earth did you want to do that?

If there are no unstressed syllables to carry the rises, the stressed syllables do so themselves. For example:

John simply can't bear it.

Again this treatment is shown by repeating the head mark [.] at each stress; so our examples read as follows:

Why on earth did you want to do that?
John simply can't bear it.

This may be referred to as the emphatic rising head or the Climbing Head.

Even greater emphasis can be added by having a High Fall tone at each stressed syllable in the head. This occurs before a final High Fall or Fall-Rise nuclear tone. For example:

Fancy anyone wanting to do that!
It was an absolutely terrible party.

These emphatic forms will all find their place in the following chapters. There are others, such as changes of pitch range and the use of different voice-qualities, which are beyond the scope of this book; but their existence should be borne in mind and listened for.
A simple tune may have a low pre-head, a high pre-head or no
pre-head at all; it may have one of the four different kinds of
head or no head at all; and it will have one of the seven
nuclear tones (with or without the appropriate tail). If every
one of these parts of a tune can be combined with every other
part, the total number of basic pitch patterns will be 105,
without even considering compound tunes. But it is not
necessary to deal with 105 or more different units for two
reasons:

1. Some of the patterns occur very much more frequently
and with a much wider usefulness than others; attention must
be concentrated, at least for a time, on the commonest ones.

2. Some patterns which are different have differences of
meaning so slight that they would be very difficult to define
in any very helpful way. Indeed some patterns which are
different have exactly the same meaning, so far as the intona-
tion is concerned. This is the case with the two examples
below:

'John was 'late.
But 'John was 'late.

The difference between the two tunes is certainly very slight
—a low pitched unstressed syllable at the beginning of the
second example which is absent in the first—but even so the
actual patterns of pitch are not identical. Yet the meaning,
or at any rate that part of it which the intonation gives, is
exactly the same in both cases; and as it is meaning which is
the really important factor, we can usefully group together any
tunes which mean substantially the same. Such a grouping of
tunes all conveying the same attitude on the part of the
speaker is called a Tone Group. Besides expressing the same
attitude, the tunes in a tone group also have one or more pitch
features in common, as the following specification makes clear.
So a tone group is unified and distinguished from all other
tone groups both by the attitude it conveys and by the pitch
features of its tunes.

In this book ten tone groups are described and practised.
Each has been given a mnemonic, a name which will serve to remind the learner of some or all of the pitch features in the tone group by evoking for him some commonplace situation:

1. **The Low Drop**: imagine a small child, standing on the bottom stair and then jumping down to the foot of the staircase: *Low Fall*.

2. **The High Drop**: now imagine a parachutist descending from a great height and finally landing: *High Fall*.

3. **The Take-Off**: your plane taxis along the runway at speed: *Low Pre-head* and *Low Head*. Then finally it begins to rise into the air: *Low Rise*.

4. **The Low Bounce**: first you hold a ball at arm’s length high in the air: *High Head*. Then, when you have thrown it to the ground, it rebounds into the air: *Low Rise*.

5. **The Switchback**: now you are enjoying a ride on the switchback at a fair. It takes you down: *Falling Head*. Then up and down and up again: *Fall-Rise*.

6. **The Long Jump**: imagine you are at the Olympic Games. You watch the long jumper running along the track: *Low Pre-head*. He then hits the board and his leap carries him forwards and upwards: *Rising Head*. And finally he falls into the sand pit: *High Fall*.

7. **The High Bounce**: you are about to make a winning smash at table-tennis. You hit the ball hard, shoulder-high: *High Head*. Then the ball bounces up from the surface of the table, some feet above the floor: *High Rise*.

8. **The Jackknife**: at the swimming-pool you catch sight of a spring-board diver in the middle of his jackknife dive. He is bent double, head and feet both pointing to the water: *Rise-Fall*.

9. **The High Dive**: then you watch the swimmer make his dive from the high board. He plunges in: *High Fall*. He disappears for a second and then rises to the surface again further down the pool: *Low Rise*.

10. **The Terrace**: now back at your hotel, you see a fellow visitor walk across the terrace: *High Head*. He then descends to the rose-garden overlooking the river: *Mid-Level*.

Now follows the specification of all the pitch features found
in the tunes of each of these tone groups. Items enclosed in 
brackets may be present or absent; unbracketed items must 
be present. Tails are not mentioned since their presence or 
absence never affects the intonation meaning. Emphatic forms 
of the tone groups are listed separately. This is merely to make 
the presentation clearer. It does not imply any difference of 
attitude between the emphatic and unemphatic tunes of any 
one tone group; and the attitudes described in Chapter II 
apply whether tunes are emphatic or not.

THE TEN TONE 
GROUPS: 
UNEMPHATIC

1 THE LOW DROP 
(Low Pre-head +) (High Head +) 
Low Fall

"Sit down. I don’t believe it.
"Why don’t you look where you’re going?

2 THE HIGH DROP 
(Low Pre-head +) (High Head +) 
High Fall

E.g.  "No. Splendid! It’s amazing. What’s that?
I liked it immensely. He doesn’t really know the 
answer.

3 THE TAKE-OFF 
(Low Pre-head +) (Low Head +) 
Low Rise

E.g.  "No. Sometimes. I think so.
"Don’t worry about it. It’s not so bad.
"Nobody’s going to take it away from you.

4 THE LOW BOUNCE 
(Low Pre-head +) High Head + 
Low Rise 
or 
High Pre-head + Low Rise

E.g.  "What’s that? *Try not to be late.
"Will you be staying to lunch, Tony?
"Is John going to be there? Huh, lo.
5 THE SWITCHBACK

(Low Pre-head +) (Falling Head +)
Fall-Rise

E.g. "No. Possibly. Some people can't do it.
You can't try. No one wants to force you to play.
It isn't only a question of money, you know.

6 THE LONG JUMP

(Low Pre-head +) Rising Head +
High Fall

E.g. Try it again. You didn't ask me to.
How on earth did they manage to get there?
Well, can you return it tomorrow, then?

7 THE HIGH BOUNCE

(Low Pre-head +) (High Head +)
High Rise

E.g. 'Sugar? Is this the one you mean?
You think I'd enjoy it?
Why don't I write to the secretary, did you say?

8 THE JACKKNIFE

(Low Pre-head +) (High Head +)
Rise-Fall

E.g. "No. Certainly. Lots of people do it.
It's ridiculous. I can imagine how tired you were.
I can hardly wait to hear about it.

9 THE HIGH DIVE

(Low Pre-head +) (High Head +)
High Fall + (Low Accents +) Low Rise

E.g. Andrew was the winner. Most people tell me that.
Yes, I thought his face was familiar.
'Going by underground would be the quickest.
The little old man in the corner's been waiting longest.
THE TEN TONE GROUPS: EMPHATIC

10 THE TERRACE

(Low Pre-head +) (High Head +)
Mid-Level

E.g.  'Then | (I went out for a walk.)
      'Air *travel | (I find so frightening.)
    Occasionally | (I meet him on the train.)
    Well, 'since you in'sist, | (I will have a drink.)
    'When did you *see your *brother | (to ask him about it?)

1 THE LOW DROP

High Pre-head + (High Head +)
Low Fall
or
(Pre-head +) Stepping Head + Low Fall

E.g.  'The *fool!  "I said 'no such *thing.
      "I can't *hear what you're *saying.
      "It isn't like *that at *all.

2 THE HIGH DROP

High Pre-head + (High Head +)
High Fall
or
(Pre-head +) Stepping Head +
High Fall
or
(Pre-head +) High Fall(s) + High Fall

E.g.  "I'm not *sure.  "They *don't *really *like it.
      They *simply *don't know *what to *do.
      'Fancy *anyone *wanting to do *that.

3 THE TAKE-OFF

High Pre-head + Low Head + Low Rise

E.g.  "Well, *don't make *so much *fuss about it.
      But you *didn't *have to wait *long.
      "It's got *nothing to *do with *you.
4 THE LOW BOUNCE  High Pre-head + High Head + Low Rise
       or
       (Pre-head +) Stepping Head + Low Rise

E.g.  —I 'promise I won't ,tell *anyone.
      'Oughtn't we to 'book in ad,vance?
      —Come when'ever you 'feel you'd ,like to.

5 THE SWITCHBACK  High Pre-head + (Falling Head +) Fall-Rise
       or
       (Pre-head +) Sliding Head + Fall-Rise
       or
       (Pre-head +) High Fall(s) + Fall-Rise

E.g.  —We shall be *late. —It'll *do for the *time *being.
      You'll *never be *able to *keep it *up.
      It was an *absolutely *terrible *party.

6 THE LONG JUMP  High Pre-head + Rising Head + High Fall
       or
       (Pre-head +) Climbing Head + High Fall

E.g.  —But it'll *do you a *lot of *good.
      *Why on *earth did you *say you *couldn't?
      Pa, tricia *simply *can't *bear it.

7 THE HIGH BOUNCE  High Pre-head + (High Head +) High Rise
       or
       (Pre-head +) Stepping Head + High Rise
E.g. "D'you 'mean it? You 'hav'n't *seen it 'anywhere?
Would you 'mind if he 'comes on 'later?

8 THE JACKKNIFE
High Pre-head + (High Head+)
Rise-Fall
or
(Pre-head +) Stepping Head +
Rise-Fall

E.g. "Of *course! *But 'will it *really *help?
Is there 'any 'reason to be^lieve that?
'Well, pret'end you 'don't ^know him.

9 THE HIGH DIVE
High Pre-head + (High Head+)
High Fall + (Low Accents+) Low
Rise
or
(Pre-head +) Stepping Head +
High Fall + (Low Accents+) Low
Rise

E.g. "I was 'sure I could re,ly on ,you.
'My 'father and 'mother ,came from ,Bristol.
Well, 'Joan and 'Tim 'Bennett are the ,most ,likely to
*help.

10 THE TERRACE
High Pre-head + (High Head+)
Mid-Level
or
(Pre-head +) Stepping Head +
Mid-Level

E.g. "Un*fortunately, | (I can't.)
No matter 'what he *says, | (just carry on with it.)
For the 'sake of 'peace and *quiet | (ignore her bad be-
behaviour.)
II Intonation and Meaning

It has often been pointed out, and rightly, that no tone group is used exclusively with this or that sentence type—question, statement and the like—and also that no sentence type always requires the use of one and only one tone group. As a concrete example it would be quite untrue to say that sentences having the form of a question are always said with the Low Bounce. What is true, though, is that some sentence types are more likely to be said with one tone group than with any other: more Yes-No questions, for instance, are said with the Low Bounce than with any other tone group. In this sense one can speak of a ‘normal’ tone group for a particular structure, and whenever this applies we will mention it in the following pages. Broadly speaking however any sentence type can be linked with any tone group.

In this chapter we shall consider the effect of our ten tone groups in association with each of five main sentence types, statement, wh-question (containing interrogative words such as why, when, where, who, etc.), yes-no question (to be answered by yes or no), command and interjection; and we shall try to explain at every step the contribution which the tone group makes to the total meaning of the word group. The five sentence types are, and are meant to be, very wide and at times overlapping categories, and we shall not try to define or limit them. They will simply provide examples of the working of intonation in very different sentence structures.

This implied separation of intonation and sentence structure is an analytical procedure which is thoroughly justifiable as an aid to teaching and learning, but it should be remembered that in reality that part of the speaker's meaning which is assumed to be carried by the structure of the sentence—words and word order—and that part attributed to intonation are welded together to form the total meaning of the utterance at a particular time and in a particular context. However, the student using this book undoubtedly understands the basic
meaning of English words, though not the role of intonation; so the separation can and does exist for him, and it is convenient to make use of this in what follows.

So this chapter provides a description of the attitudes conveyed by the different tone groups in association with the various sentence types. This description is a difficult business because it involves using words to suggest effects which are usually achieved by intonation. This means that words alone do not always give a very accurate impression of the attitude conveyed, yet enough can be done to produce a basis for the further development of the student’s comprehension which will be tackled in Chapters III, IV and V.

The Ten Tone Groups

I

The Low Drop

All statements associated with tone groups containing falling nuclear tones (the Low Drop, the High Drop, the Long Jump and the Jackknife) sound definite and complete in the sense that the speaker wishes them to be regarded as separate items of interest. For example, if we say

He was \_tall, \_dark \_and \_handsome.

we are treating each of these three attributes as being a complete and separately interesting feature of the man; but if we say

He was ‘tall, ‘dark \_and \_handsome.

we are linking the three together into a single, composite picture. In the same way the final item in a list which is taken to be complete is normally said with the Low Drop, the other items in the list having a tone group with a rising nuclear tone.

Examples
You can have ‘tea, \ or \ ‘coffee \ or \ ‘milk.
You can ‘send it \_home, \ or ‘leave it \_here \ or ‘take it \_with you.
The use of the Low Drop for the last word group in each of these examples implies that the list is really complete, that there are no other possibilities.

If the Low Drop has no head, it typically conveys detachment, a lack of involvement in the situation. This may be variously interpreted as coolness, dispassionateness, reserve, dullness, and possibly grimness or surliness, on the part of the speaker.

**Examples**

(i) *Answers to questions*

What’s your name? Johnson.
How old are you? Twenty.
Occupation? I’m a shop assistant.
D’you work in London? Yes, I do.
D’you take sugar? I don’t, no.

(ii) *Announcements*

You’ve got paint on your jacket.
You’re a fool.
I must go.

(iii) *Comments*

I’ve got the sack. I can believe it.
I promised him nothing. I should hope not, indeed.
You can go to blazes. So that’s how you feel about it.

If the High Drop were used instead of the Low Drop for these examples, with the High Fall nuclear tone rather than the Low Fall, the speaker would sound much less detached, much more involved in the situation.

In examples containing a head, the effect of the Low Drop is of very considerable power and strength, in addition to the definiteness and completeness mentioned before. This power may lend itself to utterances of a categoric, weighty, judicial, considered kind.
Examples

(i) Answers to questions

Are you sure?  
'Absolutely certain.
What shall I do?  
I 'simply can't imagine.
Can't we do something?  
You 'must be patient.

(ii) Announcements

He's the 'stupidest 'man I 'know.
I 'entirely agree with you.
I 'hope it'll be a 'lesson to you.

This tone group is commonly used to give weight to expressions of both approval and disapproval, of both enthusiasm and impatience.

Examples

Why did he do it?  
I 'haven't the 'slightest idea.
What was it like?  
It was 'simply terrible.
Was it nice?  
It was 'perfectly wonderful.
How do I look?  
'Absolutely ravishing.

WH-QUESTIONS

With the Low Drop these questions sound searching, serious, intense, urgent, because of the power that the tone group carries. This power may again be used to reinforce both approval and disapproval.

Examples

Now 'where did I 'put my 'pipe?
'Why did you 'do such a 'stupid 'thing?
'How can I 'thank you?
'What can I 'get you to 'drink?
>'Why don't you 'look where you're 'going?

Extra power can be conveyed by these questions if the special finite is accented, rather than the interrogative word.

Examples

How 'could you be so 'stupid?
How 'can I 'thank you?
The general effect is to lend such questions an exclamatory air, as if the speaker were saying that he could not begin to think how to answer his own question.

If the Low Fall occurs on the *wh*-word, as in single-word questions or in longer questions with only the *wh*-word accented, the attitude is again one of *detachment* and they often sound *flat* or *unsympathetic*, even *hostile*.

**Examples**

Got any cigarettes?   \(\text{Why?}\)
I've found a way to do it. \(\text{How?}\)
Someone told me to tell you. \(\text{Who told you to tell me?}\)
I've been there often. \(\text{When have you been there?}\)

The use of the High Fall instead of the Low Fall in such examples makes the questions sound altogether more interested and more concerned.

**YES-NO QUESTIONS**

As we have already said, the most common way of asking yes-no questions is with the Low Bounce. When the Low Drop is used, the question is put forward as a *serious* suggestion or as a subject for *urgent* discussion.

**Examples**

Well 'couldn't we borrow some money?  
'Would you prefer this chair?  
'Shall we postpone it till Tuesday?

The Low Drop is also used when we are trying to keep someone to the point, to make him give a straight answer to a straight question.

**Examples**

But 'did you see him on Sunday?  
'Will you be there by six?

Questions beginning with 'Will you...' are more often than not imperatives, and very strong ones at that.
Examples

'Will you be quiet!
'Will you stop pestering me!

It would be a bold child who would dare to answer either question!
With negative questions of this kind the Low Drop gives a purely exclamatory effect.

Examples

'Isn't it wonderful!
'Haven't they made a mess of it!
'Wouldn't you think they'd do something about it!

Similarly, 'Would you believe it! is entirely exclamatory. Extra exclamatory force can be obtained by placing the nuclear tone on the special finite.

Examples

Isn't it wonderful!
Aren't you a lovely cat!
Didn't they make a mess of it!

In alternative questions the Low Drop is used to mark the last of the possibilities, the previous ones having tone groups with a rising nuclear tone.

Examples

'Would you like tea or coffee?
'Have you seen John or is he still away?

The fall in the last word group implies that these are the only possibilities.
For question tags—isn't it, won't there, oughtn't you? in the examples below—the Low Drop is used when the preceding word group also ends with a Low Fall nuclear tone and when the speaker is demanding agreement from the listener.
Examples
What a 'beautiful \day, 'isn't it?
There'll be \seven of us, \won't there?
You 'ought to be a\shamed of your\self, \oughtn't you?

Question tags are also used independently as comments on statements made by other speakers. If the Low Drop is used in these circumstances it conveys either lack of interest or hostility.

Examples
I've just come back from Paris. \Have you?
John damaged your car today. \Did he?

If the High Fall is used for such comments, the speaker sounds interested and not hostile at all.

Commands
The power of the Low Drop is very evident with commands. They sound very serious and very strong. The speaker appears to take it for granted that his words will be heeded, that he will be obeyed.

Examples
'Come and have \dinner with us.
'Try the \other \key.
Now 'take it \slowly.
For 'heaven's \sake be \careful.
'Don't be ri\diculous.

This tone group is particularly common with commands containing do and please; these emphatic words combine with the Low Drop to produce a very powerful effect.

Examples
'Do stop \tickling.
'Please be \quiet.

Sometimes the Low Drop, with a Low Fall nuclear tone
alone and no head, is used for short commands. These sound unemotional, calm, controlled, often cold.

**Examples**


**INTERJECTIONS**

The power of the Low Drop makes it a very suitable tone group for interjections. This power is at its greatest in interjections where a head is present, and for these the Low Drop is commonly used.

**Examples**

'Oh good! 'How ridiculous!
How 'very peculiar! 'What nonsense!
What a 'lovely day for a 'picnic!
You 'lazy 'good for nothing 'wretch!

In shorter interjections, when the Low Drop has no head and there is only the one accent, the power of this tone group is somewhat less in evidence; and the interjections sound calm, unsurprised, self-possessed, reserved.

**Examples**


Greetings like the last two examples can also be said with Good accented; in this case the power of the Low Drop is underlined and they sound rather ponderous. Notice, finally, that `Thank you and `Thanks express genuine, though unexcited, gratitude.

2 **The High Drop**

**STATEMENTS**

Statements sound as complete and definite with the High Drop as they do with the Low Drop, but they no longer sound
reserved or detached. On the contrary, they give the impression of involvement in the situation, of participation, and of a lightness and airiness which is in contrast to the weight and power of the Low Drop.

Examples
What time is it? It's 'half past twelve. || I 'didn't realise how 'late it was.

How did the game go? 'Very 'well. || We 'won sur'prisingly 'easily.

Is Mike still doing well? 'Yes, | 'splendidly. || I can 'hardly be'lieve it.

This lightness of the High Drop is often an indication of warmth, of a desire not to appear cool towards the listener; and because of this the High Drop is very frequently used in everyday conversation.

Examples
Can you come and see me? I'm a'fraid I 'can't. || I've 'got to 'catch a 'train.

What's the time? I 'don't 'know. || I sup'pose it's about 'twelve.

Consider It was a 'very 'dark 'night, said with the Low Drop: this would be appropriate as the opening of a story, where the narrator wishes to keep aloof from the proceedings; but in conversation, for instance as an answer to the question How did you manage to lose yourself? it would usually be more suitable to use the High Drop, It was a 'very 'dark 'night, since it is lighter in tone and less solemn-sounding.

WH-QUESTIONS

The High Drop is probably the most common way of asking these questions. It avoids the seriousness and urgency of the Low Drop, and such questions sound brisk, businesslike, considerate, not unfriendly.
Examples

'What's the time?
'When did you arrive?
'How long did it take you to get here?
'Where on earth have you been all this time?

An even more friendly way of asking these questions is with the Low Bounce; the business-like attitude of the High Drop is then replaced by interest in the other person and friendliness towards him.

If there is no head and the High Fall nuclear tone occurs on the wh-word, there is no detachment or flatness as with the Low Drop. On the contrary, the questions sound bright and interested.

Examples

I saw the Queen today.           'Where?
I know an easy way to do it.     But 'how?
We'll meet tomorrow.             Well 'when shall we meet?

YES-NO QUESTIONS

As with the Low Drop, yes-no questions asked with the High Drop are put forward as suggestions or as subjects for discussion and decision. The difference is that the Low Drop sounds more serious, whereas the High Drop sounds lighter and less urgent. Often enough the speaker puts the question so that he may answer it himself negatively; he may therefore sound sceptical about the result.

Examples

John says he's got an alibi.      'Can he prove it? || (I doubt it.)
Shall we tell Frank about it?     'Dare we risk it?
Shall we try again?               Well 'would it be any 'use?
I can't get comfortable.         'Would you prefer 'this 'chair?
I don't know what to do.          'Can I 'help you at all?

Question tags have the High Fall nuclear tone on the special finite when the preceding word group ends either with a High Fall or with a rising nuclear tone of some kind. In either case, as with the Low Drop, the speaker is demanding agreement.
Examples
It’s ri’diculous, | ‘isn’t it?
You’re ‘not frightened, | ‘are you?
It’s ‘not im’possible, | ‘is it?
‘John could do ‘that, | ‘couldn’t he?

Used as independent comments, these phrases express mild surprise but acceptance of the listener’s statement.

Examples
I like it here. ‘Do you? || (I’m glad of that. I thought you mightn’t.)
She’s thirty-five. ‘Is she? || (I thought she was younger.)
They won’t help us. ‘Won’t they? || (That’s interesting.)

With a dissenting word the question demands scrutiny of something which the listener appears to be assuming.

Examples
I’m glad the car’s all right again. But ‘is it? || (That’s the whole point.)
It’ll be easy if John helps. ‘ Will he, ‘though? || (We’re not sure.)

With the High Drop, commands seem to suggest a course of action rather than to give an order, as they do with the Low Drop; and even if the intention is to give an order, the speaker does not seem to be worrying whether he will be obeyed or not.

Examples
What shall I do with this rubbish? ‘Burn it.
How much d’you want for it? ‘Make me an ‘offer.
This tea’s too hot. ‘Put some more ‘milk in it.
But the lid doesn’t fit. ‘Try ‘turning it the ‘other way ‘round.
The High Drop here expresses *mild surprise*, with very much less power and impact than the Low Drop; and the speaker sounds *less reserved, less self-possessed.*

**Examples**

Good morning, Jack.  

Good ‘morning,  ‘Fred. || (I didn’t expect to see you here.)

Here’s your pen.  

‘Oh, ! ‘thank you. || (I thought I’d lost it.)

It’s six o’clock.  

‘Heavens! || (I’m late.)

I must stay in and work.  

How ‘very ‘noble of you!

We’ve sold our house.  

What an ex’traordinary *thing to ‘do!

Look, it’s snowing.  

‘Oh, ! ‘yes. || ‘So it ‘is.

3 **The Take-Off**

Statements with the Take-Off invite a further contribution to the conversation from the listener.

**Examples**

Good morning, Mr. Thomson. (Good morning.) || It’s a ,nice *day.

Hullo, Frank.  

(Hullo, Jimmy.) || You’re ,looking ,very ,smart. || (Going to a wedding?)

Come in and sit down.  

It’s ,very ,nice of you.

Have you heard about Max?  

,No.

Usually the speaker gives (and wishes to give) the impression that he is *reserving judgment* until he has heard more from the listener.

**Examples**

Have you any money on you?  

,Yes.

D’you go to the theatre?  

,Sometimes.

Shall we be in time?  

I ,think *so.

Can I have your autograph?  

,If you ,like.
Going on from this guarded attitude, the Take-Off is often used to appeal to the listener to change his attitude, which the speaker considers wrong.

**Examples**

I shall have to sack him. You can’t do that. || (He’s too useful.)
What a terrible play! It wasn’t as bad as all that.
You said we could come on Tuesday. It’s not Tuesday today.
Must I do it now? Not if you don’t want to.
I’m most grateful to you. That’s all right. || (It was nothing at all.)

Very common is the use of this tone group in resentful contradictions.

**Examples**

You haven’t written that letter. Yes I have. || (I wrote it this morning.)
There’s our train. No it’s not. || (It’s the next one.)

Notice that the implied criticism of the listener may be because he is blaming himself too much or praising the speaker too much, when the statement sounds deprecatory.

**Examples**

You’ve done a fine job. I don’t know. || You could have done it just as well.
I feel terrible about it. You’ve nothing to reproach yourself with. || It wasn’t your fault.

This tone group is also used for continuative purposes, to show that there is more to be said, as, for example, in enumerations:

,One, | ,two, | ,three, | ,four, | ,five, |
If the enumeration is completed the last item has a falling tone:

You can have coffee, or tea, or cocoa.

In the examples below, where the tone group is again used to express non-finality, the deprecatory attitude, absent in the simple enumeration, is present, as though the speaker were denying that his utterance contained anything very new or interesting.

Examples
And when I got there he gave it me.
I went up to him and he snubbed me.

WH-QUESTIONS

When the nucleus is the interrogative word the effect may be either of repeating the listener’s question or of asking for information to be repeated. In both cases the questioner’s tone is wondering, as though he was mildly puzzled that such a question should have been asked or that he should have been given the information he was given.

Examples
The meeting’s at five. When? (I thought it was six.)
How did he do it? How did he do it? (Perfectly obvious.)
His name was Scroggs. What was that? Scroggs?

It is fairly rare to ask any but the above repeated type of wh-question with the Take-Off; any other sounds very calm but very disapproving and resentful.

Examples
You shouldn’t have done it. And what’s it got to do with you, may I ask?
Please don’t do that. And why shouldn’t I? (It’s a free country.)

YES-NO QUESTIONS

Such questions almost invariably express disapproval or scepticism and should only be used where this is appropriate.
Examples
You mean to say you're getting married? Is it so very surprising?
I'm sorry now that I did it. Are you really sorry?

When used as independent comments, question tags said with the Take-Off show exactly the same disapproval and scepticism.

Examples
I saw you on Wednesday. Did you? (I thought it was Thursday.)
He's only thirty-five. Is he? (He looks about fifty.)

On the other hand, when they are used in conjunction with a preceding statement, question tags having this tone group do not express this disapproving, sceptical attitude. Nor do they demand confirmation of the speaker's view, as with the Low Drop and the High Drop. Rather they leave the listener free to answer either Yes or No, though it is very clear that the speaker inclines to one view rather than the other and that the listener's agreement with that view is expected.

Examples
It's about ten o'clock, isn't it?
You didn't feel very well, did you?
I don't think you could have done it, could you?

Notice that when a speaker says:
She's a nice girl, isn't she?
he has probably not met the girl concerned, or at any rate not completely made up his mind about her niceness, since he is genuinely concerned to have the listener's view; whereas when he says:
She's a nice girl, isn't she?
he almost certainly has met the girl and formed an opinion
about her niceness, and is demanding confirmation of that opinion by the listener.

The question tags will you?, won’t you?, would you? are commonly used after imperative forms in order to make it plain that the command is in fact a form of invitation.

**Examples**

'Come and sit down, won’t you?
'Come over here a minute, will you?
'Make mine a sherry, would you?

Contrast this with the use of a falling tone on will you!, which strengthens and emphasises the command.

**Example**

'Stand still, will you!

Direct question tags, i.e. those which are in the negative when the preceding statement is in the negative, or in the affirmative when the statement is in the affirmative, always have the Take-Off. Such utterances are used to acknowledge something which has previously been stated, to refer back to something already established and accepted by both parties.

**Examples**

What a lovely dress! You like it, do you?
I slapped John’s face today. You’ve quarrelled with him, have you?

The Take-Off is not widely used with commands except those beginning with Don’t, when the effect is of appealing to the listener, exactly as with statements.

**Examples**

I’m going to sack him. Don’t do that. (He’s not a bad chap.)
I’m afraid I’ve broken it. Don’t worry about that.
This tone group is also commonly heard with a few short commands, when they are intended as a rather calm warning or exhortation.

Examples

, Careful. , Steady. , Watch. A, gain.

With either the Low Drop or the High Drop all these examples would sound much more like orders and less like appeals.

INTERJECTIONS

Most interjections are rarely said in this way, but some—usually short—quite commonly have this tone group; some seem to imply reserved judgment and to require more explanation from the hearer.

Examples

John says he can’t come. , Oh. || (Why not?)
It’s half past ten. , Well. || (We’re not in a hurry.)

Others imply calm, casual acknowledgment of a not unexpected matter.

Examples

The car’s here. , Good. || (We’re just about ready.)
Your change, sir. , Thank you.
I can’t help you. , Very , well. || (We’ll do it alone.)

4 The Low Bounce

Such statements tend to sound soothing, reassuring; they offer the information as a means of setting the listener’s mind at rest; no criticism is implied such as is found with the Take-Off, but there is a hint of great self-confidence or self-reliance on the part of the speaker.
Examples
Where are you going? 'Just to "post a ,letter.
I've no head for heights. It's "all ,right. || You 'won't ,fall.
Are you ready to go? I 'shan't be a ,moment.

In *echoed* statements, i.e. those which repeat more or less what has just been said by the other person, this tone group turns the statement into a *surprised and disbelieving question.*

Examples
I said he was a liar. You 'actually "called him a ,liar?
He's broken his leg. 'Broken his ,leg?

The same attitude is present in other statements which are not obviously echoes.

Examples
I won the first prize. And you 'didn't ,tell us?
You mustn't drive that car. You 'mean it's ,dangerous?

This tone group is frequently used with non-final groups, when the speaker is leading up to something more.

Examples
'When I ar,ried | there was 'nobody at 'home. ||
 I 'opened the *door ,quietly | and 'looked ,in. ||
 As 'soon as you ,see him | 'tell him I'm ,here. ||
 ~At 'Oxford | he was 'very ,lazy. ||

The effect of the Low Bounce here is to create *expectancy* regarding whatever is to follow: the listener is led to believe that it will be something very interesting.

By using the Low Bounce with *wh*-questions the speaker seeks to establish a bond with the listener, to show interest not only in receiving the information asked for but also in the listener himself. Since this tone group avoids the possible sternness of the Low Drop and the brisk, businesslike attitude
of the High Drop, it is a very common way of asking these
questions of young children. Among adults too it is often used
for an opening question, when the speaker wants to make it
absolutely clear that his enquiry is a friendly one, not an
attempt to pry or to criticise. Once this friendliness has been
established he may then revert, in subsequent wh-questions,
to the High Drop as being more businesslike.

Examples
(Hullo, darling.) || 'What have you *got there?
'What ,train are you *thinking of *catching?
'Why did you *let him *think we *didn't know?

Note that when the nucleus is the interrogative word, the
effect of repetition and the puzzlement of the Take-Off
returns.

Examples
I saw him at Wembley. You 'saw him ,where?
They did it last week. They 'did it ,when?

In echoed questions this tone group shows disapproval of the
questions being asked.

Examples
When are you going home? 'When am I *going ,home? || (How
dare you!)
How long will you be? 'How ,long? || (How on earth
should I know?)

YES-NO QUESTIONS

This is by far the most common way of asking yes-no ques-
tions; it should be regarded as the normal way, with the
speaker displaying genuine interest in obtaining the informa-
tion requested. Any other tone group should be used only in
the special circumstances outlined in the appropriate place in
this chapter.
Examples

'Are you coming with us?
'Did you enjoy the play last night?
'Would you mind moving along a bit?
'Seen the Times leader today?

When there is no accent before the nucleus, that is, when there is no head, the High Pre-head is used to avoid the scepticism of the Take-Off.

Examples

--Is this the one?
--Can I help at all?

COMMANDS

Commands with the Low Bounce have the soothing effect of statements with this tone group. They imply that the speaker is somehow, perhaps only temporarily, in a superior position to the listener, with the result that the speaker sounds encouraging and perhaps calmly patronising. For this reason these commands are frequently used to children but less commonly to adults who may find the soothing effect overdone and irritating.

Examples

'Come to Daddy.  'Blow your nose, dear.
'Don't worry.  'Move along, please.

With either the Low Fall or the High Fall nuclear tones of the Low Drop and the High Drop, commands such as these would sound much more purposeful and insistent.

INTERJECTIONS

This tone group is rather commonly used with a few interjections. The effect is rather brighter than with the Take-Off, not so reserved, but still quite airy and casual and with the encouraging effect mentioned above.

Examples

'I'll see you tomorrow.  'Right you are.
I've managed it at last.  'Well, done!
It's my exam tomorrow.  'Good luck!
There's no escaping it.  'Ah, well! || (I don't suppose it'll kill us.)
More tea?  'No, thank you. || (That was very nice.)
Shall I stand over here?  'Yes, please.

Greetings very frequently employ this tone group, when they sound bright and friendly. If the syllable before the nuclear syllable is accented the effect is rather ponderous; so most often it is unstressed though high in pitch, a High Pre-head being used.

Examples
   — Good morning.  — Hullo, there.

Leave-takings are almost invariably in this form since any tone group with a falling nuclear tone sounds too brusque and final, and the Take-Off sounds too reserved. The Low Bounce, however, sounds bright and friendly.

Examples
   — Good morning.  — Goodbye.  — Good night, dear.

5. The Switchback

The simplest case is that of non-final word groups, where the Fall-Rise draws particular attention to one element for the purpose of contrast, and at the same time shows an intention to continue the utterance. In the example

( On weekdays | I work, || but on Saturdays | I don't. ||

there is an obvious contrast between weekdays on the one hand and Saturdays on the other, and the contrast is under-
lined by the use of the Fall-Rise nuclear tone on both words; it is clearly *weekdays* as opposed to *Saturdays*, and *Saturdays* as opposed to *weekdays*. What are the oppositions in the following?

*Examples*

'We all 'like it, || but 'Mr. ~Smith | 'doesn't. ||
I 'travel a ~great 'deal, || so when'ever I'm at ~home | I 'make the
~most of it. ||
I 'know his ~face, | but I 'can't re~call his 'name. ||

In these examples the oppositions can be found in the text: they are, of course, *We—Mr Smith; travel—home; face—name*. But in other cases the opposition must be imagined. Consider this example:

In ~my o~pinion | he's a ~fool. ||

What is opposed here to *my*? There is nothing in the rest of the sentence which could conceivably contrast with it. So we must look outside the sentence and ask ourselves what is likely to be contrasted with *my*. And obviously it is words like *your, or his, or their* which spring to mind. So what the speaker is saying in effect is: 'I'm giving *my* opinion, and it isn't necessarily the opinion of anyone else.' What are the unexpressed contrasts in the following?

*Examples*

'If I could have ~seen the ~actors | I'd have en~joyed it. ||
When'ever I ~see him in the ~evening | he's ~drunk. ||
In the ~later ~stages | it was ~marvellous. ||
Ac'cording to ~John | it 'cost a ~fortune. ||

In all these and most other examples, the appropriate contrast, whether expressed in the text or not, is very clearly brought out by the use of the Fall-Rise nuclear tone in the non-final group. When however the Fall-Rise is the only accent in the non-final word group, the contrasting power of the Fall-Rise is much less apparent.
Examples

- Sometimes I irritate me terribly.
- He told me she'd gone away.
- In that case we'd better leave now.

In these cases we quite often use the Fall-Rise in the non-final group, not so much to mark a contrast, but to avoid the dull, deprecatory effect of the Low Rise in the Take-Off and the tentative, somewhat casual effect of the High Rise in the High Bounce.

The pointing of contrasts by the use of the Fall-Rise nuclear tone is not restricted to non-final word groups. It is also apparent in final word groups, where this tone group does not serve an introductory purpose. Consider the following:

Did you play cricket at the weekend? I did on Saturday.

Here Saturday is being singled out for contrast, since it bears the Fall-Rise, and the implied contrast is with the rest of the weekend, namely, Sunday. So it is clear that the speaker did not play cricket on Sunday, and he does not need to put it into words. What are the unspoken contrasts in the following?

Examples

- I didn't know you drank coffee. I do sometimes.
- Will you have dinner with us? I will if I can.
- Is it going to keep fine? I think so.
- Why did you go there? None of us really wanted to.

This distinguishing of two conflicting factors within the immediate situation is particularly useful in the field of concession. The example

She has a lovely voice.

can be found in two quite different types of context:

1. What a lovely voice! Yes, I she has a lovely voice. (But I don't think much of her as an actress.)
In this situation the speaker explicitly, though grudgingly, concedes that the lady sings very well; at the same time he implies reservations about other aspects of her professional talents, about her acting ability as the extended context shows. When a speaker makes an explicit concession to his listener about part of the subject but implies reservations on the remainder, we call this situation grudging admission.

Examples
I'd like it as soon as possible. You could have it by dinner time. || (But no earlier.)
Can I take this one? You can if you like. || (But the other one's better.)
Is it raining? It is at the moment. || (But it may clear up later.)
What was the film like? Well it wasn't the worst I've ever seen. || (But it was far from the best.)

2. I don't think much of her as an actress. She has a lovely voice. || (Even if she can't act.)

In this second situation the speaker explicitly asks the listener to concede that the voice is good; at the same time, as the extended context makes clear, he implicitly leaves the way open for agreement on the listener's criticism of the lady's acting talents. In this situation the speaker sounds reluctant, defensive. So, when a speaker explicitly requires a concession from his listener about part of the subject but implies agreement on the remainder, we call this reluctant or defensive dissent.

Examples
I'd like it by tomorrow. I doubt whether I can do it by then. || (But it won't be much later.)
You look cold. I'm not exactly cold. || (Just a bit shivery now and then.)
You might win a fortune. It's not very likely, I'm afraid. || (But I wouldn't deny the possibility.)
Everyone's gone home. *Not everyone. || (Most have, but John's still here.)

From this point it is only a short step to the expression of explicit corrections which, with this tone group, often sound concerned, reproachful or hurt.

**Examples**

It won't take long, will it? It'll take at least a week.
How many were there? Sixty? Seventy.
About midnight, was it? It was earlier than that.
I play golf rather well. You think you do.

This same concerned, reproachful, hurt attitude is apparent also in direct contradictions.

**Examples**

It didn't take you long. It did. || (It took ages.)
So you don't like golf. I do.
John won't be here today. I think he will.
You're not trying. I most certainly am.

Compare the following reactions to the statement: *I can do that on Monday.*

*High Drop:* You *can't.* (I've just explained you can't.)
*Take-Off:* You *can't.* (You ought to know very well you can't.)
*Switchback:* You *can't.* (And I'm sorry you should think you can.)

The first contradiction sounds lively and dogmatic, the second resentful and the third rather reproachful. Notice, however, that if the original statement were: *I'll do that on Monday,* the only appropriate response would be the one having the High Drop.

This concern or reproach is carried on into other utterances which cannot be regarded as contradictions.
Examples
I've been sacked.
Did you catch the train?
I went to London today.
Could you call at the post-office?
How did it happen?
You're not serious!
'Only by the skin of my teeth.
I wish you'd told me.
Well, it's rather a nuisance.
I don't know.

This same attitude of concern or reproach is found in warnings.

Examples
You'll fall.
Your chair's slipping.
You'll miss your train.
You'd better be careful with the fragile ones.

In apologies, where the concern might seem to be appropriate, this tone group tends to suggest reservations on the part of the speaker.

Examples
I'm sorry. || (But I'm afraid it's impossible.)
I beg your pardon. || (But I'm afraid I must contradict you.)

'Sorry, by itself, is an apology, but rather a perfunctory one.
One other category in which the Switchback is often used is that of tentative suggestions, where the speaker wants to help but not to commit himself too deeply to the course suggested.

Examples
We need another player.
When can we meet?
What will you do?
You could ask John.
'Wednesday might be a possibility.
I could try phoning him, I suppose.

QUESTIONS

In echoed questions, whether of the wh- or the yes-no kind, the effect of the Switchback is of astonishment, as if the speaker can hardly believe his ears.
Examples

Are you going to the wedding?  Am I going?! || (Well, of course I am!)

What's the matter?  What's the matter?! || (Everything's the matter!)

In questions where there is only one word to be accented, the Switchback is used in a way reminiscent of the Take-Off in similar questions.

Examples

I've just seen Pablo Aron.  Who, did you say?
They must be here, somewhere.  Well, where are they, then?
It's your turn.  Is it?
John liked it.  Did he?

The possible disapproval of the Take-Off is minimised, and surprise, interest, and concern are dominant.

The Switchback is also used to make corrections to questions, as to statements.

Examples

How will Henry get home?  How will Jane get home, you mean. || (Henry's journey's simple.)
Is John going to play?  Is he willing to play, you mean.

Commands with the Switchback have a warning note, but more urgency than with either the Take-Off or the Low Bounce, since the reproach or concern mentioned in relation to statements is also present here.

Examples

'Steady! || (You'll have me over.)
'Mind! || (There's a step here.)
'Careful with that glass! || (You'll drop it.)
'Don't be any stupider than you can help!
'Try and be there by six. || (Otherwise it'll be too late.)
A very few interjections of *scorn* take the Switchback.

**Examples**

*Did you lend him any money?*  *Not 'I!*
*Shall you be going again?*  *'No 'fear!*
*Will you give in?*  *'Not 'likely!*
*He'll probably give you his car.*  *'Some 'hope!*

As with other sentence types, corrections may also be made to interjections by this means.

**Example**

*What a lovely swimsuit!*  *What a lovely handkerchief!*
*What a nice girl!*  *What a nice boy!*

6. **The Long Jump**

Statements with the Long Jump have the definiteness and completeness of all the falling tone groups; and, as we might expect from the fact that both have the High Fall nuclear tone, it also shares the sense of participation and involvement of the High Drop. In addition the Long Jump, with its rising head, adds an attitude of *protest*, as if the speaker were suffering under a sense of injustice.

**Examples**

*John said you disliked the play.*  *I liked it im’mensely.*
*Haven’t you brought the car?*  *You didn’t ask me to.*
*You ought to have told me.*  *I didn’t think it was im’portant.*

If these replies were given with the High Drop they would sound light, airy and relatively mild; but with the Long Jump they are much more emotional and protesting.

**WH-Questions**

These give much the same effect as statements; the speaker is asking about something very unexpected to him and perhaps not very pleasing. The *protest* is still very evident.
Examples

I told David about it. "Why did you do \textquoteleft that? \textquoteleft \textquoteleft (It wasn't necessary.)

I know I brought a knife. But \textquoteleft \textquoteleft where in the \textquoteleft \textquoteleft world have you \textquoteleft \textquoteleft put it?

John's here. How on \textquoteleft \textquoteleft earth did he \textquoteleft \textquoteleft manage to \textquoteleft \textquoteleft get here? \textquoteleft \textquoteleft (The road's flooded.)

YES-NO QUESTIONS

As with the Low Drop and the High Drop, yes-no questions with the Long Jump are offered as subjects for discussion and decision rather than for an immediate answer. In addition, the speaker is suggesting, with the same overtone of protest, that the question is crucial, and if it can be decided, then everything will be straightforward.

**Examples**

I can't think who to turn to. "Would it be \textquoteleft \textquoteleft any \textquoteleft \textquoteleft good \textquoteleft \textquoteleft trying \textquoteleft \textquoteleft John?"

I doubt whether David'll help. "Is it \textquoteleft \textquoteleft fair to expect him to?"

\( \checkmark \) I can't do it today. Well \textquoteleft \textquoteleft can you \textquoteleft \textquoteleft do it to\textquoteleft \textquoteleft tomorrow, \textquoteleft \textquoteleft then?"

COMMANDS

As with the High Drop, commands with the Long Jump are not so much orders as recommendations for a course of action. At the same time the speaker expresses surprise, and some criticism, that such an obvious course has not occurred to the listener before.

**Examples**

\( \checkmark \) What on earth shall I do? "Try it again. \textquoteleft \textquoteleft (You've no alternative.)"

I wish Ann didn't dislike me so. Well \textquoteleft \textquoteleft don't be so \textquoteleft \textquoteleft rude to her in the future.

I wonder who'd repair it. "Take it \textquoteleft \textquoteleft back to the \textquoteleft \textquoteleft shop where you \textquoteleft \textquoteleft bought it."

INTERJECTIONS

The protest associated with the Long Jump in statements is equally present in interjections. The speaker seems to feel that
he has been taken, perhaps unfairly, by surprise and that some explanation is due to him.

**Examples**
John refuses to come. "What an extraordinary thing!
You've passed your exam. What wonderful news! (It's almost incredible.)
But I really wanted them. What a pity you didn't say so sooner!

7 **The High Bounce**

**Statements**
Complete statements said with the High Bounce have the effect of questions in most cases, as in so many other European languages.

**Examples**
You 'like him? means 'Do you 'like him?
'Sugar? means 'Do you take 'sugar?
He's 'definitely 'going? means 'Is he 'definitely 'going?

Very often this tone group is used in *echoed* statements to elicit a repetition by the listener of something he has said; it is as if the speaker were saying: 'Did you say . . . ?' or 'Did you mean . . . ?'.

**Examples**
It's your fault. 'My 'fault?
They were all delighted. 'All of them?
It isn't fair. 'Not 'fair, did you 'say?

The difference between this and the Take-Off is that there is no suggestion of the disapproval of the latter. Similarly the puzzlement, often found in echoed statements said with the Low Bounce, is also absent. The effect of the High Bounce is purely questioning.

The High Bounce is also used in non-final word groups to
suggest continuation. It sounds somewhat casual, rather more tentative than the Take-Off or the Low Bounce in similar circumstances.

Examples
You can have 'milk, | or 'tea, | or 'coffee. ||
I like the 'colour, | the 'shape, | and the 'pattern. ||
You can 'stay 'here | or 'come with 'us. ||
If 'ever you 'need me | I'll 'willingly 'help. ||

In cases such as these the use of the Low Bounce in the non-final groups would create an air of expectancy. With the High Bounce there is far less of this expectancy and the effect is much more of pure continuation.

WH-QUESTIONS

When the nuclear tone is on the interrogative word, the High Bounce calls for the repetition of information already given, as does the Take-Off, but the wondering, puzzled flavour of the Take-Off is absent.

Examples
"What was his "name again? || (I've forgotten.)
"When did you "say he was "coming?
He's 'coming for 'how long?

When the nuclear tone is not on the interrogative word, the speaker is often echoing the listener's question in order to get it clear in his mind before giving an answer; again there is no criticism implied as there is with the Low Bounce.

Examples
'When's he ar'iving? || (Is that what you asked?)
How many children has he? 'How 'many?

This might also apply to the case where the nuclear tone is on the interrogative word; then it would be this particular part of the question that the speaker wants to get clear.
Intonation and Meaning

Example
When's he arriving? 'When? || (Or where?)

The High Bounce is also used in straightforward wh-questions, that is, not echoes or requests for repetition; and such questions sound rather like those with the Low Bounce, but very much more tentative and casual, as if to avoid the appearance of prying.

Examples
'Who were you 'talking to? || (Anyone I know?)
'When can we 'meet? || (Sometime on Thursday?)

Yes-no questions with the High Bounce may be echoed questions (as with wh-questions above) or not. The following are echoes.

Examples
'Is it 'raining?
'Is it 'raining, did you 'say?
Would you like one? 'Would I 'like one? || (I'd love one.)

Straightforward questions may, however, be asked with this tone group, when they sound lighter, more casual than with the Take-Off or the Low Bounce.

Examples
Put your mac on. 'Is it 'raining?
I don't know what to do. Can 'I 'help at 'all?

This tone group is particularly common with short comments of the type below, the effect being of a minimum response designed to keep the conversation going. There is no suggestion of the disapproval or scepticism of the Take-Off.

Examples
I've just seen John. 'Have you?
He said he was tired. 'Did he?
The High Bounce is used with these almost exclusively to question a part or all of an utterance of the listener and elucidate his exact meaning, with no particular critical intention.

**Examples**
- Take it home.  'Take it 'home? || (Is that what you said?)
- Don’t!  'Don’t? || (Why not?)
- What a shame!  'What a 'shame? || (Why?)
- The silly young fool!  'Young *fool? || (He's old enough to know better.)

The interjections *Oh* and *Really* are often heard with this tone group, when they are equivalent to the minimum comments, mentioned under yes-no questions above.

**Examples**
- I’ve just seen John.  'Oh?
- He said he was tired.  'Really?

8 The Jackknife

The Jackknife implies all the definiteness and completeness associated with the other tone groups having falling nuclear tones. It particularly shows that the speaker is greatly impressed, perhaps awed.

**Examples**
- Have you heard about Pat?  ^Yes! || (Isn’t it scandalous!)
- He's got two wives.  I ^know!

With the High Drop, that is, with the High Fall nuclear tone instead of the Rise-Fall as here, these statements would sound politely interested but not nearly so impressed.

The Jackknife is very often used in echoing an immediately prior remark, in order to show how impressed the speaker is, whether favourably or not.
Examples
She was wearing purple tights. ^Purple!
I got two hundred pounds for it. 'Two ^hundred!

The speaker often sounds complacent, self-satisfied, even smug.

Examples
Are you sure? ^Certain.
It's absolutely ridiculous. I 'quite a ^gree with you.
Is that your last word? I'm a ^fra^id it ^is.
John's failed his driving test. I'm 'not sur^prised.

This tone group lends itself especially well to the expression of a challenging or censorious attitude.

Examples
I don't like the man. You've 'never even ^spoken to him.
Why don't you like it? I ^do.
Jane was terribly upset. You can 'hardly ^blame her.
He thinks you're afraid. He can 'think what he ^likes.

This tone group has an intensifying function very similar to the use of the word even.

Examples
Do you weigh as much as twelve stone?
(It doesn't need an expert.) ^More. (=Even more.)
I can't do it. ^I could 'do it. (=Even I . . .)
You 'aren't ^trying. (= . . . even trying.)

Sometimes the speaker gives the impression of disclaiming responsibility, of shrugging aside any involvement; he emphasises that he is an onlooker rather than a responsible authority.

Examples
May I take this chair? ^Certainly.
Can I have a word with you?    By all means.
Do you mind if I join you?       'Not in the least.

WH-QUESTIONS

The Jackknife gives to these questions a note of challenge and antagonism, which is usually equivalent to the word but placed before the question or the word though after it.

Examples:
You could surely find some money somewhere. (But) where?
I know it for a fact. ^How do you know, (though)?
He's rather a nuisance. Why not tell him so?
I'm worried about the situation. ^What's it got to do with you?

As with statements, there is often a disclaiming of responsibility for the situation.

Examples:
I've had this pain for days. Why don't you do something about it?
Where's Jane? How on earth should I know?
I can't understand her. Who can?

YES-NO QUESTIONS

The Jackknife is very commonly found with comments of the type below, where it shows that the speaker accepts what has been said and is impressed by it, either favourably or unfavourably.

Examples:
He shot an elephant. ^Did he!
They've nowhere to live. ^Haven't they!

Quite often such comments sound challenging.

Examples:
You can't do that. ^Can't I! (We'll see about that!)
I'll punch your head. ^Will you!
You'd better mind your manners. ^Had I!
Negative question forms used exclamatorily again show that
the speaker is *vastly impressed, favourably or unfavourably.*

*Examples*

What do you think of my roses?  ^Aren’t they ^lovely!

And this is Charles, the eldest.  ’Hasn’t he ^grown!

Maximum exclamatory effect is gained if the Rise-Fall is
placed on the special finite, as in the first example above.

This tone group is used with question tags when the pre-
ceeding word group also has the Rise-Fall as its nuclear tone
and the speaker wishes to compel agreement.

*Examples*

It’s ^terrible, | ^isn’t it?
You can ’hardly ^blame her, | ^can you?

With fuller questions the Jackknife puts the matter forward
for discussion, with the same *challenging,* rather *antagonistic*
note as with *wh*-questions.

*Examples*

Can we afford to buy it?  ’Can we af°ord ^not to?
It’s a faster car.  But ’is it ^any ^safer?
You certainly ought to sit for
the exam.  But ’have I ^any ^chance of
 ^passing?
They’re not much good now.  ’Were they ^ever any ^good?

**COMMANDS**

The main contribution of the Jackknife with commands is
again a matter of *shrugging off responsibility,* of *refusing to be
embroiled.*

*Examples*

Which of these hats shall I buy?  ’Please your^self.
My doctor’s useless.  ’Try a ^different one.
I hate it, but what can I do?  ^Tell them you ^hate it.
Could you help?  ’You ^fight your ^own
 ^battles.
The intention of the speaker is not necessarily hostile (though it obviously may be so), and sometimes he is concerned to refuse credit for his acts.

Examples
Thank you very much.  'Don't mention it.
May I take this newspaper?  'Do.

INTERJECTIONS

When the speaker uses the Jackknife with interjections he sounds greatly impressed by something not entirely expected.

Examples
You can borrow my Jaguar.  'Thank you.
I've got a knighthood.  'Splendid!
Had your twenty-first yet?  'Heavens, yes!
Sally's just had triplets.  'My goodness!

The same is true of greetings, and there may also be a hint of accusation. For instance, Good morning suggests in a bantering way that the listener has some explaining to do, perhaps because he is late or because of his conduct the previous night, or for some other reason that his conscience is expected to appreciate.

9 The High Dive

The example I like chocolate has already been given (p. 28) to illustrate the compound Fall plus Rise tune. It also illustrates very clearly one of the ways in which the High Dive tone group is used. Notice first that the example is a plain statement: it conveys none of the reservations which are evident if we use the Fall-Rise in this sentence: I like chocolate. Here the Fall-Rise on like expresses a clear contrast between like and some other idea; so the speaker might continue '... but it tends to make me fat.' No such reservation is conveyed by the Fall plus Rise of the High Dive; no ifs or buts are associated with it. The difference between the attitudes of
the High Dive and the Switchback in this sentence are brought out by the following contexts:

I've got some chocolate here. 'Oh good. || I 'like chocolate, ||
'Pass it over. ||
I've got some chocolate here. 'Oh dear. || I 'like chocolate, ||
but it 'makes me 'fat.

If I 'like chocolate is a plain statement with no reservations, why not use the High Drop and say I 'like chocolate? The High Drop is commonly used for plain statements. The answer again lies in the differing contexts in which the two are used:

I've got some chocolate here. 'Oh good. || I 'like chocolate. ||
'Pass it over. ||
I've got some toffees here. You can 'keep them. || I 'like chocolate.

In the second example chocolate is the most important word in the last word group because it is new and contrasts directly with toffees; and that is why chocolate has the High Fall nuclear tone. In the other context however chocolate is not the most important word: it is not new, and what the speaker wants to make clear is mainly his liking for it. That is why the High Fall is on like. But why the Low Rise on chocolate? Why not simply say I 'like chocolate, leaving chocolate unaccented? There seem to be two reasons for this. Firstly the speaker wants to give some importance to chocolate, not to lose it altogether: it is as if he were acknowledging the topic of conversation—chocolate—but being careful at the same time not to make the word chocolate seem as important as like. Secondly, by using the High Dive, the speaker is able to avoid creating the impression, as he might if he used the High Drop, that he is bringing the conversation to an end, at least so far as chocolate is concerned; and so, by using the Low Rise, he encourages his listener to feel that the conversation can continue.

So in general we can say that, in the High Dive, the Fall is used to mark the most important idea in a plain statement, while the Low Rise indicates some less important but not completely negligible idea that follows the main idea; and in
addition we can say that the Low Rise constitutes an appeal to the listener and invites him to say something more about the subject of the previous conversation. So in the example

I'm going to Sheffield 'Really? || My 'mother o came from Sheffield.

tomorrow. 'mother, which is new, is clearly more important than Sheffield, which has already been mentioned, and the way is open for the conversation to continue. Contrast this with

You come from Sheffield, 'No, || my 'mother o came from Sheffield, don't you? | (but not 'me. || ) Sheffield, |

Here Sheffield is completely unimportant since, with no effect at all on the general meaning of the utterance, the phrase came from Sheffield can be replaced by the empty word did:

'No, || my 'mother did, | (but not 'me. || )

Notice also that, as the context shows, there is a reservation here which is entirely absent from the previous example with the High Dive.

Now consider the following:

I'm going to Sheffield 'Really? || 'Sheffield's where my 'mother o came from. tomorrow.

This last sentence, with its High Drop intonation, says very much the same thing as the High Dive on the sentence My mother came from Sheffield: in both the High Fall is on mother, marking it as the most important word; and Sheffield is accented (and therefore not negligible) by the Low Rise of the High Dive and by its position at the beginning of the High Head in the High Drop. So the relative importance of the two words is the same in both sentences. By contrast the balance is different in

So yours is a Leeds family. 'Not entirely. || My 'mother o came from Sheffield.

came from Sheffield.

Here Sheffield is entirely new and the most important word, as the High Fall nuclear tone points out.
We use the High Dive then whenever the first part of a word group contains the most important idea, and the second part an idea of subsidiary importance. Often the High Fall occurs on the last important word of the subject of the sentence and the Low Rise on the last important word of the predicate.

**Examples**

Who could help me? 'John would be the 'best 'chap.
Is this mine? 'No, | the 'small 'red one's 'yours.
Who's next? The 'little old 'man in the 'corner's been waiting longest.

On the other hand the main verb may be the most important feature, with the complement less so.

**Examples**

Turn it clockwise. I've 'tried 'doing it 'that 'way.
D'you like my hat? 'Lovely. || I've 'always 'wanted one like 'that.
I won't eat it. 'Plenty of 'little 'boys would 'love a nice 'rice 'pudding.
It was a marvellous play. I 'didn't 'know you were 'going to the 'theatre.

An interesting case is the following:

She's wearing a wedding ring. I 'thought she was 'married.

*Wedding ring* implies *marriage*, so *married* here is less important than *thought*; and the High Fall on *thought* implies that the speaker's opinion was correct. But notice what happens when his opinion turns out to be wrong:

She's wearing an engagement ring. I 'thought she was 'married.

Now the High Fall is on *married*, the really important word because of the difference between being engaged and being married; and the clear indication is that the speaker was wrong.
In the following examples, the speaker’s judgment is confirmed correct:

**Examples**
He’s gone bankrupt.  I ‘heard he was in ,trouble.
I can’t understand it.  I ‘told you you’d ,find it ,difficult.
I entirely agree.  *  I ‘rather ‘hoped you ,would.
He’s going to resign.  I’ve ‘always been a’fraid he ,wouldn’t accept it.

The same reasoning applies to *knowing*, where the speaker’s certainty, expressed by the verb, is underlined by the intonation.

**Examples**
It won’t work.  I ‘knew it ,wouldn’t be ,any ,good.
They went bankrupt.  I ‘somehow ‘knew they’d ,burn their ,fingers.

Expressions of *gladness*, *regret* and *surprise* usually have the **High Dive**, with the High Fall on the appropriate emotive word, provided that the subject of the emotion is obvious to both the speaker and the listener.

**Examples**
John’s arrived.  I’m ‘glad he was ,able to ,come.
We must go.  I’m ‘sorry you ,can’t stay ,longer.
The phone was out of order.  He was ‘rather sur’prised you ,didn’t ring him.

If there is an extra intensifying word, like *so, very, extremely*, the High Fall takes place on that.

**Examples**
I’m ‘so ,glad you could ,come.
I’m ‘awfully ‘sorry you ,can’t stay ,longer.
I’m ‘so ,sorry.
The last example is a really heartfelt expression of regret. The intensifying use of do and other special finites is treated in the same way.

**Examples**

He's a fool. I *do* think you're *not to* see you.
The car broke down. We were *not to* see you.

**QUESTIONS**

The use of the High Dive with questions of any kind is unusual. When it occurs, the High Fall is normally placed on the *wh*-word or the special finite, and the effect is of considerable emotion. This emotion may take the form of plaintiveness, despair or the like.

**Examples**

Oh, no! *What have you done?*
Shut up! *Have you quite finished?*

Or it may be a matter of gushing warmth.

**Examples**

Mummy! Mummy! *What's the matter, darling?*
What's up, John? *Could you possibly help me?*

This use is perhaps better avoided by the foreign learner.

**COMMANDS**

For commands, unlike questions, the High Dive is quite common. The High Fall takes place on the main verb in affirmative commands, on *don't* in negative commands, and on *do* or *please* used as intensifiers. The effect is of pleading or persuading rather than ordering.

**Examples**

I'll be back by midnight. *Try not to be late.*
But you were wrong. *Don't start all that again.*
I'm going to see John. *Do try and persuade him to come.*
Will you be all right? *Please don't worry about me.*
All commands with the High Dive are much more like requests than orders; this is no doubt why commands occur quite commonly with the High Dive.

**INTERJECTIONS**

The High Dive is used with the same kind of interjections as the Low Bounce (p. 65); and its effect is similar to that of the Low Bounce, but much more *intense*.

*Examples*

I'll see you tomorrow.  
'Right you are.

I've managed it at last.  
'Well done.

That's the path we should take.  
'Half a minute. || (You just said it was the other one.)

Do make up the fire.  
'All right. || (Don't go on about it. I was just going.)

The intensity expressed by the High Dive here may be used for extra encouragement, as in the first two examples; or it may be a form of protest, as in the last two examples. It is probably preferable for the foreign learner to use this intensity sparingly and to stick to the Low Bounce for such expressions.

### The Terrace

The only common use for the Terrace is for *non-final* word groups; and, as the following examples make clear, this tone group is readily used to show non-finality with all five sentence types.

**STATEMENTS**

'Soon | it'll be 'Spring again. ||

If you 'don't | want it | I should | just | 'leave it. ||

I 'found the 'bottle | 'took out the 'cork | and | poured a 'drink. ||

I 'went a cross the 'road | with 'murder in my 'heart. ||

'Six, | 'seven, | 'eight, | 'nine, | 'ten. ||

**WH-QUESTIONS**

'When did you | 'see | 'John | to | 'ask him about | 'money? ||

'How can we de cide | if we | 'haven't | got the 'facts? ||
'Why did you act so very impulsively? ||
'Where were John and Ann going before they came to us? ||

YES-NO QUESTIONS

Is that the best you can do to patch it up? ||
'Are you ready to make a real effort? ||
'Did John ever give you that money back? ||
'Isn't it a shame that we so rarely see them! ||

COMMANDS

'Come over here and tell me all about it. ||
'Don't make accusations without evidence. ||
'Let me have a look and I'll tell you. ||
'Send them down to Brighton in charge of the guard. ||
'Play as if your life depended on it. ||

INTERJECTIONS

'What a pity you just couldn't manage it! ||
'How strange that they never really tried! ||
'Goodbye and good riddance! ||
The best of luck and take care of yourself. ||

In all these examples the Terrace shows simply that the word group is introducing something more. It creates none of the expectancy about what follows which we mentioned in connection with the Low Bounce (p. 63) and which even the High Bounce expresses, though to a much smaller extent (p. 76). It is fair to say that the Terrace implies continuation and nothing else in non-final word groups.

With final word groups the Terrace is rare. It is possible with statements and interjections; and then it gives an impression of calling out to someone, as if at a distance.

Examples
Where are you, John?  'Just coming.
What did you say?  'Dinner's ready.
I've brought your hammer.  'Good girl! 'Thank you!
See you soon.  'Byebye.

This use is not necessary for foreign learners: the Terrace,
with its Mid-Level nuclear tone, can always be replaced by the High Bounce and its High Rise; the result of this is simply the disappearance of the chant-like element which is sometimes conveyed by the Terrace in statements and interjections of this kind.

Tone Group Sequences

In the preceding pages we have been concerned mostly with the uses of the ten tone groups in sentences consisting of a single word group. Here and there however we have discussed their application to sentences comprising two word groups separated by the single bar [ ]. We have seen how non-final word groups can be said with the Take-Off (p. 58), the Low Bounce (p. 63), the Switchback (p. 66) and the High Bounce (p. 75), as well as with the Terrace which we have just been considering. Drills for practising sequences arising from the use of these tone groups in non-final word groups, and drills for the sequence Low Bounce | Low Drop (p. 51) in alternative Yes-No questions are given in Chapter V, Sections 1–8. The various attitudes expressed in these sequences are described in the earlier parts of this present chapter.

The drills in Sections 9–19 of Chapter V practise sentences in which the second word group is a question tag. The first five of these sections drill question tags which are said with a falling nuclear tone and so demand the listener’s agreement (p. 51). In Sections 15–19 on the other hand, the tag is to be said with the Low Rise nuclear tone; the speaker now clearly expects his listener to agree with him, but at the same time the way is left open for disagreement (p. 60). In addition to indicating the degree of certainty of his expectations by means of the falling or rising tag, the speaker is also able to express a wide variety of attitudes depending on the intonation which he chooses for the word group preceding the tag. These attitudes are also described in the earlier parts of this present chapter.
Chapter V ends with the four sections 20–23, which provide practice for four very common tone group sequences:

\[
\text{High Drop} \mid \text{Take-Off} \quad \text{Long Jump} \mid \text{Take-Off} \\
\text{High Drop} \mid \text{Switchback} \quad \text{High Drop} \mid \text{High Drop}
\]

When a speaker uses this tone group sequence, he first of all makes a complete, definite assertion which, since it is said with the High Drop, conveys an attitude of warmth, of involvement (p. 54). Having made his assertion, he then goes on to lessen its impact by the Take-Off in the following word group. This second word group may be merely a comment on his previous assertion; or it may clear up some possible ambiguity in it; or in some other way limit its scope, as if to say that on reflection he felt it a bit too sweeping.

An obvious application of this particular sequence is to statements ending with a politeness phrase, such as please, thanks or thank you.

**Examples**

Would you like some? \text{‘}Yes, \mid \text{please.} \\
More tea? \text{‘}No, \mid \text{thank you.}

Here the Take-Off softens the forceful impact of the High Drop; and the speaker is able to show some real consideration for his listener which enhances the formal, conventional politeness of the words.

A similar effect is produced when vocatives follow greetings and farewells.

**Examples**

\text{‘}Good mornin\’ \mid \text{John. \ ‘}Goodbye, \mid \text{Arthur.} \\
\text{‘}Hullo, \mid \text{Mrs. Jones. \ ‘}Good \ ‘\text{afternoon, \ ‘}everybody.

These sound forthcoming and friendly, and contrast sharply with the rather stiff formality of \text{‘}Good mornin\’, \text{‘}John, for instance.

Sometimes the second word group with its Take-Off tune is used to amplify the subject in the first word group.
Examples
Why ever go by boat? Well, it 'rather up' sets me, | going by air.
He made me feel so at ease. Yes, he's a 'nice chap, | John.

Notice in the first example that air-travel is not mentioned by the questioner; and so the speaker makes it absolutely clear what is meant by the vague it. Similarly in the second example the Take-Off serves the purpose of identifying John with the he of the first word group.

Sometimes the second word group is a comment by the speaker on his assertion in the first word group, or on the general situation in which he is talking, or even on his own frame of mind.

Examples
Don't you like it? I 'don't, | frankly.
What shall I do about them? 'Sell them, | of course.
Where did you last have it? I 'don't re'member, | I'm a fraid.
When will Jones get back? To'morrow, | I think.

In this last example the speaker is fairly confident that his answer is the correct one, though there remains for him some slight element of doubt. Contrast this with To'morrow, I think, where virtual certainty is indicated; so much so that I think could be omitted without substantially changing the meaning of the speaker's answer.

Perhaps the most common use of the High Drop | Take-Off sequence is for sentences ending with an adverbial: this may be a single adverb, like today, a phrase such as for the moment, or a full clause. Consider the following:

How are they going? They're 'flying | as far as New York.

Here the questioner's enquiry is solely about the means of transport. So in his reply the speaker wants primarily to say that the travellers are going by air. But their ultimate destination is in fact a small country town an hour beyond New York;
so the second part of his reply effectively limits the application of the sweeping assertion in the first part. Contrast this situation with the following:

How far are they flying? They're 'flying as 'far as New 'York.

Here the means of transport is actually mentioned in the question; so the speaker, if he chooses, could ignore it altogether and shorten his reply to: *As 'far as New 'York.*

**Examples**

| Any news of John?                        | He's 'coming 'home | to, day. |
| (It's still confidential.)              | So 'keep it 'under your 'hat | for the ,moment. |
| He's just been promoted.                | I must con'gratulate him | when I see him. |
| Whatever shall I do?                    | 'Carry on as 'usual | if you ,possibly ,can. |

Note that the main assertion may be either a statement or a command, but that in all cases the adverbial with the Take-Off limits the application of the assertion with the High Drop.

In some respects this High Drop | Take-Off sequence is very much like the single High Dive tone group. In both, that part of the sentence marked by the Low Rise nuclear tone is felt to be less important than the earlier part with the High Fall tone; and most often the single bar [ | ] of the sequence has no pause value at all. How then can we decide that a tune, which falls and then rises and which does not belong to the Switchback (p. 82), is this High Drop | Take-Off sequence rather than the single High Dive? The answer lies in the grammar. In the sequence the early part of the sentence, marked by the High Fall, is complete in itself; the first word group in all the above examples is grammatically a single unit which could, in the appropriate situation, stand on its own. This is never so with the High Dive. An example like *I 'like ,chocolate,* with the intonation that is marked, is a single, indivisible grammatical unit: *chocolate* cannot be omitted since *I 'like* cannot stand on its own. Notice too that very
often the order of the two word groups of the sequence can be reversed, their wording and intonation can be retained, and the overall meaning remains the same. So instead of the third example above we can say with the same effect: *When I see him I must con-gratulate him.* We have already seen (p. 84) that this reversal of the falling and rising parts of the sentence is sometimes also possible in the case of the single High Dive; but some rephrasing is usually necessary and, if the same overall impression is to be given, the rephrased sentence has to be said with a single High Drop tune. Compare the High Dive in *My mother came from* Sheffield with the High Drop in the rephrased *Sheffield’s where my mother came from.*

**LONG JUMP** | **TAKE-OFF**

This sequence is used in much the same ways as the High Drop | Take-Off. The difference lies solely in the attitude expressed in the first of the two word groups: *protesting* in the case of the Long Jump, *warm, involved* with the High Drop.

*Examples*

I thought you went by car.  

*I do, normally.*

Haven’t you nearly finished?  

*I’ve only just be’gun it, as a matter of fact.*

You really shouldn’t have been so cross with him.  

*But it was so terribly childish, making all that fuss about a broken window.*

**HIGH DROP** | **SWITCHBACK**

The role of the Switchback here is similar to that of the Take-Off when following the High Drop: it limits the impact of the High Drop of the preceding word group. The main difference is that the contrast expressed by the Fall-Rise and the attitude of reservation often associated with the Switchback (p. 66) are both very much in evidence in this sequence too. So, for instance, in *To’morrow, I think*, the speaker is obviously much less sure of his ground than in either *To’morrow, I think* or *To’morrow, I think*, which were discussed above (p. 92); it is as if he were saying that he is merely giving his opinion and that he could well be wrong.
Examples
Don't you go by underground? I do, \.{\textsuperscript{\textquoteleft{}normally.}} \.{\|\|} (But to\.'day | they were on \.'strike.)
How much does George know? 'Nothing, | his \.{\textsuperscript{\textquoteleft{}brother \textquoteleft{}says.}} \.{\|\|} (But \.'he's mis\.'taken, I \.{\textquoteleft{}think.})
Let's go and see Othello. 'Not a \.'hope, | un\.'less you've al-
ready \.'booked. \.{\|\|} (And \.'that I \.{\textquoteleft{}doubt.})

In these examples the full force of the reservation expressed
by the Switchback is spelt out in the extended contexts. As
with the High Drop | \.'Take-Off sequence, the order of the
two word groups can be reversed without any change in their
intonation or phrasing and the overall meaning of the sentence
remains the same: compare \.{\textquoteleft{}Normally, \| I \.'do.}

In the three preceding sequences the rising nuclear tones of
the Take-Off and the Switchback contrast sharply with the
High Falling nuclear tone of the High Drop and the Long
Jump; and it is this contrast which is very largely responsible
for the limiting effect of the second word group on the scope
or application of the first. In this High Drop | High Drop
sequence, however, the nuclear tones match and so are mutu-
ally reinforcing: each reinforces the \textit{warm, involved} attitude
which the other expresses in a single word group said with the
High Drop, and the general effect is one of emphasis. Some-
times one of the word groups is an emphatic comment on or
qualification of the main proposition in the other word group.

Examples
Why are you so late? I \.'had to \.'work \.{\textquoteleft{}late, \| \.'honestly.
I wonder why Jill didn't come. You in\.'vited her, | of \.'course.
What about Alice? 'She'll get a \.{\textquoteleft{}free \.'copy, \| \.'natur-
ally.

In these examples the comment comes last; but once again
the order of the word groups can be reversed: \.{\textquoteleft{}Naturally, \|
'she'll get a 'free copy. In other cases the second word group is virtually a repetition, for emphasis, of the proposition in the first word group; and here too reversal of word group order is always possible.

\[
\text{Examples}
\]

May I borrow it?  'Yes, \[ 'do. \] 'Do, \[ 'yes. \]
Don't you like it?  'No, \[ 'I 'don't. \] I 'don't, \[ 'no. \]

In yet other examples the second word group is an emphatic clarification of the first word group: with the second High Drop the speaker is making much more precise the information which he has just given by the first High Drop.

\[
\text{Examples}
\]

Where does he live?  In 'Essex, \[ near 'Chelmsford. \]
Where's Peter?  He's 'gone to 'Manchester, \[ on 'business. \]

All the tone group sequences discussed above and exemplified in Chapter V concern sentences divided into two word groups by the single bar [ | ]. In extended utterance many other tone group sequences can arise; and the division into word groups then involves the double bar [ || ] as well as [ | ]. These other sequences are too numerous to study here; but in general it can be said that, unless there is an obvious reason for a change, the attitudes expressed by a speaker in a succession of several word groups will either be the same or, if not the same, be consistent with each other. Consider the following situation:

Well, yes. Nothing else was \[ 'Why did you 'make so much 'yuss broken. \]
\[ about it? \]
\[ You can ,soon buy \]
\[ a,other one. \]

This represents a perfectly consistent sequence of attitudes that are not identical: the reproof of the Take-Off in the second word group is foreshadowed by the protest of the Long Jump in the first. Replace the Long Jump by the Low Bounce and
the latter’s overt friendliness jars in a most inappropriate way with the reproof that follows. Similarly in

Oh, I am sorry about that    ’How did it ’come to get ,broken? ||
    vase.                        I ’told you ’not to ^touch it.

the sequence Low Bounce | Jackknife is most improbable: there is no reason at all for the marked change in attitude after the friendly Wh-question. The censorious Jackknife in the second word group is realistic only if some equally strong, critical attitude is given by the first word group. But notice what happens if we change the situation somewhat:

Oh, I am sorry about that
    vase.                        ’How did it ’come to get ,broken?
    I picked it up to show John. I ’told you ’not to ^touch it.

Here at the outset the speaker has no quarrel with his listener; and so his question is friendly and invites an answer. This answer however reveals that the listener has blatantly ignored some previous injunction made by the speaker. So the latter’s switch from the friendly Low Bounce in the question to the censorious Jackknife in what follows is both reasonable and logical in the circumstances.
There is only one way to master the pronunciation of a foreign language: to repeat the sound features of the language over and over again, *correctly and systematically*, until they can be said without any conscious thought at all, until the learner is incapable of saying them in any other way. This is the drill method, and it has been used for many years in teaching the sounds of English; the major aim of this book is to provide graded material suitable for use in teaching and learning English intonation.

The drills, which follow in Chapters IV and V, have two purposes: first, to help the learner to say the tunes in the English way, to get the notes right, and to provide so much practice in this that he will no longer be tempted to substitute his own native intonation; and secondly, and much more important, to get him to use the tunes appropriately, so that he automatically chooses the tune which will best express his own attitude of mind in any circumstances.

For the first purpose a teacher is almost certainly needed; there are some gifted people who can acquire the tunes of English by simply imitating what they hear around them, but most foreign students cannot do this and would be unwise to think that they can. For these it is essential, particularly in the early stages, to have a teacher to serve as a model and to correct them meticulously whenever they go wrong. It is worse than useless to drill the *wrong* tunes; the teacher must see to it that the tunes are right and stay right.

For the second purpose, that of making the student automatically choose the appropriate tunes, a teacher is perhaps less necessary, and the intelligent student can probably get a good deal of benefit from using the drills on his own. On the other hand, a good teacher will certainly help and enliven the process.

The ten tone groups are tackled one by one in the drills in Chapter IV. At the beginning of each tone group there is a brief recapitulation of the attitudes conveyed by the tone
group in conjunction with the five sentence types, Statement, Wh-Question, Yes-No Question, Command and Interjection. Then follows a reminder of the pitch value of the tone marks used in the drill sentences in the tone group.

Within each tone group the material is presented in sections, the drill sentences in any one section all illustrating one particular pitch feature or combination of pitch features. Thus in the Take-Off, for instance, there are four sections; the first contains sentences said with a Low Rise nuclear tone only; the second, sentences said with a sequence of Low Rise nuclear tone and Tail; the third, sentences said with a sequence of Pre-head and Low Rise nuclear tone with or without a Tail; and the fourth, sentences said with a sequence of Low Head and Low Rise nuclear tone with or without a Tail and with or without a Pre-head. The sections in the ten tone groups have been devised in such a way that, at some stage in the drills in Chapter IV, the student has the opportunity to practise systematically all the important sequences of pitch features as well as all those features which occur on their own.

At the beginning of each section in each tone group a general heading specifies the tune, that is to say, the pitch feature or sequence of features which the drill sentences in that section are designed to illustrate. Note that some features in some headings are enclosed in round brackets. These brackets indicate that not all sentences in the section contain the particular feature which they enclose. Features not enclosed in these brackets are present in all the drill sentences in the section. This general heading is accompanied by one or more schematic interlinear diagrams, designed to show at a glance the overall tune shape. In these diagrams the top horizontal line indicates a very high pitch and the bottom horizontal line a very low pitch. Between these two lines the pitch of the various features in the tune, as well as the pitch relationship between them, is represented by means of thick strokes for Head and Nucleus and by means of thin strokes for Pre-head and Tail. When only one thick stroke is shown, this stands for the Nucleus of a tune which consequently has no Head.

Within each tone group the student will, in general, first
deal with the most simply constructed tune and gradually progress to longer and more complicated ones. This is for instance the case with the Take-Off, as can be seen from the list of its sections above. Occasionally, as in the Switchback and the Jackknife, the most simply constructed tune, *Nucleus Only*, presents the student with more difficulties than the somewhat longer tune, *Nucleus + Tail*; in such cases the longer but simpler tune is given first. It is most important that the student should not be allowed to go on to the longer tunes until he is able to cope with the shorter ones satisfactorily. In this the teacher must be merciless—no fault must be allowed to slip by, because the longer tunes are based on the shorter and any fault tolerated at first will recur again and again and become more and more fossilised until it can no longer be dealt with.

In each section there are scores of drill sentences divided amongst Statements, Wh-Questions, Yes-No Questions, Commands and Interjections. Each of these structures must be practised, but whether every structure in every section is to be exhausted is a matter for the teacher’s judgment; however, he should always go on well beyond the point where the student begins to perform acceptably. Only in this way is mechanisation achieved. Incidentally, each drill sentence is in principle quite unconnected with the preceding or following one. Occasionally, as for instance in the material given under Yes-No Questions in the first section of the Low Bounce, it has been found convenient to connect a number of drill sentences together into a sort of controlled conversation. Generally speaking, however, each drill sentence represents a response to a new situation.

By working steadily under guidance through the material the student should be able to pronounce all the different intonation patterns acceptably; but will he be any more able to choose the right pattern at the right time, which is the real difficulty? The answer is almost certainly yes, because each drill sentence has been regarded not just as an isolated utterance, but as a response to a given situation; this situation is sketched by what we have called the Verbal Context, which precedes the drill sentence; it is a very brief, very rudimentary
setting of the scene, but it gives the student a peg on which to hang his drill sentence, his response to the situation. In particular the verbal context may account for accentual features in the drill sentence; for example, in the sequence

'What sort of night was it? It was a very dark night.

the accent on night in the verbal context question explains the lack of accent on that word in the drill sentence statement. The verbal context may also give some indication of the attitude to be expected from the speaker of the drill sentence; for example, in the sequence

'Why did you do it, you silly fool? I didn't do it on purpose.

the use of the words you silly fool is deliberately tendentious and helps to highlight the grumbling, defensive note of the response.

Similarly the drill sentence itself may be coloured so as to underline the attitude which it conveys, as, for example, in the sequence

D'you think it's true? I'm absolutely positive it's true.

The strong expression absolutely positive is a pointer to the weight and intensity carried by the tune; this weight and intensity would still be present if the less forceful words quite sure had been used, but they might have been less obvious to the student. Such indicative words are not present in every drill sentence, but there are enough examples of this kind to keep the student reminded of the attitude which a tune is meant to express.

There is one other way in which we have tried to help the learner to appreciate intonation attitudes, namely, by sometimes adding a sentence after the drill sentence. These additional sentences are placed between round brackets to show that they are not part of the formal drill, but they should be said by the student so that he may better grasp the full meaning of the drill sentence; for example, the sequence

He's over seventy. Well. (I'd never have believed it.)
In the classroom the verbal context will usually be spoken by the teacher and the drill sentence by the student, but sometimes it is more useful and natural if the context sentence is said by the student before he says the drill sentence. In these cases the verbal context is placed between round brackets; for example

(That 'you, Mr. *Archer?) Good 'morning.

Occasionally the context is not verbal at all, but a concrete situation; this is briefly sketched and enclosed in square brackets; for example

[A loud noise] What on 'earth was ,that?

The single vertical bar and the double vertical bar, which are used to separate word groups, sometimes occur in the drills; for example

'How much 'holiday will 
you ,get? "Three 'weeks, | I ,hope.
'When'll he *make up his | Nobody 'knows. || 'That's the 'mind? 'trouble.

In these and all similar sequences of word groups the bar, whether single or double, implies that the two (or more) word groups are to be said consecutively by the same speaker. This is also true of word group sequences in the verbal contexts.

The absence of the double bar between drill sentences means that they are intended as alternative responses to the same verbal context; for example

'Whose ,book is that? \Mine. \Dad's. \Mum's. Jack's.

By means of these devices, added to the explanations in Chapter II, the student is led to use the various intonation patterns in situations which are appropriate to their use, and this comes about to a large extent unconsciously. After a great deal of this kind of practice he will be very much more likely to hit instinctively upon the right tune in everyday conversation than if he had to work it out logically.
The drills will most often be used in the classroom under the direction of a teacher; experience of using them in this way enables us to give some advice on how to get the best out of them.

The Teacher

At the beginning of each section in each tone group the teacher must explain what the general shape of the tune is, what tone marks are used to symbolise this shape, and in general terms what attitude the tone group conveys in relation to the grammatical structure under consideration; in other words, a brief résumé of the relevant information in Chapters I and II.

He must then make sure, with a few isolated examples, that the students can actually say the tune, and make whatever corrections are necessary; also that they can hear it accurately, placing the correct tone marks in the appropriate places in dictated sentences. A certain amount of chorus work may be useful at this point, to create confidence, but this should not be the general rule unless it is unavoidable, since it tends to mask individual errors and therefore to reinforce them.

In beginning the drills, the teacher will say the context sentence with the intonation given, and one student will give the drill sentence in reply. At this stage the important thing is to be sure that the tune is correctly said; if it is not, the error must be pointed out and eliminated. The teacher repeats the context sentence and the same student replies correctly; if not, more correction, until such time as the student is able to make the correct response. It is valuable for a while to make all the students repeat, one by one, the same response to the same context sentence; this fastens it rather quickly in their minds. But always the teacher must say the context sentence, so that the drill sentence comes in response to a definite situation, never as merely another sentence in the void. Where we have provided a number of drill sentences in response to a single context, the teacher must
repeat his context sentence before every reply. Once the tune is coming fairly freely and accurately the teacher can concentrate more on the meaning, using all his ability to bring out the basic elements of the rudimentary situations so that the student is brought to realise to what and in what manner he is responding.

As a matter of tactics it is wise to vary the order in which students are called upon to answer; if the same order is used throughout, most students spend their time calculating which is their next sentence and preparing it. This obviously lessens the number of useful examples to which they are exposed and is to this extent a bad thing.

The Student

The student must be sure that he understands at every point what is required of him, what the tone marks mean, what basic attitude the tone group under consideration reflects, and that he keeps this constantly in mind. He should be prepared at the beginning to sound silly or funny to himself, since foreign tunes usually seem even odder than foreign sounds; this is a phase which soon passes if faced firmly. He must make a careful note of his errors in each tune and work to avoid them. He must pay attention to every context sentence as well as to every drill sentence and try to think himself into the kind of situation at which the sentences hint. This creative imagination will not only make the whole process more interesting; it will also speed up the rate at which correct responses in everyday situations come instinctively to his tongue. In private work and revision just as much attention should be paid to the verbal context and the attitude expressed as to the actual speaking of the drill sentence, and repetition should be done aloud if at all possible. If the student is working with a teacher he should avoid breaking new ground on his own; the likely result will be to form bad habits rather than good. But once a tune is correctly established, the more thoughtful repetition the better; one useful by-product of the drill
method is that some of the examples used—and they are all usable everyday sentences—will stick in the mind and be available for future use.

When all the tunes, illustrated by the various sections of the ten tone groups, have been drilled to the point where a correct intonation pattern is automatically used in the appropriate place, we still cannot say that English intonation has been mastered; there will still be plenty to learn. But hard and intelligent work on the drills, like scale-playing for the pianist, will provide a firm basis for advance.
IV Intonation Drills
THE TEN TONE GROUPS

1 The Low Drop

*Attitude

In STATEMENTS: with no head, detached, cool, dispassionate, reserved, dull, possibly grim or surly; with a high head, categoric, weighty, judicial, considered.

In WH-QUESTIONS: with no head, detached, flat, unsympathetic, even hostile; with a high head, searching, serious, intense, urgent.

In YES-NO QUESTIONS: with no head (in tags used as independent comments), uninterested, hostile; with a high head, serious, urgent.

In COMMANDS: with no head, unemotional, calm, controlled, cold; with a high head, very serious, very strong.

In INTERJECTIONS: with no head, calm, unsurprised, reserved, self-possessed; with a high head, very strong.

Tone marks used in LOW DROP drills

A Stressed, accented syllables (Nucleus, Head)
[.] Medium falling to very low pitch.
[`] Relatively high level pitch.
["`] Relatively high level pitch, the same pitch as the preceding [`].

B Stressed, unaccented syllables (Tail)
[.] Very low level pitch, the same pitch as the end of the preceding [.].

Tune Low Fall only

Verbal context

<table>
<thead>
<tr>
<th>Statements</th>
<th>Drill</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Can you *come tomorrow?</td>
<td>Yes, No, Mine, Dad's, Mum's, Jack's, John's, Tom's, Anne's.</td>
</tr>
<tr>
<td>'Whose book is this?</td>
<td></td>
</tr>
</tbody>
</table>
Verbal context

'When can you do it?
'Where does he come from?
'Which subject do you prefer?
'What's your name?
'How many cousins have you got?

'What colour's your car?

'What's in that bottle?
'What d'you need from the grocer's?

'What meat d'you like best?
'What's your favourite fish?

WH-Questions

- You must ask for them now.
  He simply must go.
  'Take only one of them.
  'Just tell him.
  'Make them at once.
  I saw a 'friend of yours to day.
  'Borrow someone's dictionary.
  I've just seen John.

Commands

- I'll send it to him.

'What d'you advise me to do?

'Would you mind calling your dog?
'shall we have another game?

Interjections

- He's just arrived.
  John says he ran a four minute mile.
  'Here's your sweater.

[... Continued text]
Verbal context

What a 'very peculiar hat you've got 'on!
Your 'very 'good 'health.
"Let's 'go, 'shall we?

Drill

Please! John!
'Cheers!
'Right!

Tune

Low Fall + Tail

Statements

'How 'old are you?
'Will you 'send it 'to me?

'Who can 'say that?

'Who 'gave him the 'book?

'Whose is this 'box?

'Where d'you 'come from?

'Which is the 'nearest 'tube 'station?

'What's your 'favourite 'subject?

* 'What's your 'name?

* 'Who's 'running the 'music 'club this 'year?

Seven. 'Twenty. 'Thirty. 'Forty.
Gladly. 'Yes, sir. 'No. 'John. 'Certainly, 'madam.
'I can. 'We can. 'Alice 'can. 'Marjorie 'can.
'Timothy 'can.
'John did. 'Father 'did. 'Mother 'did.
'Peggy 'did.
'Mary's. 'Stephen's. 'Jennifer's. 'Alison's, I 'think.

China. 'India. 'Germany. 'Poland. 'Sweden.
'Denmark. 'Italy. 'Norway. 'Holland.
'England. 'Scotland. 'Ireland. 'Yorkshire.
'Lancashire. 'Gloucestershire. 'Somerset.
'Devon. 'Sussex. 'Surrey. 'Edinburgh.
'Leicester. 'Worcester.

'Euston. 'Highgate. 'Holborn. 'Aldwych.
'Goodge 'Street. 'Liverpool 'Street.
'Marylebone. 'Paddington.

History. 'Latin. 'Algebra. 'Physics. 'Botany.
'Chemistry. 'English. 'German.
'Johnson. 'Robinson. 'Buckingham. 'Chap-
man, sir. 'Fotheringham, sir. 'James, 'madam.

Peter. 'Peter's 'running it. 'Peter's 'going
to 'run it. 'Peter's 'going to 'try and 'run
it. 'Peter's 'going to have a 'try at 'run-
ning it.
Verbal context

'Why d’you want more money?

'Which firm painted John’s house?

WH-Questions

'Pass me that box, Joan.
He’s a way quite often.
She’s got something in her eye.
He’s broken a window.

Someone’s bound to have one.
She’ll ring you on Sunday.
I’ve asked him several times.
He says he’s coming.
I’m sorry to trouble you again.
We started off at the Red Lion.

Yes-No Questions

I think you’ll like it.
It all depends on the weather.
I’ve just mowed my lawn.
They won’t even try.
You can’t possibly lift that.
We’d never be able to afford it.
He says he’ll re-paint it.

It’ll be all right provided John can help.
I’m going to Paris to-morrow.
He’s for’ gotten to shut the gate.
What glorious roses!
Yes, I saw Pygmalion.
John’s been promoted.

Drill

Fares are up.
Fares are going up.
Fares are probably going up again.
Railway fares are going up again.
Watson’s. Watson and Sons.
Watson and Sons did it. Watson and Sons did it, I gather. Watson and Sons did it, I understand.

Which box?
How often?
Which eye? Who has?
Whose window? Whose window, may I ask?
Whose window has he broken?
Who, exactly?
When, precisely?
How many times?
Why’s he coming? When, d’you think?
Now what’s the matter?
Then where did you go?

Will I?
Does it?
Have you?
Won’t they?
Can’t I?
Wouldn’t we?
Will he re-paint it?

Can he, though?
Are you, indeed?
Isn’t he stupid?
Aren’t they a picture!
Wasn’t it a splendid production!
Isn’t it strange!
Verbal context

He's going to 'give it 'to us.

• 'What a 'cold 'day!

Note: Examples of this tune used for question tags in sentences like

'Yes, | 'isn't it?

are given in Chapter V, Section 13, p. 264.

Commands

What 'shall I 'do with this 'rubbish?

'Call your 'dog, | 'will you?

• 'Let me 'see if I can 'lift you.

'How can I 'get in 'touch with 'Miles?

'Watch me 'juggle with these 'plates.

What de'licious 'looking 'grapes!

'Who's going to 'bath the 'baby?

Interjections

'Would you 'like an 'apple?

Oh I 'am 'cold.

He's re'fused to 'go.

He'll be 'with you on 'Friday.

• 'Will you be 'ready by 'six?

Tune

Low Pre-Head + Low Fall
(+ Tail)

Statements

'Whose 'pen is 'this?

Patricia's. Diana's. Elizabeth's. It's 'mine.

It's 'Freddie's. It's 'Christine's. It's 'Susan's.
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Verbal context

'What are you *studying this year?  

'When can you *let me *have them?  

'What’s he *charging?  

'How d’y’ou *go to the *office?  

I’d *love to *help.  

I *don’t be *lieve you *posted it.  

'John’s the *winner.  

'D’y’ou *think he’s *gotten?  

I’ll *fetch you in the *car.  

It’s *no good at *all.  

He’s *given up *everything.  

• 'What’s your *job?  

'Where did you *go to *school?  

I’ve *finished my *exams.  

'Where will you *be at *eight, *then?  

WH-Questions

• Someone’ll *have to *do it.  

You *won’t do it *that *way.  

You’ll *find it in the *drawer.  

We *must have a *meeting.  

'Alec *won’t *help.  

They *stayed a *way *for a *very good *reason.  

You’ll *have to *make it your *self.  

Drill


A pound. I think. The same. I believe.  


I know you *would. || But you *can’t.  

I did *post it.  

He *will be surprised.  

I’m sure he *hastn’t.  

That *is *good of you.  

You’re *always *dis s*atisfied.  

I *do think it’s a *pity.  

I’m a *shop assistant. I’m a bank *clerk. I’m a *painter. I’m a *school teacher. I’m an *actor. I’m a *taxi *driver.  

Well I was at a *number of *schools. At a most ex traordinary *place.  

So you can re lax at last. It must be a re lief for you.  

I shall be at a re hear sal. I shall be at the *ba zaar. At a com mit tee *meeting, un for tunately.  

But *who?  

Well, *how, *then?  

In *which *drawer?  

Well when, ex actly?  

And *why *won’t he?  

For *what good *reason?  

Just *how, if I may *ask?
**Verbal context**

I'll 'call on them personally.
He 'still does a full day's work.
They 'won't lend it to us.
We 'can't play. || Tim's not here.

I 'haven't *time now.
I've said I'll meet you.
No 'that's not Stephen's house.
You're 'not getting on very fast, | 'are you?
'I'm quite willing.

• 'What did you *say the adddress was?

**Yes-No Questions**

They 'ought to be able to afford it.
I've got 'so many *things to do.
I was 'worried a'bout the 'money.
I 'can't *manage Monday.

• 'This *knife's too *blunt.
'Thank you | for your *offer.
'Bother. || I've for'gotten to *tell Frank.
'That's *not *much *good.
Well he *says he *needs it.
That's a *possible *plan.
Where will we *find a *skeleton?
He 'says he's *ill.
I'll re'turn it this *evening.
I'm at my 'wits' *end.
'Sad about James.
'Let me *show you how.
They're *making him captain.
'Look. || It's *raining.

**Drill**

But 'when, *for *heaven's sake?
How 'does he *keep it *up?
Why 'not, *for *heaven's sake?
What's *that got to *do with it? || (We can play *singles, *can't we?)
When 'will you have *time, may I *ask?
Yes but 'where?
Well where 'does he *live, then?
When are you going to *take a *turn?
What are we *waiting *for, then?
How many *more *times d you *want *telling?

But *can they afford it?
Can I *help *at *all?
Was *that all?
Would *Tuesday be *more convienient?
Is this *other one *any *better?
Will it *help, d you *think?
Does it *matter *all that *much?
Well can *you do *any *better?
Yes but *does he, in *all *honesty?
Is it *wise, I *wonder?
Could we *borrow one?
Is he *really *ill?
Can I *count on *that?
Well has your *father got *any *ideas?
Yes *wasn't it *awful!
Now *aren't you *kind!
Oh *won't he be *pleased!
Now *isn't that in*furating!

*Guess what *colour her *new suit *is.

*No.

*No.

Is it *red?
Is it *blue?
Is it *green?
Verbal context

-No.
-No.
Correct. || 'Now *guess where she *bought
it.
-No.
-No.
-No.
-Yes.

Commands
It's *my *book.
'May I *borrow this *pen?
What shall I *do with these *figures?

'Johnnie's been *pulling my *hair.
'What shall I *do with her *letters?
* I *can't tell you *now.
* Hurry *up, *Molly.
What's *up?

You're a *blithering *idiot.
* It's *terribly *difficult.
* These tunes don't *sound very *different.
* What have I *done wrong *now?

* They're *bound to *lose.
I *don't want *your *help.

Interjections
I be *lieve he's *finished the *job.
Did you *lock the *back *door?
He just *shouted me *down.
I've *got to *work on *Saturday.
He's *won.
They say they *won't *sell.

Drill

Is it *yellow?
Is it *black?

Was it at *Selfridge's?
Was it at *Gamage's?
Was it at *Butler's?
Was it at *Oliver and *Sons?
Now *haven't I been *quick!

Well *take it, *then.
Yes *do.
Sub *tract them. Di *vide them. Ig *nore them.
Re *peat them. Di *card them. Re *member them. Make a *note of them.

* Now *stop it, *you *two.
Hang *on to them *for her.
Then *phone me *bout it.
Don't *rush me, *Tom.
Be *quiet for a *minute. || (I'm *listening to
the *news.)
Don't *talk to me like *that.
Let *me have a *shot at it.
Well ex *aggerate them.
Go *away, *Bill. || (*Can't you *see I'm
*busy?)

* Don't you be *lieve it.
Do it *your *self, *then.

At *last!
Of *course!
The *brute!
Oh *no!
Fan *tastic! Good *heavens!
What *nonsense!
Verbal context

I'm a 'fraid I've 'got a 'cold.
I 'hit him 'over the 'head.
They've 'given me the 'sack.

D'you 'still re'quire, 'six?
They were 'very apologetic.
He re'fuses to 'pay.

- They're 'not the 'same, 'are they?

I re'peat. || You're a 'stupid 'fool.
I 'still can't 'find it.

Drill

No 'wonder!
You 'didn't!
They 'haven't! Ri'diculous! Pre'posterous!
The 'fools! At 'your 'time of 'life!
In,deed I 'do!
I should 'think so, in,deed!
The 'cheek of it!

Of 'course 'not! Of 'course they're 'not! Of 'course they're 'not the 'same!

How 'dare you 'speak to me like 'that!
How ex,traordinary!

Note: All the drills given above with the tune

LOW PRE-HEAD+LOW FALL (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). If marked for this emphasis, the last drill in this section would read

How ex,traordinary!

Tune

High Head+Low Fall
(+ Tail)

Statements

I 'hate 'cabbage.
I can't 'bear 'Julia.

David's 'grown a 'beard.
'How much does it 'cost?

- 'What's the 'time, 'please?

- 'What are you 'doing 'these 'days?

- 'What sort of 'holiday did you 'have?

'So do 'I. 'So does 'Peter. 'So do we 'all.
'Nor can 'Bill. 'Neither can 'I. 'Nor can my 'mother.
'So he 'has. 'So I 'see.
'Almost a 'pound. 'More than you'd 'think.
'More than we can af,ford.

'Four o'clock. 'Half past 'one. 'Five past 'eleven. 'Quarter past 'six. 'Quarter to 'seven. 'Twenty 'five to 'one. 'Ten 'minutes to 'nine.

'Working 'hard. 'Earning my 'living. 'Still on 'holiday. 'Going to 'evening 'classes.

'Simply 'wonderful. 'Quite 'perfect. 'Per-fectly 'horrid. 'Too bad for 'words.
'Couldn't have been 'better.
Verbal context

'Isn't she very bright?

D'you come here often?

'What did you think of the play?

Is it easy?

'How was Eric looking?

Was the car damaged?

* 'When'll it be finished?

* 'When are we to expect you?

WH-Questions

I can't come now.

I saw Monty last week.

'Harry's not coming to tea.

Try using sticky tape.

You can't have that basket.

• He told me he'd been in Persia.

We hired a car.

The clock stopped again.

He works sixteen hours a day.

'Why not wait a bit?

I must go to the bank.

Drill

'Mad as a hatter. 'Dull as ditchwater. 'Not a brain in her head.

'Hardly ever. 'Every night. 'Every chance I get.

'First rate. 'Utter tripe. 'Very cleverly constructed. 'Quite the best thing he's written.

'Pure child's play. 'Simple as A B C. 'Not so easy as you might think.

'Fit as a fiddle. 'Ready to drop. 'Just the same as he always does. 'Better than I've seen him for a long time.

'Scarcely marked. 'Almost knocked to pieces. 'Not a scratch anywhere.

'Next Wednesday. 'Not before the weekend. 'Sometime early in June, I believe. 'Round about the middle of the month, they say.

'Soon after half past six. 'Certainly not this week. 'Not until sometime on Friday. 'Saturday evening at the earliest.

'Why not?

'How was the old scoundrel?

'Who is coming to tea, then?

'Who asked your advice?

'Which one can I have?

'When was that, I wonder?

'Whose was it, by the way?

'What's wrong with the blessed thing?

'How on earth does he keep it up?

'What makes you think waiting'll make any difference?

'Which one? 'Why must you? 'Why not leave it till tomorrow morning?
Verbal context

'Will you *lend me your *pen?
I can’t *possibly *do that.
The *car’s *broken *down.
I *gave him a *piece of my *mind.
I *think you *ought to *apologise.
'Sorry I bumped *into you.
*I’m *afraid I’ve *up*set the *milk.
Oh *dear, oh *dear!
I’m *very *fond of *jellied *eel.
She *doesn’t look a *day over *thirty.
'Shut *up.

'Where’s my *penknife?
'Pass the *salt.
*What’s he *saying?

Yes-No Questions

(*Now that I’ve *heard your *plans | there are a *number of *questions I’d *like to *ask. | For *instance | )

Well I *think John’ll *help.
He’s *a good *chap.
Well *no. || *Not absolutely.
I ex*pect he’ll *help.
He *certainly *ought *to.

I’ll *try. || *What else *was there?
Well I’m *not *sure about the *details.
We’ll be *getting *more *soon.

Drill

'What *for? *What d’you *want it *for? *Why don’t you *buy one of your *own? *Where’s the one I *bought you for *Christmas?
'What’s so *difficult *about it?
'What’s the *matter with the *wretched *machine?
'Why did you *do such a *stupid *thing?
'How d’you make *that out?
'Why don’t you *look where you’re *going?
'Why can’t you *leave things *alone?
'What’s the *matter with you *now?
'How in the *world can you *eat such *stuff?
'How in *heaven’s *name does she *do it?
'Who the *dickens d’you *think you’re *talking to?
'What the *deuce d’you *want *that *for?
'Why the *blazes *don’t you say *please?
'How can I *hear when you’re *making *so much *noise?

'Is John *going to co*operate? | 'Have we got e*nough *money in *hand? | 'Mightn’t it be *wiser to post*pone *matters a *little? || 'Shall we be *able to *finish the job on *time?
'Are you *sure, *though?
'Are you *certain he’ll *help?
'Can you find *out, d’you *think?
'Can you *find *out?
'Will you *answer my *question? || 'Can you find *out whether *John will *help?
'Are you *happy about the fi*nancial *side of it?
'Have we *got e*nough *money?
'Have we e*nough *now? || 'Can we re*ly on *getting *more *soon?
Verbal context

Yes I'm sure we can.

I think we can go ahead.
It's not much of a risk.
It'll be very exciting.

The exams are over at last.
You've made the same mistake again.
I've just bought a car.
I'm looking in this coat.
Isn't this path in a state!

Lovely evening, wasn't it?
Larry's playing Romeo.

What d'you think of their house?
The eight ten's a terrible train.
The jacket's worn out already.

How did the press reports strike you?
We're moving on Tuesday.

Drill

'Don't you think it would be better to wait a bit?
'Dare we risk it?
'Is it wise to take any risk?
'Will you stick to the point?

Isn't it wonderful!
'Aren't I a fool! Would you believe it!
'Have you really!
'Haven't they made a mess of it!
'Wouldn't you think they'd do something about it!
'Wasn't it nice to see Mabel again!
'Can you imagine it! Can't you just see him!

Isn't it shabby! Doesn't it need painting!
'Don't I know it!
'Isn't it absolute nonsense to buy such shoddy clothes!
'Couldn't you laugh at all the fuss they make!

Won't it be marvellous to have your own flat!

Look here. || ('That's nonsense.)
'Go to blazes. || 'Use your own money.
'Pay attention, then.
'Don't be ridiculous.
'Eat it up, I say.
'Show me your ticket, madam.
'Send it to Arthur.
'Pass them to me, rather.
'Mind your own business.
'Now repeat the process.
Verbal context

I can't undo the door.

I shan't stay a minute longer.

'What shall I do with the box?

'How much ought they to have?

I've brought you a tonic from the chemist's.

'Where shall I put this chair?

I'm so sorry I interrupted.

D'you think it'll be all right?

'How many pencils d'you want?

The answer to the first sum is six.

'What shall I do with my boots?

• 'Arthur Thomas is on the phone.

Interjections

'Peter Mainwaring'll be singing the lead.

• 'What did you think of it?

He says it was your fault.

'Michael Robins has just died.

I've got the job.

He's not calling after all.

'Ann's getting better.

Apparently they've buried the hatchet.

He's won a gold medal.

Some flowers for you.

Drill

'Try the other key. Try turning the knob.

'Don't be so silly. || Come back at once.

'Throw it away. Chop it up for wood.

'Give it back to the greengrocer.

'Give them a teaspoonful of it. Start them off with half an ounce.

'Drink it yourself. Take the wretched stuff away.

'Leave it where it is. Stand it against the wall. Stack it away with the others.

'Don't give it another thought.

'Don't you worry.

'Buy me half a dozen, please.

'Have a go at the next one. See if you can do the second one more quickly.

'Take them out into the kitchen. Put them in the cupboard under the stairs.

'Ask him to ring me again later.

'Oh good! 'What a disappointment!

'Not bad! Not at all bad!

'How ridiculous! Stuff and nonsense!

'What rubbish he does talk!

'Good heavens! 'What a tragedy! 'What a happy release, poor man!

'Well done! 'Nice work! 'Good for you!

'What a nuisance he is! 'How annoying for your mother!

'What a relief! 'How wonderful! 'How relieved you all must be!

'High time! 'How silly it all was!

'Fancy that! 'How extraordinary! 'Well I never did!

'How nice! 'How sweet of you!
Verbal context

- We're 'going 'picnicking.
  At 'last *French has 'gone.

I've 'sprained my 'ankle.

'That's *Tom 'Mason.
Does the 'noise ,bother you?

'This is *Mr. 'Bradshaw.
'Where's 'Liz got to?
'Hullo, | ,Mickey.
I'll 'make you a 'present .of it.

'Here I *am at ,last.

It's my 'birthday.

Drill

'What \fun! 'What a *good i,deal!
'What a *bore that .fellow .is! 'How he *does .talk!
'Too ,bad! 'Bad \luck! 'Hard \lines! 'You haven't! 'Poor .old ,David!
'Never ,heard of him!
'Not at \all! 'Not in the \least! 'Not the *slightest \bit!
'How d'you \do! 'Pleased to \meet you!
'Goodness *only ,knows!
'Fancy *meeting ,you here, \ Peter!
'Thanks awfully! 'Thank you *very \much!
  'Thank you \very ,much! 'Thank you *very \much in deed!
'Welcome \back! 'Welcome to \England!
  'Welcome *back to \England!
'Many *happy re,turns! 'Very *many *happy re,turns!

Note: All the relevant drills given above with the tune
HIGH HEAD+LOW FALL (+TAIL)
can be said with emphasis if the emphatic form of the high head is used (see Chapter I, p. 37). If marked for this emphasis, the last drill in this section would read

'Very 'many 'happy re,turns!

Tune

Low Pre-Head+High Head
+Low Fall (+Tail)

Statements
Have you 'any *news of ,Malcolm?

'Where did you run 'into \Tony?

He's 'passed his e,xam. I was 'talking to him yesterday. We haven't *heard from him for ages.

In 'Tottenham *Court \Road. At 'Baker \Street \station. In 'Lower \Regent \Street. Near the 'Albert Me,morial. On my 'way to *King's \Cross.
Verbal context

'Why did he *run away?

I 'don't *think he *did run away. I simply 'can't *think. I haven't the *slightest *idea. He just 'couldn't face *up to his fi*financial difficulties.

'What would you do?

It's *up to *you. I 'simply *can't imagine. You must *make up your *own *mind. I'm afraid I've *nothing *more to sug*gest.

'When can you *come?

This *afternoon, I *think. I 'don't *think I *can *come. To*morrow *morning at the *earliest. When'ver you *care to in*vite me. I *think I shall be *free on *Sunday. As *soon as the *weather im*proves. I'm afraid I 'can't *manage it *yet a *while.

'How about the *jacket?

It 'won't *do at *all. It 'isn't *quite what I *want. It's a *bit too *small in the *waist. I 'can't quite *make up my *mind *about it.

'Where's that *book of *mine?

I *think you *left it in the *lounge. I've *put it *back on the *shelves. I 'can't *imagine *what you've done with it.

'How did you *spend the *morning?

I *stayed in *bed until *nearly *lunch time. I *went to *see my *brother in *Kensington. Getting *up to *date with my *corres*p*ondence. I *stayed at *home and *worked.

'What's that *tray *made of?

It's *made of *wood. It's *made of *plastic. It's *made of a *sort of *plastic. It's *made of *some sort of *wood, I be*lieve. I 'think it's *made of *some sort of *plastic.

'Why have you *come?

I *want to *talk to you. I *wanted to *have a *chat with you. I *thought we *ought to *have a *talk.

WH-Questions

I 'shan't be *able to *go.

Why *ever *not? For *heaven's *sake *why *not?
**Verbal context**

It's your turn to pay.
It wasn't a serious error.
He slapped her face.
You'll have to keep quiet about it.
I've changed your plans a bit.

- Did you see that pretty girl?
  'Will you help?
  It's the absolute truth, I swear it.

We simply must buy him a present.

I can't find my handbag anywhere.
I won that game.
He says you'll give him the money.
He didn't let out anything important.
You're being very unfair.
I arrived on Tuesday morning.
I'm on my way to Puddle Duck.
'Sorry I wasn't available.
'Try hanging the door the other way.
I saw you talking to Rosemary.

He's pulled up all the asters.
I don't care if I lose my job.

I'm afraid I got to return it.
I've missed the last bus.
Mary's put paint all over the carpet.

- Oh for a bit of quiet!

'Frank refused the chairman's offer.

**Drill**

- What on 'earth are you getting at?
Then why are you so angry?
What ever came over him?
But how can I?
By whose authority?
Now which one d'you mean?
How could I possibly refuse?
But who's going to believe such a fantastic story?

Yes but, where's the money coming from?
Well when did you have it last?
How'vever did you pull it off?
What'ver will he suggest next?
But why can't he keep his mouth shut?
What the devil d'you mean by that?
At exactly what time?
Where in heaven's name is that?
Why'vever didn't you say you were busy?
What'ver made you think of that?

- And what d'you think she was going on about?
What will he do next?
What are you saying? How can you say such a thing?

What were you thinking of?
How are you going to get home?
When 'is she going to 'learn to be more careful?

When will they stop making that dreadful din?
When'vever will he get a chance like that again?

**Yes-No Questions**

I might be struck by lightning.

But is it likely? Is that likely?
Verbal context

(I 'think it's *time to ad,journ.)

- We shall *have to *take a *taxi.
  Tom explained the *method *to me.
  'I'm broke *too. || So we *can't *go.
  I *won't be *late a *gain.
  It's *quite an *interesting i,dea.
  Mr. Smith's rather *busy just *now.
  It was *certainly an ex *perience.
  I'd *like to *know who *broke it.
  I *hope you won't *spoil *things.
  'What shall we *do *now?
  He's a *likeable *sort of *fellow.
  You *ought to *write to them.
  'I'm *listening.
  I sup*pose we *could *try the *other *plan.
  He was extremely *rude.
  He turned me *down *flat.

I'm a*fraid I'm *busy | on *Tuesday.
I *don't know *what to *tell *Jean.
I can *only *find *two *books.
What about *Muriel *Gray?
I've *lived here *a long time.
We've *both got the *same *answer.
'Harry's won a *fortune on the *pools.
'I thought it was a *huge suc*cess.
 'Do *you re*member that *party?
It would be *awful | if we *failed.
'Bernard's re*fused to *help, of *course.
Have you *heard about Di,ana?

- It's a *long *time you've *been a*way.
  It's as *cold as *charity in *here.
  I'll recom* mend you for the *job.

Drill

Does 'everyone a,gree? Are there 'any ob* jections? Will you 'all be *back in an *hour, *please?
But 'can we af,ford it?
But do you 'really un*der*stand it?
Well 'couldn't we *borrow some *money?
But 'can I be,lieve you when you *say that?
Would you 'say it's a *practical prop,osition?
Can I 'see him if I *come back *later?
But can you 'honestly *say you en*joyed it?
Would it sur*prise you to *know I *didn't?
Now have I *ever *let you *down?
Does 'anyone *feel like a *walk?
Yes but 'do you *think he's *honest?
Yes but 'need I *write to *day?
But 'are you *listening *carefully?
But 'would it have *any *chance of suc,cess?
Have you 'any i*dea why he was so *rude?
Would it be *any *good *my *trying to per* suade him?
Then *could we *meet on *Wednesday?
Well 'need we *tell her *anything?
Well have you 'left *any at *home?
D'you 'think she'd ac*cept if we *asked her?
Yes, but 'have you *lived here *all your *life?
Now *isn't *that pe,culiar!
Well *would you *credit it!
Yes, *didn't it go *well!
Shall I *ever for*get it!
Wouldn't it be *simply ap,*alling!
Isn't it *just *what you'd ex*pect of him?
Wasn't it *absol*utely *marvellous, her *passing that e,exam!
And am I *glad to be *home!
Is it *ever *anything *else?
Can I *ever *thank you e,nough!
**Verbal context**

What an extraordinary hat!
'All he had to do was tell us.

**Commands**

We'll be there in no time.
I thought he played rather well.
I suppose I shall have to help.
I'm going to chance it.

That made you jump.
The doctor says it's not serious.

What shall I do now?
It's not much of a risk.

Which would you choose, if you were me?

'How much practice shall I do?
'What time shall I join you?
I'm going to punch him in the nose.

'How do I get to West Street?

'How long d'you want me to stay?
D'you think Tom's serious?

'Clive's ambition is to be Prime Minister.

'How tight d'you want the knot?
How critical should I be?

What shall I wear?
I'll never eat all that.

What about the washing up?

'When d'you want it back?

'How long can I have it for?

**Interjections**

He charged me a pound too much.
He says he'll sue me.
You've won first prize.

Here's to you.

**Drill**

Have you ever seen anything like it!
Could anything have been simpler than that!

Now take it slowly.
Now don't encourage him.

Well don't be so disagreeable about it.

For heaven's sake be careful.

Don't ever do that again.

Then don't make so much fuss about it.

Go right back to the beginning again.

Well don't say I didn't warn you.

For goodness sake make up your own mind.

Do as much as possible.
Come when ever you're ready.

Don't you dare lay a finger on him.
Take the first turning on the left.

Stay as long as you possibly can.
Take the whole thing with a pinch of salt.

May I never live to see the day.
Make it as tight as you can.

Don't accept anything but the best.
Put on your very best dress.

Well eat as much as you can.

Just leave it all to Peter and me.
Return it when ever it's convenient.

Keep it as long as you like.

The old rogue!
The very idea of it!

Beginner's luck! Good heavens above!

What an astounding bit of luck!

Your very good health!
**Verbal context**

I've 'called it Dy'namic Qu'esence.
I 'can't find my 'purse anywhere.
We've 'just re,furnished this 'room.
She's 'asked us to 'tea.
'Hullo, | 'Stevens.
'This is from my 'Uncle 'Jack.

It's my 'final e'xam | to,morrow.
It's a 'bit 'chilly | to,day, | isn't it?

• I 'haven't 'even 'started the 'job.
They're 'making us a 'present of it.
I'm 'glad you could 'come.
'This 'snapshot is of 'John and 'Maud.
I've 'brought you some 'flowers.
'Don't 'make such a 'fuss, 'Frank.
It's 'going to be a 'scorcher.
'Here's the 'pen you 'lost.
I 'made 'rather a 'mess of it.

• I 'haven't 'seen you for 'ages.

He's 'just made a 'nother ap'pointment.
'Come and 'look out 'here.
He's 'really 'charming, | isn't he?
'Here's your 'tea.

It's 'John 'Thomson, | isn't it?

**Drill**

Dy'namic 'fiddlesticks! Pre'tentious 'non-sense!
How 'very pe,cu liar!
What 'wonderful 'curtains!
How 'perfectly 'charming of her!
Good 'after,noon, Mr. 'Davis.
How 'kind of him to 'give you such a mag-nificent 'present!
The 'very 'best of 'luck to you!
Yes what 'ghastly 'weather for Ju,ly!
You 'lazy 'good for nothing 'wretch!
How 'absol,utely 'marvellous!
How 'nice of you to 'ask me a 'gain so 'soon!
What a 'splendid 'picture they 'make!
What a de'lightful sur prise!
You un'feeling 'monster!
What a 'lovely 'day for the 'picnic!
Thank you 'very 'much in, deed!
I should 'just 'think you 'did!
And i'magine us 'meeting 'here of 'all 'places!

What a 'pity we didn't 'ring him 'yesterday!
What a mag'nificent 'view!
And what a 'marvellous 'story he 'tells!
What an e'normous 'piece of 'cake you've 'given me!

Well 'blow me 'down! || If it 'isn't 'old 'Murdoch!

**Note:** All the relevant drills given above with the tune

LOW PRE-HEAD+HIGH HEAD+LOW FALL (+TAIL)
can be said with emphasis if one or both of the following features are used:

(a) the emphatic form of the high head (see Chapter I, p. 37);
(b) the high pre-head instead of the low pre-head (see Chapter I, p. 36).

With both of these features marked, the last drill in this section would read

Well 'blow me 'down! || If it 'isn't 'old 'Murdoch!
2 The High Drop

Attitude
In STATEMENTS: conveying a sense of involvement, light, airy.
In WH-QUESTIONS: brisk, businesslike, considerate, not unfriendly, lively, interested.
In YES-NO QUESTIONS: willing to discuss but not urgently, sometimes sceptical; (in question tags used as independent comments) mildly surprised acceptance of the listener’s premises.
In COMMANDS: suggesting a course of action and not worrying about being obeyed.
In INTERJECTIONS: mildly surprised, not so reserved or self-possessed as with the Low Drop.

Tone marks used in HIGH DROP drills
A Stressed, accented syllables (Nucleus, Head)
['] High falling to very low pitch.
['] Relatively high level pitch.
[*] Relatively high level pitch, the same pitch as the preceding ['].
B Stressed, unaccented syllables (Tail)
[=] Very low level pitch, the same pitch as the end of the preceding ['].

Tune                High Fall ( + Tail)

 Verbal context

<table>
<thead>
<tr>
<th>Statements</th>
<th>Drill</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Do you know *Basil, *Fish?</td>
<td>'No.</td>
</tr>
<tr>
<td>'How *long’ll it *take?</td>
<td>'Hours. 'Days. 'Weeks. 'Years. 'Ages. 'No time.</td>
</tr>
<tr>
<td>'Is that *really the *quickest *way?</td>
<td>'Much. 'Much the *quickest. 'Much the *quickest *way.</td>
</tr>
<tr>
<td>Does *John <em>always for</em>get?</td>
<td>'Always.</td>
</tr>
<tr>
<td>'How *often has he *visited you?</td>
<td>'Never.</td>
</tr>
<tr>
<td>'Now *what have you been *up to?</td>
<td>'Nothing.</td>
</tr>
</tbody>
</table>
Verbal context

'Who's been eating my grapes?

'Who on earth would take such a risk?

Is there any silly ass who doesn't like it?

And who'll make me say I'm sorry?

'Which will you take, Henry?

Were there many people there?

Are you certain he stole them?

'How did you get on?

'How many of his books have you read?

'Wasn't it cold in the hall!

'Why didn't you buy the picture?

It'll cost a lot of money.

'Drill

'No-one. No-one has. No-one's been eating your wretched grapes.

'I would. We would. Michael would. Anthony would.

'I don't. We don't. Johnnie doesn't. Peter doesn't.

'I will. He will. Father will.

'Both. This one. That one.


'Positive. Quite certain.

'Terribly. Wonderfully well. Splendidly, I'm pleased to say.

'All of them. None of them.

'Freezing. Fearfully cold.

'Much too expensive.


'Anything can happen.

'Certainly we must.

'Either would suit me.

'James said I could.

'Peter took it for you.

'Surely you have.

WH-Questions

I saw the Queen yesterday.

I shall have to give it to him.

I'm going to Switzerland.

You'll never guess who's here.

You can win easily.

I was punched in the nose by a man.

There's somebody's bag in the car.

I shall be late, I'm afraid.

Where?

Why?

When?

Who?

How? How can I win?

What man?

Whose bag?

How late?
Verbal context

'\textquotesingle May I outhor you a_gain?  
I outhaven't outhime to outhay.  
It outhertainly isn't outhine.  
He's outhoming to outhay with us.  
I outhnow outhim'll be outhere.  
I was outhold you'd outhigned.  
It outhays in the outhpaper you outhwon.  
I've outhgot a outhfession to outhake.  
I outhmustn't outhake them.  
He's outhplanted outhten outhkinds of outhapple outhtree.  
The outhshop outhmay be outhshut.  
• outhLet's outhpaint outhone of the outhwalls outhpink.  
The outhshop's in a outhturning off the outhHigh  
outhStreet.  
outhLeslie outhmay not outhwant to outhake outhpart.  

Yes-No Questions  
• outhI outhlike it outhhere.  
OUTHshe's ouththirty, outhfive.  
They outhwon't outhhelp us.  
It outhdoesn't outhappear outhregularly.  
You're outhtoo outhlate.  
OUTHshe outhcan outhtend outhafter outhall.  
They outhdon't outhoften outhgo there.  
I outhsimply outhdaren't ouththink about it.  
He outhwouldn't outhagree at outhall.  
I outhshall be outhin outhParis outhby outhtea-time.  
I outhcan't outhbear outhcats.  
I outhmust be outhhome by outhsix.  
They outhoughtn't to outhave outhtold you.  
I've outhought my outhhouse.  
It'll be outheasy outhif outhJohn outhhelps.  

OUTHhe can outhwrite what he outhlikes.  
They outhwouldn't outhlet us outhin.  

Drill

'\textquotesingle Now outhwhat?  
'\textquotesingle When have you outhtime, then?  
'\textquotesingle Whose outhis it, ouththen?  
'\textquotesingle When, may I outhask?  
'\textquotesingle How d'outhyou outhknow, though?  
'\textquotesingle Who outhtold you?  
'\textquotesingle Where does it outhsay that?  
'\textquotesingle Now outhwhat have you outhbeen outhup to?  
'\textquotesingle Why outhmustn't you outhtake them?  
'\textquotesingle What outhkinds has he outhplanted?  
'\textquotesingle Then outhwhat should I outhdo?  
'\textquotesingle Which of them, d'outhyou ouththink?  

'\textquotesingle Which outhturning outhis it?  
'\textquotesingle Then outhwho could we outhrope outhin?  

'\textquotesingle Do you? outh (I ouththought you'd outhhate it.)  
'\textquotesingle Is she? outh (I outhdidn't outhknow that.)  
'\textquotesingle Won't they? outh (We shall outhsee.)  
'\textquotesingle Doesn't it? outh (You outhdo outhsurprise me.)  
'\textquotesingle Am I?  
'\textquotesingle Can she?  
'\textquotesingle Don't they?  
'\textquotesingle Daren't you?  
'\textquotesingle Wouldn't he?  
'\textquotesingle Will you?  
'\textquotesingle Can't you?  
'\textquotesingle Must you?  
'\textquotesingle Oughtn't they?  
'\textquotesingle Have you, outhnow?  
'\textquotesingle Will he, ouththough? outh ('That's outhwhat we're outhnot outhsure of.)  
'\textquotesingle Can he, outhnow? outh (I'm outhnot so outhsure about ouththat.)  
'\textquotesingle Wouldn't they, outhindeed?
Verbal context

We’re ‘doing it be’cause we ‘have to.
So ‘long as we ‘get there in ‘time | it’s ‘easy.
- ‘John’s gene’rosity’s a’mazing.

Drill

‘Do you ‘have to ‘do it, in ‘fact?
‘Shall we ‘get there in ‘time, though?
‘Is it gene’rosity, d’you ‘think?

Note: Examples of this tune used for question tags in sentences such as

‘Pity, | ‘isn’t it?

are given in Chapter V, Sections 9–12.

Commands

(‘Ready ‘steady . . .)
‘Watch me ‘jump off this ‘wall.
‘What’s the ‘matter?
‘Careful. || You’ll ‘fall.
‘Balance it ‘on your ‘head, | like ‘this.
‘May I ‘borrow your ,pen?
‘Shall we have a ‘game of ‘bridge?
D’you ‘think this ‘hat’ll ‘fit me?
- He’ll be ‘terribly ‘angry.
He takes ‘no ‘notice ‘of me.
‘Let’s ‘go.
I ‘can’t un’tie the ‘string.
I ‘can’t af’ord a ‘new ‘dress.
Peter ‘won’t ‘lend me his ‘case.
‘Was that your ‘toe I ‘trod on?
- I ‘love ‘salted ‘almonds.
I ‘can’t ‘drink this ‘horrid ‘medicine.
The ‘paper’s too ‘big for the ‘envelope.
‘Mike’s ‘pulling my ‘hair, ‘Mummy.

Interjections

‘Boo.
I’ll be ‘there by ‘six at the ‘latest.

He’s ‘over ‘seventy.
It’s ‘eight o’ ‘clock.

‘Go.
‘Don’t. || (You’ll ‘hurt your ‘self.)
‘Look. || (It’s ‘snowing.)
‘Help. || (I’m ‘falling.)
‘Mind. || (You’ll ‘drop it.)
‘Yes. || ‘Do.
‘Yes. || ‘Let’s.
‘Try it.
‘Let him. ‘Let him be ‘terribly ‘angry.
‘Make him. ‘Make him take ‘notice ‘of you.
‘Phone her, ‘then.
‘Wait a ‘moment.
‘Cut it, ‘then.
‘Make yourself ‘one.
‘Buy it ‘from him, ‘then.
‘Careful, you ‘clumsy ‘elephant.
‘Take a ‘couple of ‘handfuls.
‘Force your ‘self to ‘drink it.
‘Fold it, ‘then, you ‘helpless ‘man.
‘Stop it, ‘Mike, you ‘big ‘bully.

‘Oh! || (You ‘did ‘startle me.)
‘Fine! || (I ‘thought you’d be ‘later than ‘that.)
‘Well! || (I’d ‘never have be’lieved it.)
‘Heavens! || (I’m ‘late.)
Verbal context

May said you'd refused.
Tim's back al'ready.
Alice is coming as well.

°'Will you have a drink?
- I've turned up at last.
I didn't pull it off, I'm afraid.

°'When are you going to Italy a'gain?
Have you taken over your new house?
°'Can I tell Marjorie a'bout it?
°'Fancy trying it that way!
Ann's broken her engagement.
°'He's dropped it a'gain.
I painted it myself, Daddy.
I've been helping Mummy, Daddy.
It's raining a'gain.

Drill

'Nonsense! || (I've done nothing of the sort.)
'Goodness! || (He's has been quick.)
'Really! || (What a lovely surprise!) 'Splendid! || (I was a'fraid she wouldn't be able to.)
'Thank you. || (I'd 'love one.)
'Ah! || 'There you are, Johnson!
'What a pity! 'What a shame! 'What a disappointment for you!
'Goodness knows!
'Heavens, yes! || 'Ages ago!
'Goodness, no! || (She'll tell everyone.)
'Wasn't it ridiculous!
'Fine goings on! 'What a mistake!
'Silly, little man!
'There's a clever boy!
'That's a good girl!
'Bother the wretched weather!

Tune

Low Pre-Head + High Fall (+ Tail)

Statements

°'When did you see him?
- Would you like to join us?
°'Come on. || 'Let's get going.
°'Can you lend me a pound?
You ought to in'veite him.

It isn't as if he were ill.
Where's Miss Smith?
I've re'signed.

For goodness sake, hurry.
°'How did you come to lose it?

On Thursday. || (I thought you knew.)
I'd 'love to. With 'pleasure.
We can't. || It's raining.
Why yes. || I'd be 'glad to.
I have, I'm going to. In'tend to. I have in'veited him.

E'actly. || He's got no ex'cuse.
She's ill. || 'Pneumonia, I think.
I know. || 'The secretary told me.
I can't. || My leg's hurting.
I haven't lost it. || I've just mis'laid it.
Verbal context:

I'd 'like a'nother 'sweet.
So you 'think he's dis'honest.
I 'don't think 'that's 'right.
What are 'you 'doing here at 'this hour?
'Have a 'good 'time.
'Here we 'are.
What's the 'matter 'now?
'No sign of 'Michael 'yet.
She'll be 'here at 'twelve.
He's 'angling for 'loan.
I'd 'love to stay 'up for 'television.

'I'll take 'this book.
I'm 'not 'going to the 'wretched 'party.

He 'says he's hard 'up.
The 'last 'train's 'gone.

He's 'promised to a 'poligise.
'This is the 'bag you 'asked for, 'isn't it?
'What did you 'think of the 'show?

You 'will 'stay a bit 'longer, 'won't you?
It was 'all 'your 'fault.
'Did you 'like 'Box 'Hill?
You 'can't 'eat all 'that.
You 'will come 'next week, 'won't you?

WH-Questions

- You 'must 'do it.
- Is there 'anyone 'else you 'don't 'know?
- 'Sorry to 'be so 'late.
- I 'ought to 'write to him.
- ('Hullo, 'Dennis.)
- (I'm 'not 'standing for 'that.)

Drill

There 'aren't 'any. || You've 'eaten them 'all.
I've 'always 'thought so.
It 'must be 'right.
I'm 'waiting for 'somebody.
I'm 'sure I 'shall.
So 'this is 'your 'house.
My 'shoeace has 'come un 'done.
He 'always 'keeps us 'waiting.
E'leven, I 'thought she 'said.
So 'that's 'what he was 'getting at.
I 'know you 'would. || But you 'can't. || It's 'bedtime.
You 'mustn't. || That's 'Mary's.
You 'must turn 'up. || You 'promised you 'would.
That's 'ab'surd. || He's got 'plenty of 'money.
It 'can't have 'done. || We're in 'loads of 'time.
It's the 'least he can 'do.
No it's 'that one I 'want. || The 'blue one.
It was 'wonderful. || I was 'amazed how 'good it 'was.
But I 'told you. || I've got a 'train to 'catch.
But it 'wasn't. || And I can 'prove it.
Im'mensely. || It's a 'delightful 'spot.
Oh but I 'can. || I'm 'starving.
I 'can't, I'm 'afraid. || I shall be in 'Rome.

But 'how?
Who's 'that?
What 'happened?
Why 'bother? || (He 'never 'writes to 'you.)
How 'are you?
Why 'should I?
Verbal context

I 'know I 'brought an um_brella.
We're 'stuck. || The 'car won't _start.
I said 'no such _thing.
He's 'just bought a _new 'car.
I've 'found that _polish.
I 'don't live _here.
We'll 'meet _sometime to _morrow.
I 'hope we _win.
D'you 'think it was _Terry?
It's _not _my _coat.
To _day's _im_possible, | _too.
You _can't eat _that.
I know 'all _about it.
I 'must _find _out.

Yes-No Questions

He _says he's al_redy _got one.
They _both _passed the _exam.
I'm _glad the _car's all _right again.
I _ought to _go to the _lecture.
They _said they'd _see him.
If we _stop _smoking | we'll be _better _off.
She _said she in_tended to _return it.
Nobody seems _anxious to _do it.
I'm afraid _ten won't _do.
I'm at the 'end of my _tether.
That _knife _won't cut at _all.
Peggy _doesn't think _much of it.
It's _hopeless for _you to _try.
No-one seems _very _keen.
How can we get 'hold of a gui_tar?
I'd _love to _help.
We _may get _there in _time.
We'll _never be _ready | by _Monday.
What shall we _do about that _party?
It's _no good _asking _Brown.

Drill

Where _is it, _then?
What's _wrong with it?
What _did you _say, then?
What _make has he _got?
Which _rin was it _in?
Where _do you _live, then?
Well _when, exactly?
Why _shouldn't we _win?
Who _else _could it have _been?
Whose _is it, d'you _suppose?
When _can you _come, may I _ask?
But why _not?
But how _can you _know?
But just _how will you _find _out?

Oh _has he?
Oh _did they?
But _is it?
But _will you _go, d'you _think?
Well _have they _done so?
But _shall we be _any _better _off?
Yes _but _did she _bring it _back, in _fact?
Can _I have a _try?
Will _twenty be _enough?
Can't _I do _something?
Is _this one _any _better?
Do _you _think it would be _useful?
Would _Peter _stand a _better _chance?
Can you _wonder?
Could we _hire one?
Wouldn't we _all?
Is it _likely, d'you _think?
Shall we _postpone the _meeting, _then?
Need we _do _anything _about it?
Well _would Mr. _Smith be a _better _choice?
Verbal context

"I can't tell you about it. || I wasn't there.

Commands

He 'doesn't want to 'play.
'How can I 'make it 'up with 'Mary?
I'm 'awfully 'sorry.

He 'can't 'afford to 'pay.
I just 'can't 'make this thing 'work.
I 'can't hold this 'much 'longer.
I've 'no 'real 'excuse.
'Pat's being 'very 'obstinate.
I'm 'most 'grateful 'to you.
'What about 'Butler's 'offer?
I 'couldn't 'get them 'on the 'phone.
What 'can I 'say to 'thank you?
'Goodness! || This 'gin 'is 'strong.
'Peter doesn't 'want his 'cake.
I simply 'can't manage it 'alone.

'Lots of people 'don't 'like it.

I 'won't 'hear of it.
What 'excuse shall I 'give?
I 'can't 'afford the 'decorators.
I'm an 'in'telligent 'human 'being.
'This 'coat doesn't 'fit me 'now.

Interjections

(That 'you Mr. 'Archer?)

He 'scored a 'century.
I'll 'give it 'to you.
He's 'finished the 'job al'ready.
'She says 'you're to 'blame.
'Isn't it a 'lovely 'view!
He's 'broken the 'record.
'Thank you 'very 'much.

Drill

Well was your 'wife 'present? || Can 'she 'help at 'all?

Then 'make him.
A'pologise 'to her.
For 'get it.
Well 'give it to him, 'then.
Let 'me have a 'go at it.
Let 'go of it, 'then.
In'vent one, 'then.
Then 'you be 'obstinate, 'Martin.
Don't 'mention it, my 'dear 'chap.
Re'fuse it, you 'silly 'fool.
Well then 'write to them.
Don't 'say 'anything.
Put some 'tonic 'in it.
Oh well 'you 'have it.
Then let's 'all get 'down to it.
Well take 'me, for 'instance.
Now be 'reasonable, 'Frank.
Say your 'grandmother's 'died.
Get your 'husband to 'do it.
Well be 'have like 'one, then.
Get the 'tailor to have a 'look at it.

Good 'morning. Good 'morning 'to you.
Good 'evening.
Mag'nificent! Co'lossal!
How 'lovely!
Good 'gracious!
What 'nonsense!
En'chanting! De'lightful!
Stu'pendous! Fan'tastic!
Thank 'you.
Verbal context

'Could you *give me a light, *please?
You're a *pompous *ass, *David.
'Hullo, | Tom.
Jack says *you're a *bore.
I'm *sure to *pass the e*xam.
Do you think *Don't *stand *in?
Would you *like to *go to the *opera?
*May I *use your *phone?
I *thought they'd *all *gone.
D*you play *tennis?
You *won't *give me a *way, | *will you?
The *apple's *bad.
You *said she was *beautiful.
I *owe you an *apology.
He *seems *rather a *dull *dog.

Drill

With *pleasure!
Well *really, *Peter!
Oh *there you *are, *George!
Con'd *found his *impudence!
The con'ceit of the *man!
Of *course he'll *stand *in!
In'deed I *would.
By *all means.
By *no means.
Of *course I *do. || A *silly *question!
Of *course *not.
No *wonder *Jim didn't *want it!
Not at *all.
I should *think so, in'deed!
You'd be sur'prised!

Note: All the drills given above with the tune
LOW PRE-HEAD+HIGH FALL (+TAIL)
can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With the high pre-head marked the last drill in this section would read

You'd be sur'prised!

Tune

(Low Pre-Head+) High Head
+High Fall (+Tail)

Statements

'When's the *concert?
It's *going to be a *fine *place.
'What was the *show like?
He *ought to have *booked in ad'vense.
I feel *so *sleepy.
'Where on *earth are my *slippers?
You're *not *eating, *that, | *are you?

'Next *Sunday. *Next *Wednesday. 'Tuesday-
day *week.
'So it *seems. 'So I've *heard.
'First *rate. 'Simply *splendid.
'That's what *I said.
'So do *I. 'So does *Timothy.
I *can't think *what's *happened to them.
It tastes *very *nice.
Verbal context

They 're twins, | aren't they?
How did the game go?
*Which would you like, | tea or coffee?
Does your leg still hurt?
He 'didn't get many right, | did he?
Is 'Mike still doing well?
They 'didn't care for it at all.

I'm delighted with his work.
I can't give it to you.
Why don't they work in the evenings?
How are you feeling now?
Can you stay a little longer?
I advised him to sell.
Are these shop cakes?
You've won first prize.

*I'm going to the party, but Jane isn't.
How about asking Jack and Marion?

Would you mind shutting the door?
Oh he's always making excuses.
What's the time, please?

No, I'm a foreigner.

Why did you lock the door?
What was it like in Nigeria?

Thank you very much in deed.
Are you still in that dingy little office?

We're quite sold out, I'm afraid.

Could you tell me where the Luckins live?

Drill

Yes but they're not a bit alike.
'Very well. || Four nil to us.
'The 6p. a go. | I'd prefer tea. I'd like coffee.
'Hardly at all. Not in the least.
'More than you'd think.
'Better than ever. || Top of his class.
'Nor did my sister. Neither did Dick. Nor did we.

'So am I. 'So's Mr. Robinson.
'Nobody asked you to.
'Some of them do, I believe.
'Fit as a fiddle, I'm pleased to say.
I'm sorry I can't. || (I've a train to catch.)
That's just what he did do.
No, I made them myself.
I can hardly believe it. || My luck's incredible.

We were hoping you'd both be there.
'No use, I'm afraid. || Jack's a way in London.

'Somebody's already shut it.
I wonder you put up with it.
I don't know. || I suppose it's about twelve.

I should never have believed it. || Your English is perfect.

So that no-one should disturb us.
Oh the heat was terrible. || I thought I should have died.

'Not at all. || 'Glad to have been of help.
It's just been done up. || And now it's much more pleasant to work in.

Then I must try somewhere else, I suppose.

Just a cross the road. || Number twenty-four.
Verbal context

That parcel's arrived.
'Where does Peter live?
What an amazing trick!
'Come on. Let's go for a walk.

It's Ann's turn, you know.
'What a pity you didn't pull it off!

- 'Why didn't you play?
'Don't bother to fetch me.

'Time to get up.
'D'you think they'd like to come?
The manager was very nice about it.
'D'you think it's possible that way?
'When will the school be ready?
'How are you finding your new job?
'Didn't you hear any strange noises?
'Terry doesn't seem to be worried.
I'm here at last.

What time is it?

'He's no chicken!
Well where is their shop, then?

What's your view on their findings?

- You're just in time.

Here. 'Use my pen.

Where are you off to now?
'Bill's still very keen on golf.
'What was the weather like?

It's not very valuable, is it?

Drill

'Better late than never.
'Next door to the sweet shop.
'Can't imagine how it's done.
We really can't. It's raining cats and dogs.
'I quite thought it was mine.
'I'd like to try again. Perhaps in the spring.
'I couldn't find my racquet.
'It's not the least trouble. I'm only too happy to do it.
But it's half past five.
'They'd be only too delighted.
'I was afraid he might be difficult.
'Never been known to fail.
'Probably not for ages.
'Liking the work immensely.
'Nobody heard the slightest sound.
'He won't feel the effect of it so much.
'I'd almost given you up.
'It's half past eleven. I didn't realise how late it was.

No he's fifty if he's a day.
It's right next door to the station. You can't possibly miss it.
'I haven't had time to read their report.
'I've been up to my eyes in work.
I was afraid I should be late. I missed the bus.

'Thank you very much. Mine seems to be out of ink.
'Going to look at the timetable.
'Can't understand what he sees in it.
'I thought it was going to rain. But it turned out fine after all.
It cost over three hundred pounds.
Verbal context

We'll 'never get there.

Was it a 'rough crossing 'then?

'What does he 'do for a 'living?

You've 'only got to 'score fif'teen.

'What pos'sessed him to be have like 'that?

What's 'Vernon's op'sion?

'How 'far is it to 'Chelmsford?

'Which do 'you pre'ser, Tom?

I've 'just been pro'moted.

'What about 'this ma'terial?

'Can I read that 'novel after 'you?

'How long are 'letters to Ja'pan tak'ing?

'Here are the 'tickets.

'When can we 'have a 'talk?

I 'may be a bit 'late.

Drill

It's 'not as 'far as you 'imagine.

No the 'sea was 'smooth as a 'millpond. ||

But I'm 'very 'poor 'sailor. || So I'm 'easily up'set.

He 'was a 'bank 'clerk. || But 'now he's in 'business on his 'own.

That 'isn't as 'simple as it 'sounds.

He 'must have been 'dreaming. || I've 'al'

ways re'garded him as the 'sanest of 'persons.

He 'can't 'make up his 'mind 'which he pre'sers.

'All depends 'which way you 'go.

I 'rather 'fancy that 'blue 'striped one.

That's the 'best news I've 'heard for a 'long time.

I'd have 'liked something of 'rather 'better 'quality.

'Can't be 'done, I'm a 'fraid. || 'One of my 'nephews has al'ready 'spoken for it. ||

'Pity you didn't 'ask me 'earlier.

You 'ought to allow a 'week at 'least.

'These are 'singles. || I 'thought we were tak'ing re'turns.

'Praps you'd 'come to 'lunch on 'Sunday.

'That wouldn't 'matter in the 'least.

'By the 'way, || 'where do you 'live?

'Wherea'bouts?

That 'is 'handy.

'Aren't you 'lucky!

It 'must save you a 'lot of 'time.

'How 'much, d'you 'think?

As 'much as 'that?

'How does your 'wife 'find it?

'Not 'far from the 'office.

'Near 'King's Cross 'station.

'Only about 'five minutes' 'walk a way.

'That's what 'everybody 'says.

'More than I'd 'ever have 'thought.

'Ten or e'leven hours a 'week.

'Maybe 'even 'more, I shouldn't 'wonder.

'She likes it as 'much as 'I do.
Verbal context

WH-Questions

- I've just seen that new musical.
- 'Underneath 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 Underground.
  Three.
  Oh the early one.
  At six thirty.
  About nine o'clock.
  Usually around eleven.
  The cheapest seat costs a pound.
  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 ago.
  Nearly a week ago now.
  He's not sure yet.
  To be with his mother.
  'Looking for a flat, I gather.

- What was that you said?

  'First to London and then to Cornwall.
  'Just a week.

  Oh, our fortnight in Cornwall.

  In a little village near Penzance.

Drill

- What's it called?
- What did you think of it?
- Who composed the music?
- Which theatre is it playing 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 performance did you go to?
- When does that begin?
- When does the late house start?
- When does it end?
- What's the price of admission?
- 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 arrive in England?
- When did he come to London?
- How long is he staying up here?
- What was his reason for coming to Town?
- What's she here for?

- Where did you go for your summer holiday?
- How long did you have in London?
- Which part of your holiday did you prefer?
- Where did you stay while you were down there?
- What sort of weather did you have in London?
Verbal context

'Really excellent weather.
'Sight seeing mostly.

With my Father. \| At Ipswich.
'Just as soon as my work allows.
'Some time towards the end of the month, I imagine.
'I'd love to.

I 'shan't be 'seeing you, I'm a 'fraid.
'I've re 'signed.
'There's been some 'jiggery pokery.
'Somebody's been 'telling 'lies.
'Mark 'Smith, for 'instance.
'Just to 'day.
'Only 'Thomson.
'Norman.
'I didn't 'ask the 'silly 'fool.
'I've 'no 'patience with him.
'Are you 'talking to 'me?

You'll 'hear from my so 'licitors.

Drill

'What did you do there?
'Where are you thinking of spending your Christmas holidays?
'When are you coming to see us again?
'When d'you think that'll be?
'Why not come down for a week end while you're about it?

Why 'ever 'not?
What ever made you do 'that?
How on 'earth do you 'make 'that out?
Who on 'earth would do 'that?
Well when did you 'find 'this out?
And who else have you 'told about it?
Now which 'Thomson d'you 'mean?
And whose 'side was 'he on?
What 'earthly 'good's 'that sort of 'talk?
Why 'must you 'be so 'headstrong?
Well who the 'devil d'you 'think I'm talking to?
But for 'heaven's 'sake 'why?

'Can he 'prove it?
'Dare we 'risk 'that?
'Will he 'really 'play?
'Must we 'tell him about it?
'Have we 'time this 'afternoon?
'Mightn't Christopher be 'worth con-
'sidering?
And 'does she 'want to?
Well 'shall we 'keep it 'from her?
D'you 'think the 'others 'will?
Would it be 'any 'use, d'you 'think?
Will 'six be sufficient?
Verbal context

I could let him try on his own.
We could offer him five pounds.
Can't David borrow your penknife?
'Thank you for all you've done.
I wonder if we could borrow the money.
'William explained it to me.

We ought to have taken the other footpath.
I shall give her a good talking to.

'What a nuisance! || The Watford road's blocked by snow.
The lawn's in a terrible state.
She insists on going alone.
'Sorry I can't come this evening.
We ought to sack him.
He's promised to stop smoking.
David's not at his office.
I'm afraid six is impossible.

This pen of mine's useless.
I can't help being right, can I?
Well I'll have this pair.
He said he didn't break the window.
He won't take my advice.
He's on his way back.
I don't think we can complete it today.
They won't take money.
But he has plenty of spare copies.

D'you think I should ring him?
I hate the thought of spring cleaning.
I don't really want to meet them.
I'm sorry, but I hate cocoa.
They sent me the wrong kind.
She plays a fair game.
I can't think what to give him.

Drill

But wouldn't that be wise, I wonder?
Will that be the end of it, though?
Did he say what he wanted it for?
Is there anything else I can do to help?
Ought we even to consider such a thing?
Yes but did you understand his explanation?

Isn't that exactly what I told you?
Wouldn't it be better to ignore her bad behaviour?

Can we get there by any other route?
Have you tried using weed killer?
'Does she know the way?
'Are you free tomorrow night?
'Can we do without him, though?
'Does he really mean what he says?
'Should we try his home, d'you think?
'Would a little later suit you better?
Would you like to borrow mine?
But must you always be so smug about it?
'Is it the pair you really want?
'Was he telling the truth, d'you think?
'Would he listen to me, d'you suppose?
But will he be back in time?
'Couldn't we leave it till Friday?
'Could they be repaid some other way?
'Will he be willing to lend them, though?
'Mightn't it be better to wait?
'Ought we to delay it any longer, though?
Will you be able to get out of it?
Would you like a cup of tea, then?
Does it really make very much difference?
Is she worth a place in the team?
Has he got an electric railway?
**Verbal context**

I can't find my hat anywhere.

We're not making much progress.

**Commands**

My pencil's broken.
It was most kind of you.
I can't make head or tail of it.
I shan't be late.
What delicious cheese straws!
- I hate quarrelling with Clare.
  'How much d'you want for it?
I shan't be able to phone you.
This tea's too hot.
'Can't we be friends again?
Jane just won't make a decision.
Bob doesn't frighten me.
'Why not wear a wig?
'Sorry I forgot to change my shoes.

We must just hope for the best.
I hope I'm not disturbing you.

She didn't reply.
I don't like gin, neat.
'Can I take a couple?
'Which quality should I buy?
'What shall I tell her?
I can't think what to say.

'When shall I come?
My hair gets so wet.
'What shall I do with this?
I'm afraid I've made a mistake.
Suppose I have no money.

**Drill**

Could you possibly have left it at the office?
Don't you think it would be as well to give up the idea?

'Use mine. 'Try this one.
'Don't mention it.
'Let Johnson have a look at it.
'Mind you're not, then.
'Take a handful of them.
Then 'make it 'up with her.
'Make me an offer.
'Drop me a line, then.
'Put some more milk in it.
Admit you were wrong, then.
Well you decide for her, then.
Then 'don't let him bully you so.
I imagine how silly I'd look.
Just 'look at the mud you've brought in here.
And prepare for the worst.
'Come in. || 'Sit down. || 'Have a cigar. ||
'Make yourself at home.
'Write to her again, then.
'Have a drop of tonic with it.
Take as many as you like.
Buy the best you can afford.
Tell her 'no more than is necessary.
Don't say anything at all. || Leave it entirely to me.

Come as soon as you can.
'Buy yourself an umbrella.
'Put it in the waste paper basket.
Well 'copy it out again, then.
Then for goodness sake say so.
Verbal context

'What does a Jaguar look like?
I'm un'lucky. The 'shop's 'shut.
This 'bulb's 'useless.
Shall we 'play *safe and *turn *back?
I'm pro'posing to put 'Hamlet 'on.
'Must we be *very *quiet?
'What about this *money?
He's 'ruined my *shoes.
I've 'no ciga'rettes.
'When shall I *cut the *grass?
• This *cocoa's *not very *sweet.
  Oh I *couldn't be *rude to him.

I *think I'm *going to *faint.
'Tom *tells me | the 'Smiths' *car's *not
  a *available.
• The *lid doesn't *fit.
'What's the *car *worth, d'you *think?

Interjections

• 'Thank you *very *much.
  I 'now find I *can *manage *Friday.
  He *won't be *back till *ten.
  'Look out of the *window.

He *won't *give us *per'mission.

'Look. || It's *stopped *raining.
I *had to wait *three *hours.
I *gave him *a *piece of my *mind.
'Smith's *sprained his *ankle.
'Praps I'll *take a *week *off.
I lost *ten *pounds.
D'you *mind if I *smoke?
'Tom has *passed his *exam.

Drill

'Have a *look at *my car. || ('Then you'll
  *know.)
'Try the *nearest *pub, then.
'Take it *back and *change it.
'Let's go *on and *chance the *tyre *bursting.
  But *think of *all the *difficulties.
  Make as *much *noise as you *want.
'Lock it *up in the *safe.
'Make him *buy you a *new pair.
'Send *Clare round to the *shop for *some.
  Cut it when *ever the *spirit *moves you.
  Have a 'nother *lump of *sugar.
'Don't be *silly. || 'Show him he *can't get
  a *way with it.

Then for *heaven's *sake *go and lie *down.

'Tell him to *get one from *someone *else.
'Try *turning it the *other way *round.
  Offer him *three *hundred and *fifty *pounds.

'Not at *all! || 'Thank you.
'Oh *good! 'Bra'veo.
'How *awkward!
'Good *heavens! || (It's *simply *teeming
  *down.)

So *that's *that. || (We must a 'bandon the
  *idea.)

'Oh *yes. || 'So it *has.
'Bad *luck! *What a *shame!
'Well *done! 'Good for *you!
'Poor old *chap!
'Good i 'dea!
'Well I *never! 'Well I *never *did!
  Good *heavens *no!
  Well *fancy *that!
He's `sending you a copy.
Can `we come ,too?
I must `stay in and `do some `work.
I've `just be`come a `father.
`Would you like a `glass of `beer?
I've `got a `boxing match | to,night.
I forgot `every a`bout it.
-D'you `think I should `fight him?
I `hear you're `being pro`moted.
`Jock's let us `down `gain.
We'll `go there on `Friday.
He `wanted me to `do it for `nothing.
He's been `missing for `ten `days | `now.

-Why not dis`cuss it with `Brian?
I've `come to a`poligise.
She's `only `got a `small part | `this time.
I was `told you were `Irish.
We've `sold our `house.
I was `sorry to `have to `vote a`gainst you.
I `had to give `up. || I `twisted my `knee.
`Peter won't ap`prove.
I've `got `hold of a `crib.
It's `all `very `puzzling.
I'm `not taking it `lying `down.
'Hullo, | ,Fred.

How `very `nice of him!
The `more the `merrier!
How `very `noble of you!
Con`gratu`lations, my `dear `chap!
I should `think I `would!
And the `best of `luck to you!
What a `fine mess `you've made of `things!
'Heaven for`bid! `Good `lord `no!
'Absolute `nonsense!
'Would you be`lieve it!
The `sooner the `better!
The `very i`dea of it!
How `very pe`culiar!
A `lot of `good `that would `do!
I should `jolly well `think so!
But what a `terrible `comedown `for her!
'Nothing of the `sort!
What an ex`traordinary `thing to `do!
A `fine `friend `you turned `out to `be!
'Better `luck `next `time!
I `couldn't `care `less!
'Much `good may it `do you!
I `couldn't a`gree `more.
'More `power to your `elbow!
Well if it `isn't `old `Tom!

Note: All the relevant drills given above with the tune

(LOW PRE-HEAD+ ) HIGH HEAD+HIGH FALL (+TAIL)
can be said with emphasis if one or more of the following features are used:
(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);
(b) the emphatic form of the high head (see Chapter I, p. 37);
(c) a high fall tone for each accent in the head (see Chapter I, p. 38).
The following drills are marked to show these features:

`Well if it `isn't `old `Tom!
'Better `luck `next `time!
I `couldn't `care `less!
3 The Take-Off

Attitude
In STATEMENTS: encouraging further conversation, guarded, reserving judgment, appealing to the listener to change his mind, deprecatory, (in contradictions) resentful; in non-final word groups, deprecatory.

In WH-QUESTIONS: with the nuclear tone on the interrogative word, wondering, mildly puzzled; otherwise, very calm but very disapproving and resentful.

In YES-NO QUESTIONS: disapproving, sceptical.

In COMMANDS: (beginning with Don’t) appealing to the listener to change his mind; (in a few short commands) calmly warning, exhortative.

In INTERJECTIONS: sometimes reserving judgment, sometimes calm, casual acknowledgment.

Tone marks used in TAKE-OFF drills
A Stressed, accented syllables (Nucleus, Head)
[.] (i) without Tail: very low rising to medium pitch.
(ii) with Tail: very low level pitch; the rise is completed by the tail syllable(s).

[.] Very low level pitch.
[s] Very low level pitch, the same pitch as the preceding [.] and the beginning of the following [.].

B Stressed, unaccented syllables (Tail)
[°] Level pitch, higher than the lowest possible and always higher than the preceding [.] or [°].

Tune / Low Rise only

Verbal context

<table>
<thead>
<tr>
<th>Statements</th>
<th>Drill</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Have you 'heard about 'Max?</td>
<td>’No.</td>
</tr>
<tr>
<td>You 'know where 'John ’lives?</td>
<td>’Yes.</td>
</tr>
</tbody>
</table>
Verbal context

1. How many cigarettes have you got?
2. How many times did you go there?
3. When may he have them?
4. Where does she come from?
5. When will it be finished?
6. Where did you come?
7. Was it a good game?
8. Did you catch the last train?
9. What on earth do you want at the grocer’s?
10. What’s that stuff you’re drinking?
11. What do you attribute your success to?

WH-Questions

1. When’s the meeting due to take place?
2. The meeting’s at five.
   1. How must I do it?
   2. You must do it this way.
1. Which is William’s book?
2. William’s is the blue book.
3. Who’s coming this Friday?
4. Mary’s coming on Friday.
5. Where shall we go for lunch?
6. See you at Charing Cross.

Commands

1. But how do you do it?
   1. Watch. (Like that.)
   2. Wait.
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Verbal context

[To someone in the way]
[Photographer to sitter]
[Teacher to class]
[Driving-instructor to learner]
[Tennis coach to pupil]
[P.T. instructor to class]

Note: The contexts given in square brackets are situational and not verbal; these short commands, said with this tune, are rarely preceded by a verbal context.

Interjections

I've 'left my um brella behind.

- 'John says he can't come.
  It's half past ten.
  You're looking rather old.
  The car's here.
  Your book's arrived, sir.
  I shall have finished by Friday.
  'Here's your hat, dear.
  'Shall I ring the bell?

\(\text{Drill}\)

Mind.
Still. Smile.
Start. Stop. Go.

\(\text{Fool! Dolt! Clot!}\)
\(\text{Oh! } (\text{Why 'not?)}\)
\(\text{Well! } (\text{We're 'not in a 'hurry.}\)
\(\text{Now! } (\text{'Don't be 'cheeky.}\)
\(\text{Good! } (\text{We're 'just about 'ready.}\)
\(\text{Right! } (\text{I'll call in for it.}\)
\(\text{Fine! } (\text{'That'll be 'plenty 'soon enough.}\)
\(\text{Thanks! } (\text{'I hadn't for gotten it.}\)
\(\text{Please!}\)

Tune __________

Low Rise+Tail

Statements

- D'you ever go to the club?
  'What's his nation ality?
  'Where did he go then?
  Who on 'earth wants a fire?
  Is everything all right?
  'How many students has he got?

  'When did you last see him?

What's your hobby?

\(\text{Sometimes.}\)
\(\text{Russian. Swedish. Danish.}\)
\(\text{Salisbury. Durham. Norwich.}\)
\(\text{Michael. Peter. Winter bottom.}\)
\(\text{So far. Mostly, I think.}\)
\(\text{Twenty. Thirty. Forty. Fifty. Ninety, I should i imagine.}\)
\(\text{Yesterday. Monday. Wednesday. Thursday.}\)
\(\text{Fishing. Gardening. Stamp collecting.}\)
\(\text{Wine making.}\)
**Verbal context**

D'you 'mean you *actually , liked it?

'Aren't they *rather ex,pensive?
Can 'Tommy come to *tea to*tomorrow?
I'm *going to *use my *old one.
'Will you be *able to *fetch them?
He's *late *again.
Oh I *do wish I could *go.
They're *all *hopeless.
I *don't think *we ought to *tell him.
'This car's *always *breaking *down.
There *aren't *enough *chairs.
We must *win at *all *costs.
'Dare we *risk *hitch hiking?
'What about *asking *Alfred?
Your *car's too *slow.
'Isn't *fruit a *price!
What a *wretched *week it's *been!
It's *no good *asking *either of *them.
It was *terribly *difficult.
What a con*ounded *nuisance it *is!
*Why didn't you dis*iscuss the *matter?
'No-one can *go in *there.
*No house was *ever as *dear as *that.
'No-one *ever *goes to *see him.
'None of them is *any *good.
'Pity they *all dis*liked it.
I'm *glad I was *able to *help.
'Everyone was *sure he'd *manage it.

* You *said you'd *give me *one.
'How about postponing the *game?
',Tony's *always *late.
I've brought *six *copies.
'What are you *going to *do *about it?
I'm *taking my *half day on *Monday.
I *hope he *won't blame *us.

**Drill**

,Certainly. ,Naturally. ,Parts of it. ,Parts of 
it I *did.
,Some of them *are.
,Maybe he *can.
,That should be all *right.
,Probably I *shall.
,That's all *right. ,That doesn't *matter.
, I'm not *stopping you.
,Andrew *isn't too *bad.
,Someone's *got to *do it.
,Usually it's all *right.
,Twenty should be *enough.
,Winning isn't *everything.
,Someone'll *give us a *lift.
,He won't be *able to *help us.
,Yours isn't *very much *faster.
,Apples *aren't *all that *expensive.
,Yesterday *wasn't a *bad day.
,One of them must *know the *answer.
,Peter didn't *find it *difficult.
,Grumbling won't *make it any *better.
,Talking wouldn't have *been any *good.
,I *can. ,Members *can.
,Mine *was. ,Richardson's *was.
,Mother *does. ,Some of us *do.
,This one *is. ,Jennifer's is all *right.
,John *liked it. ,I *didn't dis*like it.
,You didn't *help.
,I didn't *think so.
,That's not *what I *said.
,That's no *good, you *chump.
,Last *week he was on *time.
,Six *won't be *sufficient.
,I'm not re*ponsible.
,Monday's *not your *half *day.
,We didn't *let him *down.
Verbal context

What a ‘terrible waste of ‘money!

WH-Questions

No, ‘that one’s ,yours.

I ’sold the ‘carpet | to,day.
His ‘name was ‘Scroggs.
Richard’s ‘due at e ’leven o’clock.
I ‘won’t allow ‘any such ‘thing.
He ‘lives in ‘Glasgow.
She’s ‘thirty six.
I’m ‘fed up with you.
He’s ‘gone to ‘see his ‘father.
They ‘used their ‘father’s ‘car.
She ‘gave up for ‘health ‘reasons.
You should ‘write to the ‘secretary.

That’s ‘two ‘pounds ex,actly.
‘Look. || ‘There’s the ‘Prime ‘Minister.
‘Come ‘round at ‘five.
He must take it ‘three ‘times a ‘day.
He’s al ’ready ‘called there ‘ten ‘times.
Can I ‘have it for a ‘couple of ‘weeks?
‘When are you ‘free?

‘How did he ‘do it?
‘Who ‘gave it ‘to you?

‘Where did you ‘find your ‘gloves?

‘What can I ‘do for you?

Yes-No Questions

‘Mary said ‘Maisie was ‘going to ‘play.
We ‘ought to ‘follow his ‘advice.
He’d al’ready ‘posted it, || so he ‘said.

Drill

‘You didn’t ‘lose by it.
‘This isn’t the ‘one I ‘asked for.

‘Which one? || (I ‘thought it was the ‘green one.)
‘What, ‘dear?
‘What was ‘that?
‘When is he ‘due? || (I ‘thought it was ‘ten.)
‘What did you ‘say?
‘Where does he ‘live? || (‘In ‘Glasgow?)
‘How old ‘is she?
‘Why, may I ‘ask?
‘Who’s he ‘gone to ‘see?
‘Whose ‘car did they ‘use?
‘Why did she give ‘up?
‘Who should I ‘write to?
‘How much d’you ‘make it?
‘Who d’you ‘say it is?
‘What time d’you ‘want me?
‘How often must he ‘take it?
‘How many ‘times has he ‘called there?
‘How long d’you ‘want to ‘keep it?
‘When am I ‘free? || (‘Any ‘day | after ‘six.)
‘How did he ‘do it? || (‘Perfectly ‘obvious.)
‘Who ‘gave it ‘to me? || (‘Why, ‘Andrew, | of ‘course.)
‘Where did I ‘find them? || (‘In ‘John’s ‘suitcase.)
‘What can you ‘do for me? || (‘Nothing. || I’ve ‘finished.)

‘Did she ‘play, in ‘fact?
‘Must we, d’you ‘think?
‘Had he ‘sent it ‘off?
### Verbal context

They might fall in with our wishes.
Mike may be able to help us.
I said I'd call for him.
We ought perhaps to have tried some other route.
They're sup'posed to be different.
Let's keep it for a fortnight.
They're arriving next week.

It's very important.
You were quite wrong about it.
The Smiths weren't in vited.
He just won't listen.
They'd give it to you willingly.
You shouldn't eat so quickly.
He comes from the United States.
You never come.
I thought she was pretty.
You can leave at once.
He must never try that again.
He'd bought it before I could stop him.
I'll sing you my song.

### Drill

Would they agree to it?
Has he anything to offer?
Are you going to call for him?
Could we have got there any other way?
Is there any difference be tween them?
Dare we keep it as long as that?
Are they? (I thought it was this week.)
Is it?
Was I?
Weren't they?
Won't he?
Would they?
Shouldn't I?
Does he?
Don't I?
Did you?
Can I?
Mustn't he?
Had he?
Must you?

**Note:** Examples of this tune used for question tags in sentences like

'Tom's isn't it?

are given in Chapter V, Sections 15–19.

### Commands

[Mother to small daughter who is over-excited]  
Steady.

[Father to small son who is riding his bicycle a little too fast]  
Slowly.

[Mother to small son who is teasing a puppy]  
Gently. Careful.

[Starter to sprinter who has beaten the gun]  
Wait for it.

**Note:** The contexts given in square brackets are situational and not verbal; these short commands said with this tune are rarely preceded by a verbal context.
Verbal context

Interjections
They’ve ‘sold out.
I’ve ‘broken a ‘cup.
‘Michael’s ‘hurting me.
I’ll ‘tell ‘Mummy.
• Your ‘change, sir.
I’ve ‘finished my ‘work.
‘Let me ‘carry your ‘bag.
• You’re ‘on my ‘toe.
Good ‘morning, sir.
‘Everything’s ‘all right ‘so ‘far.

Drill
,Really! || (I ‘thought they had ‘plenty.)
,Stupid! ,Idiot! ,Clumsy!
,Michael!
,Tell’tale! ,Coward! ,Baby!
,Thank you!
,Splendid!
,Bless you!
,Sorry!
,Morning!
,Excellent!

Tune

Low Pre-Head + Low Rise (+ Tail)

Statements
‘Have you ‘been ‘there?
‘Do you ‘sell ‘stamps?
‘Can he ‘play the pi,ano?
Did ‘Mary ‘post that ‘letter?
‘How many ‘shirts have you ‘got?
‘Will he ‘buy a ‘nother ‘one?
‘Shall we be in ‘time?

‘When did he ‘last ‘write?

What’s ‘your o,pinion of ‘Dan’s ‘tale?
‘How about ‘asking ‘Max to ‘join us?
‘Can you turn ‘up at ‘nine on ‘Tuesdays?
• D’y you ‘think his pro’posal’s ‘reasonable?

I ‘have.
We ‘do.
He ‘can.
She ‘did.
A ‘few. E,leven.
Per,haps. He ‘may. He ‘might.
I ‘think ‘so. I i,mage ‘so. I ex,pect ‘so. I
,hope ‘so.
A ‘week a ‘go. A ‘fortnight a ‘go. About a
,month a ‘go.
It ‘may be a ‘true ‘story.
He ‘ought to be ‘able to ‘get a ‘way.
As a ‘rule I ‘can.
On the ‘whole it’s ‘quite ‘fair.
Verbal context

"Martin says the answer's six.
It's no use buying that clock.
Why ever didn't you write to me?
What ever made you recommend prawns?
The party'll be an absolute failure.
Why didn't you talk them out of it?
'No thanks. I don't smoke.
I wonder if they sell 'socks.
You can't have one.
You haven't written to them.
She'll get a way with it.
'Mine's the biggest.
'Tom says you've been cheating.
Admit it. You for got to tell him.
You promised to sell it to me.

-'Thank you for your help.

WH-Questions

• I went with Mr. Spang.
  I commuted in New York.
  I won by a mile.
  I live in that house.
  I lost by three points.
  Your train goes from Waterloo.
  The bus leaves at seven.
  There's someone to see you.
  He wasn't at home.
  I shan't be coming.
  I didn't leave it in the kitchen.
  It wasn't made with flour.
• I'm afraid I can't meet them.

Yes-No Questions

You daren't do it.
• He says they'll both come.
  I said I might have time to make some.

Drill

I suppose that's the right answer.
It works. (So why shouldn't I?)
I'm sorry. (I thought I had.)
They're usually all right here.
If Paul comes it'll go well.
We tried to make them see reason.
But you used to.
You could enquire.
I can. (Who's to stop me?)
I have. (I wrote this morning.)
She won't. (I'll see to that.)
It's not. (Christopher's is.)
I have not been cheating.
I did not get to tell him.
I did not promise to sell it to you.
You're welcome. It was nothing.

With who?
You what?
By how much?
In which house?
By how many?
From which station?
At what time, did you say?
Who is it?
Where was he, then?
Why not, may I ask?
Where did you leave it, then?
How did you make it, then?
Who is going to meet them, then?

Dare you?
Can John come?
But have you time, in fact?
Verbal context

I got 'three *out of *ten.
He 'gave me 'these.
*Why didn't you *have a *set of *tennis?
'Charles didn't *pass his *driving *test, I *hear.
'Stop *grumbling about it.

He de'serves to be *sacked.
You've *done it the *wrong *way.
It's *going to *snow.
Yes I 'had a *letter from him *ages a-go.
'How about *six o'clock?
I 'wonder what 'Aubrey will *think of it.
'Why d'you *give me *extra *homework?
You 'haven't *told me the *answer.

• Oh *good! || 'Breakfast in *bed!
We 'turn down *here, I *think.
He says his 'mind's *quite made *up.
I 'haven't told my *father.

Commands

I've a con'fession to *make.
I've a *bone to *pick | with *you.

• 'Thank you.
'Come *on. || 'Let's get *going.

[Response to a knock at the door]
[Teacher to student practising pronunciation]
[Doctor to patient]
[To someone who has almost dropped a glass]
[Immigration officer to traveller]

Drill

Is *that the *best you can *do?
Was *that *all he *wanted you *for?
Can *you play *tennis on your *own?

Does *anyone get *through the *first time?
Would *you like your *garden *trampled over?
Will *sacking him im*prove the situ*ation?
Does it *matter?
D'you *think so?
Have you *answered it?
Can you *get here by *then?
Does it *matter what he *thinks?
Is it *my fault you're *stupid?
Must I *always *spoonfeed you?
D'you *like *breakfast in *bed?
Are you *sure *this is the *right *road?
Does he *really *mean what he *says?
Was it *wise to *keep it *from him?

Go *on. Con'tinue.
Go a*head.
Don't *mention it.
Now *wait a *minute. || (We 'haven't *paid *yet.)
Come *in.

A*gain. Once *more.
Re*lax. || In*hale. || And *out a*gain.

Be *careful.
Your *passport, *please.

Note: The contexts given in square brackets are situational and not verbal; these short commands said with this tune are rarely preceded by a verbal context.
**Verbal context**

**Interjections**

You must 'give it to me 'now.
I 'won't 'hear of it.
• 'Is that *really *yours?
• 'Shall we 'meet at 'ten?
  I 'took your *suit to the *cleaners.
  Good 'morning, sir!
  So you 'think I'm 'wrong.
  Your um'brella, *Joyce.
  I'll 'bring it to'morrow.

**Drill**

In,deed! || (What's the 'hurry?)
Oh ,really! || (What have you a'gainst it?)
Of ,course!
All ,right! O,K!
Oh ,good!
Good ,morning!
E,actly!
Oh ,thank you!
Many ,thanks!

(Low Pre-Head+) Low Head
+Low Rise (+Tail)

**Statements**

("That ,you, °Timothy?"

'Let me °get you some more °tea.
  Have 'this one on 'me.
("Hul,lo, you old °rascal!"

("Hul,lo, °Jimmy!

I'm 'just back from °seeing my °mother.
(,What have you been 'up to, °Fred?)
(Good 'morning, Mrs. °Jones.)

What a 'glorious 'day!
(Why, it's °Bill °Jameson!)

You're ,home ,early to°day. || ('Didn't you °play?)
You're ,very ,kind.
It's ,very ,nice of you.
°Nice looking °girl I °saw you with °yester-
  day.
You're ,looking °very °smart. || ('Going to a °wedding?)
I °trust you °found her °well.
You're ,looking °rather °seedy.
It's °nice °day. It's °turned out °nice °gain.
°Rather °chilly for °June.
You °sound °remarkably °cheerful.
It's °good to °see you °gain. I °didn't ex-
  pect to see °you °here.
Verbal context
I've just been *playing *badminton.
'How *long have you been *back?
'Could you *send him an *other *copy?
• I *can't find your *book *anywhere.

What's *your *opinion of his *work?
I'm *told you re fused his *offer.
'Will you be *calling a *gain?
• *Can I have an *other *apple?
He's *nice, | *isn't he?
'How *are you *keeping?
What a *charming *person she is!
'Can I *have your *autograph?

'How much *did you *win?
D'you *like *prunes?
Is he *putting up *gain?
And *whose *photo d'you think *this is?
Can *Tom have the *afternoon *off?
'Will he come *back?
'What was *your *holiday *like?
Would you like a *black one or a *blue one?
'How much *sugar have they *sent?
'How much *polish have we *got?
'When did you *last *see him?
It was her *fortieth *birthday.

Can I *come a *gain on *Monday?
He *gets his to *bacco at *Milton's.
I *shan't suc ceed.
You're *always *making mis takes.
'Send it im mediately.
I shall *have to *sack him.
Oh I've *left *that job.
It's so *shoddy, *that *suit.
I shall *give them *all to *Mary.

Drill
I *hope you had a *good *game.
'Not *long, *Not very *long.
'Not *long, *Not very *long.
May be, I *dare *say.
'That's *funny. | (Where on *earth did I *put it?)

It's *not *bad.
That's *quite *right.
It's *quite *possible.
I *don't *see *why *not. | We've *plenty *left.
'So they *say.
Fair to *moderate.
She's *quite good *looking.
If you *like, *If you in sist. If you *really *want it.

About a *thousand *pounds.
*Not very *much.
As *far as I *know he *is.
I *don't seem to *recognise it.
I *suppose I can *spare him.
I *shouldn't be sur prised.

Nothing to *write, *home a *bout.
It's *all the *same to *me.
The *same *amount as be fore.
Enough to be *going *on with.
A *fortnight a *go last *Sat ur day.
('Good *lord!) | *I *shouldn't have *thought she was *forty.

There's *no *reason *why you *shouldn't.
*Not *always.
But you *might *try.
'So are *you.
*If you *say so.
You *can't do *that.
You *never *told me.
It'll *do for *me.
That's *very un *fair.
Verbal context

"How funny, your slipping on the ice!"
"That's the second cup I've broken.
What ever made you pay him?
I am miserable.
He really is the limit.
"Must I eat it now?
You must a'poloagise at once.
What a horrid cup of coffee!
You said we could come on Tuesday.
Oh come on. I'll get out of here.
I've lost my handkerchief.
"Where on earth's Joan got to?
The amount of time one wastes there.
What made you do such a stupid thing?
Oh you clumsy thing, breaking that window!
I don't think he can manage it.
They haven't time to finish the job.
You haven't brought e' nough of them.
I have some sugar.
"Why haven't you mended my shoes?
You'd better take your mac.
I'm awfully sorry.
Where have you been?
You haven't fixed it as I told you.
He can use what he likes.
• You've made a mistake.
"Go at once.
You said you'd al' ready got one.
He can drive your car.
"I'll ask him for you.
He gave it to you, didn't he?
"Hand it over.
"How did you get on?
"Nice of you to in'vite me.
"How generous you've been!

Drill

It was nothing to laugh at.
It's nothing to brag a'bout.
It couldn't be avoided.
You were happy enough yesterday.
You shouldn't say that.
Not if you don't want to.
I don't see why I should.
It seems all right to me.
It's not Tuesday today.
We can't leave without paying.
You needn't be so proud of it.
She'll be coming along presently.
You didn't have to wait long.
It's nothing to do with you.
I didn't do it on purpose.
He can if he puts his mind to it.
That's no reason for not starting it.
I shall be bringing some more tomorrow.
I never take sugar in coffee.
I'll at tend to them as soon as I can.
It isn't raining as much as all that.
It's no good apologising now.
We've only been for a ride in the car.
Yes, I have.
"No, he can't.
"No, I haven't.
In deed I won't.
I said no such thing.
Oh no he can't.
I'll ask him myself.
He did nothing of the sort.
I most certainly will not.
"Not too badly.
You're very welcome.
Oh but it's nothing much.
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Verbal context

\'Thank you \, for your \, help.
What a \, fine piece of \, work you've pro-
duced!
\- How \, brave to \, dive in \, after him!
You've done a \, fine \, job.

I'm \, terribly \, sorry.

\'Sorry to \, make you go \, out a \, gain.
It was \, really \, very \, clumsy of me.

How \, ever did I \, come to \, drop such a \, brick?
I've got \, odd \, socks on.
I feel \, terrible \, about it.

What \, will they \, think of me?
I \, wish I were \, dead.
But I \, shan't \, finish it in \, time.

Drill

You've \, often helped \, me.

It's \, not as \, good as all \, that.
\+ Anyone \, else would have \, done the \, same.
Oh I \, don't \, know. || \, You could have \, done
it \, just as \, well.
You've \, no \, reason to be. || \, It \, wasn't \, your
fault.
I \, don't \, mind. || \, It's \, no \, trouble.
It \, doesn't \, matter. || \, There's \, no great \, harm
done.
I \, shouldn't \, worry a \, bout it.
\+ No \, one'll \, notice.
You've \, nothing to re \, proach yourself
about.
You \, mustn't \, take it to \, heart.
It's \, not a \, matter of \, life and \, death.
There's \, no \, need to up \, set yourself on \, that
account.

WH-Questions

- I \, don't \, agree.
You were \, rather \, harsh with him.
I'll \, give you a \, jolly good \, hiding.
\+ Please don't \, do that.
'Fetch me my \, gloves, \, please.
I \, don't think \, much of \, that \, colour.
I \, didn't \, take his remark \, that \, way.
'Sorry I'm \, late.
I \, think you \, looked \, terrible.
'Harry's \, just ar \, rived.
I'd \, like a \, new \, hat.
I \, thought she was in \, France.
'Let's \, talk to him on the \, phone.

It's \, your \, turn to \, do the \, washing, \, up.

\+ Why \, not?
Well \, what \, of it?
And \, who'll \, help you?
And \, why \, shouldn't I?
\+ Why can't \, you \, fetch them?
\+ Which do \, you pre \, fer, then?
\+ Which way \, did you \, take it \, then?
\+ Where have you \, been all this \, time?
And \, who asked for \, your \, opinion?
Who on \, earth told \, him \, to \, come?
\+ Who's \, going to \, pay for it?
\+ Where did you \, get \, that \, idea from?
\+ What makes you \, think \, that \, will \, do any
\, good?
And \, how d'you \, make \, that \, out?
Intonation Drills 3 The Take-Off

Verbal context

"Tommy's *broken a *window.
Oh 'dear oh 'dear!
I'm a'fraid she's *lost your *trowel.
*Shut the *door, for *heaven's *sake.
- I've got a confession to *make.
There are 'no *trains | on 'Sundays. || I've
*just rung 'up.
You *shouldn't have *done it.

Yes-No Questions

I'm *so *sorry, *Mummy.
I shall 'give them *all to 'Edward.
- You must *return it.
I'd 'no i'dea *how to *get there.
We must *send John his *ticket.

Yet a'gain he's *broken a *promise.
The 'bus is at 'five, I'm *told.
'Ivan *said it was a *stupid *question.
But *what'll your *uncle *say?
He's not *good enough, I *tell you.
Your *cabbage, *madam.
*What about *Marjorie?
- You *mean to *say you're *getting *married?
The 'answer's *no.
Oh 'let's *go to the *pictures.
We must *get 'on with it *now.
*Let's use it *now.
*Here's an *apple *for you.
I'll *bring them *round on 'Saturday.
The 'coach *goes at 'three, I *think.

Commands

- Hold *on a *minute.

Drill

- How did he *manage that?
Now *what's the *matter with *you?
*What's she *going to *do a*bout it?
- Just *who do you *think you're *talking to?
And *what have you been *up to *now?

- Why didn't you *find out *sooner?
And *what's it *got to *do with *you, may I *ask?

- Are you *really *sorry?
D'you *think that's *fair?
D'you *mean that *seriously?
*Couldn't you have *asked?
Is there *really any *need to? || (We're *see-
ing him | this *evening.)

- Are you *letting him get a *way with it?
*Have you *made *sure?
Could he have *thought of a *better *one?
D'you *think I *care what *he *says?
*Mayn't you *be mis*taken?
Is *this the *best you can *offer me?
Would it be *any *good bringing *her into it?
- Is it so *very sur*prising?
- Am I to *take that as *final?
Oughtn't you to *ask your *mother *first?
*Couldn't it be *left till this *evening?
*Wouldn't it be *better to *wait till it's *cold?
*Can't you *give me *more than *one?
*Can't you let me *have them *rather *sooner?
-Hadn't we *better *phone and *find out for *certain?

- Come *on. || (We *haven't *all *day.)
Verbal context

'Look. || A 'spider.
I'm 'not 'sure whether I 'ought to.
'Gracious. || I 'nearly 'dropped it.
• I 'don't think I can 'dive from 'that 'height.
'Sorry I 'have to ,dash.
I 'won't have 'anything to ,do with him.
He's 'going to 'pay at the 'end of the 'month.

'Hang ,on a 'second.

I'm 'going to ,sack him.

He'll 'let me 'have it by 'Monday.

I shall 'never 'get it 'right.

'Dad'll 'pay for me.
She's so 'terribly 'rude.

'Do it a 'gain.
I must de'cline your 'offer.
I 'shan't be 'coming after 'all.
'How 'much did he 'lend you?
I 'know I'm 'right.

• I'm 'sorry.
'Shall I 'buy you a re'placement?

'Thanks 'awfully.
I'm 'terribly ,sorry.

'Thank you | for ,fetching my ,parcel.

I'm a'fraid I've 'broken it.

But we've 'lost.

Drill

Don't ,hurt it.
Be a ,sport.
Hold it ,carefully.
Have a ,shot at it. || (Peter's ,done it.)
Don't let ,me de'tain you.
Don't be so ,silly.
Don't you be,lieve it. || ('That's what he 'always ,says.)
Oh ,do hurry ,up. || (I've been ,waiting ,ages al'ready.)
Don't ,do ,that. || (He's ,not such a ,bad ,chap.)
Don't be ,too 'sure. || (He's 'very unre'liable.)
Don't des,pair ,yet. || (It's 'much too ,early to ex,pect per,fection.)
Don't you ,take so ,much for ,granted.
Don't take ,any ,notice of ,her. || (She was 'born ,rude.)
Have a ,heart. || (I'm ,tired 'out.)
Please your ,self.
Well ,make up your ,mind.
Mind your ,own ,business!
Have it your ,own ,way, ,then.
Well ,say it as ,if you ,meant it.
Don't ,trouble. || (I shan't be ,needing it a 'gain.)
Don't ,mention it. || (It was a 'pleasure.)
Don't a,pologise. || (It could ,happen to 'anybody.)
Think ,nothing ,of it. || (I was ,going to the ,station 'anyway.)
Don't ,worry about ,that. || (I can 'soon buy a ,nother.)
Don't take it 'too much to ,heart. || (It's 'only a ,game.)
Verbal context

Interjections
I 'can't make 'six o'clock.
We 'pulled it 'off.
I 'lent him 'five 'pounds.

• 'Let's do it 'my way for a 'change.
  I 'can't 'help you.
  'Let me have 'six of them.
  'Good, bye, Sir 'Roger.
  You can 'have it if you 'like.
• We had 'no 'sunshine at 'all.

Drill

,All ,right. || (,Come when 'ever you 'can.)
,Good ,show! ,Nice ,work! ,Good for ,you!
,More fool ,you! || (You'll 'never get it
  back.)
,As you ,wish.
,Very ,well. || (We'll ,do it a' lone.)
,Very ,good, sir.
Good ,after, noon.
,Thanks very ,much.
I ,beg your ,pardon. || (It was ,sunny ,all
  the ,morning.)

Note: All the relevant drills given above with the tune

(LOW PRE-HEAD+) LOW HEAD+LOW RISE (+ TAIL)

can be said with emphasis if the high pre-head is used instead of the low pre-head (see
Chapter I, p. 36). With this feature indicated the last drill in this section would
read

—I ,beg your ,pardon.

4 The Low Bounce

Attitude

In STATEMENTS: soothing, reassuring, hint of great self-confidence and self-reliance; (in echoes) questioning with a tone of surprise and disbelief; (in non-final word groups) creating expectancy about what is to follow.

In WH-QUESTIONS: with the nuclear tone on the interrogative word, puzzled; (in echoes) disapproving; otherwise, sympathetically interested.

In YES-NO QUESTIONS: genuinely interested.

In COMMANDS: soothing, encouraging, calmly patronising.

In INTERJECTIONS: airy, casual yet encouraging, often friendly, brighter than when said with the Take-Off.
Tone marks used in LOW BOUNCE drills

A Stressed, accented syllables (Nucleus, Head)
   [ ] (i) without Tail: very low rising to medium pitch.
       (ii) with Tail: very low level pitch; the rise is completed by the
           tail syllable(s).
   ['] Relatively high level pitch.
   ["] Relatively high level pitch, the same pitch as the preceding ['].

B Stressed, unaccented syllables (Tail)
   ["] Level pitch, higher than the lowest possible and always higher
       than the preceding [ ] or ['].

C Unstressed, unaccented syllables (Pre-head)
   [ ] High level pitch, higher than a following ['] and very much
       higher than the following [ ].

---

Tune

\(\begin{array}{c}
\text{(Low Pre-Head +) High Head} \\
\text{+ Low Rise (+ Tail)}
\end{array}\)

---

Verbal context

Statements

'I've posted those letters?
'Can we go to the circus, Daddy?

- I hate climbing ladders.
I just 'daren't pick it up.
'Quick. || The 'kettle's boiling over.
I'm 'sorry to trouble you | but 'could I 'borrow your spade?
It's 'going to be 'painful, | 'isn't it?
I 'hope he doesn't 'hurt himself.
'Who's 'there?
These bus journeys 'always upset me.
She 'hasn't forgotten, has she?

Drill

'Not 'yet.
'I'll 'see.
It's 'all 'right. || You 'won't 'fall.
You 'won't 'break it.
I'm 'just 'coming.
It's 'no 'trouble. || I'm 'not 'using it at the 'moment.
No, I 'shan't 'hurt you.
No, he's 'quite 'used to 'motor 'bikes.
It's 'only 'me. || (Pâ'tricia.)
It's 'not much 'further.
I 'shouldn't 'think 'so.
You, do believe me, | don’t you?
I don’t want them to go at all.
Who were you talking to?
Aren’t you ready to start?
Can I have an ice cream, Daddy?

Where are you going?
I must pay you what I owe you.

Now I have let the cat out of the bag.
Can’t we do something about it?
Tell me, doctor. | Is he badly hurt?

I am sorry I gave the game away.

Oh, dear! | I have made a mess of it.
I don’t think I’ll ever do it.
Do you have to leave us?
You said you’d have finished it by this morning.
Now what about my shoes?
I’m sure I shall fall.

It’ll hurt, | won’t it?

Well when shall we start?
Aren’t you nearly ready?

Shall we go out for a walk, Mummy?

How much did you tell him, then?
Where have you been?
What will he do, all on his own?

Isn’t it nearly my turn?
Well when can you let me have it back?

Yes, I believe you.
But they’ll be back by lunch time.
Only the milkman.
I shan’t be a minute.
Later on. | When Mummy and Joyce come back.
Just to post a letter.
There’s no hurry. | When ever it’s convenient.
I promise I won’t tell anyone.
All in good time.
Nothing at all serious. | Just a few bruises.
It doesn’t matter, dear. | We all make mistakes sometime.
There’s nothing to get upset about.
You will. | It’s just a matter of practice.
Yes but I’ll see you again on Monday.
It’ll be quite ready by tomorrow morning.
I’ll repair them as soon as I can.
You’ll be safe enough if you don’t look down.
Yes but it’ll be over in a couple of seconds.
Any time that suits you.
I’ve only got my hat and coat to put on.

When I’ve cleared away and washed up, we will.
Only enough to keep him quiet.
Only down to the village with Tony.
No need to feel anxious about him. | He’s perfectly capable of looking after himself.
I shan’t keep you waiting much longer.
I’ll return it without fail at the week end.
Verbal context

WH-Questions

I 'don't think I'll go.
'ILook at this painting.
Oh this 'wretched 'clock!
I 'leave to'morrow ,morning.
(‘Hullo, little 'girl.)
Oh 'dear oh 'dear!
I saw 'Mary at the 'party.
'Agnes 'likes the 'green wallpaper.
We had a 'very pleasant 'walk.
I 'haven't included 'Robert.
'There's ,Marjorie, 'over 'there.
I 'used to 'live in 'Anover.
Oh I'll 'never 'finish 'cutting the 'lawn.

I'm af'raid they've gone 'out.
('Glad to 'see you, 'Arthur.)
'IHave you any 'sealing 'wax?
You're 'just the 'person I've been looking for.

‘Alice is 'on the 'phone.
I'm just 'off for a 'few days' 'holiday.
'That was my 'cousin 'Jack.
'Stevens is 'going to re'tire.
I've got a 'bit of a 'cold.
I'm 'off to 'Paris to,morrow.
I've 'given 'Peter 'two 'sweets.

We 'ought to 'go and see 'Jones 'sometime.

My 'nephew re'turned to 'London this morning.
'Go and 'stand in the 'corner, 'Daddy.
'W saw him a 'few 'moments ago.
I've 'put your 'studs on the 'dressing 'table.
I was 'just 'doing my 'football 'pools.
They 'charged me 'three 'pounds.

Drill

'Why ,not?
'Whose ,is it?
'What's ,wrong with it?

'o'What ,train are you 'thinking of 'catching?
'What's your 'name?
'What's the 'matter?
'Who was she 'there with?

'Which one do 'you pre'fer?
'How 'far did you 'get?

'Why have you 'left 'him out?
'Who is it she's 'talking 'to?
And 'where d'you 'live ,now?

'Why don't you 'let 'me take a 'turn with the 'mower?

'How 'soon will they be 'back?
'What'll you 'have to 'drink?
'How 'much would you 'want?

And 'what can I 'do for ,you?

'Who does she 'want to ,speak to?

'When will you be re'turning to ,work?

'What does he 'do for a 'living?

'Who d'you 'think will take 'over 'from him?

'How did you 'manage to get 'that?

'How long d'you in'tend to ,stay there?

'How many shall we 'give to ,Michael?

'When's the 'best 'time to ,catch him, d'you sup'pose?

'When's he 'coming 'down a'gain?

'What have I 'done to de'serve 'that?
You 'saw him 'when?

You've 'put it ,where?
You were 'doing 'what?

They 'charged you ,how much?
Verbal context

I must 'get my 'hair 'cut.
I've 'lent him 'your 'newspaper.
He 'went to Bar'bados *ten *years a*go.
+ She's 'waiting for my 'brother.
  They've 'given me a *couple of *dozen.
+ She's 'knitting a ma'genta *pullover.
  He's 'sitting on the 'carver.
  He 'can't *come before *eight *thirty.
I've 'just been *talking to 'Albert in the 'bathroom.

Yes-No Questions

+ I'm 'going to *do some *shopping.
+ I'd *love you to *come.
+ I sup'pose I'll 'have to.
+ *Thank you *very *much.
+ *Not since *last *Wednesday *week.
+ *Yes it *was.
  + 'No. || He 'said he for'got.
  + 'No. || He's 'probably *very hard 'up just *now.
+ We 'really *haven't *time | this *morning.
  Yes they 'rang us 'up this *morning.
  I 'haven't *made up my *mind *yet.
  Yes. || We 'got home *just in *time for it.
  No, *Canada.
  Tremendous *fun.
  'Only *Bill and his *wife.
  I'm *not at *all *sure.
  'Yes I 'am, | *rather.
  Yes.
+ 'Only *very *occasionally.
  Yes. || And he 'hates *travelling *anyway.
  No. || 'Frank *is.
  Yes. || 'Nine *years *younger.
  No, 'nine.

Drill

You must 'get your ,what *cut?
You've 'lent him ,whose *paper?
He 'went there ,how long a*go?
She's 'waiting for ,who?
They've 'given you ,how *many?
She's 'knitting a ,what colour *pullover?
He's 'sitting on the ,what?
He 'can't *come before ,what *time?

You've 'just been *talking to him ,where?

Can 'I come ,too?
Are you 'taking the ,car?
'Would you like ,me to *drive?
'Have you seen ,Tom *lately?
'Wasn't that your *mother's ,birthday?
'Did he *bring her a *present?
Was 'that the ,real *reason?

'May we go and ,call on your *mother?
Have the 'Smiths in*vited you for ,Sunday?
'Will you ,go, d'you sup*pose?
'Did you go ,last year?
'Hadn't you *been in A*merica?
'Was it a *good party *last time?
Were 'any of ,our friends *there?
Will you be 'off to *Canada ,this *summer?
'Hard up for ,money?
'Is it your ,brother who *lives out *there?
Does he 'ever *come to ,England?
'Is he too ,busy to come *often?
'Is he the ,youngest of the *family?
Is he 'younger than ,you?
'Did you say ,five *years?
**Verbal context**

Good 'morning.
At the 'Robinsons', | last 'Friday.
'Yes, in 'deed.
'Yes, || I'm 'going to 'stay with my 'brother.
He's a uni'versity 'lecturer.
He has a 'small 'house on the 'outskirts.
'Yes he 'has.
'Physics and the °Man in the °Street.
'Abso'lutely 'first 'class.
'No, || My 'son's 'with me.

Yes, 'that's 'right.
'Oh 'yes. || He's 'nearly 'seven.
He 'is, | 'rather.

I should 'try the °North 'Scottish.
Until the 'end of the 'week at 'least.
A 'week next 'Saturday.

'Definitely. || But I 'think you'll be °too '
'late.
It's 'usually extremely 'crowded.

You 'might.
Yes 'do.

I'm 'sorry. || I'm 'quite booked 'up.

,Yes.

'Thank you. || I'd 'love to.

Hul,lo.
'No, || 'This is the °Town 'Hall.
'Positive.

**Drill**

'Haven't we met °somewhere be,fore?
'Aren't you °Paul °Jones, the °author?
Are 'you going to °Edinburgh ,too?
Is 'he a °writer ,also?
Does he °actually °live in °Edinburgh?
'Hasn't he °written a °book on °physics?
Can you 'tell me the °title of the °book?
Would you 'say it was a °good °book?
Are you 'travelling on your °own?
Was 'he that young °fellow I °passed in the °corridor?
Does he °go to °school °yet?
'Isn't he °rather °small for °seven?
'Can you recom'mend a °good ho,tel in °Edinburgh?
'Will you be °staying there °long?
D'you 'know when the °Festival °ends?
'Ought I to °book for the °ballet in °advance?

Is it as °popular as °all ,that?
Would I be °able to get °in to a °matinee, d'you °think?
May I °come and °call on you to °morrow?
Have you °any en'gagements for °Saturday °evening?

Well 'are you °free on the °following °evening?
Would you °care to °come and have °dinner °with me?

Is 'that the °Browns °house?
'Are you °quite °sure?
Could you °ring that °number a,gain °oper-°ator?
Verbal context

'Certainly, madam. || 'Hold the line.
'Yes.
'Hullo, Simon. || He's not in, I'm afraid.
'Ten minutes or more.
'Certainly.
'All right. || But when?
'Righ'to. || I'll tell him that.

Yes it's here, || on the hall table.
'Sorry. || I'm just off out.
'Yes. || I shall be back by lunch time.
'Surely. || 'See you then.

Commands

I'm afraid I'm in your way.
'Can you give me your number? Oh I am miserable.

'What shall I do now?
• What a nuisance it all is!
• I just can't quite manage it.
I'm going for a walk.

I've broken that nice vase.
'What can I do for you, sir?
'Daddy. || Johnnie's fallen over.
The clock stopped.
I'll give him a piece of my mind.

• Am I disturbing you?

• I'm just going.
'Mummy. || Johnnie's eating a lump of coal.
'What d'you want me for?

Drill

Is that the Browns' house this time?
'May I speak to Jimmy, please? || (It's Simon.)
'Has he been gone long?
'Could I leave a message for him?
'Would he give me a ring at the office?
'Could he ring as soon as he gets back?
'Did he say anything about a parcel for me?
'May I come and fetch it?
Well would this after noon be possible?
Well can I call round at two?

'Don't move. || (There's plenty of room.)
'Hang on. || (I'll find it for you.)
'Cheer up. || (You're more fortunate than most people.)
'Carry on.
'Don't worry. || (It's not for much longer.)
Well 'keep trying.
'Don't be long. || (We're due at the Smiths' after tea.)
'Never mind. || (It was cracked anyway.)
'Twenty players, please.
'Come to Daddy, Johnnie.
Well 'wind it up, then.
Now don't discourage him. || (He's only a be-ginner.)
No 'sit down. No 'come in. No but 'shut the door.
'Have a good time.

'Give it to Mummy, Johnnie.
'Come over here a minute.
Verbal context

I'm 'going round to John's.
• I 'really *must be *off.
  'Where shall I *put my *boots?
What a 'scrumptious *pudding!
  'Which is *my *place?
What a de'lightful *cake!
I *can't carry *all of it.
I a'dore *chocolate.
'Peter's *staying with us | ,next ,week.
  'Good,by. || I've en'joyed myself en'ormously.
I *can't collect the *parcel to*day.
I'm 'off to Ja'maica | to,more.

Interjections

At 'last I've *got it ,right.
There's 'no es'caping it.

I've *passed my *driving test.

• 'Have a *good ,holiday.
  It's 'absolu*utely *monstrous.
And *still you've *got it *wrong.

I've 'been to 'Brighton for a *week.
Would you *like a *cup of *coffee?

• 'More ,tea?
I 'take my e*xam to*morrow.
I'll *see you on ,Tuesday.
  (Good,night, *dear.)
  Good,by, Mr. *Smith.
I'll *let you have it *back to*night.

• 'My *name's 'Lumpkin.

I'll be 'back ,later.

• You've *got the *wrong *number.

Drill

Now *don't stay too ,late.
  'Don't let *me de,tain you, *then.
  'Put them in the ,cloakroom, *silly.
  'Save *some of it for ,me.
  'Go and *sit beside ,Tommie.
  'Let me *give you a*nother *piece.
Well then *carry as *much as you ,can.
  'Don't *eat it *all at ,once.
  'Bring him *round to ,see us.

'Come and *stay with us a*gain ,soon.
Well *fetch it as *soon as you ,can.
  'Send me a *line when you ,get there.

'Well ,done!
  'Ah ,well! || (I 'don't sup*pose it'll ,kill us.)
  'Good ,show!
  'And ,you!
  'Now ,now! || ('Don't get ex, cited.)
  'Oh ,dear! || (And I *thought I'd *been so
  'clever | ,this time.)
  'Oh ,yes. || (Did you *have a *good ,time?)
  'Yes, ,please.
  'No ,thanks. 'No ,thank you.
  'Good ,luck.
  'Right you ,are!
  'Pleasant ,dreams!
Good 'after,noon.
  'Right, to! 'Very ,well.
I 'beg your *pardon. || ('Would you mind
  *saying that a gain?)
Good 'bye for the ,present. || 'See you
  ,then.
  'Sorry you've been ,troubled.
Verbal context

I 'almost 'did it | ,then.
'John will be 'home at 'seven, Mrs. Read.

Drill

'Hard luck. 'Better 'luck 'next ,time.
'Thank you for 'letting me ,know, *Cyril.

Note: All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+LOW RISE (+TAIL)

can be said with emphasis if one or both of the following features are used:
(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);
(b) the emphatic form of the high head (see Chapter I, p. 37).
The two drills below show how these features are marked:

"Good'bye for the ,present.
"Thank you for 'letting me ,know, *Cyril.

Tune

High Pre-Head+Low Rise
(+Tail)

or

Verbal context

Statements

'I Will you 'sell me a 'couple?
'Time to 'go.
'Is ,that 'right?
'Did he 'check the re'sult?
'Any 'other 'jobs to be 'done?
'I What will you 'make the 'handle ,of?
Is 'that ,your 'notebook?
'I Have you any ciga'rettes 'left?
I 'do hope he 'won't let us 'down.
I'm a'fraid I'm 'rather 'late.

Do hurry ,up.
'Where's 'Billie?

Drill

'I ,will.
'I ,know.
'I ,think 'so.
'He ,did.
'That's ,all.
'Of 'wood.
'It ,is.
'A ,few.
'He ,won't. || (He's 'very re'liable.)
'As ,usual.
'I'm ,coming.
'In ,bed, I 'hope.
Verbal context

'Will he say 'yes, d'you *think?
'Can you *let me know *soon?
'Can I have a*nother go, *Daddy?
'Can I have a*nother *toffee?
'Shall we *call in at *Peter's?
'When can I *see you a* lone?
'Where shall we *meet you?
'How *long can you *stay?
'Shall we *play a*nother *round?
But I may *spill *some.

WH-Questions

I 'wouldn't 'dream of going *in for it.
(*/'Hul,lo, *Leslie. || 'Good to *see you.)
You've *had an *accident.
What an ex'traordinary *handbag!
I 'see you're *playing *Robinson.
Are these *gloves any *good to you?
- I said *nothing of the *kind.
'That's not *why I've *come.
I 'liked the Imp*ressionists a *lot.
You *won't catch *me *going by *air.
I'm a*fraid he's *not *free *at the *moment.
'These are *our two *rooms.
I saw 'Grace *at the *Taylors' *party.
He *didn't make it *that *way.
Can you *lend me a *couple of *pounds?
He's *married at *last.
I've *got to *go to 'Goole.
He *gives me the *willies.
I *write with my *left *hand.
- He was *treated by an *osteopath.
'Seven *days out of *eight it *rained.
I've *got a *job. || As 'Myrtle's *secretary.
There'll be *no *bridge if *Tom has to work *late.

Drill

- Per*haps he *will.
- On *Saturday, with *any *luck.
- When *Joan's had a *turn, you *can.
- If you *like.
- If there's *time.
- After *tea.
- At the *theatre.
- For a *minute or *two.
- If it a*mes you.
- If you go *carefully you *won't.

- Why *not? || (It would be *fun.)
- How *are you?
- Where *am I?
- Whose *is it?
- How *good is he?
- What *size *are they?
- What *did you *say, then?
- Why *have you *come?
- Which *others did you *like?
- Why *don't you *like *flying?
- When *is he *likely to be *free?
- Which is *mine?
(*/Oh.) || *And who *else was *there?
- Which way *did he *make it, *then?
- What d'you *want it *for?
- He's *what?
- To *where?
- The *what?
- With *which *hand?
- By *who, did you *say?
- On *how many *days?
- As *whose *secretary?

- If *who has to *work late?
Verbal context

You 'ought to *use a *chinagraph *pencil.
You're a *blithering *idiot.
You must *cauterise the *wound.

Yes-No Questions

("I'm not *ready."
Have you *seen my *pen?
Perhaps *Andrew would *give you a *game.
Now *write *down your *answers.
"Hul,lo, *Ian. || 'What can I *do for *you?
* 'When can I *call for it?
Are you *going to *Ann's twenty *first?
*Anybody for *more *tea?
'This *is *difficult.
I *gave them *back to you.
I've *made myself a *wireless *set.
I *hear her *husband's *died.
'Take a *couple of *pounds.
'Will you be *coming *round this *evening?

* We had a *splendid *game.
'What about a *game of *billiards?
The *third is a *hopeless *day for me.
I *thought we were *going to the *cinema.
She *says she *will *buy it.
Your *sister *wants her *shoes *cleaned.
You *say the *answer's *six?
I'm *going to *get a *programme.
'How much do I *owe you?

Commands

What a *miserable *day!
* 'Let *me *carry it *for you.
'What shall I do *now, sir?
'Sorry to dis*turb you.
'What do you *think of my *new *dress?

Drill

"A *what sort of *pencil?
'I'm a *what?
"I must do *what to the *wound?

"Are *you?
"Is *this it?
"Does *he play *chess?
"Will *pencil *do?
"Is *Angus *in?
"Would *Friday *suit you?
"Are *you *going to be *there?
"May *I have a *other cup?
"Can I *help?
"Are you *sure?
"Does it *work?
"Did you *know him?
"Can you *spare *that much?
"Do you *want me *to?
"Did you *win, by the *way?
"Have we *time, d'you *think?
"Is the *tenth any *better?
"Do you *really *want to *go?
"Does she *mean it, would you *say?
"Do I *have to *clean them *for her?
"Am I mis*taken, *then?
"Will you bring *me one, *please?
"Shall we for*get a *bout it?

"Cheer *up. || ("It'll *soon stop *raining.)
"Look *out. || (You *almost *dropped it.)
"Cont.inue. *Go *on.
"Come *in. *Sit *down.
"Turn *round. || ("Very *nice, *dear.)
Verbal context

What ever shall we do?

What's all the fuss about?
Race you to the lamp post.
Aren't you ready yet?

Thank you for the parcel.
Shall I press the starter?

The big key doesn't fit.

Goodbye for now.
What's the matter?

(You're standing on my paper.)
I think I'll have some chocolate.
What happened?

Interjections

I've lost 'half a 'stone.
Would you 'like an 'orange?

Good 'morning, 'David.
I'm 'off to 'bed.

You're an 'idiot.
I'm 'leaving 'now. 'Goodbye.
See you presently.
You're an 'old 'fool.

Why, it's Mr. 'Harris. 'How 'are you?

That's 'all 'for 'today. 'Call 'again to-
morrow.

Intonation Drills 4 The Low Bounce

Drill

Don't 'panic. (We'll 'think of something.)

Be 'careful. (You 'trod on my 'toe.)

Come 'on, 'then.

Don't 'wait for us. (We'll 'see you at the 'theatre.)

Un 'do it, 'then.

Hold 'hard a 'second. (She's 'still in 'gear.)

Try 'this one, 'then.

Look 'after your'self.

Keep 'still a 'minute. (Your 'coat's 'caught in the 'door.)

Get 'off it a 'minute.

Give 'me a 'bit, 'will you?

Take it 'easy, old 'chap. (You've 'had an 'accident.)

In 'deed! (What's caused 'that?)

Yes, 'please. No, 'thank you.

Hullo, 'there. (Nice to 'see you.)

Good 'night, 'dear. (Sleep 'well.)

I'm 'sorry.

Good 'day to you.

So 'long, old 'chap.

I 'beg your 'pardon. (How 'dare you 'say 'that?)

Good 'evening, Mr. 'Howells. (Fine, 'thank you.)

Very 'good, 'madam. (Good 'morning.)
5 The Switchback

Attitude
In STATEMENTS: grudgingly admitting, reluctantly or defensively dissenting, concerned, reproachful, hurt, reserved, tentatively suggesting; (in echoes) greatly astonished.
In QUESTIONS: (in echoes) greatly astonished; otherwise, interested and concerned as well as surprised.
In COMMANDS: urgently warning with a note of reproach or concern.
In INTERJECTIONS: scornful.

Tone marks used in SWITCHBACK drills
A Stressed, accented syllables (Nucleus, Head)
[\_] (i) without Tail: moderately high falling to low and then rising to medium.
(ii) with Tail: moderately high falling to low pitch; the fall-rise is completed by the tail syllable(s).
[\_] Relatively high level pitch, with any following head syllables forming a descending pitch scale.
[^] Level pitch, varying from medium-high to relatively low and always lower than the preceding [\_] or [\^].

B Stressed, unaccented syllables (Tail)
[\^] (i) on last syllable: very low rising to medium pitch.
(ii) otherwise: very low level pitch; the fall-rise is completed by the following unstressed tail syllable(s).

Tune  \[\] Fall-Rise+Tail of one syllable

Verbal context                Drill

Statements
- I thought they 'all took one.
  'Didn't 'Smith and 'Jones 'go?
  Can 'Jack and 'Bill come to 'tea?
  Have 'Bob and 'Jane ar'ived?
  'D'you 'both play 'tennis?
  \^Ann 'did. || (But the \^others 'didn't.)
  \^Smith 'went. || (But \^Jones 'didn't.)
  \^Bill 'can. || (But \^Jack 'can't.)
  \^Jane's 'here. || (But \^Bob 'isn't.)
  \^I 'do. || (But my \^husband 'doesn't.)
We were both on time, 'surely.
'Blue and *green are 'primary colours, 'aren't they?
'Don't *books or *pictures *interest her?
'Are things *getting *dearer?
D'you 'ever *go to the *theatre?
I 'have *finished, 'haven't I?
But he 'got it *right.
'My assistant is 'first *class.
I 'like *oysters.
'Who d'you *think'll con *tribute?
'Fruit's quite *cheap | at the *moment.
'Haven't you *got that *paper?
'D'you a *gree with him?
'Was the *play *good?
Can 'anyone lend me a *copy?
'These *matches *won't *strike.
I 'doubt whether *prices are *falling.
Not a *single *fine *month | 'this *year.
I 'don't think she's at 'all *nice.
I 'think it's a *dis *grace.
I 'wonder why *nobody *called on them.

'Can you *finish it to *day?
You 'promised it for 'Saturday.
He 'comes from 'Liverpool.

'What's in the *bag? || 'Plums?
*His 'name's 'John.
Her 'name's 'Ann, 'isn't it?
'Nobody can *come.
'Nobody's *going.
'Nobody at *tended the *meeting.
'Don't *tread on *Mummy's *flowers.
'Hullo, *everyone.
'Shall I *go or *shan't I?

You 'were. || (But your *wife *wasn't.)
*Blue *is. || (But *green *isn't.)
'Books *don't. || (But *pictures *do.)
'Some *things. || (But not *all.)
'Sometimes. || (But not *often.)
'Almost. || (But not *quite.)
'He *did. || (But *you *didn't.)
'Yours *is. || (But *mine *isn't.)
'You *may. || (But *I *certainly *don't.)
'Jane *might. 'Jack *will. 'Mike *should.
'Pears *are. 'Plums *are.
'Somewhere.
'Partly.
'Fairly.
'I *can't.
'Mine *will. 'Mine *strike.
'Some *are.
'May *was. 'June *was.
'I *do. 'John *does. 'Tim *does.
'I *don't. 'We *don't.
'Watts *did. 'Cook *did. 'Ted *called.
'Bill *called.
'Hardly. 'Scarcely.
'Monday. 'Thursday. 'Sunday. 'Tuesday.
'Norwich. 'Cambridge. 'Sheffield. 'Bristol.
'Reading.
'Cherries. 'Apples. 'Peaches.
'Harry. 'Gordon. 'Desmond.
'Margaret. 'Mabel. 'Kitty.
'John *can. 'I *can.
'Jones *might. 'We *might.
'Smith *went. 'Max *did.
'You *did.
'You're *late. || ('Where have you *been?)
'I *would. 'I *should. 'I'd *go.
Verbal context

('Are you there, Peter?)
('Hurry up, there.)
('Can you hear me, dear?)
[Attracting someone's attention]
'Can you sell me another copy?
* He's never been late.
She only gave me seven.

They're very sorry about it.
It's Peter's fault.
They lost it, I'm afraid.
'Make him pay.
'You must pay for it.
He's coming next week.

WH-Questions

* Which one's mine?
* That's yours, over there.
'Who paid for the beer?
'Peter paid for the beer.
'Which route do you suggest?
'Take the A 5.
It cost ten pounds.
She's been gone an hour or more.
About three miles it was.

'Jane made them.
That's Tony's painting.

Yes-No Questions

* Is it difficult?
* It's tomorrow he leaves.
'Can she speak French?
She can play any day.

Drill

'John's here.
'Bell's gone.
'Tea time.
'Archie, Leslie, Julia.
'Sorry. (They've all gone.)
'Never? (Are you sure?)
'Seven? (I thought it was ten, at least.)
'Sorry? (Is that all?)
'Peter's? (How's that?)
'Lost it? (How?)
'Make him? (You tell me how.)
'I must? (What with?)
'Next week? (Not the week after next?)

'Which one? (That blue one, surely.)
'Which one? (Not that blue horror?)
'Who paid? (I did, of course.)
'Who paid? (Surely not Peter?)
'Which route? (The A 5, naturally.)
'Which route? (Not the A 5?)
'How much? (As much as that?)
'How long? (Over an hour?)
'How far? (More than that, wasn't it?)
'Who did? (Don't you mean Jill?)
'Who's painting? (Tony's? Surely not!)

'Is it? (Not half!)
'Is it? (Are you sure?)
'Can she? (I'll say!)
'Can she? (Isn't she working at all now?)
**Verbal context**

Did 'John 'like it?

'John 'loved it.

I 'think I shall be free.

'I'd certainly agree.

I 'can't understand it.

They 'aren't 'members any more.

**Commands**

'Catch me, Daddy.

'I'll take this pile of plates.

'Daddy. || 'Daddy. || 'What d'you think's happened?

(We'll 'cross the road here.)

(I 'can't hear what he's saying.)

• I'll 'dump the suitcases here.

(You'll 'miss your train.)

(That milk's nearly boiling.)

(You're 'driving on a flat tyre.)

(I've 'got my hands full.)

You're 'due in at ten, aren't you?

(The dog's 'running a way.)

I 'don't 'like the 'look of them.

• I've found a 'four 'leafed 'clover.

('That's your 'bus.)

**Tune**

**Fall-Rise+Tail of more than one syllable**

**Statements**

'Can you 'play 'chess?

I 'think they'd 'all agree.

• 'Have you 'finished?

But you 'aren't 'free on 'Sundays.

'Did he? || (He was 'mad about it.)

'Did he? || (I 'thought he'd 'hate it.)

'Will you? || (No committee 'meeting?)

'Would you? || (What on 'earth 'for?)

'Can't you? || (It's 'simple, really.)

'Aren't they? || (Since 'when?)

'Steady. || (You'll 'have me 'over.)

'Careful. || (They're 'rather 'heavy.)

'Slowly.

'Quickly.

'Quiet.

'Gently. || (They're 'not made of 'iron.)

'Hurry.

'Watch it.

'Hold it.

'Help me.

'Meet me. || (There's a 'good 'chap.)

'Catch him. 'Stop him.

'Try them. || (It's the 'least you can 'do.)

'Show me.

'Run, 'John.
Verbal context

"You can manage Fridays, can't you?

"D'you change your book every week?
Do you and Mary like gin?
I hope you haven't paid for them.
It's a good plan, isn't it?
"Will you both see him tomorrow?

Then 'do we all agree to the scheme?
What de'pressing cities we saw!

What a 'fine book it was!

Do you write novels?
What a lovely week-end it was!
"What sort of holiday did you have?
"Doesn't anyone want to do the crossword?

"I didn't say you were wrong.
But Peter's quite satisfied.
"Could we borrow a typewriter?
"Who d'you think'll contribute?
What a 'foul cup of coffee!
I thought you didn't drink at all.
"None of them was any good.
"Don't be so nervous.
So you all thought him guilty.
I'm sorry about the mess.
"Let's ask that fellow over there.
We saw some delightful places.
What a 'dull book!
You must be able to see through it. It's 'glass.
He's from Bath.
She ar'ried to day.
"Nobody 'ever writes to her.

Drill

"Normally I can. (But this week's hopeless.)
"Generally I do.
"I like it. (But I can't answer for Mary.)
"I haven't. (But my wife may have.)
"We think so.
"I might see him. (But John certainly won't.)
"I've got nothing against it.
"Manchester was pretty miserable. (But London wasn't bad.)
"Parts of it were fairly interesting. (But it was 'too long.)
"Part of the time I do.
"Saturday was all right.
"Some of it wasn't bad.

"I wouldn't mind having a try.
"You didn't. Tom did though.
"Peter's satisfied. I'm not though.
"That's a possibility.
"Harry might give us something.
"Mine's all right.
"Sometimes I do.
"John's wasn't too bad.
"You're a fine one to talk.
"I didn't think he was.
"You couldn't help it.
"He won't know what's happened.
"Bradford was pretty terrible.
"Parts of it were fairly interesting.

"All glass isn't transparent.
"Yesterday. Saturday.
"Bobby does.
Verbal context

• Jack was first.
   Only a few are going, aren't they?
   So you're saying he's dishonest.
   I can't find a carpet I like.
   'Aren't these apples sour?
   Why didn't you discuss the matter?
   'Nobody likes my cakes.
   It can't be done.
   That's just what Jones said.
   But there'll be no one to meet him.
   We made an excellent job of it! didn't we?
   What a terrible painting!
   'When will Tom be back?
   'Why not try varnishing it?
   'Where on earth does he live?
   Isn't he a nice fellow?
   I shall have a good row with him.
   He's an old fool.
   I didn't do it.
   The whole thing's quite a mystery.
   'Guess what. I scored a goal.
   (There's still this problem of the money.)
   'Don't just stand there. 'Help me.
   'What salary d'you expect to get?
   'Will you be long dear?
   (Are you sure you can afford it?)
   'Have you started saving yet?
   (Have you said anything to Ted yet?)
   'Are your hands clean, Johnny?
   'Look out.
   'Just my luck!
   'Could you sell me another pineapple?
   'How much longer are you going to be?
   'Isn't it wonderful!

Drill

• George, you mean.
   'Everybody. All of them.
   'That's not what I mean.
   'Here's one that might do.
   'Some of them are all right.
   'Talking wouldn't have been any good.
   'I like them.
   'Frank might manage it.
   'Robinson said it.
   'I shall be at the station.

• You didn't do much towards it.
   'Adrian doesn't think it's terrible.
   'I don't know. || (Why not ask Tom?)
   'That's no good.
   'You ought to know.
   'You may think he's all right.
   'That won't get you very far.
   'That's not a very nice thing to say.
   'Lying won't get you anywhere.
   'Somebody must know who did it.
   'One goal's nothing to excited about.
   'Something's got to be done about it.
   'I can't do anything about it.
   'Money isn't the only consideration.
   'Tom's arrived.
   'Pay day's a long way off.
   'Christmas'll soon be here.
   'Someone'll have to break it to him.
   'Dinner's ready.
   'Teacher's coming.
   'Moaning isn't going to help matters.
   'Sorry, sir. || (They've all gone.)
   'Coming, dear.
   'Wonderful? || (What's wonderful about it?)
Verbal context

'See you on Saturday.
They 'live in 'Manchester.
She 'went home yesterday.
The 'Browns were 'very good at it.
I was 'only 'two hours 'late.
• She's 'only 'twenty seven.

'Alison's 'very 'keen on it.

WH-Questions

'Why d'you put 'up with it?
'How's 'Arthur?
'Where did he 'buy them?

I've 'just seen 'Marjorie.
She goes 'twice a 'week.
He 'asked for 'twenty.
That's 'Peter's 'programme.

I 'come from 'Exeter.
'Rubbish!
He 'called me a 'liar.
'John's the 'culprit.

• They 'said they *sent it last 'Monday.

Yes-No Questions

• He 'couldn't 'help them.
They 'needn't 'pay, | this 'time.
I 'didn't *get there in 'time.

You *mustn't say 'anything a 'bout it.

Drill

'Saturday? || ('Friday, you *mean, | 'don't you?)
'Manchester? || (You mean 'Liverpool, | 'don't you?)
'Yesterday? || ('Not on 'Tuesday?)
'Both *of them? || ('Only 'Fred, | 'surely!)
'Two hours *late? || ('Nearly 'three, it *was.)
'Twenty *seven? || ('Thirty *seven, more *likely.)
'Alison *is? || (Are you 'sure it's not 'Alice?)

'Why *do I? || (I *haven't much *choice.)
'How *is he? || (As *tiresome as *ever.)
'Where did he *buy them? || (At the *supermarket, | of *course.)
'Who, did you *say? || ('Marjorie?)
'How *often? || ('Twice, did you *say?)
'How *many? || ('Not *twenty, | *surely!)
'Whose *programme? || ('Not old *Peter *Harrison's?)
'Where d'you *come from? || ('Exeter?)
'What did you *say? || ('Rubbish?)
'What did he *call you? || ('A liar?)
'Who did you *say was to *blame? || ('Surely not *John?)
'When did they *say they *sent it? || (Last *Monday?)

*Couldn't he? || (Why *ever *not?)
*Needn't they? || (*Who *said so?)
*Didn't you? || (Well *what *kept you to-
*day?)
*Mustn't I? || (*What's so *secret a *bout it?)
Verbal context

He'd *like to *play.
He was a'fraid he'd *fall *down.
She's al'ready *got one, she *said.
We *thought they'd *given *up.

Commands

('Daddy's a'sleep.)
• I *feel I could *scream.

'All *right. || I'm *just *going.
(You're in 'too much of a 'hurry.)

• I *hope I don't *break *anything.

('That *vase is *valuable.)

'Go and *boil your *head.
(It's *your *turn.)

Drill

'Will he, *though?
'Did he fall *down?
'Had she *got one, in fact?
'Had they *given *up, in fact?

'Quietly.
'Steady, *there.
'Move your *self.
'Wait *for it.
'Try *not to.
'Careful *with it.
'Gently, *Mary.
'Hurry, *Peter.

Tune

Statements

Do *you *agree with him?

• You *won't *tell him, | *will you?
You *will *play, | *won't you?
But you *promised me a *pair.

'Are there any *nails in the *box?

'When are you *moving *in?

Was it *twins | or *triplets?

'Is your *new dress *red | or *blue?

'Isn't *Ann *plain!

That was a *very *neat *plan.

It's *hot, | *isn't it?

I *thought this was *wood. || What *is it?

He's a Con'servative, | *isn't he?

'You weren't *there, | *were you?

• It's *black.

There were *seven *boys *there.

Fall-Rise only

'Yes. || (*Up to a *point.)

'No. || (But *very re* *luctantly.)

'Well. || (I must *think a *bout it.)

'True. || (But I *didn't say *when.)

'Some. || (If *not very *many.)

'Soon. || (Though I *can't *name the *day.)

'Twins. || (We *mustn't ex*aggerate.)

'Red. || (I *thought you *knew.)

'Plain. || (But *very *lively.)

'Neat. || (But *quite un*scrupulous.)

'Hot. || (But *pleasant.)

'Wood. || (But *covered with *plastic.)

'No.

'Yes.


### Verbal context

'This is 'Hilda's 'book.  
[Attracting attention]

'You must de'cide.  
It's 'blue, I 'think.  
You 'ought to leave 'now.  
They've 'just had 'twins.  
The 'play's quite 'fun.  
'Rather 'warm, don't you 'think?  
- They're 'very ,nice.

### WH-Questions

'Who'll play the 'cello 'part?  
I've 'just seen 'Pablo 'Aron.  
'Where's he ar'veing?  
- He's ar'veing at 'Dover.  
'When's the 'next 'concert?  
The 'concert's on 'Friday.

### Commands

- What's 'up, 'Tom?  
  (You'll 'miss the 'bus.)  
  ('Hold my 'parcel for me.)  
  I 'don't think I can 'do it.  
  'Can I 'give you a 'hand?  
  ('Say good'bye to ,Granny.)

### Drill

- Mine. 'Frank's. 'Jack's. 'Tom's.  
- 'John. 'Tom. 'Mark. 'Ann. 'Pat. 'Max. 'Fred.  
- 'Me? || ('Why not 'Albert?)  
- 'Blue? || (It 'can't be, | 'can it?)  
- 'Now? || ('So 'soon?)  
- 'Twins? || ('Really? || You're 'not 'joking?)  
- 'Fun? || ('It's 'absolute 'riot.)  
- 'Warm? || (It's 'boiling.)  
- 'Nice? || (You're 'joking!)

- 'Who? || ('Andrew, you 'idiot!)  
- 'Who? || (The 'cellist?)  
- 'Where? || ('Tilbury, | of ,course.)  
- 'Where? || ('Don't you mean ,New'haven?)  
- 'When? || (On 'Thursday, | 'surely!)  
- 'When? || ('Friday? || D'you 'mean ,that?)

### Tune

Low Pre-Head + Fall-Rise  
(+ Tail)
Verbal context

Drill

Statements
I sup’pose you’re *working *all the *time.

*Is it *going to keep *fine?
I *thought you *played *football.
*Will he re,cover, d’you *think?
But *surely the *house is *large e,nough.

*What d’you *think of my *suit?
It’s *difficult, *isn’t it?

Is *this the *best you’ve *got?

--Do *you a*gree, *Mitchell?
Can I *come and *see him to,morrow?

*Can I *help with those *letters?
You *will *stay, *won’t you?
*Can I have the *afternoon *off?
Can you de’lay it a *bit *longer?

*Is this *your *copy? *Can I *borrow it?

He *doesn’t *want it, *does he?
I’m *positive he’ll *turn *up.
--Can’t *anyone *meet the *train?
*Couldn’t you take the *day *off?
*Aren’t these *apples *terrible!
--You *can play on *Saturday, *can’t you?
*What a *nuisance he *was, *being so *late!

*Is he *tall and *dark?

,Must I *go by *train?

On *week *days. || (But on *Sundays, *I’m *free.)
I *think *so. || (But I’m *not *certain.)
I *used *to. || (But a’*las, *no *longer.)
I *hope *so. || (But he’s *very *ill.)
It’s *large e,nough. || (But *terribly neg-,*rected.)
The *colour’s all *right. || (But the *fit’s *a*rocious.)
It’s *difficult all *right. || (But we’ll *manage *somehow.)
There *might be a *better one *somewhere. ||
But I *doubt it.
I *think the *course you sug*gest would be *best. || (But I’d *like to *think about it.)
You *can *come. || (But you *won’t *see him. || He’ll be *out.)
You *can *type them if you *like.
If you in,sist, I *will.
As far as *I’m con,cerned you *can.
Well *yes. || (If it’s *really *necessary.)
It *is *mine. || (But I *still *need it, I’m *afraid.)
No *he *doesn’t. || But his *brother *may.
Well *maybe you’re *right.
Well *I might *manage it,
It *might be *possible.
The *big ones *aren’t much *good.
I *think that per,haps I *can.
He was *late. || (But it *didn’t *matter *very *much.)
Well he’s *tall. || (But I *shouldn’t *call him *dark.)
You don’t *have *to. || (But it’s *much *quicker.)
I say, the scheme's much too ambitious.
What else could he have done?
I'm sure he won't apply for the job.

You don't look well.
Please don't go yet.
She doesn't mean it, does she?
But you never lose your temper.
The tarts have all gone, haven't they?
Shall I come in by the front door?
Nothing went at all right.
What a miserable crowd they were!
We're bound to win.

But Jack'll help, won't he?
You can play, can't you, John?
Are you spending the night there?
And now he wants the day off.
He's a good Prime Minister.
I can do it on Monday.

It didn't take you long.
Is your birthday on the fourth?
Fred's in the garden.
You haven't told him, have you?
I play golf rather well.
That's John's book.

You promised it for this morning.

You said you wanted a postal order.
But he wasn't at home.
You had all of it.
You're not going to buy him one, surely.
Jill came early today.

She's emigrating to Canada.

The meeting's in here, isn't it?

Well that's one way of looking at it.
I suppose he had no other choice.
It's not very probable. (But it's just possible.)
I feel well.
I ought to. I really ought to.
She may do. She might.
Occasionally I do.
There might be one more left.
Your shoes aren't very clean.
The weather might have been worse.
Your sister seemed quite cheerful.
Your partner's not so confident.
It's unlikely.
I don't think so.
I hadn't thought of doing so.
It seems a reasonable request.
The Opposition don't think so.
You can't. No you can't, John.
It did. It did, you know.
The fifth. The sixth.
He isn't. (I've looked.)
I have, you know.
You think you do.
It's Antony's.

To-morrow morning. For Wednesday morning.
A money order. Some stamps.
He was at home, you know.
A part of it, you mean.
I'd thought of doing so.
She was late.
To Australia. To South Africa. To the States.
In the Council Room, sir.
Verbal context

He rang 'promptly at \(\cdot\) ten.
She 'keeps it in the 'garden \(\cdot\) shed.
'Going by 'bus?
You 'said he was *coming this 'morning.
He 'lives in 'Birmingham.
What a 'pretty \(\cdot\) blue \(\cdot\) dress she was \(\cdot\) wearing!
'I \(\cdot\) won't \(\cdot\) do it. || 'Nor will 'Bill.
I'll 'let you \(\cdot\) have a \(\cdot\) dozen.
I \(\cdot\) just \(\cdot\) don't \(\cdot\) want to \(\cdot\) sing.
I 'couldn't be \(\cdot\) more \(\cdot\) cross.
This pi'ano's \(\cdot\) out of 'tune.
'Let's \(\cdot\) form a com\(\cdot\)mittee.
'Liz says she \(\cdot\) can't \(\cdot\) do it.
I'll 'ask the pro'fessor.
(I \(\cdot\) can't put my \(\cdot\) finger on the \(\cdot\) trouble.)

How \(\cdot\) could he \(\cdot\) let you \(\cdot\) know? || Your 'phone wasn't \(\cdot\) working.
'\(\cdot\) Did you \(\cdot\) mind him \(\cdot\) coming to \(\cdot\) tea?
'What can I \(\cdot\) do to \(\cdot\) mend \(\cdot\) matters?
I'm 'going on the \(\cdot\) greasy \(\cdot\) pole.
('Careful.)
('Hurry \(\cdot\) up, \(\cdot\) dear.)
'\(\cdot\) What did you \(\cdot\) say, \(\cdot\) Muriel?
I \(\cdot\) gave him a \(\cdot\) pound to \(\cdot\) pay the \(\cdot\) bill.
I \(\cdot\) don't need a \(\cdot\) jacket, \(\cdot\) \(\cdot\) do I?

[Attracting attention]

• 'Should I \(\cdot\) or \(\cdot\) shouldn't I \(\cdot\) play?
We simply \(\cdot\) must convince him.
Can I \(\cdot\) finish \(\cdot\) reading the \(\cdot\) paper?
'\(\cdot\) Let me \(\cdot\) carry your \(\cdot\) suitcase \(\cdot\) for you.
I'm \(\cdot\) sorry I \(\cdot\) broke the \(\cdot\) window.
I'm 'taking 'Joy \(\cdot\) out to \(\cdot\) night.

• 'Give me a \(\cdot\) nother one, \(\cdot\) please.
'Will you \(\cdot\) join us?
'Must you \(\cdot\) go?

Drill

It was \(\cdot\) past \(\cdot\) ten \(\cdot\) o'clock.
In the \(\cdot\) greenhouse, I \(\cdot\) think you'll \(\cdot\) find.
No I'm \(\cdot\) walking \(\cdot\) there to \(\cdot\) morrow.
I said to \(\cdot\) night. I said this \(\cdot\) evening.
You mean in \(\cdot\) Nottingham.
It was a \(\cdot\) black \(\cdot\) dress she had \(\cdot\) on.
Well \(\cdot\) one of you will \(\cdot\) have to \(\cdot\) do it.
A \(\cdot\) dozen \(\cdot\) isn't \(\cdot\) very \(\cdot\) many.
But you \(\cdot\) promised you \(\cdot\) would.
Getting \(\cdot\) angry \(\cdot\) won't \(\cdot\) help matters.
The pi'ano's \(\cdot\) all \(\cdot\) right.
A com\(\cdot\)mittee's \(\cdot\) no \(\cdot\) good.
If she \(\cdot\) wanted to, she \(\cdot\) could.
The pro'fessor's \(\cdot\) not the \(\cdot\) man to \(\cdot\) ask.
But there's \(\cdot\) something that's \(\cdot\) not \(\cdot\) quite \(\cdot\) right.

He could have \(\cdot\) written. He could have \(\cdot\) wired.
You might have \(\cdot\) warned me.
You could \(\cdot\) apologise.
You'll \(\cdot\) fall.
Your \(\cdot\) chair's \(\cdot\) slipping.
Your \(\cdot\) toast's \(\cdot\) getting \(\cdot\) cold.
Your \(\cdot\) taxi's \(\cdot\) waiting.
A \(\cdot\) pound \(\cdot\) won't be e\(\cdot\)nough.
You'll catch \(\cdot\) cold.
Mrs. Bartholomew. I say, \(\cdot\) Joan.
You'd \(\cdot\) enjoy the \(\cdot\) game.
It'll be \(\cdot\) difficult, you \(\cdot\) know.
We shall be \(\cdot\) late.
You'll find it \(\cdot\) heavy.
You'll have to \(\cdot\) pay \(\cdot\) for it.
She's an ex\(\cdot\)travagant \(\cdot\) little \(\cdot\) minx.
I'm \(\cdot\) sorry. || (But 'that's im\(\cdot\)possible.)
I'd \(\cdot\) like \(\cdot\) to. || (But I'm a\(\cdot\)fraid I \(\cdot\) can't.)
I'm a\(\cdot\)fraid \(\cdot\) so.
Verbal context

You _will _stay, | _won't you?
_Did you a_gree?
I _put it up_stairs.
It's im_pos_sible.
You must a_pologise.
'I'll go if _you go.
With 'Jack's _help | we could _manage it.

It _must be _right.
- 'Ring me to_morrow _after_noon.

WH-Questions

'How _far to 'Ipswich?
'How _many d'you _need?

What _is it?
Well, where _were your _boots?

- 'Why _wouldn't he _buy it?
You can _stay till _Friday.

'Let's _walk _there.
They _must be _here, | _somewhere.
She _wants some _chalk.

'Wait _for me, | _won't you?

'Seen my _hat _anywhere? | I've _lost it.
He's an 'utter _liar.

He's _come about the _census.

He'll be _here by _six, he _said.

Drill

Well we'd _like to _stay. | (But we _can't.)
A_gree? | (What do _you _think?)
Up_stairs? | (Why _there, of _all _places?)
Im POSSible? | (How d'you _mean?)
A_pologise? | (What on _earth _for?)
If _I _go? | (But _how _can I?)
With 'Jack's _help? | (But he _won't _help. |
I've al_ready _asked him.)
It _must be? | (How d'you _know?)
To_morrow _after_noon? | (_Why to-

How _far? | (Oh, _twenty _miles at _least.)
How _many? | (As _many as I can _lay my _hands on.)
What _is it? | (_Don't you _know?)
Where _were they? | (In the _bathroom, of _all _places.)
Why _wouldn't he? | (_No _money!)
Till _when? | (You mean _Saturday, _don't _you?)

How _far _is it? | (Not _too _far, I _hope.)
Well, where _are they, _then?
How _much does she _want? | (We _haven't _much _left.)

How _long'll you _be? | (I'm _meeting _Joan | at _six.)
What _colour _is it?
On what _grounds d'you _say that? | (Remarkably _truthful, | I've always _found _him.)

About _what, did you _say? | (_The _cen-
sus? | _What _census?)
By _what time, did you _say? | (_Six? |

_Not before _that?)
Verbal context

You 'have got a "Johnson "working here, | haven't you?  
'What made you "try at the "stationer's?  
You 'say you don't "know any "Smiths in the "road?

Yes-No Questions

'Has she "told them?  
- Were you surprized?  
Is it "possible?  
'Only a "dozen he "wanted.  
'Let's "use "Eric's.

But he's "already "gone.  
'Can I "lend you a "copy?  

But I "haven't "got a "dinner "jacket.  
Of course it's "good enough.

- I'll "give it "to you.  
I don't "want to "ask them.

Oh, "this one'll "do.

He's "said he's "sorry.  

'Let's "sit "here.

She "said she'd "vote for "John.  

We "haven't re"minded "James.  

'How about "six o'clock?  

'What about "giving it to "Frank?

Drill

In which "department d'you "think he "works?  
Well, where "else could I have "found one?  
Well, what "number are you "wanting?

Has she "told them? || (Course not. || It was "confidential.)  
Was "I surprized? || ("Not "half!)  
Is it "possible? || (It's "got to be.)  
Is that "all? || ("Not "worth the "trouble.)  
Does it "work "now? || (It "didn't the "last time we "tried it.)  
Are you "sure? || (He'd "wait for me, he "said.)  
Have you "got one? || (You "hadn't when I "wanted one be"fore.)  
Couldn't you "hire one?  
D'you "think "so? || ("Really?)  
D'you "mean "that? || ("Seriously?)  
Well, d'you "have to? || (We can "manage on our "own, "can't we?)  
Is it "large enough? || (I "wouldn't have "thought so.)  
Does he "mean it, "though? || (He a"polo"gises very "readily.)  
Shall we "see from "here? || (I "rather "doubt it.)  
Yes, but "will she, in "fact? || (It "seems un"likely.)  
Does it "matter about "that? || (We "don't "need him to "day.)  
Can you "get here by "then? || (You're "working, "aren't you, || till "five?)  
Does he "need it, d'you "think? || ("Hasn't he "got "several?)
Verbal context

Commands
I 'shan't 'manage it.
I'm 'going to get 'rid of it.
'You have a 'go at it.

I 'can't accep't your 'invita'tion.
I'm going 'right to the 'top.
• 'May I 'just 'finish my 'letter?
  'Come , on. || 'Let's be 'off.

'May I 'use the 'car?

(He's 'tried that 'trick be'fore.)
What'er made me 'do such a 'thing?

(You 'must 'call at 'Heal's.)
I 'don't think we 'ought to.
Don't 'ever 'ask me a 'gain.
• 'May I 'hold it for a 'minute?
(That's 'all the 'sugar we've 'got.)
(He's 'not very 'bright.)

Drill
Well, 'try.
Oh, 'don't. || (You may 'need it a 'gain.)
Well, 'mind. || (You're 'standing 'in the 'way.)
Oh, 'do. || ('Please.)
Be 'careful.
Be 'quick, 'then.
Hold 'hard a 'second. || ('Where's 'Francis?)
Well, take 'care. || (The 'roads are 'terribly 'icy.)
So be 'ware.
Oh, don't 'worry a 'bout it. || (It could 'happen to 'anyone.)
Now re'member.
Oh, yes, 'let's.
Now be 'reasonable.
Well, be 'careful 'with it.
So go 'easy 'with it.
So be 'patient 'with him.

Note: All the drills given above with the tune
LOW PRE-HEAD + FALL - RISE (+ TAIL)
can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36. With this feature marked, the last drill in this section would read

So be 'patient 'with him.

Tune
\[ \text{(Low Pre-Head +) Falling} \]
\[ \text{Head + Fall-Rise (+ Tail)} \]
**Verbal context**

**Statements**
- D’you ‘smoke?
  
  Can we ‘smoke during lectures?
  
  - She ‘is a ‘pretty ‘girl, | isn’t she?
  
  ‘Are you ‘using the ‘ruler?
  
  ‘Why did you ‘go there?
  
  ‘Will you ‘come to dinner this ‘evening?
  
  What a ‘horrid ‘little ‘flat!
  
  What a ‘nasty ‘cold ‘day!
  
  ‘Can we ‘smoke?
  
  ‘Everyone ‘said she was ‘ugly. || ‘I think she’s ‘beautiful.
  
  ‘Would he ‘lend me his ‘gramophone?
  
  ‘That ‘chair would ‘do, | wouldn’t it?
  
  • But I ‘thought you ‘didn’t ‘take ‘sugar.
  
  ‘You ‘broke the ‘window, | didn’t you?
  
  What a ‘lovely ‘voice!
  
  In ‘my opinion | it’s ‘too ‘cheap.
  
  - Is it ‘raining?
  
  What a ‘poky ‘little ‘house!
  
  She ‘didn’t ‘mean to ‘say that.
  
  I ‘don’t ‘suppose it ‘troubled you ‘much.

**Drill**


It’s ‘not ‘forbidden. || But we ‘don’t ‘usually.

She has a ‘lovely ‘face. || (But her ‘figure’s ‘terrible.)

‘Not at the ‘moment. || But I ‘may want it ‘later ‘on.

‘None of us ‘wanted ‘to. || (But we ‘felt we ‘had to.)

I ‘will if I ‘can. || (But I ‘may be ‘working ‘late ‘to tonight.)

It ‘isn’t a ‘house. || (But it’s ‘pleasant ‘enough.)

It’s ‘bitterly ‘cold. || But it’s ‘not ‘nasty.


She’s ‘prettier than I ‘expected. || But I ‘wouldn’t call her ‘beautiful.

He ‘might if you ‘talked ‘nicely ‘to him.

It would ‘do for the ‘time ‘being.

I ‘don’t take it in ‘coffee or ‘cocoa. || (But in ‘tea, | I ‘do.)

Yes, but ‘not on ‘purpose.

She has a ‘lovely ‘voice. || But she’s ‘no ‘actress.

That’s ‘all very ‘well. || (But I ‘can’t ‘afford a more ‘expensive one.)

It ‘is at the ‘moment. || (But it’ll ‘soon clear ‘up, I ‘think.)

It ‘isn’t a ‘large one. || But it’s ‘quite ‘nice.

She ‘may not have ‘meant to ‘say it. || (But she ‘did ‘say it.)

It ‘wasn’t a ‘great deal of ‘trouble. || But it ‘wasn’t altogether ‘easy.
Verbal context

'\~That won't \~do. || The \~colour's \~not \~right.
I'd 'like it as \~soon as \~possible.
'Can I take \~this one?
You're \~not going to \~start that \~now, ||
\~surely.
Why'\~ever did you \~lose your \~temper? || You
\~never \~do.
You'll \~never \~find that \~book.

'Everyone's \~gone \~home.
\~You \~will \~play, \~won't you?
'Can you \~spare me a \~minute?
He's \~obviously \~guilty.
Now \~what have you to \~say for your, \~self?

What a \~nice \~place they've \~got!
'Can I \~borrow your \~penknife?
I'll come \~every \~day \~next \~week.
What a \~nice \~house!
I'll \~get a \~bit \~closer.
You \~might \~win a \~fortune.
I shall \~expect you \~every \~morning.
Well, \~what about \~this \~colour?
She'll \~never \~do any \~better.
You \~gave me the im\~pression he'd \~agree.
\~Well, \~send \~John to \~meet them.
What a \~ghastly \~woman!
You \~look \~cold.
'T\~ype out this \~letter at \~once.
I \~want those shoes \~mended \~quickly.
I \~sup,\~pose I must \~write to him, \~then.
He \~won't \~come, I \~tell you.
\~Will \~this com\~partment \~do?

Drill

It \~isn't ex\~actly the \~shade I \~want. || (But
\~it's \~near \~enough.)
You could \~have it by \~dinner \~time. || But
\~no \~earlier.
You \~can if you in\~sist. || But the \~other one's
\~better.
I \~shan't be \~able to \~finish it. || (But I, \~may
\~as \~well \~start.)
It's \~not what I'm in the \~habit of \~doing. ||
But there \~are \~times!
It's \~no use \~looking for it \~here. \~ But it
\~must be \~somewhere a\~bout.
'Not \~everyone.
I'd \~rather \~not.
Well I'm \~rather \~busy.
It'll be \~hard to \~prove.
It \~wasn't \~me who \~broke the \~window,\n\~ sir.
It \~isn't a \~house.
It's \~not very \~sharp.
You \~can't come on \~Monday.
It \~isn't a \~large one.
I \~shouldn't stand \~too \~near.
It's \~not very \~likely, I'm a\~fraid.
I \~can't come to \~morrow \~morning.
It \~isn't ex\~actly the \~shade I \~want.
I've got a \~feeling she \~will.
That \~isn't what I \~meant.
He \~won't be \~very \~pleased a\~bout it.
She's \~prettier than I \~ex\~pected.
I'm \~not ex\~actly \~cold.
I \~can't \~possibly \~finish it.
I \~can't get them \~done to \~day.
It would be \~better to \~go and \~see him.
He \~hasn't \~definitely re\~ fused.
It \~isn't par\~ticularly \~clean.
Verbal context

'Let me *know to *morrow.
He *came at *quarter past *two.
John *won't be *here to *day.
It was *quite *good.
He *came *home before e *leven.
It *shouldn't take *long.
I *gave you a *list of all the *colours.
What a *shocking *answer!
You're *not *trying.
What a *mild *day it *was!
'Nobody *wants to *buy them.

What a *lovely *red *dress she's *wearing!

*We *got here about *midnight.
The clock's *twelve *minutes *fast.
Are you *coming for a *swim?
'How am I *doing?
I've been *sacked.
I could *never say *that *word.
I've ar *rived.
*Why bring me *that *file?
But I *haven't had *time to *write to them.
Alan's for *gotten his um *br ella.
*How funny! || I've *got it *wrong a *gain.
Oh I *can't do *that.
I'm *sure he *does *like your *cooking.

'These *sweets are de *licious.
*Did you *mind my in *viting *Eve?
*Hang *on a *second.
I'm afraid I *can't *make it *to *night.
*Could you *call at the *post *office?
I'll *come *next *week, || *honest I *will.
It's *not *fair. || I *lost.
Oh *dry *up, you *idiot!

Drill

I *doubt whether I can *give you an *an *swer by *then.
*Half past *three it *was.
He *jolly well *will.
It was *very *bad.
It was *after *midnight.
It'll take at *least a *week.
You *didn't say *blue.
It *wasn't all *that *bad.
I most *certainly *am.
It was *bitterly *cold.
*Nobody can af *ford to *buy them, you *mean.
You *mustn't *call it *red. || (It's ce *rise.)
It was *earlier than *that.
I'm *quite sure it's *not *that much *out.
*Not *me. *Not *likely.
You *are *slow.
You're *not *serious.
You could at *least *try.
You're *rather *late.
It's the *one you *asked *for.
You might at *least *have *phoned them.
He *always *leaves *something be *hind.
It's *nothing to be *p Proud *of.
You *ought to have a *shot at it.
He *doesn't seem to *eat very *much of *it.
There's *no need to *take them *all.
You *might have *asked me *first.
I *can't wait *here all *day.
I *wish you'd *told me *earlier.
Well it's *rather *out of my *way.
It's *all very *well to make *promises.
You *mustn't ex *pect to win *all the *time.
It's *no use *trying to *shout me *down.
Verbal context

'Come on. 'Let's get out of here.
'One more game?
'Let's have a shot at it.
'May I come to your lecture?
Let me have a shot at it.
My car lights have failed.
'Let's send it to him by post.
The recipe says a pound of dried fruit.
I'd like to go. But it's such an expensive journey.
It's not very difficult, is it?
'Let's go and see Jean.

I don't think I'll take a mac.
I'm thinking of having central heating.
I haven't smoked for ten days.

'When I retire I'd like to live in the Highlands.
I've ordered two pints of undercoat and one of top.
He's staying for ten days.
'Let me have them by to-night.
I've called for my overcoat.

'Have you any objection?

Where has he been all this time?

'What d'you think of my painting?

But you promised me one.

'What's worrying you, Peter?

Drill

But we can't leave without paying the bill.
You'll miss your train.
It's awfully dangerous.
There'll be nothing new in it for you.
I don't think you'll manage it.
You'll have the police after you.
He won't get it in time.
I doubt whether a pound'll be enough.
You shouldn't let the cost of it deter you from going.
I'm afraid you'll find it rather difficult.
We'd better not do that. (The children have got mumps.)
The forecast is rain later.
It's terribly expensive to install.
You'll never be able to keep it up, you know.
You'd find it rather lonely in the winter time, I'm afraid.
You'll need more than two pints of undercoat.

Excuse me. (It's a fortnight.)
I beg your pardon. (That's out of the question.)
I'm awfully sorry. (It isn't quite finished.)
Well I don't want to be awkward. (But where's the money coming from?)
He's sorry to be so late. (He was delayed at the office.)
I don't want to be unkind. (But what is it?)
I'm sorry to have to contradict you. (But I didn't.)
I hope you don't think I'm interfering. (But is it wise to spend so much?)
Verbal context

Oh, they're not bad.
It's not much further.

He's rather taciturn.

Oh, you're a nuisance!

It's 'up to you.
Take it every four hours.
'Do it whenever it's convenient.

I need two 'hundred 'pounds.
I haven't even 'started.

WH-Questions

But, what could I 'do to 'help?

'Where did you 'meet him?

'What more d'you expe'ct?

'How 'far to 'Luton?

'Why not write and warn him?

Yes-No Questions

'Is it a fair proposi'tion?

'Are you sure?

'Are they any 'good?

'Have you 'had e'nough?

'Couldn't you try a'gain?

Drill

*Not bad? || (They're ^horrible.)
*Not much further? || (You've been ^saying that for an ^hour or ^more.)
*Rather taciturn? || (He's ^downright ^rude.)
*I'm a nuisance? || (^Just ^what d'you ^mean by ^that?)

It's 'up to me? || (^How ^come?)
*Every four hours? || (At 'night as ,well?)

When ever it's convenient? || (^Who says it'll ever be convenient?)

Two 'hundred 'pounds? || (But ,that's a ^small 'fortune!)

You haven't even 'started? || (^But why ^ever ^not?)

*What could you 'do? || (Oh, 'lots, | if you ^really ^wanted to.)
*Where did I 'meet him? || (^Where d'you ^think?)

*What more do I expe'ct? || (From ^him, | ^nothing.)
*How 'far to 'Luton? || (What's 'Luton got to ^do with it?)

*Why not write and warn him? || (^What good would ^that do?)

*Is it ^fair? || (^I'll say it's ^not!)
*Am I sure? || (I'm 'absolu'tely ^positive.)
*Are they any ^good? || (No, they're ^utter ^rubbish.)

*Have I 'had e'nough? || (I've had ^more than e'nough.)

*Couldn't I try a'gain? || (What ^ever ^for?)


<table>
<thead>
<tr>
<th><strong>Verbal context</strong></th>
<th><strong>Drill</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Commands</strong></td>
<td></td>
</tr>
</tbody>
</table>
| • She's an 'absolute failure.  
  You're a 'clumsy oaf.  
  We'll 'leave be'fore dawn.  
  What a delicious wine this is! | Now 'be 'fair.  
  'Steady 'on.  
  'Have a 'heart.  'Have a 'bit of 'sense.  
  'Make the 'most of it. || (It's the 'last 'bottle.)  
  'Don't be 'too 'sure.  
  Oh 'don't say 'that.  
  'Mind you don't 'fall.  
  Well 'make up your 'mind.  
  'Don't for 'get to re'mind me a'bout it.  
  Well 'don't say I 'didn't 'warn you.  
  Well 'say it as 'if you 'meant it.  
  'Try and be 'there by 'six.  
  Well be 'careful when you 'cross the 'main 'road. |
| • I'm 'sorry.  
  I shall be a 'little late.  
  'Can I come 'home by my'self, 'Mummy? |           |
| **Interjections**  |           |
| 'Going for a 'swim to'day?  
  'Why not 'take up 'squash?  
  But you 'might 'win.  
  'Aren't you going to 'give him a 'nother 'game?  
  You 'will 'stay, 'won't you? | 'Not 'me! || (It's 'freezing.)  
  'No 'fear! || ('Much too 'energetic.)  
  'Some 'hope! || (I'm a 'born 'loser.)  
  'Not 'likely! || (He 'cheats.)  
  'Not on your 'life I 'won't! || (I've 'never been so in'sulted in my 'life.)  
  'Not Pyg'malion 'likely! || (I'm 'on my 'knees al'ready!)  
  'One more 'game, 'George? |

**Note:** All the relevant drills given above with the tune  
(LOW PRE-HEAD+) FALLING HEAD+ FALL—RISE (+ TAIL)  
can be said with emphasis if one or more of the following features are used:  
(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);  
(b) the emphatic form of the falling head (see Chapter I, p. 37);  
(c) a high fall tone for each accent in the head (see Chapter I, p. 38).  
The following drills are marked to show these features:  
  Well 'say it as 'if you 'meant it.  
  Well be 'careful when you 'cross the 'main 'road.  
  'Try to be 'there by 'six.
6 The Long Jump

Attitude
In STATEMENTS: protesting, as if suffering under a sense of injustice.
In WH-QUESTIONS: protesting, somewhat unpleasantly surprised.
In YES-NO QUESTIONS: willing to discuss but protesting the need for settling a crucial point.
In COMMANDS: recommending a course of action but with a note of critical surprise.
In INTERJECTIONS: protesting, surprised.

Tone marks used in LONG JUMP drills
A Stressed, accented syllables (Nucleus, Head)
[?] High falling to very low pitch.
[,] Very low level pitch, with any following head syllable(s) forming an ascending pitch scale.
[?] Level pitch, varying from relatively low to medium-high, always higher than the preceding [,] or [?] and lower than the beginning of [?].
B Stressed, unaccented syllables (Tail)
[,] Very low level pitch, the same pitch as the end of the preceding [?].

Tune (Low Pre-Head+) Rising Head + High Fall (+Tail)

Verbal context

<table>
<thead>
<tr>
<th>Statements</th>
<th>Drill</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well 'when can you 'go?</td>
<td>'Next 'week. 'Straight a'way.</td>
</tr>
<tr>
<td>'Aren't these 'apples 'horrible!</td>
<td>'Mine's 'fine.</td>
</tr>
<tr>
<td>'Who's 'got it, 'then?</td>
<td>'John 'Brown. 'Frank 'Jenkins.</td>
</tr>
<tr>
<td>• 'May 'likes it.</td>
<td>Yes but 'I 'don't.</td>
</tr>
<tr>
<td>You 'can come on 'Friday,</td>
<td>No I 'can't. 'It's 'my day 'off.</td>
</tr>
<tr>
<td>'Peter came 'early.</td>
<td>Well 'so did 'I.</td>
</tr>
</tbody>
</table>
Verbal context

“Why not wear this pair?
I must see Mr. Roberts.
It’s an outrage, isn’t it?
‘How much does it cost?
‘Why agree to such a silly scheme?
‘What did you think of the horse?

I’m not going to help.
(‘Why not get them at Fowler’s?)
‘Now what d’you want?
‘What was the party like?
I tell you I won’t drink it.
I just don’t believe it.
Didn’t they play very well?
Didn’t he give you any?
(‘Why take a coat?)

‘When’ll he make up his mind?
He’s full of apologies.

He’s left six boxes.
Well ask Robert.
He said he knew nothing about it.
You said they were ripe.
‘John said you dis’liked the play.
Have you been long?
They’ve sent us fifty.
‘How about Saturday?
‘Why didn’t they ig’nore it?
‘How many has Andrew got?
(‘Give her some flowers.)
‘Did the job take long?
‘Have you been waiting long?
‘What was the play like?

Drill

They’re much too small. || They hurt my feet.
I’m afraid you can’t. || He’s just gone out.
‘Yes it is. No it isn’t.
‘Twenty pounds. || I thought you knew.
‘Because I had to.
I rather liked it. || And it was quite a bargain.

No-one’s asked you to.
‘Theirs are very good.
I don’t want anything.
The food was terrible.
But it’ll do you good, Stephen.
‘Nor do I. ‘Nor do any of us.
‘Peter’s hopeless at the game.
‘None at all, the old skinflint.
‘Someone’s bound to give us a lift home.

Nobody knows. || That’s the trouble.
‘No doubt he is. || (But what’s the good of that?)
‘That’s not enough.
Robert’s gone home.
But I told him myself.
‘Most of them are ripe.
That’s not true. || I liked it im’mensely.
We’ve been waiting for ages.
But I ordered a hundred.
‘Saturday’s much too late.
‘Some of them did, I believe.
‘I haven’t the foggiest notion.
‘Flowers are always acceptable.
Almost two years.
All ‘blinking ‘day.
It was an ‘absolute flop.
Verbal context

"Why don't you 'buy one?"

He'll have to 'use his 'own 'car.

You 'said you'd 'give it 'to me.

'Haven't you 'brought the 'car?

'How 'was the 'interview?

So he 'came 'late.

I must 'go on a 'diet.

So you 'want it for 'nothing.

Won't you 'have some 'gooseberries?

'How about 'Jane?

'What about some 'brandy?

'Haven't you 'finished that 'book?

'When does he 'get here?

They were 'all 'terrible.

'Why not ad'mit you'd 'lost it?

We must 'give it 'to him.

I'm a 'fraid I 'ailed my e x a m.

What on 'earth's 'happened to 'Marjorie?

'Why didn't you 'meet them?

'Hasn't he 'been there 'often?

We'll 'have to make 'do with 'two, 'then.

'Weren't you sur prised to 'see her?

(Is 'that 'all you've 'done?)

(For 'heaven's 'sake stop 'shouting.)

Drill

I 'can't aff ord to. || They 'cost 'too much 'money.

I 'don't 'think he 'can. || It's 'gone 'in for 'servicing.

I said 'nothing of the 'sort.

You 'didn't 'ask me to. || Otherwise I 'would have.

('Terrible!) || Nothing went at 'all 'right.

And 'that's not 'all. || He 'wanted to leave 'early.

That's not a 'bad i dea.

It's 'not like 'that at 'all.

('No, | 'thank you.) || Gooseberries 'al ways 'make me 'ill.

Jane's a way in 'Paris. || I 'thought you 'knew.

Brandy's 'so ex pensive.

I've 'only 'just be'gun it.

I've 'just this 'minute 'told you. || At a 'quarter 'past 'six.

John's was 'pretty 'good, I 'thought.

I 'didn't 'know I 'had. || It's 'all 'very 'my sterious.

Well I 'don't a 'gree. || He 'never gives 'us 'anything.

I'm 'not at 'all sur prised. || You did 'hardly 'any 'work 'for it.

I 'can't under stand it. || She 'should have 'been here 'ages a go.

We 'didn't 'know what 'train they'd be 'on.

Once or 'twice at the 'most.

That's 'easier 'said than 'done.

I could 'hardly be li eve my 'eyes.

Francis has 'nearly 'finished.

'Shouting'll 'get you 'nowhere.
Verbal context

'Can I * have an * apple?
You *don't still *need it, | * do you?
What *ever was he *thinking *of?

* What made you *take it?
You're from *Margate, | * aren't you?
'Jackson was *useless.

'Bill's cried *off, I'm a *fraid.
'Didn't they * make a *mess!

'Fancy *liking *rice *pudding!
'Any *chance of some *tea?
* Why didn't you *phone me, * then?

• 'How many *days in a *year?

'Come * on. || 'Let's * go.
Can I * have my *typewriter *back?
• You * ought to have * told me at * once.
• He * swears he * didn't * know.

WH-Questions

'Take another *piece.
• You * mustn't * mention it.
'Open that * tin, * please.
(I'm * not standing for * that.)
You're * not buying * that one, | * are you?

I've * just seen * Pat in * Oxford * Street.
I * can't spare the * time * now.
I've bought * ten * gallons of * ink.
'Send them at * once.

Drill

I'm a * fraid you * can't. || You * ate the * last one this * morning.

* More than * ever be * fore, you * fool.
I * can't * im * age. || He's * usually * so re * liable.

For the * simple * reason I * wanted to.
I've * never been * there in my * life.
(Rubbish!) || 'Jackson was ex * tremely * helpful.

It's * just the * sort of * thing he * would do.
There was cigar * let * ash * even in the * bath * room.

I * can't * im * age what he * sees in it.
'Tea was * cleared away an * hour a * go.
I've been * trying to * get you * all * day. ||
But I * kept on * getting the en * gaged * tone.

* Three * hundred and * sixty * five, you * idiot.

Surely we must * wait for the * others.
I * sent it to you * three or four * days a * go.
I * didn't * realise it was * that im * portant.

That's * downright * nonsense. || I dis * distinctly * re * member * telling him my * self.

• What * for?
• Why * not?
• What * with?
• Why * should I?
• What's * wrong with it? || (It * seems all * right to * me.)

• What's * she * doing in * Town?
Well, when * can you * spare the * time?
• What's * that for, for * heaven's * sake?
• Where * to? * Why at * once?
**Verbal context**

— Will you *talk to her?
It was *Derek's fault.
It's so *tiring | by *train.
>You'll *have to *apologise.

I *wonder what *Gordon *thinks.
I'll *return it to you *soon.
I *sent the *coat *back.
(What *awful *hats she *wears!)
>This isn't the *paper I *meant.
You can *easily *mend it.

> We *ought to *buy a *couple.
> *I was *flabbergasted.
> (> Get a *move on, | *do.)
I'm *going to *have a *word with him.
It's *your *turn to *pay.
( *You *are in a *mess, *Peter.)
*I can't find the *file *anywhere.
> *What's that you *say?
I *laughed and *laughed.
(He *lives in *Leicester. || *Leicester!)

She's *positive it *won't *work.

Excuse me.
I *told *David *about it.
> Which shall I *buy?
No you *haven't *left it *here.
> *Sorry I'm so *late, *Arthur.
I *think he *ought to be *paid.
We *need a *skeleton.
Oh I *know he *couldn't *help it.
> Bother! || It's *raining.

He's been *ill for *months.
> Which one *can I *have?

**Drill**

> *Why don't *you? || (> You're her *cousin.)
> *How d'you *know?
Well *why not *fly?
What *do you *mean? || Why on *earth
*should I?
> *Why not *ask him?
> *When will *that be?
> *What was *wrong with it?
Where *does she *get them *from?
> Which one *did you *mean, then?
> *What d'you *mean, *easily?
Where's the *money *coming *from?
What on *earth does *flabbergasted *mean?
> *How much *longer are you *going to *be?
What good'll *that *do?
> *How d'you make *that out?
What *have you been *up to?
What have you *done with it?
> *Why don't you *listen, you *idiot?
> What was so *funny a*bout it?
> *How many *more *times d'you *want *telling?
But *what are her *reasons for *thinking
> *that?
> *What d'you *want *now?
> *Why did you do *that?
> *Which would you *prefer?
Well *where *ever can it *be?
> Wher *ever have you *been, *Frank?
Well then *how much shall I *offer him?
Yes but *where can we get *hold of one?
Then *why are you so *angry *with him?
Well *why don't you hang *on a *minute or *two?
> *When did you *find *out?
> *Which one *would you *like?
Verbal context

"John says we 'mustn't.
It's 'all 'off. || 'Tim's 'ill.
I shall 'sue him.

How much 'can I 'have?
I 'told him he was a 'fool.
They 'say it's 'dangerous.

How many d'you 'need?
"Lend me your 'pen, 'will you?
Of 'course he 'knows.
Well he 'left a 'week a 'go.
I 'didn't mind him 'using it.
He's 'taken 'all the 'wheels 'off.
So you 'asked him a 'bout it.

'Look at 'all these 'stamps.
There's 'no sign of 'Jack.

'He re fused the 'offer.
I 'bet he 'rings you 'up.

I'm 'going to 'emigrate.
The 'door won't 'open.

I 'know I 'brought a 'knife.

'How much 'money have you 'got?
You 'must let me 'in. || I'm a 'member.

'Still no 'word from 'Henry.
Oh 'sorry.

'Tom's got a 'new 'car.
I shall 'give him a 'piece of my 'mind.

I was 'too 'late. || They'd 'sold it.

Yes-No Questions

'I can't 'play.
'Jack's 'got it.

But 'John's re fused.
I'll 'give it to you, || I 'promise.

Drill

"Who 'cares about 'John?

'What will 'you do 'now?

'What's the 'good of 'that?

How much 'do you 'want?

What did you 'say 'that 'for?

What's a 'bit of 'danger 'matter?

How 'many can you 'spare?

Why don't you 'use your 'own?

How can you 'be so 'sure?

When d'you ex pect him 'back?
Then 'why were you 'so up 'set?

What 'ever's he 'up to 'now?
And 'what d'you 'think he re plied?

How 'many have you 'got, 'pray?

Where on 'earth has he 'got to?

How 'could he have 'been so 'foolish?

What makes you 'think he's 'near a 'telephone?

When did you de cide to do 'that?

Why not try 'turning the 'key?

But 'where in the 'world have you 'put it?

What's that 'got to 'do with 'you?

Why didn't you 'say so be fore?

Oh 'why doesn't he 'make up his 'mind?

Why the 'devil don't you 'look where you're 'going?

How on 'earth did he 'manage to 'aff ord it?

What 'ever 'd'you 'hope to 'gain by 'that?

Why 'ever didn't you 'buy it when you 'had the 'chance?

Can 'Frank 'play, then?

Are you 'sure?

Does that 'matter?

Do you 'mean that?
Verbal context

"Can I have it?
"Let's borrow 'Frank's 'barrow.
He's 'going to re'sign.
You've got a 'flat 'tyre.
I'll 'come 'home 'early.
"Let's go to the 'pictures.
It's 'always 'possible.
I've 'said I'm 'sorry.
'Come at 'seven, 'then.
I've for'gotten to 'buy the bal'loons.
But I'm 'such a 'hopeless 'player.

Why not 'ask 'Robert?
The 'last 'bus has 'gone.
'Do you re'member 'Mary?
I've 'left you 'six.
I've ac'cepted the invita'tion.

Fancy 'Jack 'leaving!
Praps we could 'send 'Fred.
He re fused 'point 'blank.
It's 'only a 'pound he 'wants to 'borrow.
Well he 'paid 'this 'week.
'Next 'Saturday's 'difficult.
But I'm 'almost 'broke.

They 'come quite 'often.
So he's 'charging you 'ten 'pounds.
Have you 'heard about 'Alec?
That's not 'very con'vincing.
I'll 'ask him 'sometime.
Praps to'morrow I'll 'write to him.
Well it's 'possible so'lution.
That's not 'very 'good.
I 'don't know what 'Joe'll 'say.
Well it's 'raining.

Drill

"Do you 'need it?
'Has he 'got one?
Can you 'blame him!
'Don't I 'know it!
'D'you 'really 'mean that?
'D'you 'think we 'ought to?
'Is it 'likely, 'though?
'Are you 'really 'sorry?
But will 'that be 'soon enough 'for you?
Well 'need we 'bother about 'having 'any?
Does it 'matter 'what sort of 'player you 'are?
But would 'he be 'interested in 'such a 'little 'job?
Would you be 'believe it!
Shall I 'ever for'get her!
But will 'six be 'suf'ficient?
'Will you be 'free then, 'though?
'Wasn't it ex'traordinary!
'Would that be 'possible?
Isn't that 'just what I 'said he'd 'do?
Will 'that be the 'end of it, 'though?
'Will he pay 'regularly, 'though?
Will the 'Saturday 'after 'suit you 'better?
'Couldn't you 'borrow a 'couple of 'pounds?
Were they 'here 'yesterday?
'D'you 'think 'that's un'reasonable?
'Isn't it in'credible!
Well can 'you think of a 'better 'argument?
'Will you 'ask him 'now?
'Can't you 'write to 'day?
But 'dare we 'take the 'chance?
Could 'you do 'any 'better?
'Does it 'matter 'what he 'says?
Yes but 'is it 'raining 'heavily?
Verbal context

"So far we're a 'man 'short.

They 'leave us a 'paper 'most 'days.
It's 'quite a 'good one.
It's a 'bit 'stuffy | in 'here.
I 'just can't 'shift this 'stain.

* I *doubt whether *David’ll subscribe.
Oh but 'Thursdays are 'hopeless.
He came 'last 'week.

* You're 'not very 'good at it, | 'are you?
What did you 'say?
'Let's 'try it 'that way.
We 'can't go to the *Albert *Hall to 'night.

It's 'quite 'legal.
She's 'only 'working 'half 'time.
I 'can't find my 'keys 'anywhere.

But he'd al*ready 'gone.
Would John *take it, d'you *think?
The 'shop's open 'now.

Commands

* Ten's not e*ough.
I 'can't 'get it to 'work.
What 'shall I 'do?
The 'bus doesn't 'run | on ,Sundays.
But it's 'cold out,'side.
'What shall I 'do about that 'letter?

* My 'feet 'hurt.
This 'paint's very 'thick.
'What shall I 'say?
I 'can't 'hear you.
I feel 'very 'tired.
I 'haven't got a 'spoon.

* But I 'haven't 'got a 'racquet.

Drill

Is there *any *chance of *Albert *turning *out?
Yes but 'did they 'leave one to 'day?
Is it *the *best you've 'got, though?
'Shall I *open the 'window?
Have you *tried using *soap and *water?
'Is it *fair to ex'pect him *to?
'Could we *make it a 'Friday, *then?
Yes but 'ought we *really to *count on him?
Have I 'ever pre'tended *otherwise?
Would you mind *shutting the 'door?
But 'would it *really be *any ad'ventage?
'Couldn't we *go there on *Saturday *evening, *then?
But 'is it *absolutely *fair?
Yes but 'need she *go to *work at *all?
Are you 'sure you didn't 'leave them at 'home?
Were you *there at the *time he 'said?
'Is it *worth the *trouble of *asking him?
But 'will it be *open this *after'noon?

'Take 'twenty, *then.
'Let 'me have a *go at it.
'Try a'gain. || (That's *all you 'can do.)
'Come by 'train, *then.
'Stay in'doors, *then.
'Just ig'nore it.
Well *take your *shoes 'off.
'Mix some *turps with it.
'Don't say *anything.
Well then 'turn the *wireless 'off.
'Go to 'bed, in *that case.
'Go and 'get one, *then, *stupid.
'Borrow 'Frank's for a *day or two.
**Verbal context**

It's a 'bit 'cold in 'here.
'What 'time'll suit 'you?
'How 'much d'you 'want for it?
Ann doesn't 'want it.
('I'm 'boss | 'here.)
I 'can't eat all 'that.
'When shall I 'leave?
He ,won't 'come, | 'anyway.
'When shall we 'send it?
It's 'too 'big.
We 'oughtn't to 'go a 'lone.
D'you 'mind if I 'have the 'radio 'on?

'Aren't these *apples 'sour!
It 'can't be *done 'quickly.
'What if he 'mentions the 'matter?
It's 'raining 'harder | 'now.
I 'wish Ann ,didn't dis,like me *so.
Of 'course he'll a,greed.
Bill's 'turned me 'down.
'How 'much did they 'give you?
'What shall I 'tell him?
'May I 'take ,two?
Oh I 'do feel *poorly.
I 'won't stay a 'nother 'minute.
I 'don't feel *very 'well.
• I 'don't want to 'go a 'lone.
  Hurry 'up.
'I'll 'give him a *piece of my 'mind.
'What's the 'matter?
I 'shan't 'bother you much ,longer.
'Sorry I ,haven't 'finished ,reading it.

'Dad's 'sure to a,greed.
I 'can't manage 'all of it.
'What about the 'tennis 'balls?

**Drill**

'shut the 'window, ,then, you 'silly 'ass.
Come when 'ever you 're 'free.
'Make me an 'offer.
'Give it to 'me, ,then.
So ,please don't 'argue.
Eat as 'much as you 'can ,then.
Leave when 'ever you 're 'ready.
Well then ,don't let's in'vite him.
Send it as 'soon as you 'can.
'Cut a bit 'off it ,then.
Let's ,wait for the 'others ,then.
(,Not a 'bit.) || 'Turn it on when 'ever you 'feel 'like it.
Have some more 'sugar ,with them.
Take as 'long as you 'like ,over it.
'Tell him the 'truth, for 'heaven's 'sake.
Well hang 'on a bit 'longer, in 'that case.
Then 'don't be so 'rude to her in 'future.
'Don't be 'too 'sure.
Well then ,ask 'someone 'else.
'Mind your 'own 'business.
Tell him e,xactly what you 'think.
Take as 'many as you 'like.
Well ,take a *couple of 'aspirins.
For 'goodness 'sake sit 'down.
'Go and 'see the 'doctor.
'Come a 'long with 'us, ,then.
'Don't be 'so im'patient ,Tom.
Now don't say 'anything you'll be 'sorry 'for.
'Shut the 'perishing 'door.
'Stay as 'long as you 'like.
Well ,take it 'with you. || And 'finish it 'on
the 'train.
'Don't take *so much for 'granted.
Well ,eat as 'much as you 'can ,then.
'Put them *back in the 'box, 'silly.
Verbal context

What shall I say to him?
'How many sandwiches shall I make?
(, How many more times d'you want telling?)
- But what about my suitcase?
- 'This room's freezing, isn't it?

'Which do you think I ought to buy?
- But I've lost my invitation.

Drill

Tell him it isn't good enough.
Make as many as you think we'll eat.

Don't put your feet on the settee.
Leave it in the cloakroom at Euston.
Well go down stairs where it's a bit warmer.

Buy which ever you can reasonably afford.
Then write and ask them to send you another.

Interjections

She's coming home for Christmas.
'Didn't he treat you?

'Nobody turned up.
He hadn't got a licence.
I did it in half an hour.
I gave him five pounds.
I told him to mind his own business.
- But you said I could have it.
- Did you call him a liar?
He's just returned it.
He asked me for a reference.
Joan completely ignored us.
'Tom's got married.
I want them now.
Jill can't be there.
He's brought a dozen.
She's passed her exam.

'Look. It works.
I left it too late.
He won't accept it.
Well he's apologised.
- Will you ask her?
You will go, won't you?
I've given up smoking.
Verbal context

You're a 'bit 'grumpy | to.day.
*Andy's *passed his 'finals.

'Malcolm *won't a 'gree.
*Fred *says | it's *his *turn.
He's *actually en'gaged.
He's been made 'managing di'rector.
She *didn't *say a 'word.
*Sue didn't *like being *jilted.
*Gerry's *being pro'moted.
'Two *solid 'hours to *wait!
They've in'veited us for 'Whitsun.

- 'What was the *show like?
'How about a *theatre to *night?
He *says he's *re'signing.
You've won *first *prize.
I *hope we're not *barging *in.
I'm a'fraid we've *finished your *whisky.
- But I *really *wanted them.

Drill

Not in the *least!
What *wonderful *news! || (It's *almost *unbe'lievable.)
What an ex'traordinary *thing!
*Absolute *rubbish!
*Would you be'lieve it!
A *chance of a *lifetime!
How *very un'typical!
*Naturally e'nhough!
What a *wonderful sur'prise!
How *terribly an'noying!
How *absolutely *marvellous!
Very *good in' dee'd!
If *only you'd *asked me *earlier!
What a *stupid i'dea!
What an in'credible *bit of *luck!
*Glad you were *able to *make it!
*Sorry I *haven't any *more!
What a *pity you *didn't *say so *sooner!

Note: All the relevant drills in this tone group having the tune

(LOW PRE-HEAD+) RISING HEAD+HIGH FALL (+TAIL)
can be said with emphasis if one or both of the following features are used:

(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);
(b) the emphatic form of the rising head (see Chapter I, p. 38).

With both of these features indicated the last drill in this tone group would read

- What a *pity you *didn't *say so *sooner!

7 The High Bounce

Attitude

In STATEMENTS: questioning, trying to elicit a repetition, but
lacking any suggestion of disapproval or puzzlement; (in non-final
word groups) casual, tentative.

In WH-QUESTIONS: with the nuclear tone on the interro-
gative word, calling for a repetition of the information already
given; with the nuclear tone following the interrogative word, *either* echoing the listener's question before going on to answer it *or* (in straightforward, non-echo questions) tentative, casual.

In YES-NO QUESTIONS: *either* echoing the listener's question or (in straightforward, non-echo questions) light and casual.

In COMMANDS and INTERJECTIONS: querying all or part of the listener's command or interjection, but with no critical intention.

*Tone marks used in HIGH BOUNCE drills*

**A** Stressed, accented syllables (Nucleus, Head)

- ['] (i) without Tail: medium rising to high pitch.
- ['] (ii) with Tail: medium level pitch; the rise is completed by the following tail syllable(s).

['] Relatively high level pitch, higher than the beginning of the following [']

[’] Relatively high level pitch, the same pitch as the preceding [’].

**B** Stressed, unaccented syllables (Tail)

- [”] High level pitch, higher than the preceding [’] or [’].

---

**Tune / or — High Rise (+ Tail)**

**Verbal context**

**Drill**

<table>
<thead>
<tr>
<th>Statements</th>
<th>Drill</th>
</tr>
</thead>
<tbody>
<tr>
<td>I 'want you a _minute.</td>
<td>'Yes?</td>
</tr>
<tr>
<td>I should 'phone him a,about it.</td>
<td>'Now?</td>
</tr>
<tr>
<td>• It's 'snowing.</td>
<td>'Much?</td>
</tr>
<tr>
<td>'What d'you 'think of my 'dress?</td>
<td>'New?</td>
</tr>
<tr>
<td>He's al'ready 'got one.</td>
<td>'Sure? 'Think so?</td>
</tr>
<tr>
<td>Can I 'have some _more _tea?</td>
<td>'Milk? 'Sugar? 'China?</td>
</tr>
<tr>
<td>I ,write to him.</td>
<td>'Often? 'Regularly?</td>
</tr>
<tr>
<td>'Mavis has _cut her _finger.</td>
<td>'Badly?</td>
</tr>
<tr>
<td>'I must be 'off.</td>
<td>'So _soon?</td>
</tr>
<tr>
<td>I 'saw 'Eileen</td>
<td>to,day.</td>
</tr>
<tr>
<td>The _digging's _finished.</td>
<td>'All of it?</td>
</tr>
<tr>
<td>But I've been to the _dentist.</td>
<td>'Recently?</td>
</tr>
<tr>
<td>I've 'just read that _new _travel _book.</td>
<td>'Interesting?</td>
</tr>
</tbody>
</table>
Verbal context

('What was the 'weather like?)
I'm 'told they're 'ill.
('Who's the 'tall 'dark 'man?)
- I've 'just 'seen the 'Edwards 'girl.
  He's 'resigning.
  The 'game's been post'poned.
  It's 'your turn to 'shuffle the 'cards.
  There were 'fourteen 'names on the 'list.
  'Five 'pounds I 'paid.
- 'Can I 'borrow some 'matches?
  We 'never have 'coffee after 'lunch.
  It was 'your 'fault.
  He 'always 'writes on 'Sundays.
  You're 'wanted on the 'phone, 'Roger.
  They were 'all de'lighted.
  He's 'been on 'holiday in 'Switzerland.
  I listened to 'every 'word he 'said.
  It's so 'dangerous.
  They're 'going on the 'five o'clock 'train.
  I call 'every 'Monday.
  'Everybody 'thinks it's mag'nificent.
- I've 'got to 'go to 'Leeds.
  You 'told me 'he 'didn't in'tend to 'come.

WH-Questions

I 'think this is 'Joan's um'rella.
That 'big one's 'mine.
It's 'ten feet 'long.
I shall need a 'dozen, 'at 'least.
'My 'coat is the 'green one.
They 'lunch there 'twice a 'week.
- 'That was 'Arthur 'Thompson.

'These 'flowers are for 'you.
You can 'phone me to 'night.
'Sit by the 'window.

Drill

'Changeable? 'Rainy?
'Both of them? 'All the 'family?
'Antony? 'Peter?
'Joan 'Edwards?
'Definitely?
'Saturday's 'game?
'Mine? 'My 'turn?
'Forty?
'Nine 'pounds?
'Matches? || (By 'all 'means.)
'Never?
'My 'fault? 'My fault, you 'say?
'Always?
'I am?
'All of them?
'Switzerland? 'Holiday?
'Every 'word?
'Dangerous? 'Dangerous, did you 'say?
'Nine o'clock 'train?
'Every 'Monday?
'Everybody?
'You've got to 'go?
'I told you he 'didn't in'tend to 'come?

'Whose?
'Which one?
'How 'long?
'How 'many?
'Which is 'yours?
'How 'often?
'What was his 'name? || (I 'didn't quite 'catch it.)
'Who are they 'for?
'When can I 'phone you?
'Where must I 'sit?
Verbal context

He 'broke his 'arm. || So he 'couldn't 'play.
He 'sails on the 'twenty 'first.
'Father'd 'take it 'round for you.
'All 'told | that makes 'nine 'pounds,
madam.
I 'like my 'tea | at 'five 'sharp.
Tom 'brought her some 'chocolates.
I collected 'almost 'ten 'pounds.
'That's 'Alec's 'friend.
He'll be here 'soon after 'six o'clock.
The 'house is to be 'finished by 'February.
It's a 'nuisance | , having to 'wait so 'long
for 'Tom.
So we 'shan't 'ar'rive before 'seven.

Where are you 'staying?
'Who's 'Archibald 'Simpson?
'When's he ar'iving?
'Why's she 'giving 'up?

How did he find 'out?

Whose responsibil'ity 'is it?

Yes-No Questions

'Does it 'matter?
—Do you 'mean it?
—'Can you 'make me one?
—Is that your little 'boy?
Is he 'angry 'with me?
But 'dare we 'risk it?

'Can we af'ford it?
'Did you 'make the 'fire up?

Could she 'help 'breaking it?

Drill

'Why couldn't he 'play?
'What 'date does he 'sail?
'Who'd take it 'round for me?

How much d'you 'make it?
'When d'you 'like your 'tea?
'Who 'brought her some 'chocolates?
'How much did you col'ect?
'Whose 'friend did you 'say that was?
'When did you 'say he was 'coming?
'When is it 'due to be 'finished?

When was it he 'wanted to 'see you?
'How long did you 'say the 'journey 'took?
'Where? || (At the 'Grand.)
'Who, did you 'say? || (Or 'how?)
'When's he ar'iving? || (Or 'where?)
'Why's she 'giving 'up? || ('Business 'rea-
sions.)

How did he find 'out? || (Through 'Max, |
I 'imagine.)

Whose re'sponsibil'ity? || (Why, 'mine.)

'Matter? || ('Not in the 'slightest.)
'Mean it? || (Most 'certainly I 'do.)
'Make you one? || (With 'pleasure.)
'My little 'boy? || ('Not 'likely!)
'Angry 'with you? || (Of 'course he's 'not.)
'Dare we 'risk it? || (We've 'got to 'risk
it.)

'Can we af'ford it? || (We shall 'have to.)

'Did I 'make the 'fire up? || (Of 'course I 
'did.)

'Could she 'help 'breaking it? || (You 'know
she 'could.)
Verbal context

'Will he a'gree to your 'plan?

- 'Wasn't it 'stupid!
  Well 'that's 'that.
  So 'that's your 'new 'hat.
  'D'you 'mind if I 'smoke?
  I'll 'give you a 'hand.
  'Have a 'nother one.

- What 'lovely 'cherries!
  It's 'going to 'turn 'cold.
  'John'll 'drive you 'home.
  I've been 'thinking about 'Tom.
  The 'cream was de'licious.
  'Why not 'ask the 'consul to 'help you?
  'Have a ciga'rette.
  I'm 'glad they've en'joyed their 'stay.
  'David's 'home.
  I thought 'Charles was 'never 'going to 'answer.

- I 'like 'Barbara.
  The 'primroses are 'out.
  We must 'go 'now.
  The 'government was to 'blame.
  The com'mittee 'should have known 'better.
  'Won't you be 'cold?
  I'm 'afraid you 'can't come 'in.
  I 'daren't 'promise 'anything.
  'Jack's not 'free.
  Jane 'never 'tells me 'anything.
  You 'needn't 'pay 'now.

Commands and Interjections

'Don't.
'Careful.
'Stop it.
'Wait a 'bit.

Drill

'Will he a'gree to my 'plan? || (No 'doubt a'bout it.)
'Was it so 'stupid, I 'wonder?
'Finished?
'Like it? 'Suit me?
'Must you?
'Would you?
'May I?
'Want 'some?
'Think so?
'Can he 'drive?
'Seen him 'lately?
'Eaten it 'all?
'Could we, d'you 'think?
'Are there 'any?
'Have they en'joyed it?
'Seen 'anything 'of him?
'Did he 'answer, 'ever?
'Do you?
'Are they?
'Must we?
'Was it?
'Should they?
'Will I?
'Can't I?
'Daren't you?
'Isn't he?
'Doesn't she?
'Needn't I?
Verbal context

'Telephone me, 'then.
'Think a*bout it.
'Give them *to her.
'Keep them *for me.
'Hold it *for me.
• 'Buy me a *couple.
'Show me those *papers.

'Rot!
'Rubbish!

'Pity!
'Marvellous!

'Excellent!

'Wonderful *news!

Drill

'Telephone you? || (How 'can I?)
'Think a*bout it? || ('Why?)
'Give them *to her? || ('No 'fear!)
'Keep them *for you? || (I'd be 'glad to.)
'Hold it *for you? || (A 'pleasure.)
'Buy you a *couple? || ('Certainly.)
'Show them *to you? || (But I *haven't *got them *here.)

'Rot? || ('What d'you 'mean?)
'Rubbish? || (But I *tell you I *have *seen it.)

'Pity? || (It *serves him *right.)
'Marvellous? || ('How d'you make *that out?)

'Excellent? || ('What's so *excellent a*bout it?)

'Wonderful *news? || ('Nothing of the *kind.)

Tune

Low Pre-Head+High Rise
(+ Tail)

or

Statements

He's 'going on 'holiday.
Not a *word from 'Esther.
I've *given 'up *smoking.
'What d'you *think of the *car?
I've 'just *met her *husband.
I'll ask 'Joan to *lend us a *corkscrew.
Have you 'seen my *pen *anywhere?
Ask 'Bill to *play the pi*a_no.

A 'lone?
Sur'prised?
For 'good?
Your 'own?
You 'like him?
She's 'got one?
You've 'lost it?
He's 'coming?
Verbal context

It's 'turning 'colder.
I'll 'make you a 'present of it.
I'm 'glad to say 'Betty's 'safe.
Tell me about this 'new 'project.
Mike's 'late a'gain.
We shall 'have to re'turn it.

'Pass me the ,paper.
'How about a 'game of bridge?
'Agnes 'looks quite 'ill.
'What d'you 'think of my 'coat?
'Shall we go 'swimming?
She's 'just off to the 'Smiths' 'party.

Has 'Michael ar'vered yet?
John'll 'have to 'give me that 'money 'back.
He must 'make up his 'mind at 'once.
He 'can't make 'head or 'tail of it.
He'll be 'home for Christmas.
It 'must be 'right.
It's an out'rageous sug'gestion.
'Let me 'have it by 'Friday.
'Shall we 'go to'gether?
It's 'painted on 'both 'sides.
He 'really in'sulted me.
They 'don't 'like it.
I'm a'fraid my 'watch had 'stopped.
I 'stopped 'smoking a 'long time a'go.
You 'must have 'known him.

I shall 'send it off to'morrow after 'noon.
I 'offered it 'to him.
My 'mother's 'very 'ill, I'm a'fraid.
The po'tatoes are 'too 'salt.

WH-Questions

He 'sat on the 'floor.
'Give it to 'Anthony's 'brother.
I'm 'flabbergasted.

Drill

You 'think so?
You 'mean 'that?
You've 'heard from her?
You're 'interested?
He's 'often 'late?
Im'mediately?
The 'Times, d'you 'mean?
At 'this 'time of 'night?
She's 'worrying about 'something?
It's a 'new one?
In Oct'o'ber?
She's been in'vited?
You were ex'pecting him?
And if he re'fuses?
At 'once?
He 'can't?
For 'Christmas?
It 'must be?
Out'rageous?
By 'Friday?
To'gether?
On 'both 'sides?
In'sulted you?
They 'don't 'like it?
Your 'watch had 'stopped?
A 'long time a'go?
I 'must have 'known him?
To'morrow after 'noon?
You 'offered it 'to him?
Your 'brother's 'ill, did you 'say?
The po'tatoes? || (Or the 'peas, d'you 'mean?)

On 'what?
To 'who?
You're 'what?
Verbal context

He must be 'made to o,bey.
They’ll be 'back by 'Friday.
He’ll 'meet us at *three fif*teen.
• It’s 'four *hundred feet , tall.
  My *knife’s ,broken.
That’s 'Marjorie’s *grand pi,ano.
• I 'told him about your suc*cess.

Drill

He must be 'what?
By 'when?
At 'what *time?
It’s *how *tall?
Your *what’s *broken?
That’s *whose *grand pi*ano?
About my *what?

Yes-No Questions

• 'Would you ,like one?
  Is ,that your *brother?
Did 'Bob *talk to ,you?
'Wont *Liz be sur*prised!
'Can I *ask you a ,question?
'Could they *help it, d’you *think?

• Do you *want to *go?
'Didn’t *Peter play *Hamlet *once?
'Don’t you have a *light in your *garage?
'Can you *see my *glove *anywhere?
We had a *meeting , last *night.
I *don’t know *what I shall *do.
If *only I *had enough *capital!
It’s going to freeze *to *night.
I *liked it *very *much.
It’s en*irely up to you, *Bob.
'Where can we *get a *gramophone?
'My *knife’s *hopeless.
I *wish you *wouldn’t keep *jostling me.
That’s *very *funny.
I’ve in’vited everyone.

• 'How d’you *like my *song?
I *don’t know *what up *set her.

Commands and Interjections

Well re’mind me, *then.

Re’mind you? || (What a *bout?)
**Verbal context**

Be 'nice to them.
Re'member your manners.

Ex'plain it to him.
• 'Take them a way.
  The brute!
• Fan'tastic!
  Co'lossal!
  'How charming!
  Con'founded it!

**Drill**

Be 'nice to them? || (Why 'should I?)
Re'member them? || (I've never for'gotten them.)
Ex'plain it to him? || (What 'for?)
Take 'both of them a way?
The brute? || ('How 'so?)
Fan'tastic? || (What's fan'tastic a bout it?)
Co'lossal? || ('Not 'really.)
How 'charming? || ('Surely 'not.)
Con'founded it, did you 'say?

*Note:* All the drills given above with the tune
LOW PRE-HEAD + HIGH RISE (+ TAIL)
can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With this feature marked the last drill in this section would read

```
Con'founded it, did you 'say?
```

**Tune**

```
/   (Low Pre-Head +) High Head
| + High Rise (+ Tail)
```

**Statements**

I've 'just had a 'new 'suit 'made.
'Alan's not 'here, I'm a'fraid.
Oh 'take it a way.
We're 'going 'shopping.
('When are you 'coming to 'stay with us?)
('What does it 'cost?)
'Where's my 'newspaper?
'What's this I 'hear about 'George?
I 'bought that 'house 'after 'all.

'Good 'fit?
He's 'gone 'home?
You're 'not 'interested?
'Right a'way?
'Sometime 'soon?
'Seven 'pounds 'still?
You 'want it 'back?
He 'hasn't 'told you?
You 'don't re'gret it?
Verbal context

They'll 'have to sell 'up.
We'd 'better 'send him a 'nother 'bill.
'Mine's a 'whisky.
'That won't 'work at 'all 'well.
'Come on 'Friday.
We can 'count on 'Phillip.
'Let's 'go to the 'pictures.
No, 'you 'take the 'car.
I 'had to return that 'squash 'racquet.
'No more 'cake, 'thank you.
'Take the 'scissors by 'all 'means.
'Why have you 'brought that 'file?

• 'Why not 'ask 'Jennie?
He swears he'll 'never 'speak to her a 'gain.
'No good 'asking 'Kenneth.
I'm afraid he's al 'ready 'gome.

• It 'isn't 'fair.
I 'don't sup 'pose it's 'true.
And 'that's not 'all he 'said.
It's 'much 'too 'big.

• I 'can't get the 'car to 'start.
I've got the com 'plete 'set.
He's 'not much 'use.
I 'felt 'something 'move.
'I should 'fry them.
'That was 'your look 'out.
They 'live near 'Eastbourne.
We 'start to 'morrow.
He's 'very 'busy 'these 'days.
It's 'up to 'Peter to de 'cide.
'Mother's 'looking 'for you.
'Take it 'three 'times a 'day.
'They're 'not to be 'trusted.
'They 'took what they 'wanted.
You 'won't 'know the 'difference.

Drill

You 'really 'think so?
He 'hasn't 'paid for it 'yet?
You'd 'like some 'soda 'with it?
You've 'got a 'better sug 'estion?
'Not before 'then?
He's 'definitely 'going?
You've 'got enough 'money?
It 'won't 'con 'venience you?
You can 'bor 'row a 'nother one?
A 'nother 'cup of 'tea?
Your 'wife 'won't be 'needing them?
It's 'not the 'one you 'want?
You 'think she 'might a 'gree?
You 'think he 'really 'means it 'this time?
He 'won't be 'able to 'help?
My message 'didn't 'reach him in 'time?
'Not 'fair? || ('Why 'not?)
'Not 'true? || ('How 'so?)
'Not 'all? || (Well what 'else did he 'say?)
'Too 'big? || (In 'what re 'spect?)
'Two 'dozen, sir? || ('Certainly.)
It 'won't 'start?
You've got the com 'plete 'set?
'Not much 'use?
'Something 'move? || ('When?)
'You would 'fry them? || ('Why?)
'That was 'my look 'out?
They 'live near 'Eastbourne?
You 'start to 'morrow?
He's 'very 'busy, did you 'say?
It's 'up to 'Peter, did you 'say?
'Looking for 'me?
'Three 'times a 'day?
'Not to be 'trusted?
They 'took what they 'wanted?
I 'won't 'know the 'difference?
I 'put them 'back in the 'airing 'cupboard.
I 'don't see what 'good it'll 'do to 'Max.

**WH-Questions**

'What 'is it?

'How 'many 'children has he 'got?
What 'reason did he 'give for his be'haviour?
And why 'shouldn't he 'go if he 'wants to?

'How 'old is she?
'What's that 'bowl 'for?

'What would 'you recom'mend?

'When did you 'see him?
'What's the 'crowd 'looking 'at?

'Now 'what have you been 'up to?
'How 'much did you 'give for it?
'Why don't you 'write to the 'secretary?

I 'can't 'come before 'Tuesday.
He 'speaks 'Hindu'stanii.
I've walked 'ten 'miles 'to 'day.
They 'got it for a 'mere 'song.
I 'told him to 'scram.
We 'met him 'last 'summer.
It's 'warmer in the 'kitchen.
He 'borrowed 'five 'pounds.
It's 'number e'leven.
I'm to 'stay there 'six 'weeks.
'That 'parcel's from 'Jennifer.

I waited there 'two 'solid 'hours.
We 'used to 'raise them.
He 'works in his 'den 'all 'day.
I'm a'fraid you'll be 'angry.

**Drill**

You 'put them 'back in the 'airing 'cupboard?
You 'don't see what 'good it'll 'do to 'Max?

'What 'is it? || (Why, a 'pomegranate.)
'How 'many? || ('Six, | I be'lieve.)
'What 'reason? || ('None, | of 'course.)
'Why 'shouldn't he? || (Because I 'need him 'here.)

'How 'old, did you 'say? || (She's 'ten.)
'What's it 'for? || (For the 'flowers.)
'What would 'I recom'mend? || (The 'steak, | I 'think.)

'When did I 'see him? || (On 'Sunday.)
'What's the 'crowd 'looking 'at? || (The 'Cup 'Final | on 'television.)

'What have I been 'up to? || ('Nothing.)
'How 'much did I 'give for it? || (A 'pound.)
'Why don't I 'write to the 'secretary? || (But I 'have.)

Before 'when?
He 'speaks 'what 'language?
You've 'walked 'how far to 'day?
For a 'mere 'what?
You 'told him 'what?
You 'told him 'when?
It's 'warmer 'where?
He 'borrowed 'how much?
It's 'number 'how many?
You're to 'stay there 'how many 'weeks?
'That one's from 'who?
You 'waited there 'how long?
You 'used to do 'what to them?
He 'works in his 'what all 'day?
You're a'fraid I'll be 'what?
Verbal context

I dis'covered them up'stairs.
I've 'eaten 'more than 'Tubby.
The 'blue one's 'larger than the 'black.
They be'haved like a 'couple of 'stuffed 'dummies.

Yes-No Questions

'Is it 'raining?
'Have you 'answered his 'letter?
'Have you 'finished it?

'Will he 'turn ,up, d'you 'think?
'Did you en'joy the 'concert?
'May I 'shut the 'window?

'Would you 'like to 'try?
'Will you be a'way 'long?
'Can't you be 'sensible?

'Do the 'others 'like it?
'Wasn't 'Toynbee's 'lecture 'terrible!
'Isn't he e'gregious!

• Won't your 'wife be 'rather 'cross?
'Shouldn't the 'doors be 'double 'locked?
('What's it 'like out'side?)
I 'can't find the 'right sized 'screw.
At 'last you've 'arrived.
What de'licious 'strawberries!
'Julia was in the 'tennis 'final.
Do the 'eggs or the 'flour 'go in 'first?
'Now 'what have you 'lost?
'Hul'lo, Mrs. 'Stevenson.
'Oh 'dear oh 'dear!
('Welcome 'back, 'Tom!)
'What d'you 'think of these 'photos?
What a 'charming 'spot this 'is!

Drill

You dis'covered them 'where?
You've 'eaten 'more than 'who?
The 'blue one's 'larger than 'which one?
They be'haved like a 'couple of 'what?

'Is it 'raining? || (I'm 'not 'sure.)
'Have I 'answered it? || (No, 'not 'yet.)
'Have I 'finished it, did you 'say? ||
('Nearly.)
'Will he turn 'up? || ('Oh I should 'think so.)
'Did I en'joy it? || (It was su'perb.)
'May you 'shut the 'window? || (By 'all 'means.)
'Would I 'like to 'try? || (I'd 'love to.)
'Will I be a'way 'long? || (About a 'week.)
'Can't I be 'sensible? || (What have I done 'wrong?)
'Do the 'others 'like it? || ('Some of them.)
'Wasn't 'whose 'lecture 'terrible?
'Isn't he 'what?
'Won't she be 'cross with 'me, d'you 'mean?
'Shouldn't the 'doors be 'double 'locked?
'Still 'snowing?
'Won't 'this one 'do?
'Been here 'long?
'Want some 'more?
'Did she 'win?
'Does it 'matter?
'Seen my 'hat 'anywhere?
'Back al'ready, Mr. 'Tompkins?
'Something the 'matter, 'Joan?
'Had a 'good 'holiday?
'Take them your'self?
Have you 'been here be'fore?
Verbal context

What a de'lightful meal!
(We're 'going to 'play 'bridge.)
I've got Dr. 'Elliott staying with me.
'Could I 'talk to you 'sometime?
I've got a 'dreadful 'cold.
Would you 'like anything , with your 'bread and 'butter?
• 'Anybody 'want a 'lift?

I ar'ived this 'morning.
Have you 'finished e'xamining my 'shoe?
I 'seem to have 'far too much 'string.

Commands and Interjections

'Get 'rid of it.
'Please don't 'worry.
'Take it 'home.
'Have a 'heart.
'Try a 'gain.
'Try the 'second 'phrase a 'gain.

'Put it in 'here.
• 'Tell me the 'time, 'please.
'Come over 'here a 'minute.
'Send it by 'registered 'post.

Con'sider the ex'pense.

'Tell me 'what it's 'used 'for.

• 'Leave the 'key with Mrs. 'Atkins.
'Mix it with 'half a pound of 'sugar.

'Well 'done!
'What a 'shame!
'Stuff and 'nonsense!

Drill

Will you 'have some more 'coffee?
Would you 'care to 'make a 'fourth?
Is there 'any 'chance of 'meeting him?
'Are you 'free 'now?
'Doing 'anything 'for it?

Have you 'got any 'strawberry 'jam?
Are you 'going near 'Charing 'Cross, by 'any 'chance?
Did 'someone 'meet you at the 'station?
'May I have a 'look at the 'other one?
'Mightn't it be 'better if you 'cut it?

'Get 'rid of it? || ('Why?)
'Don't 'worry, did you 'say?
'Take it 'home? || (Is 'that 'wise?)
'Have a 'heart? || (Why 'should I?)
'Try a 'gain? || ('When?)
'Try the 'second 'phrase a 'gain? || ('Not the 'third?)

'Put it in 'there? || (Is 'that what you 'said?)
'Tell you the 'time? || ('Ten past 'six.)
'Come over 'there a 'minute? || (What 'for?)
'Send it by 'registered 'post? || ('Is it 'worth it?)

Con'sider the ex'pense? || ('How d'you 'mean?)
'Tell you 'what it's 'used 'for? || ('Cer-tainly.)

'Leave it with Mrs. 'Joyce 'Atkins?
'Mix it with 'half a pound of 'sugar? ||
('Castor 'or 'granulated?)
'Well 'done? || (It was 'nothing, | 'really.)
'What a 'shame? || (I'm 'not so 'sure.)
'Stuff and 'nonsense? || (Oh I 'don't 'know.)
Verbal context

- The 'silly young 'fool!
The 'very i'dea of such a 'thing!

Drill

'Silly young 'fool? || ('Who? || 'John?)
The 'very i'dea of such a 'thing? || ('Why? ||
What's 'wrong?)

Note: All the relevant drills given above with the tune
(LOW PRE-HEAD+) HIGH HEAD+HIGH RISE (+TAIL)
can be said with emphasis if one or both of the following features are used:
(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);
(b) the emphatic form of the high head (see Chapter I, p. 37).
The following drill is marked to show both these features:
- Is there 'any 'chance of 'meeting him?

8 The jackknife

Attitude

In STATEMENTS: impressed, awed, complacent, self-satisfied,
challenging, censorious, disclaiming responsibility.
In WH-QUESTIONS: challenging, antagonistic, disclaiming responsibility.
In YES-NO QUESTIONS: impressed, challenging, antagonistic.
In COMMANDS: disclaiming responsibility, sometimes hostile.
In INTERJECTIONS: impressed, sometimes a hint of accusation.

Tone marks used in JACKKNIFE drills

A Stressed, accented syllables (Nucleus, Head)
[^
(i) without Tail: medium rising to high, then falling to very
low pitch.
(ii) with Tail: either medium rising to high pitch or medium level
pitch; the rise-fall is completed by the tail syllable(s).
['] Relatively high level pitch.
[*] Relatively high level pitch, the same pitch as the preceding ['].

B Stressed, unaccented syllables (Tail)
[.] Very low level pitch, the same pitch as the end of the preceding
[^] or the preceding ['].
Tune \_/ or \_/ Rise-Fall+Tail

Verbal context

Statements

'How many did she give you, Bobby?
It's good, isn't it?

- Can you see?

'Wasn't it a good lecture!
Have you ever been to York?
It was better the second time, wasn't it?

Now re'member what I've said, Peter.
You won't tell a soul, will you, John?
It's rather difficult, isn't it?

She was wearing purple stockings.
We're having strawberries for tea.

I got ten pounds for it.
I've written all my letters.
It's Peter's turn, I think.
He doesn't show much gratitude.
And Jack paid for the ice cream.

You'd better say you're sorry.

It'll be absolutely disastrous.

'What was the maths paper like?
A lovely cake! 'Who made it?

-Are you sure?

You've won a gain.

'Whose is the new car?

'Who's got it wrong?

Did you catch your train?

'Anyone still need this?

You have sandwiches for lunch?

Drill

^Marvelous. ^Wonderful.

^Perfectly. ^Easily.

^Very good. ^Excellent.

^Many times. ^Often.

^Much better. ^Very much better.

^Yes, Daddy.

^No, Mr. Harris. ^No-one, Frank.

^Terribly difficult. ^Awfully difficult.

^Purple! (Now there's a thing!)

^Strawberries! (Oh, good!)

^Ten pounds! (You were lucky!)

^All of them! (You have been quick!)

^Peter's turn! (Well I like that!)

^Gratitude! (Is that what you expect?)

^Jack paid for it! (What's come over him?)

^I'd better say I'm sorry! (What about
^Frank?)

^Clearly. (But what can I do?)


^I did. ^Janet did.

^Certain. ^Positive. ^Dead sure.

^Naturally. (I'm good at darts.)

^Peter's. ^Michael's. ^Anthony's.

^No-one. ^None of us. ^None of us has.

^Comfortably. (For loads of time to spare.

^I do. (For one.)

^Frequently. (What's so odd about
^that?)
Verbal context

I’m a’fraid I’ve ’lost.
You’ll *make a *mess of it.
The *trouble with *you is | you’re *lazy.
Must she *type it *out *again?

I *do wish I could *win.

You ,can’t do ,that.
(There’s *no ,hurry a *bout it.)
The com *mittee won’t *help.
‘How *early did you *get there? || ‘Ten?
‘Was it as *good as the *last *concert?

‘Is he as *tall as his *father?
Did *any of the *parents turn *up?

‘How *soon d’you *want them? || By ‘Tues-
day?
‘May I *take this *chair?
‘Will you *help me?
‘Who told the *boss I was *late?
‘What are you *up to, *Johnnie?
‘Which would be the *better?

WH-Questions

I *can’t *see you to *day.
I’ve *left my *hat be *hind.
‘Come over *here a *minute, *Frank.
‘Would you mind *passing the *book?
D’you *see that *man over *there?
I shall want *more than *that.
I *know it for a *fact.
‘Someone’s *bound to *have one.
You’ll just *have to *wait.
(If you *tell *Frank, | ‘he’ll tell *Maud.)
Oh I *am *sorry.

Drill

^Surely *not.
^Probably. || (But I’m *still going to *try.)
^You can *talk. ^You’re a *fine one to *talk.
^Obviously she *must. || (It’s *full of mis-
takes.)
^Everybody *does. || (But it’s *no good
*wishing.)
^Certainly I *can.
^Friday would be *time enough.
^We’ll have to *do it, *then.
^Earlier. ^Earlier, in *fact.
^Better. ^Just as *good.
^Taller, *even.
^Masses of them. ^None of them. ^All of
them *came.

^Sooner, I’m a *fraid.
^Certainly. ^Surely.
^Willingly. ^Gladly.
^Nobody.
^Nothing, *Daddy.
^Either would *do.
^Naturally. || ^Anyone *would be.

^When, *then?
^Where, *pray?
^Now *what? ^Now what’s the *matter?
^Which *man? || (I can see ’ten at *least.)
^How much *more?
^How d’you *know?
^Who, may I *ask?
^Why, for *heaven’s *sake?
^Then *what should we *do?
^Now *what have you *done *wrong?
In the context:

I 'go there *quite *often.

There *must be *someone who'll *help.
You *made a *mess of *that.
*Surely *one of these *screws will *fit.

**Yes-No Questions**

- He *shot an *elephant.
  You ,can't go in ,there.
  I'll *punch your *head.
  They've *nowhere to *live.
  I 'wouldn't put *up with it.
  I've *finished *painting the ,kitchen.

You'd *better *mind your *manners.
He *wants it by *Saturday.
What a *beautiful *day!
'What d'you *think of my *roses?
'Jean's come *second in her e,xams.
It rained *all *day.
I *don't think *much of the *photos.
I *thought she'd *never *calm *down.
'John's *manager | *now.
She *says she can *play.
'I think we should *risk it.
He was in *tending to *go.
We could *always *give them *bread and *cheese.

**Drill**

^How *often, if you *don't mind my *asking?
^Who, *though?
^How *did I?
^Which of them, *though?

^Did he? *Did he, *now?
^Can't I? || (We'll *see about *that.)
^Will you? || (And *who'll *help you?)
^Haven't they?
^Wouldn't you?
^Have you, *now? || (You ^have got a *move on.)
^Had I, in *deed!
^Does he, by *Jove!
^Isn't it! || (Like *summer.)
^Aren't they de *lightful!
^Hasn't she *done *well!
^Wasn't that a *pity!
^Haven't they made a *mess of them!
^Didn't she get worked *up about it!
^Hasn't he got *on in the *last few *years!
^Can she, *though?
^Dare we *risk it?
^Did he *go, in *fact?

^Have we *any, *though?

**Note:** Examples of this tune used for question tags in sentences like

^Awful, | ^wasn't it?

are given in Chapter V, Section 14.

**Commands**

D'you *think they'd *help me?  
I'd *like to *borrow your *shears, | if I *may.  

^Ask them.
^Take them.
Verbal context

I don't want to play.
He says he won't pay.
She'd prefer to go camping.
'May I take this paper?
'Would you accept a cigar?
But who's going to break it to him?

The sponge looks delicious.
• I hate it. || But what can I do?
Their phone is out of order.
My shoes are too tight.

Interjections

You can borrow my Jaguar.
I've got a knighthood.
He's an M.P. || now.
It's after eleven.
He says it's expensive.
He's only thirty three.
He's spilt the whole bowlful.
• Did you finish that job?
Well why can't I use my fingers?
They've broken their engagement.
I haven't broken my leg || after all.

Drill

^Don't, \_then. ^Don't \_play, then.
^Make him \_pay. ^Give it to him, \_then.
^Let her, \_then.
^Do, my dear.
^Offer me \_one. || ('Then you'll \_know.)
^You \_tell him. || ('You're his cousin, \_aren't you?)
^Try a \_piece of it.
^Tell them you \_hate it.
^Write to them, in \_that case.
^Loosen them a \_bit, then.

^Thank you! || ^Most \_kind of you.
^Splendid! || (Con'gratula^tions!)
^Never! || (You \_do sur^prise me!)
^Gracious! || ('Is that \_really the \_time?)
^Nonsense! || (It's \_very \_cheap.)
^Fancy! || (I'd have \_said he was \_older.)
^Goodness! || ^What a \_mess!
^Heavens, \_yes! || ^Ages a\_go!
^Please, \_Eric! || ('Think of your \_manners.)
^There's a \_fine \_thing!
^That's a \_good \_job!

Tune \_\_\

Rise-Fall only

Statements

Have you heard about Pat?
'Have a sandwich, Mary.
• Did you see any lions?
'Who painted this?
'Who was top of the class?

^Yes. || ('Isn't it \_scandalous!)
^Ham! || (I a\_dore \_ham.)
^Lots. ^Scores.
^Me. || ('Aren't I \_clever!)
Verbal context

'What was the food like?
'What did you have to drink?
I took 'ten at the 'ninth 'hole.
I've 'asked 'Jill to 'stand in.
We've 'painted the 'bathroom 'red.
'I thought he was a 'bit 'dull.
'Isn't it a 'bit 'cold in 'here?
'I think I'll have a 'try.
Did you 'have to 'wait 'long?
'Whose is the 'new 'bike?
'Where are you going for your 'holidays?
'Was your 'car 'new or 'second 'hand?

• 'Have you any doubts about it?
'What's it made of?
Well 'how 'soon do you 'want it?
You 'do know the 'way, 'don't you?
Well 'where shall we 'hold the 'meeting?
And 'whose is 'this, may I 'ask?
'Which d'you 'prefer?
'Where d'you think 'you're 'going?
'D'you 'weigh as 'much as 'twelve 'stone?
You'll need as 'little as 'four 'yards?

• 'Is it cheaper by 'coach?
'Can you get as 'many as 'eight in 'there?
'Is it a 'big 'house?
It'll be 'absolutely disastrous.

WH-Questions

You could 'surely find the 'money 'somewhere.
You'll 'have to 'accept.

• 'You 'pay for it.
'Someone'll 'have to 'go.
Well 'borrow a 'ruler.
'Come and 'see me 'again.
Only 'one of them is 'yours.

Drill

^Ten! (A ^cricket ^score!)
^Jill! (Why ^her?)
^Red! (Why ^that ^colour?)
^Dull! (He 'certainly ^was!)
^Cold! (It's 'like an ^ice ^box.)
^You! (That's a ^new idea.)
^Weeks. ^Months. ^Years.
^John's. ^Jack's. ^Tom's.
^New. (^Brand ^new.)
^None. (^None whatsoever.)
^Gold. (^Eighteen ^carat.)
^Now. (This very ^minute.)
^No. (I ^don't.)
^Here. (^Any objections?)
^Mine. (And what's wrong with it?)
^These. (Obviously.)
^Home. ^Out.
^More.
^Less.
^Much.
^Nine.
^Huge.
^Quite. (But what can I do?)

^Where?
^Why?
^How?
^Who?
^Whose?
^When?
^Which?
Verbal context

Commands
'May I ^take this ^newspaper?
—Could I ^manage it, d'you ^think?
•'What ^ought I to ^do?
'How d'you ad^vise me to ^get there?
'Who are the ^flowers ^from?
(I can ^tie my ^own ^tie. ^Daddy.)
'Shall we ^dance?

Interjections
•'John's got it | ^now.
You can ^have it ^back on ^Sunday.
I've ^finished.

I'll intro^duce you ^to him.
Have you ^seen my ^gold ^watch?
I've ^just got en^gaged to ^Sheila.
'You can ^drive | if you ^like.
'Have a ^glass of cham^pagne.

Drill

^Do. ^Please.
^Try.
^Guess.
^Look. ^Watch.
^Let's. || ('That's what we ^came ^for.)

^Oh! || ('That's ^different.)
^Fine! || (That's ^plenty ^soon enough.)
^Good! || (You were ^quicker than I ex^pected.)
^Thanks! ^Great!
^Gosh! || ^Gold!
^Well! || (~You ^are a ^dark ^horse.)
^Right!
^Grand! ^Cheers!

Tune

— ^
—or

Low Pre-Head + Rise-Fall
(+ Tail)

Statements
He's got ^two ^wives.
—Did you ^like it?
You can ^keep it | if you ^want to.
They can ^have a ^week ^off.
'What d'you ^think of my ^new ^dress?
'Was it ^well ^acted?

I ^know. I ^know he ^has.
E^normously. Im^mensely. Tre^mendously.
You ^are ^kind.
They ^will be ^pleased.
It ^does look ^nice. It's ^gorgeous.
Sur^prisingly ^well. A^mazingly ^well ^acted.
Drill

A marvellous time.
On several occasions. || It's a charming spot.
Extremely encouraging.
It's a bargain, Jack.
You look lovely, my dear.
It's a mazing how patient he is.
Yes, I was very surprised. || And pleasantly so.
A gold one!
By Sunday! || (So soon!)
For nothing! || (How kind!)
A musing! || (It was 'downright in sulking.)
In Oxford Street! || ('What was he doing there?)
With out sugar! || ('How did you manage that?)
On your own! || ('Well done!)
Pre cisely. || ('No choice at all.)
I know I can.
Of course he does. || But he can't.
I'm bound to. I'm bound to win.
I'm sure I can.
I've always said so.
We've all got it right.
It's never too late.
I'm positive. I'm positive I do. I'm positive I know the way.
In deed I do. || He's my brother in law.
It was easy, my dear chap.
I've already done it.
I do. But I do like it.
No, mine. No, it's Alison's.
There isn't any more. || You've eaten it all.
Verbal context

He's 'going to *get it 'mended.
Have you 'got all you ,want?
(What'ever were you *thinking ,of?)
* I 'thought you *didn't *like *spinach.
Well they *said they'd *bring it.
He ,doesn't speak ,French, *does he?

,Why didn't you *bring the 'screws?
,Why be so 'rude to him?
(I 'shouldn't buy *that.)
'Why didn't you *tell me?
You don't *have to ac*cept.
I 'don't *want to *play, | *really I .don't.

(I've *not only *written my ,letter.)
It was so *obvious, | *wasn't it?

(To'morrow *morning's *hopeless.)
(It's *useless | ,writing him a ,letter.)

There'll be about 'ten, I sup*pose.
I 'doubt whether there'll be 'time.
You should at *least have *drawn the ,game.
'Can I have ,ten "bottles of "beer?
'Shall we be in ,time?
It was 'rather 'odd, | *wasn't it?
'Can I have a ,word with you?
'Why did you *pay in *cash?
("I *can't ad*vise you.
'Shall I *go or ,shan't I?
,'Where does he *get them ,from?
'What would 'you do a,bout his pro*posal?
'Would you *mind ,helping?
'I 'hoped you'd be *here 'earlier.
(It's *not *my de,cision.)
(I'd *like to *help.)

Drill

I should ^hope *so. || (He ,broke it.)
By ^no *means. || I want ^lots ,more.
I'm sur*prised at you.
On the ^contrary. || I ^love it.
But they ^haven't ,brought it.
Of ^course he .doesn't. || You should ^know
*that.
I thought ^you'd *taken them.
I just ^felt like being ,rude to him.
It's so ex*pensive.
You didn't ^ask me.
No but I'd ^like to.
I ^know you .don't. || But you'll just ^have
to.
I've ^posted it.
My ^brother .noticed it. || (And 'he's ^very
unob,ser vant.)
To^night .wouldn't be ,soon enough.
A ^telegram wouldn't ,reach him in
,time.
There'll be ^more.
There most ^certainly ,won't be ,time.
I should have ^won. || By a ^street.
You can have ^fifty.
We'll be a ^head of ,time.
It was in^credible.
By ^all *means.
They in^sisted ,on it.
It's your ^own re,sponsibility.
As you ^like. || It's for ^you to de,cide.
I couldn't ^say. I don't ^know.
I should ig*nore it.
I should be ^glad to.
You should have ^told me.
It's the com^mittee's.
But it's im^possible.
Verbal context

WH-Questions

"You must ask him.
I'm 'sending 'Peter | this time.
"That's not the way to do it.
You'll 'have to give them some.
(I 'told him he was being foolish.)
I 'couldn't be more angry.
• 'Why should you do the donkey work?
I'll 'send it to you.
• I'll 'make it soon, | I 'promise.
You can have one of them.

Yes-No Questions

You don't know 'what you're talking about.
'I should keep quiet about it.
He doesn't want to part with it.
It was a 'shame | he had to give up.
It would be nice to have a car.
• You 'ought to apologize.
'Arthur had a rise today.
They've given him a travel scholarship.
'Jean's going to wear a bikini.
'What price poor old Peter?
I'm 'getting old, I'm afraid.
• 'Everything's so dear.
'What an odd pair they are!
'If you were 'late you should apologize.
All right. | I'll 'give it to you.
I could 'play.
I simply 'don't understand her.
All right. | I'll 'have it.
He was cross because you 'beat him.
I'm at my 'wits' end.
He didn't 'like their 'attitude.
'That's silly. | Betty's hopeless.
She 'ought to be able to get it.

Drill

Why ^me?
Why ^Peter? || ('Why not ^Paul?)
Well ^how, ^then?
How ^much, ^though?
What ^more could I ^do?
But ^why, for ^heaven's ^sake?
Who ^else is there to ^do it?
Just ^when, if that isn't a ^rude ^question?
Yes but ^how ^soon?
Yes but ^which, may I ^ask?

Oh ^don't I?
Oh ^would you?
Oh ^doesn't he?
Yes, ^wasn't it?
Yes, ^wouldn't it?
Oh ^ought I, indeed?
Is ^that why he's so ^cheerful?
Now ^isn't that ^splendid!
Won't ^that be a ^fine ^sight!
Oh ^doesn't he ^look ^ill!
Aren't ^all of us ^getting ^old!
Aren't potatoes ^price!
Didn't ^Janet look a ^fright!
But ^was I? But ^was I ^late?
D'you ^mean ^that? || Can I ^count on it?
Well ^will you, ^then?
Does ^anyone?
D'you ^really ^want it?
Is ^that ^all it ^was?
Could I ^help at ^all?
Would ^you have ^liked it?
Would ^Pamela be a ^better ^choice, then?
Yes but ^can she?
Verbal context

He may still come.
He says he’s interested.
(It’s all very well to criticise.)
No that’s not the one I want.

Commands

'May I help my self?
I don’t really want to go.
'This is rather a dreary party.
She never answers letters.
'May I have a few grapes?
He’s taken my umbrella.
'Wouldn’t you like to fetch it for her?
'Can I tell Malcolm?
'Would Harris subscribe, d’you suppose?
'Don’t talk with your mouth full.
'Don’t look so disappointing.
'Don’t treat me like a baby.
('Most of these sums are wrong.)
He’s very keen to buy.
'Jackson’s worse than useless.
And the letter from Stevens?

Nobody seems at all keen.
She won’t do it without being prompted.
I ought to invite her.
But the purchase tax may come down.

Interjections

Did you pass your exam?
'Over a thousand pounds we’ve collected.
He’s due home tomorrow.
Will you lend a hand, Tom?
'Hullo, Ted.
I’ve left it at home.
'Terry knocked a policeman’s hat off.

Drill

Is it likely, though?
Is he really interested?
But could you do any better?
Well then is this the one you had in mind?

Yes, do.
Re fuse, then.
Let’s go, then.
Well phone her, then.
Take all of them.
Go after him. || And get it back.
No, you fetch it.
By all means tell him.
Suggest it to him.
Don’t you do it, then.
Be have yourself, then.
Be sensible, then.
Take this one, for instance.
Then sell it to him, in that case.
Dis miss him, if he’s so unsatisfactory.
Just ignore it.
Well give up the idea.
Then remind her about it.
Well then invite her.
In that case wait a bit before you buy.

Of course! Of course I did!
Good gracious! || A record!
How marvellous!
With pleasure! Why, certainly!
Good evening, George.
Well really, Frank! || You are a nuisance!
The devil he did!
Verbal context

'Hullo, | ,Michael.

The 'front 'wheel came 'off.
- The 'petrol 'tank was 'empty.
  I'm 'so sorry I was 'rude.

Drill

Oh ^there you ^are, ^Freddie. || Good ^morning.

Well ^what an ex^traordinary ^thing!

No ^wonder the ^car wouldn't ^start!

I should ^think so, in^deed!

Note: All the drills given above with the tune
LOW PRE-HEAD+RISE-FALL (+TAIL)
can be said with emphasis if the low pre-head is replaced by the high pre-head (see
Chapter I, p. 36). With this feature indicated the last drill in this section would read

--I should ^think so, in^deed!

Tune

(\textit{Low Pre-Head+}) \textit{High Head} 
+RISE-FALL (+Tail)

\textit{or}

Statements

'Have ^some?
Did you ^like it?
Are you ^fond of him?

'What was the ^party ^like?

'How ^much did you ^get for it?

I can ^get you one, | if you ^like.

Did you en^joy the ^film?

'Was he ^really so ^bad?

What about his ^cabbages?

'Smoked ^salmon! || ('What a ^treat!)

I 'simply ^hated it.

I 'just can't ^tell you ^how much he ^means to me.

'First ^rate. || I 'don't know ^when I've en^joyed myself so ^much.

'Five ^thousand ^pounds. || (^Much more than I ex^pected.)

'That would be ^wonderful.

'Very ^much. || 'More than I ^thought I ^would.

'Abso^lutely ^terrible. || I could 'hardly be^lieve it.

I've 'never seen ^anything ^like them. ||

They're 'simply e^normous.
Verbal context

'Didn't you finish it?
I got 'two 'hundred 'pounds for it.
He weighs 'eighteen 'stone.
He's 'emigrating to 'Argen'tina.

- Is he getting fatter?
  I 'made this 'cake my'self.
  We'll have 'coffee in the 'summer 'house.

Catch the 'three o'clock from 'Euston.

'Would you mind 'cleaning the 'windows?
'How did your 'party go 'off?
'After 'you, o'Cecil.

Is 'that your 'last 'word?
'Did you com'plain?
I should 'ask for a 'rise.

- But 'how did you 'manage it?

(I had a 'letter from 'Frank | to, day.)
It's 'abso'lutely ri'diculous.

John 'failed his 'driving test.

- 'Did you 'save 'time?
  'D'you 'really 'need it?
  Of 'course he'll a'gree.
  He said 'only 'he could 'use it.
  'Would you mind 'lending me a 'hand?

'Why didn't you 'tell me?
I'm ex'tremely 'sorry.
Jane was 'terribly up set.
'Why not this 'morning?

(It's 'much too late 'now.)

Drill

No, it was 'more 'difficult than I'd 'thought.
'Two 'hundred! (As 'much as 'that!)
'Eighteen 'stone!
'Argen'tina! ('Why 'there?)
'Getting 'fatter! (He's 'huge!)
'Made it your'self! ('Good for 'you!)
'Coffee in the 'summer 'house! ('How 'nice!)

The 'three o'clock from 'Euston! (But it's nearly 'that a'ready.)
'That's 'soon 'done.
'Very 'well, I'm 'glad to 'say.
No, 'after 'you, o'Claude.
I'm 'afraid it 'is.
I 'certainly 'did. ('Very 'much so.
I most 'certainly 'shall. || Be'fore the 'day's 'out.

There was 'nothing 'to it. || It 'couldn't 'have been 'simpler.
He's 'asked me to go 'out with him.
I 'quite a'gree with you. || I 'couldn't a'gree 'more.
I'm 'not sur'prised. || He's 'no 'road sense at 'all.
I was 'able to 'do it in 'half the 'time.
'Yes, I 'do. In'deed I 'do.
'That's what 'you 'think.
'That's all 'he 'knows.
'You're a 'nuisance. || ('Can't you 'see I'm 'busy?)
I 'thought you 'knew.
I should 'think you 'are.
You can 'hardly 'blame her.
Because there 'isn't 'time. || We're 'late as it 'is.
You should have 'told me be'forehand.
**Verbal context**

I'm 'having my 'house painted.

So you 'think I'm dis'honest.

They're 'sending you to 'India.

I 'don't 'like the 'man.
So you 'had to give ^up.

*Why didn't you ^call for me?*
(I'm 'not staying 'there ago^ain.)

He 'thinks you're a ^fraid.
Well 'sometime 'next week, _then._

(What'ever made you ^take such a ^risk?)
I 'can't 'do it.
(It's ,not a very ,difficult ^game.)
'Hasn't 'Tim ^grown!
'Can I have a ^box of ,matches?
I 'hope we're 'not ^late.
Have you ^finished it?
D'you 'think there'll be ^time?
'One ^lump | or ^two?
'Read any of 'Hacket's ^books?
'Was it a ^good ^show?
Are you as 'heavy as ^twelve ,stone?
('Sorry I can't _help you with ,yours.)
He has a 'good ^opinion of him ^self.
'Strange, | 'wasn't it?

* I was 'absolutely ^lived.

'Which ,racquet shall I ^take?
Would you 'keep it or ^sell it?
The 'whole thing's ,stupid.
I'm a ^fraid ^Tess will be up ^set.
D'you 'mind if I ^join you?

**Drill**

And 'not before ^time. || It's an 'absolute dis ^grace.
'Not at ^all. || The ac'counts ^just don't ^balance.
I 'don't be ^lieve you. || I'm 'due for 'three months ^leave.
You've 'never ^even ^spoken ^to him.
It was 'not like ^that at ^all.
We 'thought you'd al ^ready ^gone.
You 'can't even ^have a ^bath when you ^want one.
He can 'think what he ^jolly well ^likes.
I 'don't think you ^quite und ^stand. || I 'never want to ^see you a ^gain.
It 'wasn't as if you ^hadn't been ^warned.
You 'aren't ^trying.
My 'small ^son can ^play it.
He 'has in ^deed.
You can ^have a ^hundred.
We'll be 'far too ^early.
I 'haven't be ^gun it.
There'll 'jolly well ^have to be.
I 'usually ^take ^three.
I've 'never ^even ^heard of him.
It was the ^best they've ^ever ^done.
'Very ^nearly thir ^teen.
I 'haven't ^finished my ^own.
And he 'doesn't ^hesitate to ^show it.
It was 'absolutely 'unbe ^lievable.
I 'don't ^blame you. || It's e 'nough to ^make a ^saint ^angry.
You can ^take ^either. I 'don't ^mind.
'I should ^sell it.
'That's what ^I _think.
'Very ^likely. || She 'often ^is.
'Not at ^all. 'Not in the ^least.
Verbal context

He's 'threatened to re'sign.

'How *much should I 'take?
'Which one shall I 'choose?

'When can I ,borrow it?
You *won't *tell anyone, | will you?
'Can you *lend us some ,money?

WH-Questions

'Don't for *get to *bring your 'camera.
You'll 'have to *pay for it.
(I'm not *lending him the *money.)
I 'won't 'hear of your *buying one.
You were 'quite put out about it, *then.
Would Max have a *game?
He's 'rather a *nuisance.
(I've *said I'm ,sorry.)
Would you 'mind washing ,up?

If you *ask *me | it's 'worse than *useless.

It's 'half an *inch too *big.
So you're 'going to re'sign.
I'm *terribly *worried a*bout it.
But we *may not *win | that way.

How about *phoning them?
'How *many d'you *want?
I 'can't under*stand her.
I 'don't be *lieve a *word of it.
I've 'never 'seen you so *angry.
You *certainty en *joy your *self.
'Where's *Jane?
I could *do with *twice my *present *salary.

Drill

I 'couldn't *care *less. || He can 'do what he
*likes.
As *much as you ^need.
It's *up to ^you. || You must *make up your
^own ^mind.
'Any *time you ^like.
'Nobody at *all. || I 'wouldn't ^dream of it.
I 'wish I ^could. || 'Nothing would *give me
*greater ^pleasure.

'Which ^one?
'What ^with?
'Why ^should I?
'Why ^not, for ^heaven's ^sake?
Well 'who ^wouldn't have ^been?
'Why not ^ask him?
'Why not ^tell him ^so?
'What else ^can I ^say?
'Why can't ^you ^do it? || 'Why should ^I
^do all the ^dirty ^jobs?
'Who asked for ^your ad^vice? 'Who asked
^you to ^stick your ^nose in?
'What *difference does ^that ^make?
'Where did you *get ^that i,dea from?
'Why should it ^worry ^you?
'What does it *matter if we ^don't? || (It's
,only a ^game.)
'What's the *good of doing ^that?
'How many can you *let me ^have?
'Who ^can?
'Who ^does?
'How would ^you have ^liked it?
Why 'ever ^shouldn't I?
How on 'earth should ^I ^know?
'Which of us ^couldn't?
Verbal context

- I've 'had this *pain for 'days.
- I 'don't think *Bill *knows.
  'Help me *put it *right, *will you?
  You *ought to do *something a*bout it.

Yes-No Questions

I'm 'terribly *lazy | ,these days.
,You seem *very, *busy, °Alan.
'This is my °new °watch.

- You seem ,very ,happy about *something,
  °John.
'Wasn't °Charles a *bore to,*night!
'Larry will be 'terrible | as °Hamlet.

And 'this is °Charles, | the °eldest.

He °changed his °mind | at the 'last °minute.
He walked 'right across the °flower °bed.
Shall I °mention it to °Freda?
'They're °not much °good °now.
You're °not °really °leaving, | ,are you?
'What do °you think, °Terry?
She's 'going to °have a °shot at it.
'Can we °afford to °buy it?
'We could °try a °pologising.
It's °a °faster °car.
We °can't °decide this °now.
It's °a °very °ingenious °plan.
Per 'haps someone'll °give us °money.
You °certainly ought to °sit for the ex°am.
I °don't know °how to °tackle him.
'Couldn't we °borrow a °copy?

- 'Should we go °on?
  ('I'm not °going to °help him.)

Drill

'Why don't you ^do something a*bout it?
'Why not °write and ^warn him, °then?
Why should I °suffer for ^your mis°takes?
'What can °I °do? || °What °can °one °man °do
°on °his °own?

'Aren't we °all!
'Don't I °know it! || °'Up to °my °eyes!
'Is it °really?
'Wouldn't °you °be °happy? || °(I've °just °won
°a °hundred °pounds.)
'Isn't he °always?
'Can °you °imagine °him! || °Isn't it ri°dicu-
°lous!

'Hasn't he °grown! || °And °isn't °he °like °his
°father!
Isn't that °just °what °you °would °ex°pect °him °to
°do?

'Wouldn't °you °think °he °would °know °better?
Is it °worth °while, d °you °think?
'Were °they °ever °much °good?
Now °is °it °likely?
'Does °it °matter °what °I °think?
'Will °she °suc ced, °though?
'Can °we °afford °not °to?

'Would °they °be °con"tent °with °that?
But °is °it °any °safer?
'Ought °we °to °be °dis°cussing °it, °even?
'Is °it °really °practicable, °though?
'Dare °we °even °hope °for °such °a °thing?
But °have °I °any °chance °of °passing?
'Could °we °ap°proach °his °wife, °per°haps?
D °you °know °any °one °who °s °got °one?
'Is °there °really °much °point °in °it?
Is °there °any °reason °why °I °should?
Verbal context

*Everyone ap^roves of the idea.

Commands

'May I take this last ^cake?
'So far I ^haven't had ^time.
'Thank you ^very ^much.

• Which one shall I ^buy?
'This ^pen's ^useless.
(Don't thank ^me.)
But I've al^ready ^seen that film.
Would I ^like it, d'you ^think?
Could you ^help?
'Shall we in^vite Pat | or ,Jan?
I ^asked him | but he ^didn't re^ply.
May I ^have some more ^pie?

'May I ^turn the ^radio ^on?
I ^can't go | ,yet. || It's ^raining.
'That's a ^silly ^plan.
Oh he's ,not such a ^bad ^chap.

Praps ^you'd ^break it to him.
I'm ^quite en^joying ^this.

We 'ought to stay ^in to^night.

'My head's ^terrible | this ,morning.
We 'ought to ^ask ^John.

• It's ^not ^much of a ^cut.

'May I ^borrow this ^book for a ^while?
I'm ^going to ^risk it, | in ^spite of what you ^say.
I'm ^terribly ^sorry.

Drill

But 'will they ^all ^help? || And 'are they ^likely to pro^vide the ^money?

'Please ^do.
'Start ^now, ,then.
'Don't ^mention it.
'Please your ^self.
Well 'try a ^different one.
'Thank my ^secretary.
Pre'tend you ^haven't, in ^that case.
'Try it and ^see.
'You fight your ^own ^battles.
'Let's in^vite ^both of them.
Well 'ask him a ^gain, ,then.
'Help your ^self. || Take as ^much as you ^like.
'Make yourself at ^home.
'Wait until it ^stops, ,then.
'You sug^gest a ^better one.
Well 'you ^mark my ^words. || (He'll ^come to ^no ^good.)
'You ^do your ^own ^dirty ^work.
Then for 'heaven's ^sake ^look as ^though you ^were.
'You stay ^in by ^all ^means. || ('I'm going ^out.)
'Try taking ^more ^water ^with it.
Well 'go a ^head and ^ask him.
Then 'don't make ^so much ^fuss a ^bout it.

'Keep it as ^long as you ^like.

'Don't ^say I ^didn't ^warn you, ,then.
'Don't ^give it a ^nother ^thought.
Interjections

I'm  'awfully  _sorry.  

'John may  'treat us.   
'Sally's  'just had  'triplets.   
Your  'father looks  'very  _well.   
I've  _missed my  'turn.   
I got  'really  'cross with them.  
'Thank you  'very  'much.   
'Will you  _say you're  _sorry?   
'Hullo,  _David.   

May I come  _too?  
At  'least he a  _polofigised.   
'Nikki's  _not  'coming.   
'Can't you  _get a  'flat?   
He said  'nothing  _more a 'bout it.   

We  'ought to be  _going  'home.   
You  'will  _come,  _won't you?   
'Let me  _carry it  _for you.   
I  _won't have  _anything to  _do with it.   
He won  'ten  _thousand  'pounds.   
'Many  _happy re'turns of the  'day!   
He  'took me  _in  _properly.   

Drill

'No  _doubt! || (But it's  'too  _late for  a'pologies.)   
'Not  _him! || (He's  _far too  _mean.)   
'My  _goodness!  'Good  _heavens!   
'By  _Jove he  _does!   
'Serves you  _right! || (You should  _pay more  at'tention.)   
'Well  _done!  'Good for  _you!   
'Not at  _all. || 'Thank  _you.   
'Not  _I! || 'On the  _contrary.   
Good  _afternoon,  _Frank. || ('Bit  _late,  
_aren't you?)   
The  'more the  _merrier.   
'So I should  _think.  'So I should  _hope.   
'So much the  _better.   
If  'only we  _could!   
How  'very pe'culiar! || ('He was  _so  _keen  
on it.)   
The  'sooner the  _better.   
With the  'greatest of  _pleasure!   
'Thank you  _very  _much. || ('That  _is  _kind  
of you.)   
'More  _fool  _you!   
What an ex'traordinary  _piece of  _luck!   
How  'very  _nice of you to re'member!   
If  'only you'd  _taken some  _expert ad'veice!
9 The High Dive

Attitude
In STATEMENTS: appealing to the listener to continue with the topic of conversation; expressing gladness, regret, surprise.
In QUESTIONS: very emotive, expressing plaintiveness, despair, gushing warmth.
In COMMANDS: pleading, persuading.
In INTERJECTIONS: intensely encouraging, protesting.

Tone marks used in HIGH DIVE drills
A Stressed, accented syllables (Nucleus, Head)
['] High falling to very low pitch.
[.] (i) without Tail: low rising to medium pitch.
(ii) with Tail: low level pitch; the rise is completed by the tail syllable(s).
[1'] Relatively high level pitch.
[2'] Relatively high level pitch, the same pitch as the preceding [1'].
[3'] Low level pitch, the same pitch as the end of the preceding [2'] and the beginning of the following [.].

B Stressed, unaccented syllables (Tail)
[*] Level pitch, never above medium, higher than the lowest possible, and higher than the preceding [.] or an immediately preceding ['].

Verbal context

Statements
- 'Which are 'our *places?
- 'Who'd 'help?
- 'Who can we 'ask?
- 'How do we 'get there?

- 'Where could I 'get a *copy?
- 'What was she 'like at *school?
- 'How can we 'get to his *house?
- 'What d'you *do in your *spare 'time?
- 'How was the 'game?
- 'Any i*deas for the 'holiday?

Drill
- 'There's ,yours. || ('Next to 'Peter.)
- 'Julian's the most ,likely one.
- 'Jackson's your ,man.
- 'Frank's got a ,car. || (Perhaps 'he'll *give us a 'lift.)
- 'Smith's is the ,best *bet.
- 'French was her ,best *subject.
- 'Walking's the ,easiest *way.
- 'Fishing's my ,favourite relax*ation.
- 'Andrew was the ,winner.
- 'Scotland would be ,pleasant.
Verbal context

'How about *asking 'Jack?
'Which d'you recom'mend?
He 'only *charged a 'pound.
'Isn't he *like his ^father!
'Where can we *buy e'nough of them?

And 'what about 'vegetables?
'When can you 'come?

• 'Where could we 'sleep?
  Where have they 'got to?
  'Is ,that *Bill?
'Which is 'which?
(You 'asked when to 'plant them.)
I 'havent *got a 'knife.

'Which 'fuel would you ad,vise?
'Why are they so 'cross with me?
• 'I'm from 'Sheffield.
  I'm a 'bank ,manager.
  'Where should I 'stay?

D'you 'like my *new ,raincoat?
And now 'what about 'fruit?

I 'need a 'hobby.

'Who'd 'know about such ,things?
• But your 'sister said 'no.
  Have you 'ever seen a ,warming *pan?
  'Where shall we 'meet?

We're 'one 'short | for ,doubles.

• 'Where can I 'get Bra,zilian ,coffee?
  She's a 'pleasant ,girl, | 'isn't she?

Drill

'That's what I'll ,do. || ('Good i'deal)
'This one's the ,most ,useful.
'That was ,very ,reasonable.
'Most people ,tell me ,that.
'Selfridge's have got a ,good ,stock. || ('Try 'there.)
'Celery would be ,rather ,nice.
'Saturday would be the ,most con,venient 'day.

'Frances has got a ,couple of ,spare ,beds.
Oh 'there's ,Tom. || ('Talking to 'Jane.)
Yes 'that's ,him.
The 'blue one's 'yours.
Well 'now's the ,time.
Oh 'here you 'are. || ('Catch hold of 'this one.)

Well 'oil's the ,cheapest.
Being 'rude won't have ,helped ,matters.
(,Really?!) || My 'mother came from ,there.
(,Really?!) || My 'brother works for ,Barclays.
Well the 'Grand's a very ,comfortable ho,tele.

Yes 'I've got 'one like ,that.
Well 'pears are ,pretty ,plentiful at the 'moment.

You know 'painting's ,very re,laxing. ||
  ('Try 'that.)
Well 'Allen's the man we ,usually 'ask.
Oh 'no-one ,listens to ,her.
Yes my 'grandma's got 'one of ,those.
Well 'my house is the ,most ,central. ||
  ('How about 'there?)
My 'cousin likes ,playing ,tennis. || (Shall I 'ask 'him?)
Well the 'supermarket's got a ,fresh sup,ply.
Yes I 'like ,Barbara.
'Take a handful.

- 'How's Freda getting on?
- Why not ask Janet?
- Piece 'more, 'Alice?
  ('Thanks for the copy of his new novel.)
- 'How about a 'rubber, 'Tony?
- 'How about the 'Moonlight So'nata?
- He had at 'least 'two 'helpings.

- Are you 'going by 'car?
  You 'don't 'mind not 'coming?

  Why are you so 'miserable?
  I've al'ready 'telephoned your 'mother.

'Going out in 'this 'weather?
I had 'five 'years with 'Nelson.

- 'Have some 'more.
  Does 'Mary 'know yet?
  It was 'Freddie's 'fault.
- It's a 'lovely 'present, 'Dick.
  (What 'more can I 'do?)
- 'Look at the 'weather.
  'Bill's been pro'moted.
  It's an 'excellent 'photo.
  Good 'morning, 'George.

'John was the 'winner.
It was 'quite an 'accident.
'Did you 'see 'Arthurs?
Yes 'that's 'Ben 'Smith.

- Did you 'call at the 'bank?

She was 'quite ex'hausted by the 'trip.

\[\text{Drill}\]

\[('Thank you.) || I'm 'fond of 'peanuts.\]
\[\text{She's 'dreading her 'driving 'test.}\]
\[\text{No I'd 'hate to ask her a 'favour.}\]
\[('Yes, | please.) || I a'dore your 'fruit 'flans.\]
\[\text{I shall en'joy 'reading that.}\]
\[I'd 'love that. || I'm 'very keen on 'bridge.}\]
\[('Lovely!) || I'm 'awfully fond of 'Beethoven.\]
\[('I'm 'not sur'prised.) || He's 'mad on 'apple pie.\]
\[\text{No I loathe 'driving at 'night.}\]
\[('Not at 'all.) || I'd pre'fer to 'stay at 'home.}\]
\[Oh I 'hate 'getting up 'early.\]
\[('Thanks very 'much.) || I ap'preciate your con'cern.\]
\[\text{Yes I 'like 'walking in the 'rain.}\]
\[('Really?) || I should have 'hated 'working with 'him.\]
\[('Thanks.) || I'm 'partial to 'Indian 'curry.\]
\[\text{No and I'm 'dreading 'having to 'tell her.}\]
\[I 'thought 'so.\]
\[I 'hoped you'd 'like it.\]
\[I've 'said I'm 'sorry.\]
\[('Ah ,well!) || I 'thought it would 'rain.\]
\[('Oh 'good!) || I 'knew he'd get 'on.\]
\[('Fine!) || I was 'sure you'd ap'prove.\]
\[('Oh 'hullo, | 'Dick.) || I was 'hoping to 'see you.\]
\[\text{Yes I 'heard he'd 'pulled it 'off.}\]
\[\text{But I 'told you 'not to 'touch it.}\]
\[\text{Yes and I 'told him about the 'meeting.}\]
\[('Well, now!) || I 'thought his 'face was fa'miliar.\]
\[('Oh ,dash it!) || I 'knew there was 'some-\]
[thing 'else I had to 'do.\]
\[\text{Well I 'begged her 'not to under'take it.}\]
*No news from Peter, I'm afraid.

- So you've heard from Archie.

- 'Don't interrupt, Jake.

('Wont you come for a walk?)

- Oh there you are, Tony.
  'Was it expensive?
  So you borrowed my copy.
  'Did you see David?
  Not a word from Alf yet.
  ('Do let me into the secret.)

- I really must go, now.

It's a magnificent present.
So you enjoyed the concert.
Perhap's you misunderstood him.
(I don't want to hear any more.)
He played the sonata rather well.

- 'Fred's answer was wrong.
  He couldn't have been more angry.
  'Help? 'Certainly.

('Don't try to dissuade me.)
'Max came after all, then.

'Wasn't it tragic about Jim Smith!

Jack lost his temper.

And what was Tom's reaction?

- It's sheer highway robbery.
  'What an appetite he's got!
I've accepted your parents' invitation.

Drill

And he promised he'd write at the weekend.
Yes and he told me you'd be dropping in to see me.
I beg your pardon. (I thought you'd finished.)
I know you'd enjoy it.
('Hullo, Alf.) I hope I'm not late.
I forgot how much he paid for it.
I do hope you didn't mind.
Yes he knows you'll be a bit late.
Oh I wish he'd make up his mind.
I promise not to tell anyone else.
('Goodbye, then.) I do hope you have a comfortable journey.

I'm glad you like it.
Yes I was amazed how good it was.
No I'm sure he said Tuesday.
I'm tired of excuses.
And I felt sure he'd make a mess of it.
('Funny!) He was sure he'd got it right.
I'm surprised he felt like that.
('Thanks.) I was sure I could count on you.

I'm determined to carry on.
Yes we were thankful he changed his mind.
Yes I was shocked to hear that he'd died.
('Oh dear!) I was afraid he'd do something silly.
He was annoyed at being kept waiting.
I'm sorry you feel it's too expensive.
I'd be ashamed to eat as much as that.
They were delighted you'd be able to manage it.
Verbal context

Your 'cooking's quite 'good, | ,really.
Oh 'there you are, "Peter!
(Yes he 'told me at the 'meeting.)

'Any re"ply from 'Brown?
(Shall I *change your ,library books *for
you?)
Did they 'have any ,luck?
'How're you *getting 'on?
(Don't ,offer to ,help him.)
Where are you 'off to?
We 'can't *leave till 'Tuesday.
'Trust you to do ,something ,silly.

- I'm 'so ,sorry.

'Shall I go *back for it ,now?
I feel 'very ,bad about it.
(Let 'me have a ,shot at it.)
('Go ahead and 'ask him.)
But he *says he'll re"sign.
(Good 'morning. || 'Do sit ,down.)
John 'sounded so 'cross.
I feel 'terrible a,bout it.
What'ever ,next, I'd ,like to ,know!

A 'right mess 'you've made of ,things!
('Please say ,yes.)
'I *broke it, I'm a,fraid.

I'll 'do it ,right a\'way.
- But ,why didn't you 'tell me?
'What's the 'matter, ,May?
"Hul'lo? || 'Who's 'there?
(I'll 'have to ,go, | I sup,pose.)

Drill

Well I'm 'grateful for those ,few ,kind
words.
I'm 'sorry I couldn't ,get here any ,earlier,
*John.
I'm sur'prised he ,didn't ,mention it to ,you
at the ,same ,time.
Yes he's ac'cepted your ,offer.
I've 'got to change my ,own. || (They're
'over'due.)
Yes they've 'found that ,bottle of ,acid.
I've 'finished ,painting the ,kitchen.
He in'sists on ,doing it by him'self.
(To see 'Frank.) || I 'shan't be ,long.
Well it 'can't be ,helped.
But I 'couldn't ,help it.
It 'doesn't ,matter. || There's 'no real ,harm
done.
No I 'shouldn't ,bother.
But it 'wasn't ,your fault.
It 'shouldn't take ,long.
I 'don't think he'll ,mind.
Oh I 'shouldn't take him ,seriously.
I 'won't ,keep you a ,second.
('Don't ,worry.) || He 'doesn't ,really ,mean it.
But you 'mustn't ,let it up,set you.
You 'needn't pre,tend to be ,so sur,prised. ||
(You've ,known all a\'long.)
I 'do a,pologise.
I 'do so ,want to ,go.
(,Really, ,John!) || You 'must ,try to be
more ,careful.
Thank you 'so ,much.
I'm 'so ,sorry. || (I ,thought I 'had.)
Oh I'm 'so ,tired.
It's 'only ,me. || (Jonathan.)
But it's 'such a ,bore.
Verbal context

He’s ‘failed, | I’m, a, fraid.
So he ‘had to ‘wait a few , minutes.
How ‘are you, “Bill?
He’s ‘getting ‘better.
You can ‘borrow it ‘any , time.
‘How did he ‘come to ‘break it?
He’s ‘very disap, pointed.
(‘Don’t stop ‘now.)
“What’s ‘happened to ‘Jill?

- You, don’t, , mind, “do you?
- What was that ‘noise?
- Isn’t it, ‘Frank ‘tiresome!

(‘Why, don’t you ‘go?)
It was a ‘terrifying ex,perience.

‘Will he be all ‘right?
(‘Please write it ‘down for me.)
D’you ‘need it ‘at, once?
“How did this get ‘broken?

It’s ‘all so dis, couraging.
- ‘Thanks for in’viting me.
(Are you ‘sure there’ll be e, nough?)
(He’s a ‘wonderful old , chap.)
(‘Keep , trying.)
So you ‘called on , June.

- ‘Sorry I ‘haven’t re, turned it.

You’ll ‘have to ‘wait a bit ‘longer.
It was a ‘real ‘mystery.

Drill

I’m not a ‘bit sur, prised. || (He ‘didn’t
work ‘hard en, ough.)
Yes and he was ‘so an, noyed.
(Rather ‘poorly.) || I’ve got a ‘shocking
cold.
I’m ‘so re, lieved. || I’ve been ‘terribly
worried.
That’s ex’tremely , kind of you.
It was ‘quite an , accident.
Oh he’ll ‘soon get , over it.
We ‘still need some , more.
It’s ‘always the , same. || She’s ‘never on,
time.
No I ‘quite under, stand.
(Don’t , worry.) || It was ‘only a , firework.
Yes I thought he’d ‘never stop , grumbling.
I’d ‘gladly sit , in for you.
I ‘do feel ‘sorry for you. || I know ‘just what
it’s , like.
Yes there’s ‘nothing to , worry about.
I’ve got ‘such a , shocking , memory.
No ‘any time’ll ‘do.
I’m ‘terribly ‘sorry about it. || (I ‘dropped
it.)
I know e,xactly how you ‘feel.
We were ‘so glad you could ‘make it.
I’d ‘willingly , fetch some , more.
He ‘still does a , full day’s , work.
It’s ‘just a , matter of , practice.
Yes and she was ‘very , pleased with the
present I ‘brought her.
That’s ‘quite all ‘right. || I’m in ‘no par-
sti cular , hurry ‘for it.
But I’ve al, ready been , waiting a , year.
Yes I’ve ‘often , wondered how he ‘did it.
Verbal context

I 'wish he'd _mind his own _business.
'What 'made him so 'angry?

• It's an 'absol'ute 'scandal.
  'You _tell her.
  (Why 'shouldn't he _go to the _match?)
  'Any sug'gestions?
  I can see two men at the _bar.
  'Who can we _get to stand 'in?

'Who are 'you?
'Which would 'you _buy?

• 'How do we _get there?

• 'Where shall we go 'this year?
  (Why 'do we inv'ite the _Greens?)
  Well 'how about 'Julia?
  'Don't you _get a bit _lonely?
  ('Don't invite 'Robinson a_gain.)

• 'How did your 'holiday _go?
  'How can you 'eat such _stuff?
  'David'll be _here | to,morrow.

Was the _meal any _good?

'What upset the 'Smiths?

('Lend me your _scissors, _will you?)

He's 'over 'ninety, _I _gather.
(We 'need a _skeleton.)

Drill

But he was 'only _trying to _be a bit _helpful.
I 'only asked _how much he _paid for the _house.
There's 'no need to _get so worked _up
about it.
No I'd 'much rather you _did it your _self.
He 'needs a _bit of _relax,ation.
The 'roast 'lamb's very _nice, sir.
Well the 'tall 'dark man is _Tom's _brother.
Well 'Joan 'Bennett plays a _reasonably _good _game.
'Barry 'Jones is my _name.
Well I think 'Andrew 'Harrow's are the _best _value for _money.
'Going by _underground would be the _quickest.
'Somewhere in 'Devon would make a _pleasant _change.
I 'can't _bear _Alice.
No I 'don't _fancy asking _her a _favour.
No I 'quite 'like _being on my _own.
I 'can't _stand people who _smoke during _meals.

You know, I 'quite en'joyed _camping.
Well I'm 'rather 'fond of _jellied _eels.
('Good!) || I've been 'looking 'forward to _meeting _him.
Yes I 'rather 'liked Joan's _continental _cooking.
Well they 'didn't 'like having to _wait such _a _long _time.
I just 'can't 'think what I've _done with _mine.
('Never!) || I'd 'no i'dea he was _that old.
But I've 'no i'dea where to _get one.
**Verbal context**

`How about *asking *Tim?`  
My *tulips got *first *prize.  
*He's accepted your ,offer.  
He just *cut me *dead.  
— Do they *know about it *yet?  
*Will you make a *fourth?  
*Will you *lend me a *couple?  
*Have a cigarrette, *Max?  
(I've *scrubbed and *scrubbed.)  
*Can you *let me have *six of the *large *glasses?  
*Haven't you *read that *article?  
(*Can I *borrow your ,rubber?)

**WH-Questions**

`Can't you work it *out for your ,self?`  
It was *my *treat.  
Did you *call, *Frank?  
(So sorry to *hear you were un,well.)  
I'm *so up,set, *Daddy.  
(Pouring a guest a cup of coffee)

You owe me *ten *pounds.  
Your *cap? || It's *here *somewhere.  

,How *big did you *say it was?  
*I have to go *out | ,now.  
(I'm *so glad you could ,come.)  
(You *said you *would go, | ,yesterday.)  
He *knows, | ap,parently.  
'Sorry I'm ,late.
Verbal context

He's 'broken his 'right leg | 'this time.
(First he says 'one thing, | 'then a'nother.)
(I've 'lost Bill's 'watch.)
- Three 'thousand he 'paid for it.
Not a 'single 'penny will I 'give.
('Look at the 'mess you've 'made.)

Yes-No Questions

Perhaps 'I could 'help.
(You can 'still make it in 'time.)
- 'Come and have a 'game, 'Phil.

I tell you I 'won't 'listen.
- 'Lost 'something, 'Ron?

You 'will come 'with me, | 'won't you?
You 'owe me a 'pound.
You look 'worried, 'Peggy.

'May I 'have another 'bun?
'What d'y' want 'now, 'Jean?

Commands

It's 'all so de'pressing.
'What's the 'matter?

I've got a 'very sweet 'tooth.

(But it's a 'nice 'pudding.)
- I'm a'fraid I've 'lost it.
Why 'should I a'polo'gise?

('Sorry I for 'got your 'birthday.)
'Quickly.

Drill

'Why is he 'always so un'fortu'nate?

'How am I to 'know what he 'really 'thinks?
What 'shall I 'do, 'James?
When 'will the 'poor 'fool learn 'wit?
How 'can you be 'so hard,hearted, 'Father?
When 'are you going to 'learn to 'wipe your
'shoes?

'Do you 'think you 'could?
Won't you 'change your 'mind?
'Will you stop 'bothering me? || 'Can't you
see I'm 'busy?
'Must you 'be so 'obstinate?
Yes 'have you 'seen my 'cheque book
'anywhere?

'Can't you 'go by your'self for 'once?
Would you mind 'waiting till 'Friday?
Would you mind 'telling me the 'time? ||
(I've an 'awful 'feeling I'm 'late.)
'Do you really 'think you can 'eat it?
Can I have a 'no'ther piece of 'toffee?

'Cheer 'up. || (It 'can't last for 'ever.)
'Be 'careful. || (You 'nearly 'hit me | with
'that.)
'Go 'easy with the 'sugar. || (That's 'all
we've 'got.)
'Eat it 'up. || ('There's a 'good 'boy.)
'Never 'mind. || (I've 'got a 'no'ther one.)
'Have some 'sense. || (It's the 'only thing
you 'can do.)
'Do for 'give me.
'Wait a 'minute. || (There's 'no 'hurry.)
Verbal context

We can have one more game, | surely.
Lend me a pound, Max.
What's all the knocking about?
I'll have nothing to do with it.
I'm almost ready.

What's up setting you?
He said he'd sue me.
I'm dreadfully disappointed.
I really must go now.
Shall I get you some more?
It's my exam to-morrow.

Oh it's awful. || I can't bear it.

Interjections

Will you call at the chemist's for me?
I thought I asked you to make up the fire.
[Coming across something totally unexpected]
I've invited him for tea.

See you on Friday.
You can stay if the others do.
I'm determined to carry on.
That's the second time he's failed.
We go that way.
And we'll have a new carpet.

I lost, | I'm afraid.

Drill

Have a heart, man. || (I'm dead tired.)
Don't be silly. || (I'm broke, | too.)
Oh don't just sit there. || Open the door.
Now do be reasonable, Charles.
Please hurry up. || (We're already ten minutes late.)
Do shut the door. || (There's such a draught.)
Don't take any notice of him. || (He always talks like that.)
Don't let it get you down.
Oh please stay a little longer.
No please don't bother on my account.
Let me know how you get on. || (I'll keep my fingers crossed for you.)
Now don't take it too much to heart.

All right. || (On my way home do?)
All right. || (Don't go on about it. || I was just going.)

Hello. || (What's this?)
Jolly good! Good show!
Right you are. Right to.
Fair enough.
That's the stuff! That's the spirit!
Poor old Peter! || (He'll never make it.)
Half a minute. || (How d'you know?)
Just a second. || (Where do we get the money?)

Jolly hard lines! Better luck next time!
# 10 The Terrace

**Attitude**

In ALL sentence types: (in non-final word groups) marking non-finality without conveying any impression of expectancy.

In STATEMENTS AND INTERJECTIONS: (in final word groups) calling out to someone as from a distance.

**Tone marks used in TERRACE drills**

A Stressed, accented syllables (Nucleus, Head)

[?] Mid level pitch.

[*] Relatively high level pitch.

[**] Relatively high level pitch, the same pitch as the preceding [*].

B Stressed, unaccented syllables (Tail)

[*] Mid level pitch, the same pitch as the preceding [?].

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## Tune —— Mid-Level (+ Tail)

<table>
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<th>Drill</th>
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<tr>
<td>(First</td>
<td>I 'cleaned my 'shoes.)</td>
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<tr>
<td>(&quot;Are you , still &quot;eating that &quot;chocolate?)</td>
<td>'Soon</td>
</tr>
<tr>
<td>(It's 'no use 'ringing 'John.)</td>
<td>'John</td>
</tr>
<tr>
<td>(&quot;Why,ever &quot;give him 'six?)</td>
<td>'Six</td>
</tr>
<tr>
<td>'What are the 'photos ,like?</td>
<td>'Some</td>
</tr>
<tr>
<td>Well 'what about 'Smiths?</td>
<td>'Theirs</td>
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<tr>
<td>'Alan says 'you , broke it.</td>
<td>'That</td>
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<tr>
<td>But I ,only 'did it ,once.</td>
<td>'Once</td>
</tr>
<tr>
<td>(What's 'your 'coffee ,like?)</td>
<td>'Mine</td>
</tr>
</tbody>
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| Let's 'hope ,so. | 'Hope, | that's 'all you 'can do. |
| (Ask 'Chris to trans,late it.) | 'French, | he's 'very 'good at. |
| If 'only he'd 'stop 'talking | and 'do ,some-thing! | 'Talk, | that's 'all he 'ever 'does. |
| ("Don't let's 'stop for 'tea.) | 'Tea | we can 'have when we get 'home. |
| ("Don't 'bother with those 'papers 'now.) | 'Those | you can 'take 'any time. |
Verbal context

'Will you 'have a 'beer, 'Peter?
'D'you _like your _job?
'What d'you _do on 'Saturdays?
'Why not 'buy a _house?
('What's the _matter, _Andrew?)
(I 'borrowed 'Jim's | to be,gin with.)
'How _often d'you 'play?
How on _earth did you 'manage?

(No, it _can't have been _yesterday.)
And _what did 'Len _say?
- How's 'Tim be, | having?
(At 'first | I a'greed to ,help.)
'Here you ,are. || 'Twenty.
('Let's ask 'Alec to _play.)
What's your 'brother's _opinion?
I thought 'everyone had been _told.
'Why do _you _play _squash?
But you're so _very _clever.
- But he _only _gave me _ten _pounds.

('Jane's re'turning to | day.)
'_Why not _go by _air?
'How did you get _on with the _Martins?

Intonation Drills to The Terrace 243

Drill

('Yes, | please.) || 'Beer | I can 'drink at _any _hour of the _day.
'Sometimes | I _hate it.
'Often | I 'go to a 'football _match.
'Frankly | I 'can't af'ford to.
'Lately | you've 'hardly _played at 'all.
'Finally | I 'bought a _pair.
'Generally, | at least 'twice a _week.
'Fortunately | I'd got a 'couple of 'spare _ones.
'Yesterday | I stayed 'in all _day.
'Naturally | he was 'quite _pleased.
'Recently | he's been 'very con'siderate.
'Afterwards | I 'thought 'better _of it.
'Twenty | is 'far too _many.
'Alec | is 'rather _good at the _game.
'He thinks | we 'ought to go a _head.
'John says | he knew 'nothing a_bout it.
'I play | to _try to _keep _fit.
'Flattery | will 'get you _nowhere.
'Some _people | 'don't know _when they're _well _off.
'Antony | will be 'back on _Tuesday.
'Air _travel | I find _so _frightening.
('Very _well.) || 'Henry _Martin | I've 'met _somewhere _before.

Tune Low Pre-Head + Mid-Level (+ Tail)

Statements
Will it 'help, d'you _think?
'See anything of _Tom _nowadays?

Indi'rectly | it _certainly _will.
Oc_casionally | I run _into him on the _train.
*Don’t tell *Greta.
'Didn’t he *come from *Somerset?
'Where’s *Arthur?

'Couldn’t you *help a *bit?
So he’s *giving *up *smoking.
('Hard *luck, *John.)

'What did you *think of it?
But you *said he was *married.
Oh, *don’t *worry him *about it.
Yes, we’ve been *playing *bingo.

• I’ll *give him *a *piece of my *mind.
• Jane’s *forgotten her un*brella.
• *Fancy *Max a *polo*ging!

'How about to*morrow?
'How about *asking the *Jacksons?

(No, *no po*tatoes, *thank you.)
(Mr. *Jones | I *don’t get *on with.)
So he’s *reading ge*ography.

WH-Questions
It’s *only a *temporary *job.

(Your *references | are *really *excellent.)
He’s *living in *Sunderland.
What a *difficult situ*ation!

• But I *get so *airsick.
Anything *else you *want to *know?

*Any sug*gestions?

Drill

Unfortunately | she al*ready *knows.
O*originally | I be*lieve he *did.
By *now | he should be *on his *way to
*Leeds.
At *present | I’m *far too *busy.
Since *Easter | he *hasn’t *smoked at *all.
For a *moment | I *thought you’d suc*ceeded.
For the *most part | it was *very *good.
For a *long time | I *thought he *was.
If *you can *do it | *so can *he.
What you *see in the *game | I just *can’t
*think.
I *hope | you’ll do *no such *thing.
Yes, she *left | in *such a *hurry.
He a*polo*ged | because he *jolly well *had
to.
To*morrow | will be *too *late.
The *Jacksons | are the *very *last people to
*ask.
Po*tatoes | make me *put on *weight.
But his *sister | I *like e*normously.
Yes, ge*ography | he’s *pretty *good at.

E*ventually | *what sort of *job would you
*like?
And now *finally | *when can you *start?
O*originally | *where did he *hail from?
As a *friend | *what would you ad*vice me
to *do?
In *that case | *why not *go by *train?
For the *record | *what’s your *home ad*dress?
On *Saturday | *how about *going to the
*theatre?
**Verbal context**

(He 'may not 'want to olay.)

'Jack can't 'make it, I'm a_fraid.
'Why not hang *on till 'Christmas?

- In'vite him a_gain in 'January.
  So you re fused his offer.

I 'really 'need it | _now.

'Take it *back to 'Harringtons.

But a _letter _takes so _long.

- I'm not _very _interested.

**Yes-No Questions**

- Well, 'what time, _then?
  'Have a ciga_rrette.

 'All _right. || I'll _come.

It 'doesn't _matter a _bit.

It 'costs about _twenty _pounds.

'I can't _do it.
'When would you _like me to _start?

(Lunch 'won't be _ready till 'one, I'm a_fraid.)

Yes, I'm _quite _willing to be _on the com-mittee.
I shall _like _using the _new _mower.

**Drill**

And in _any _case | 'how d'you _know he'll turn _up?

With 'Jack a_way | 'how shall we _manage?
By 'Christmastime | 'how _much of it will be _left, d'you _think?
But in _January | _where will he _be?
In _my po_sition | _what would you have _done?
Since you _need it | 'why not _ask him to re_turn it?
And when I _get there | 'who shall I _ask for?
Well if it's _urgent | 'why don't you _wire him?
If _that's how you _feel | 'why _bother about it at _all?

Shall we say _ten | or _ten _thirty?
Is that your _last | or have you 'got a_nother _packet?
Can you come to _day | or _must it be _next _week?
D'you _mean that | or are you _just being _nice a_bout it?
Is that _reasonable | or d'you _think it _too _dear?
In _that case | shall I have a _try?
If it's _con'venient | 'can you start _early on _Wednesday?
In the _meantime | _would you _care for a _drink?
And when _necessary | 'would you _act as _secretary?
If you're _so _keen | would you _like to cut _my grass | _too?
Verbal context

I *don't know about *Tuesday.

- He's *promised it for Ju'ly.
  I'm to call *back at *lunchtime.
  'Why not *try 'Bennetts?
- It'll be *difficult, you *know.

Commands

(She'll *tell you *soon, | I'm *sure.)

- 'When d'you want me?
  I shall be *going there *sometime.
  So you're ex'pecting 'Thomson.

'Can I *stay a bit ,longer?
'Any sug'gestions, *George?

And 'what about *Thursday?

And 'how's the *skirt?
(Oh there's ,no real ,harm done.)
(I'll *send you a *better one *later.)

- 'Which *car shall I *use?
  'What would you ad,vise, *Allan?

It *isn't very at,tractive, | *is it?
- Won't 'forty be e,nough?

(I'll *get a *new one *soon.)

("Don't stand *any of *his *nonsense.)

'How *many shall I *give him?

Drill

Well if *that's no *good | *can you *manage
*Wednesday?

Ju'ly, | will *that be *soon enough, d'you
*think?

By *lunchtime, | *will it be *ready, d'you
sup,ose?

But 'Bennetts, | *are they an ef,icient *firm?
But do *you | con'sider it *worth *trying?

Till *then, | pre'tend you know *nothing
a,bout it.

If you *can, | come *right a,way.

Well when you *do, | *go by *train.

Yes and when he ar,ives, | *show him *in
im,ediately.

By *all means, | *stay as *long as you *wish.

At *Whitsun, | *let's have a *week in
*Paris.

On *Thursday, | *let's stay at *home | and
*watch *television.

For *my taste, | *cut it a *bit *shorter.

But in *future, | *mind your own ,business.

In the *meantime, | *make the *best of *this
one.

If you've a *choice, | *use the *old *mini.

Since you *ask me, | *don't have *anything to
*do with it.

If you dis,like it, | *don't *have it.

To be on the *safe *side, | *take one or two
*more.

But for the time *being, | *make *do with
that *old thing.

If *necessary, | *write to his *boss a,bout
him.

If *possible, | *give him a *couple of *dozen.
Verbal context

But he was extremely offensive.

'Can I bring two guests?

You must 'do it 'my way.

Drill

In the 'circumstances, | 'don't take 'too much 'notice.

As far as 'I'm concerned, | bring as 'many as you 'like.

If 'that's how you 'want it, | 'don't ask 'me to 'help a 'gain.

Note: All the drills given above with the tune

LOW PRE-HEAD+MID-LEVEL (+TAIL)

can be said with emphasis if the low pre-head is replaced by the high pre-head (see Chapter I, p. 36). With this feature marked the last drill in this section would read

If 'that's how you 'want it, | 'don't ask 'me to 'help a 'gain.

Tune

Statements

What re'action did you 'get?

'Where shall we 'eat?

But 'isn't it ex,pensive?

'How did you get 'on?

But 'where does he 'get the 'money?

'O, 'Won't you 'have some 'coffee?

'Which 'month would you pre'fer?

'Why not 'travel over'night?

'Now 'what have you been 'up to?

'O, 'Shall we go to 'day?

'Didn't you 'see 'John?

'John and 'George | seemed 'rather 'keen.

The 'Fox and 'Hounds | does a 'splendid 

lunch.

No, the 'cheapest 'seat | costs 'less than a 

'pound.

'Playing 'chess with 'John | is 'quite an 

ex'perience.

'Where he 'gets the 'money from | is 'no 

con'cern of 'ours.

('No, | , thanks.) || 'Drinking 'coffee at 

' lunchtime | 'makes me so 'sleepy.

'June or Ju'ly, | it's 'all the 'same | to 'me.

'Sleeping on a 'train | I 'find im'possible.

I sup'pose I ought 'really | to make a 'clean 

'breast of it.

No, it would probably be 'wiser | to 'wait 

till 'Saturday.

No, by the 'time I 'got there | he'd 'gone.
Verbal context

'Won't you really have one?
'Didn't Fred explain it to you?

'What d'you think of my painting?

You will come, | won't you?
But he already knows.

(I don't want to ask her.)
I 'thought you didn't drink coffee.
'What was Frank's reaction?
• But I thought you'd like one.

WH-Questions
He 'missed the train.

You 'owe me ten pounds for it.

'When ought we to leave?

'What would you do, Gerry?

He 'did know. || I 'told him myself.

But he may refuse.

Oh, he'll contact you.

• It's so expensive.

To be frank, I'm not very keen on porridge.
'Let's get a new car.

D'you think we'll pull it off?

Drill

Well 'since you insist, | I think I will.
Yes but 'what he was getting at | I simply couldn't make out.
If you don't mind my saying so, | it's a terrible mess.
As 'far as I can see, | I 'shan't be 'free.
'All the same, | you'd better confirm it with him.

But 'sometime 'soon, | I shall 'have to.
As a 'general 'rule, | I 'don't.
'Not un'naturally, | he 'didn't 'like it a 'bit.
As a 'matter of 'fact, | I've al'ready got 'two.

For 'heaven's 'sake, | 'what's he 'going to 'do?

With 'all 'due respect, | 'how do you make that out?

So as to 'get there early, | 'how about travelling over 'night?

In 'view of 'all the 'circumstances, | 'why don't you 'start a 'gain?

'If that's 'so, | 'why did he complain that he 'didn't?

Sup'posing he 'does, | 'what 'difference will it 'make?

Yes but in 'case he for'gets, | 'what's his 'phone 'number?

Pro'vided you can af'ford it, | 'what does it 'matter how much it 'costs?

If you 'didn't 'want it, | 'why didn't you 'say so?

If you 'don't mind my asking, | 'where's the 'money 'coming from?

Since 'Fred and 'Tom are 'willing, | 'what's to 'stop us?
Verbal context

I 'like them 'both.

('Let's carry 'on.)

D'you 'like my suit?

We shall 'have to 'abandon that idea.

- He 'fooled me | completely.

'Isn't that 'man a 'fool!

He gave us a 'week | from the 'date of his letter.
I was 'foolish to 'try.
What an ex'traordinary 'party!

- 'How shall we 'feed them?

He was 'cross about the 'bill.

(It's a 'bout the 'play we're 'doing.)

I 'must get 'rid of this 'colour 'television.

I feel 'so 'sorry for him.

(I'm 'clearing this 'cupboard.)

Yes-No Questions

'Shall we 'go now?

'Frank's got a 'new 'car.
Shall we 'go?

'John's 'taking them | in his 'car.

Drill

But 'if you 'had to 'choose, | 'which would you pre'fer?
When 'all is 'said and 'done, | 'what have we 'got to 'lose?
If it's 'not a 'rude 'question, | 'how much did you 'pay for it?
But 'why was 'Charles | so 'violently op'posed to it?
'How could 'you | with 'all your ex'perience | be 'so 'taken 'in?
'How in the 'world | did we 'never 'realise it 'be 'fore?

'When was the 'letter | 'actually 'dated?
'Why did you 'do it | if it 'wasn't 'necessary?
Who'ver was that 'girl | with the 'purple 'hair?

'Why don't you en'courage them 'all | to 'bring 'sandwiches?
Well 'who can 'blame the 'man | for 'wanting his 'money?

'Where's the 'best 'place | to 'hire 'cos'tumes 'from?
What'ver 'made you 'think | you could 'possibly af'ford it?

'When did you 'first 'know | that his 'wife | was so 'terribly 'ill?
Now 'which of these 'various 'bottles | d'you 'really 'want to 'keep?

Well 'are you 'sure | you 'know the 'way?
'Did he 'say | 'how much he 'gave for it?
'Don't you 'think | it would be 'wiser to 'wait a 'while?

D'you 'think he 'knows | 'how to 'get there?
Verbal context

What's the matter, Peter?
I 'shan't be free, I'm afraid.
Yes, they've 'bought that house.
'Sorry. 'Mine's 'broken.
D'you 'like these 'new curtains?
'Seen my saw 'anywhere?

What's wrong, Jim?
I 'may have a copy somewhere.
I shall be seeing Frank later on.

'Shall we 'walk there?
'Why d'you 'ask about that book?
'Have a whisky, Alan.
—Any 'other sug'gestions?

Well, when, then?
It's not very good.
'What d'you 'want, Agnes?
Have you 'got any offwhite paint?
I could 'lend you my racquet.

Drill

Did I 'hear you 'say | you'd 'lost the keys?
But 'didn't you 'say | you could 'come on Saturday?
D'you 'happen to 'know | 'how much it 'cost them?
Have you 'any 'idea | 'where I can 'find another one?
'Would you mind 'telling me | 'where you 'got them 'from?
'Can't you 'remember | 'where you 'had it 'last?
'Would it be 'possible | to 'have the window 'shut?
'If you 'have, | 'could I 'borrow it ' sometime?
'When you 'do, | 'will you 'tell him I 'phoned?
In 'case it 'rains, | 'hadn't we 'better take the car?
'If you've 'still 'got it, | 'would you pass it 'on to the 'Browns?
If it's 'all the 'same to 'you, | 'can I 'have another 'beer, 'George?
'Sometime 'soon | 'could we 'go to the theatre 'again?
'All things considered, | 'can we make a 'start on 'Friday?
But in 'all your ex'perience, | have you 'ever seen a 'better one?
'Sorry to 'bother you | but 'could you 'tell me the 'time?
'Must it be 'offwhite | or will 'ordinary 'white 'do?
Have you 'got it 'with you | or will you 'have to go 'home 'for it?
Verbal context

- 'Anything 'else I can 'do for you?

Commands

'What about 'Andrew?

- I 'don't feel like 'going 'out.

But I ,can't leave .Tommy ,here all the 'morning.

'Anything 'else to be 'done?

D'you 'want it 'back?

'What are the al'ternatives?

'How shall we 'go?
I 'might 'see her.

But ,Ted's 'very much a'gainst it.

I'm 'calling on 'Peter to'night.

'Can I tell Ann?

- But Joan's ex'pecting us.

'What d'you ad'vise, 'doctor?

'What's to be 'done?

'What have I 'done 'now?

But she's so 'very 'rude.

- 'Which is the 'quickest 'way?

And the 'pills?

Drill

'Can you 'call at the 'Post 'Office | or is 'that a bit 'out of your 'way?

'Ring him 'up | and 'tell him we 'shan't be 'need ing him.

Well then 'let's stay at 'home | and 'look at 'television.

Well 'give him a 'pound | and 'pack him 'off to the 'swimming 'pool.

Yes 'call at the 'butcher's | and 'buy me a 'couple of 'chops.

No 'keep it for your'self | or 'pass it 'on to 'Adrian.

'Go by the 'morning 'train | or 'catch the 'afternoon 'coach.

'If there's 'time, | 'let's 'walk.

'If you 'do, | please 'tell her I 'phoned.

No matter 'what he 'says, | 'just you carry 'on with it.

'When you 'see him, | 'say I'll be 'back on 'Sunday.

Yes but what'ever you 'do, | 'don't let 'on to 'Alice.

'Even if she 'is, | 'let her 'wait a 'bit.

For the 'time 'being, | 'stay in'doors.

'Sometime 'soon, | 'write to him and ex-'plain.

For 'goodness 'sake, | 'keep 'quiet a 'min-ute.

For the 'sake of 'peace and 'quiet, | ig'nore her 'shocking be'haviour.

Take the 'first on the 'left, | 'just past the 'station.

Take them 'three times a 'day, | 'after 'meals.
Verbal context

'What about this *waste 'paper *basket?

'Where shall we 'keep it?

Interjections

● They've 'gone on a 'cruise.

'Thank *heavens they've 'gone.
("Too late 'now, I'm a*fraid.")

We 'all hate the 'sight of him.
We must be 'off | 'now.
'Jack's *changed his 'mind.

● 'Isn't the *weather 'gorgeous!

And I 'had to *do it a*gain.

Drill

Leave it 'just where you 'found it, | by the 'side of the 'bookcase.

'Put it in that 'cupboard | in 'Alfred *Johnson's 'office.

'How *wonderful | to be 'able to af*ford such a 'holiday!

Yes 'good*bye | and 'good *riddance!

'What a *pity | you 'didn't *mention it be*fore!

'How ex*traordinary | he 'keeps on 'coming!
Well the 'best of *luck | to 'all of you!
How 'terribly an*noying | for 'everyone!
And what a 'perfect ex*cuse | for doing *absolutely, *nothing!

'What a gi*gantic *fuss | about 'nothing at *all!

Note: All the relevant drills given above with the tune

(LOW PRE-HEAD+) HIGH HEAD+MID-LEVEL (+TAIL)

can be said with emphasis if one or both of the following features are used:

(a) the high pre-head instead of the low pre-head (see Chapter I, p. 36);
(b) the emphatic form of the high head (see Chapter I, p. 37).

The following examples are marked for these features:

Well the 'best of *luck | to 'all of you.

'Playing 'chess with *John | is 'quite an ex*perience.
V Intonation Drills
TONE GROUP SEQUENCES

1 Low Bounce | High Drop

Verbal context

- 'This box is heavy.
  Well 'anyway, Francis has got enough copies.
  It's an excellent bit of work.

  Yes, Jones? || What 'is it?

- Well 'Bob's car's available.

  Would you 'like a chocolate?

  'Well 'done, Jim! || You've 'beaten me.

  'Wasn't 'Mark's a fan'tastic story!

  Yes I 'paid the bill. || Six 'pounds it was.

  'What shall we 'do this evening, Dick?

  D'you 'mind if I 'smoke?

  'Hadn't we 'better ring him now?

  'Something the 'matter?

  'Wasn't 'Dan 'touchy!

ALTERNATIVE QUESTIONS

Drill

D'you 'want a hand | or can you 'manage?
Wasn't he 'short too | or have you 'given him some spare ones 'since?
D'you 'really 'mean that | or are you 'just being 'nice about it?
Can you 'see Smith 'now, sir, | or d'you 'want him to 'come back 'later?
Will there be 'room for all of us 'in it | or d'you 'think I should bring 'mine as 'well?
Is 'that the 'last 'one | or are there some 'more under 'neath?

Would you 'care for a 'other 'game | or have you had e'nough for to-night?
Was he 'telling the 'truth, d'you 'think, | or was it 'just his imagi'nation at 'work a'gain?

Have you got 'change for 'two 'fivers | or shall I 'owe it to you for the 'moment?

Would you 'care for a 'game of 'chess | or shall we 'just 'sit and 'gossip?

('Not at all.) || Can I 'offer you a cigarette | or d'you pre'fer your 'pipe?

'Can't that 'wait till 'after 'tea | or d'you sup'pose he'll have 'left by 'then?

'Wasn't that a 'knock at the 'door | or 'am I i'magining 'things?

— Does he 'usually be 'have like 'that | or has 'something up 'set him?
Verbal context

'What time shall we meet?

'Don't decide now. Think about it again.

You like Peter, don't you?

Wasn't John any help?

Would you like one?

How was your uncle?

But nine o'clock will be soon enough, won't it?

Have you seen Peter lately?

I've decided to sack him.

But I thought you were on your way to London.

Well I'm not sure. I don't trust him a bit.

D'you mind waiting a bit longer? He's bound to be back soon.

Drill

'What time shall we meet?

'Shall we say five o'clock or is that too early for you?

2 Low Bounce | High Drop

I'm most grateful for your help.

Fancy going out in this weather!

So you did go to their house.

'Don't decide now. Think about it again.

You like Peter, don't you?

Wasn't John any help?

Would you like one?

How was your uncle?

But nine o'clock will be soon enough, won't it?

Have you seen Peter lately?

I've decided to sack him.

But I thought you were on your way to London.

Well I'm not sure. I don't trust him a bit.

D'you mind waiting a bit longer? He's bound to be back soon.

Non-final Word Groups

Well if that's all, then I think I'll be going.

Rain or shine, they always go out on Sunday afternoons.

Yes and when I got there, there was no one in.

Since you insist, I'll sleep on it.

Yes after only a week, we've become the best of friends.

No first he said one thing and then another.

As a matter of fact, I've already got one.

As soon as I saw him, I knew his illness was serious.

So as to be in plenty of time, you'd better leave before that.

When I was in London, I had lunch with him a couple of times.

After you've heard what happened, you'll change your mind, I think.

No by the time I got to the station, the train had already gone.

Whether we trust him or not, we've just got to believe him.

If he's not here in a quarter of an hour, I shall have to leave without seeing him.

I'm afraid.
Verbal context

Why were you so 'cross with Alec?
I 'love salted almonds.
We really 'must tell him 'soon.
No I've got 'nothing on | 'later.
And 'what about 'Tim?
The 'train doesn't 'leave until 'five.

* Which day's 'best, d'you 'think? I 'told him 'personally about the 'meeting.

*What about this 'old 'deed? || 'Shall I get 'rid of it?
*Peter 'doesn't 'know | 'yet.

*What shall I 'do about his 'offer?
I 'shan't keep you 'much 'longer.

D'you 'really 'like her?
*Any time to 'spare on 'Sunday?
*What was the 'meal 'like?
Have you 'got any 'tinned 'peas?

*I 'think | 'James 'broke it.

He's got 'very 'good se'curity.
*Can I 'borrow the 'car? || 'Mark's quite a'greeable.
I 'may 'go to the 'club.

Drill

No 'sooner had we got 'everything fixed 'up | than he 'wanted to 'cry 'off.
*As you're so 'fond of them, | 'why not 'buy some?
*If it's so 'urgent, | 'what about 'ringing 'up 'now?
Well 'after the 'class, | 'why don't we 'drop in at the 'George for a 'drink?
*When you 'can, | 'write to him a'gain.
Well 'while we're 'waiting, | 'let's go and 'have a cup of 'tea.
*If you can 'manage it, | 'go on a 'Sunday.
So that he 'doesn't 'forget, | 'drop him a 'line to con'firm the 'date.
Before you des'troy it, | 'show it to your so'licitor.
Well 'when he 'comes 'back, | 'tell him a'bout it.
*As it's so 'very 'reasonable, | 'go a'head and ac'cept it.
Since you're 'obviously 'very 'busy just 'now, | 'shall I come 'back to 'morrow?
*In 'some 'ways, | I 'do.
*For 'once in a 'while, | I 'have.
*On the 'whole, | it was 'excellent.
*At the 'moment, | we're 'right 'out of them, 'madam.
*If that's 'so, | 'what's to be 'done a'bout it?
*In 'that case, | 'lend him the 'money.
*If 'Mark doesn't 'mind, | 'carry 'on.
*If you 'do, | keep an 'eye out for 'Adrian.
3 Low Bounce | Low Bounce

Verbal context

- Sorry. || He's out.

Yes I 'm going to the meeting.

 Anything you * want in ' town?

 ' How about ' me going to * fetch them?

 ' Come , on. || ' Let's ' go.

Yes I'll ' certainly * call at the grocer's.

I ' don't * think I can * do it.
Well I'm a ' bit * short of ' money.

Drill

' When he comes ,back, | ' would you * tell him I ' phoned?

' If you see , Christine * there, | ' could you * give her this , letter?

If you're * passing the , butcher's, | would you * buy a * pound of , sausages?

If you're * sure you * don't , mind, | ' do you * think you , could?

If the ' Smiths are * going as , well, | ' oughtn't we to , wait * for them?

' After , that, | ' would you mind * collecting my * suit from the , cleaner's?

In , that case, | shall I have a * try?

' If , that's * all that's * worrying you, | - can I , lend you * some?

4 Switchback | High Drop

I've ' broken a* nother * cup.

( ' Once | he em*ployed ' six men.)

( In the ' morning, | he ' seemed ' better.)

( No it * wasn't * Monday I * saw him.)

' How d'you * go to the , office?

- ' D'you * like your * job?

I ' won't put * up with it.

( We're * going to ' Italy, | this year.)

' Got a * full * team * yet?

( For a * long * time | I ' tried to * borrow a * cloak.)

( ' Sorry I was * out when you * called.)

NON-FINAL WORD GROUPS

Non-Final Word Groups

Soon, | you ' won't have ' any * left.

Now, | he ' works on his * own.

Later, | I ' heard he'd * had a re'lapse.

Monday, | I stayed ' in all * day.

Often, | I ' walk.

Sometimes, | I ' loathe it.

Frankly, | I ' don't * blame you.

Last * year, | we ' went to ' Austria.

So * far, | we're * two men * short.

Finally, | I was ' forced to * buy one.

Usually, | I'm at * home on * Mondays.
Verbal context

('Help your* self to the whisky.)
Does 'Arthur * really * need it?
- It's * too * dear, | , John says.
D'you * like my * tie?
- Shall I * go to the * meeting?
'What's the * Lake District * like?

(He * told me to * mind my own * business!)

So the * soup was * terrible.

So you * rang him at * once.

'What should I * do, * George?
I * love * gardening.

'What's * happened to * your * car?

And * how was * your * Christmas?

D'you * like my * new * suit?

'My * watch is * terrible.
('Don't give me * , too * many.)
'Are't * vegetables * dear!
- What a * wretched * summer!
('Why won't they * make up their * minds?)
I shall * never * speak to him again.

'Why do * people play * games?
Well * whose * fault * was it, * then?
('Don't use * that * knife.)
'Fred's made another complaint.
The * party was * fun, | wasn't it?
'What d'you * think of * Cubism?

Drill

'Personally, | I * never * touch the * stuff.
Ap* parently, | he * does.
In * my * opinion, | he's * abso* lutely * right.
Since you * ask me, | * no.
If you * can * go, | you * ought.
When the * weather's * good, | it's de* lightful.

Well after * that, | I * let him get * on with it a* lone.

Yes but in * other * respects, | it was an * excellent * meal.

Yes and when I * saw him, | I re* peated my re* quest.

If * I were * you, | I'd * wait and * see what * happens.

'If you're so * keen on it, | why * live in a * flat?

With the * cost of * living what it * is, | I * can't af* ford to * run it.

What with * one thing and a* nother, | * rather disap* pointing.

If you * don't mind my * saying so, | it's * terrible.

'Mine's | * fine.
'Six | is * ample.
'Beans | are a ter* rific * price.
'August | was a * terrible * month.
'Peter's | the * obvious * choice.
'Never | is a * very * dangerous * word to * use.

'I * play | for * exercise.
'Dad * says | it was * yours.
'That * knife * won't cut at * all.
'Some * people * are * always com* plain* ing.
'Margaret's * parties | * usually * are.
'That sort of * art | is * quite be* yond me.
5 Switchback | Switchback

They 'all got it wrong.
I'm 'not going to apologise.

(Yes he 'passed all 'right.)
I ,don't think I'll go to-day.

And that's not 'all. || It's 'horribly expensive.
I just can't afford a car.

I 'shan't buy the shirt ,this month.

NON-FINAL WORD GROUPS

Well 'James | came 'close.
Well 'somehow | you've 'got to 'calm him down.

But 'mind 'you, | he could have 'done even better.

'Sometime 'soon | you'll 'have to 'go, you know.

No matter 'what you 'say, | I'm 'quite determined to go 'on with it.

If you 'wanted one 'badly e'ough, | you'd 'find the 'money 'somehow.

'Leave it till 'next 'month | and you'll 'have to pay 'more.
Verbal context

Your conduct was inexusable.

He’s such a fool. I can hardly be civil to him.

Drill

Before you jump to conclusions, for goodness sake hear me out.

However much he gets on your nerves, try and be polite to him.

6 Take-Off | High Drop

Count from thirteen to twenty.

But the assistant was so rude.

He thinks it’s your fault.

Poor old Tom! He’s got a terrible black eye.

(For a long time it looked hopeless.)

That’s my final offer.

Count from seventy-one to seventy-six.

(At first he was very lukewarm.)

Are you willing to be chairman again?

D’you want to know right away?

(He was quite ready to bluff it out.)

NON-FINAL WORD GROUPS

Thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty.

In that case, why didn’t you ask to see the manager?

If that’s what he thinks, he can think a gain.

In my opinion, he deserved all he got.

But when Phillip took a hand, the difficulties were soon overcome.

If that’s the way you want it, there’s nothing more to say.

Seventy-one, seventy-two, seventy-three, seventy-four, seventy-five, seventy-six.

But after I’d explained the matter to him, he was quite keen.

Unless anyone objects, I’m very willing.

No before you decide, sleep on what I’ve suggested.

But as soon as I tackled him about it, he admitted he was wrong.
7 Take-Off | Long Jump

Verbal context

He completely ig'ned your request.

"Jack says 'fairs are going up again.
'Didn't you apologise to him?

She knew about the dangers, 'surely.

I'm very dissatisfied with it.
Well 'what did 'you think of the play?

But surely your husband was there to look after you.

(So I rang him up and told him I was calling for it.)

'Let's go and meet her. || She's due at the station at ten.

Oh he never answers my letters.

Well 'ask him about it.

What ever next! || He wants to buy a car.

I sup'pose I shall have to go. || What a bore!

Drill

For 'two 'pins, | I'll 'tell him what I 'think of him.

If 'that's 'so, | it's a 'downright 'scandal.

I 'went 'up to him | and he 'just 'snubbed me. || (So I 'didn't.)

'Bill 'warned her a 'bout them | but she 'just took 'no 'notice.

If 'I were 'you, | 'I'd 'send it 'back.

'Since you 'ask me, | I must confess I 'rather 'liked it.

For 'all that 'Simon 'cares, | I 'might have been 'squashed 'flat.

And when I 'got there, | he 'gave it me without 'any 'argument.

By the 'time we 'got there, | it'll be 'much too 'late.

In 'stead of 'writing 'to him, | why not drop in at his 'office?

But if he 'refuses, | 'what's to be 'done?

If he's 'got the 'money, | why not 'let him?

If you 'feel like 'that a 'bout it, | why 'bother?

8 High Bounce | Low Drop

(I can 'usually 'do 'crosswords.)
(In 'winter I 'play 'squash.)
(The 'snow stopped about 'midnight.)

Non-final word groups

But with 'this one | I'm 'all at 'sea.

And in 'summer | I 'swim a 'lot.

And in the 'morning | it had 'all 'gone.
Verbal context

(I worked 'all 'day on the .car.)
I 'need your 'help.
I re'fuse to a'pologise.
I a'dore .rice .pudding.
('Una said 'she'd sit in for us.)

Well that's 'my o'pinion.
(Yes I oc'casionally 'watch .television.)
• But 'can we a'ford it?

('What'll you 'have to 'drink?)
'When can you 'start?

'Which 'way will you 'go?

'What can she 'do?

(Well 'what would you 'like to 'hear?)

'What shall I 'take?

Drill

And when I'd 'finished, | it 'still sounded no 'better.
If you're in 'trouble, | I'll 'certainly 'help.
In 'that case, | I've got 'nothing 'more to 'say to you.
What you 'see in it, | I just 'can't 'think.
But whether she 'meant it, | I 'haven't the 'faintest i'dea.

If 'you 'think so, | that's 'all that 'matters.
But 'usually, | I'm 'far too 'busy.
If it's the 'money that's 'bothering you, |
that's 'easily 'settled.

You can have 'tea, | or 'coffee | or 'cocoa.
On 'Tuesday, | or 'Wednesday | or 'Fri-
day.

Through 'Belgium, | 'Holland | 'and 'Ger-
many.

She can do 'shorthand, | and 'typing, | both in 'English and 'French.
I've got some 'Bach, | or De'bussy, | or if you pre'fer it, | I've got a 'new jazz .
record.

You'll need py'jamas, | your 'shaving 'kit | and a 'toothbrush.

9 High Drop | High Drop

They 'can't 'go | 'after 'all.
What a 'terrible 'accident!
'I 'did en:joy the 'match.
It 'looks like 'rain.
'Was I 'glad to get 'home!
'She's 'very good .looking.
It 'served him 'right.

QUESTION TAGS

‘Pity, | 'isn't it?
'Shocking, | 'wasn't it?
'Very good .game, | 'wasn't it?
'It 'does, | 'doesn't it?

You 'were 'tired, | 'weren't you?
Yes she 'is, | 'isn't she?
Yes it 'did, | 'didn't it?
Verbal context

They 'don't 'need , both of them.
You're 'not very 'good at it, | 'are you?
'Where did you 'see him, 'then?
At 'last 'Max has 'finished.

- It 'doesn't 'help at 'all.
'None of us , wants to , go.
But we 'still need 'Paul's , help.
'These , days | he 'rarely , goes there.

'I can't , lend you one.

Oh the 'sun's gone , in.
The , parcel , hasn't , come.

Drill

No they 'don't, | 'do they?
No I'm 'not, | 'am I?
In the 'High Street, | 'didn't we, , George?
'Now it's your turn, | 'isn't it?
'Not in the 'slightest, | 'does it?
'Someone'll 'have to , go, | 'won't they?
'More than 'ever before, | 'don't we?
And he 'used to en'joy the , trip, | 'didn't he?
Then I must 'ask , someone 'else, |
'mustn't I?
And it 'looks a 'bit like 'rain, | 'doesn't it?
Well you'd 'better en'quire at the 'station, |
'hadn't you?

10 Take-Off | High Drop

He 'says I'm 'jealous.
'Try it , that way.
Don't take 'any , notice , of them.
But 'why was he so 'rude to you?
I'm sur'prised at , Peter.

He 'says he's 'got an ap'pointment. || At
'three.
We'll ex'cuse them, | , this time.

- He's no 'reason to be 'cross with you.

11 Low Bounce | High Drop

It 'doesn't 'matter a , scrap.
'Thank you | for , lending me your , camera.

'Not , really, | 'does it?
'Take good , care of it, | 'won't you?
Verbal context

'Hang the expense. || 'Let's take a taxi home.
'Off al' ready?

He's a 'marvellous old chap.

• 'Thanks | for ,having me.
He's 'on the 'short list.
They ac'cused me of 'telling 'lies.
'Olive says | it's 'vital to the 'plan.

Drill

We 'don't have a *night out ,often, | *do we?
It's *time we were *getting a_long, | *isn't it, *Henry?
You *wouldn't *think he was *seventy, | *would you?
*Come again ,soon, | *won't you?
*That's *very en*couraging, | *isn't it?
*You *didn't tell *lies, | *did you?
*But it's *not im*portant, | *is it?

12 Switchback | High Drop

• They say | they 'gave us *eight *pounds.
I *think you've *done it.
• Peter says | 'all fruit's *plentiful.
He 'always *gets it *wrong.
I'll *give her a *good *talking to.

In *his *opinion, | *vegetables are *very *reasonable.
It's *none of *my *business.

• But *why *pick on *me?

• Daddy says | it's *too *big.
So you *think they'll *help us.
I *think I could *eat a_nother one.
He's ex*pecting it this *afternoon.
It's *very *difficult, you *know.
*Goodness! || It's *nearly *six o'clock.
Come at *two or *two thirty.

• 'What did you *think of the *lecture?
13 Low Drop | Low Drop

Verbal context

What a 'very 'nice 'house!
It'll 'never be 'ready in 'time.
What 'hideous 'curtains!
'Jane thought 'I 'meant it.
He paid 'ten 'pounds 'for it.
They 'offered it to 'Peter.
She's 'left us 'six.
She's 'now 'sent it 'off.
* 'Where's the 'money 'coming from?
  'Why didn't he 'ask 'me?

Drill

\Yes, | \isn't it?
\Never, | \will it?
\Terrible, | \aren't they?
But you 'didn't, | \did you?
It was a ri\ducious \price, | \wasn't it?
'Peter had \got one, \\hadn't he?
'Six isn't suf\ficient, | \is it?
But 'not 'soon enough, \\has she?
It's 'very 'difficult, | \isn't it?
You'd have 'gone at 'once, \\wouldn't you?

14 Jackknife | Jackknife

What a ^film!
Which of you ^broke my ^pipe?
^I ^think | it would be ^foolish.
^What ^weather we're ^having!
I was del\ighted to hear about ^Bert.
We 'go through 'Stoke, | ^don't we?
I 'had to stay ^in | to^day.

Jane's ^terribly up^set.
* It's ,not all ,that ^serious.
I'm a^fraid you've ^failed.

Drill

^Awful, | ^wasn't it?
^None of us, | ^did we?
^Terribly ^foolish, | ^wouldn't it?
It's ^horrible, | ^isn't it?
He ^did do ^well, | ^didn't he?
Of ^course we ^don't, | now ^do we?
You're ^always ^getting into ^trouble, | ^aren't you?
That's ^quite under^standable, | ^isn't it?
You 'don't ^really ^care, | ^do you?
I shall 'have to ^try a^gain ^then, | ^shan't I?

15 Low Drop | Take-Off

'Whose ^book is ^that?

Drill

John's, | \isn't it?
Verbal context

If 'only the weather had been a little better!
'Max says it's your turn.
'Who'll help, d'you think?
'Frank can play.
I've just heard from Ann.
'Shall we give him a couple?

I rang the bell several times.
• Yes I have finished my course.
They left Greece last Friday.

Drill

'Very wet, | wasn't it?
It isn't, | is it?
Mr. Robinson will, | won't he?
But 'Arthur can't, | can he?
She's 'gone to Germany, | hasn't she?
He wouldn't be satisfied with a that, |
| would he?
But there wasn't any answer, | was there?
You took the exam in June, | didn't you?
So they won't be here until tomorrow, |
| will they?

16 High Drop | Take-Off

'Whose is this painting?
'Don't rely on that clock.
'Funny business, | about Jill.
Yes I called on him personally.
'How many did he want?
Have you heard about Frances?
They came about one o'clock.
'What time'll you get back?
The meeting's in the Small Hall.
'Why didn't Len mention it to Jean?
'Arthur's coming home to day.

• When did we last meet?
'What's happened to the Smiths?
'D'you know George Dixon?
'I'm a Londoner.
He's at the local comprehensive school.

No I didn't go to the cinema.
And I also mentioned it to Bob.

QUESTION TAGS

'Tom's, | isn't it?
It gains, | doesn't it?
She re'signed, | didn't she?
He was sur'reised, | wasn't he?
'Seven, | didn't he?
She's quite ill, | isn't she?
They weren't in time, | were they?
At about ten o'clock, | won't we, Frank?
That won't be big enough, | will it?
He told her last week, | didn't he?
Yes he's due here at eleven, | isn't he?
'Sometime in April, | wasn't it?
They weren't in'veted, | were they?
'He's the tall dark twin, | isn't he?
You live in Camden Town, | don't you?
He teaches French and German, | doesn't he?

You'd seen the film already, | hadn't you?
'He wasn't very keen, | was he?
Tone Group Sequences

Verbal context

They 'want a 'rise.
She's al'ready 'got one.
What a 'lovely ,dress!
'I don't 'need a copy.
Yes I've 'told ,Mary.
'-'Don't ,wait for me.
They 'wouldn't 'do at all.
'How about 'asking 'Dick?
The milk's nearly boiling.
'What'll you 'have to 'drink?
'Don't you 'like the 'radio?

'Did you 'call, Joan?

Drill

They 'do, | ,do they?
Oh she 'has, | ,has she?
You 'like it, | ,do you?
You've 'got one, | ,have you?
Oh you've 'seen her, | ,have you?
You'll 'come on 'later, | ,will you?
They were 'quite im'possible, | ,were they?
You 'think he 'might a'gree, | ,do you?
'Keep an 'eye on it, | ,will you?
'Make mine a 'gin, | ,would you?
'Turn the 'volume down a 'bit, | ,would you?
Yes 'come over 'here a 'minute, | ,will you?

17 Take-Off | Take-Off

'Whose 'turn is it?
Peggy 'wants to 'stay at 'home.
I 'can't 'play. || My 'racquet's 'broken.
There's 'no point in 'asking 'Audrey.
• Oh ,all ,right. || 'I'll 'get it.
Oh 'let's get 'out of 'here.
'Why 'bring me 'that 'book?
He ,says he'll 'never 'speak to me 'again.

QUESTION TAGS

'Mine, | ,isn't it?
'That doesn't 'matter, | ,does it?
You could 'borrow one, | ,couldn't you?
But she 'might ac'cept, | ,mightn't she?
You ,don't ,mind, | ,do you?
You're 'not 'frightened, | ,are you?
It's the ,one you 'asked for, | ,isn't it?
He ,doesn't 'really 'mean it, | ,does he?

18 Low Bounce | Take-Off

They've ,sent us 'four.
• 'Write to him at 'Warwick 'Street.
I 'may be a 'bit 'late to 'night.

QUESTION TAGS

We 'don't need 'so many, | ,do we?
That's 'not his 'home ad'dress, | ,is it?
But you'll be 'home in 'time for 'dinner, | ,won't you?
Verbal context

'Now I really 'must go.

'Why've you 'taken 'that one?

'Jack thinks 'Christine 'wants it.

'Hello, 'Jean. || You're 'early.

There 'may be 'money 'snags.

Drill

But you'll 'come a'gain to 'morrow, | 'won't you?

'This 'is 'mine, | 'isn't it?

'She 'doesn't 'want it, | 'does she?

'But not 'too 'early, | 'am I?

'They'll not 'bother us 'much, | 'will they?

19 Switchback | Take-Off

The 'course 'finished on 'Tuesday.

The train 'stops there 'sometimes.

'Does he 'ever lend a 'hand?

'They won't be 'lieve you.

It be 'gins at 'two 0 'clock.

I 'didn't know 'anyone at the 'party.

'Why not 'ask 'George?

He speaks 'French and 'Italian 'fluently.

He 'came 'home last 'February.

('Why didn't 'Adrian 'come?)

'I think they're 'all 'mine.

* I 'tell you I 'need it.

'What's so 'special about to 'day?

She 'speaks 'French 'fluently.

Well, 'what d'you 'say to my 'offer?

Have you 'heard about 'Frank?

QUESTION TAGS

'Wednesday, | 'wasn't it?

'Rarely, | 'does it?

'Some 'days, | 'doesn't he?

'You 'do, | 'don't you?

'Half past 'two, | 'doesn't it?

'Marjorie was 'there, | 'wasn't she?

'He 'won't 'know, | 'will he?

'German and 'Italian, you mean, | 'don't you?

You mean last 'March, | 'don't you?

You 'did in 'vite him, | 'didn't you?

The 'green one 'isn't 'yours, | 'is it?

But 'not 'urgently, | 'do you?

You 'haven't 'for 'gotten, | 'have you? || (It's your 'mother's 'birthday.)

But with a 'shocking 'English 'accent, | 'doesn't she?

I 'needn't 'make up my 'mind im 'ediately, | 'need I?

He 'hasn't 'failed his 'exam a'gain, | 'has he?
20 High Drop | Take-Off

Verbal context

- 'Would you like to come?
  Cigarette, Julian?
  'What can I do for you, sir?
  Would you care for some more tea?
  'Can I lend you a hand?

- He made me feel so at ease.
  Jenny gave it to me.
  'I don't know when I've laughed so much.
  (I can't think where they've got to.)

'Don't you like it?
'What's her cooking like?
'Whose turn is it, then?
'What's in the bottle?
You'll be going there soon, won't you?
'D'you have to be there?
It looks like rain, I'm afraid.

- Shall we tell Ann?
'Any news of Gerry?
'Whose fault was it, then?
'Can I sell you a ticket?
'Is it much further?
'How many times did he do it?
'What's happened to Muriel?
'Why did he refuse?
You've got more than three, haven't you?
'How much material does it take?

Drill

'Yes, please.
'No, thanks. (I've just put one out.)
I'd like a box of chocolates, please.
I've still got some, thank you.
I've just this minute finished, thank you very much.
Yes he's a nice chap, John.
She's a very kind person, Jenny is.

He tells a very good story, does Alfred.
They're usually so reliable, the Smith twins.
I don't, frankly.
It's quite good, really.
'Mine, actually.
'Whisky, of course.
Yes on Tuesday, in fact.
'Yes, confused it.
Then let's stay at home, in that case.
She al'ready knows, apparently.
He's not seriously hurt, the doctor says.
'Betty's, in my opinion.
I've al'ready got one, as it happens.
A couple of miles, at a rough guess.
'Three times, more fool him.
She's resigned, so it seems.
He hadn't got time, so he said.

Yes seven, in point of fact.
'Three and a half yards, as near as matters.
Drill

You can take 'both, | as ,far as ,I’m con-
cerned.
We’re 'not doing 'anything, | as ,far as I
know.
It’s 'going to 'rain, | ac,ording to the ,fore-
cast.
To'morrow, | I ,think.
'Three 'weeks, | I ,hope.
I shall 'have to, | I sup,pose.
I don’t re’member, | I’m a,fraid.
The 'left 'winger, | I be,lieve.
'Andy Mc'Millan, | I should,say.
The 'ten 'thirty, | I ,imagine.
He’s 'coming 'home | ,soon.
Well I 'want to, | ,now.
And he was 'even 'worse | to,day.
It’s my 'final e,xam | to,morrow.
Yes I 'do, | ,sometimes.
Yes and I’d 'like to go a'gain | ,sometime.
(How 'nice!)) || I 'don’t sup,pose you 'meet
very ,often | ,nowadays.
I’ve got a 'bone to 'pick | with ,you.
It’s a 'bit 'chilly | in ,here.
You 'said you 'would go, | ,yesterday.
Yes the 'meeting should be 'over | by ,then.
They’re 'so much 'cheaper, | in ,France.
He was 'frightfully ,rude | to the ,porter.
It 'doesn’t 'run | on ,Sundays.
Yes I have 'lunch with him | oc,casionally.
We were 'all a,stonished | by ,his per-
formance.
'I will, | if you ,like.
I’d be 'awfully ,grateful, | if you ,would.
'I’ll come 'too, | if I ,may.
(,How 'odd!) || 'Swiss weather's 'pretty re-
liable, | in Ju,ly.
Verbal context

Does the 'journey take 'that 'long?
Yes 'that was Andrew Brown.

He's 'just become 'managing di'rector.

• 'Why bring a 'mac?

—Was he 'very 'late?

I 'don't feel 'very 'well.
We 'must succeeed.
(Sorry. || I must 'dash.)

How's 'Rachel getting 'on?

('Get on to 'Jackson.)

You're a 'bit disap'pointed 'then.

• Well when 'did he re'stire?

Is 'this the 'biggest you've 'got?

It 'must have been a 'great 'shock, || Peter's 'death.
—But 'how can you af'ford to 'stay at the 'Grand?
'How're they 'going?

• 'Who's 'that?
I'll 'bring it 'round my'self.

He was com'plaining to the 'manager.
I felt 'very 'sorry for 'Tom.
'Don't be 'so im'patient.

Drill

Yes it's a 'long 'way, | to 'Wales.
(Really?) || I 'hardly 'recognised him, | with his 'beard.
Then I must con'gratulate him, | when I 'see him.
It was 'raining, | when I 'left this 'morn-
ing.
Yes it was 'past 'midnight, | 'when he came 'home.
I should go 'home then, | if I were ',you.
Yes it would be 'awful, | if we 'failed.
I'm 'meeting my 'wife at Victoria | in ',ten 'minutes.
She's 'off to 'South A'merica | in a ',month's 'time.
You 'can't go 'wrong, | if you can con'veince 'him.
Yes I'd 'hoped to have 'done the 'job | by 'this 'after'noon.
'Sometime 'last 'Spring, | if I re'member 'rightly.
No there's a 'bigger one | on the 'kitchen 'table.
Yes I was 'talking to him on the 'phone, | 
' yesterday 'morning.
Well it's 'not so 'terribly ex'pensive, | 'out of the 'season.
They 'think they might 'fly, | as 'far as New 'York.
'Andrew 'Black, || I ',think his 'name is.
(Thank you.) || It's 'good of you to 'take 'so much 'trouble 'over it.
It's 'silly, | to 'make such a 'fuss.
Yes it was a 'shame | he 'had to give 'up.
But it's a 'nuisance, | 'having to 'wait so 'long for 'Gerry.
Verbal context

— Did you say anything to Jim?

(‘How about going in the spring?)

— Why ever go by boat? || It’s so slow.

You like staying with your cousins, || don’t you?

• Why’ve you moved?

• I had to cope alone.

He had to leave at seven.

• Why are you looking so miserable?

— Oh I am sleepy!

• What shall I do about those shares?

A letter wouldn’t be quick enough.

• What about the pills?

(The story’s still confidential.)

He insists on doing it alone.

• What shall I do with it?

— What ever shall I do?

I don’t like leaving the Janes out.

• What shall I say to them?

• When d’you want me to start?

Drill

No I ‘thought it wouldn’t be ‘kind to remind him again so soon.

It would be ‘quite a change to have an early holiday.

Well it rather up sets me, || travelling by air.

Yes it’s ‘such fun, || helping them in their shop.

It was so ‘dreadfully expensive, || living in central London.

It’s a ‘pity you didn’t mention it earlier. || (‘I could have helped.)

It was a ‘shame || he couldn’t have waited another five minutes.

It’s so ‘boring, || being at home alone all day.

(And no ‘wonder!) || It must have been ‘terribly frustrating, || sitting in that deck chair all day.

‘Sell them, || of course.

‘Try getting him on the phone, || in that case.

Take them ‘six times a day, || to be gin with.

So ‘keep it ‘under your ‘hat, || for the moment.

Well ‘let him get ‘on with it, || for the ‘time being.

‘Hang ‘on to it till ‘Monday, || if ‘that’s ‘possible.

‘Carry ‘on as ‘usual, || if you ‘possibly ‘can.

Well ‘go a head and invite them, || if you ‘feel you ‘must.

Don’t say ‘anything at ‘all, || unless you ‘really ‘have to.

Start ‘right a way, || if ‘that’s con venient ‘for you.
21 Long Jump | Take-Off

I thought you went by car.
What's to be done?
D'you like my new shirt, Ann?
And this is Tommy's drawing.

'How many can I have?

But you said he was in Canada.

'Haven't you nearly finished it?

But what difference does it make?

'How did you get on with him?

You really shouldn't have been so cross with him.

22 High Drop | Switchback

'How much did George know?
Well who was to blame?
'What was Joan's reaction?

• Does he still work at Ashby's?

'Drill

'Hullo, 'Stephen. || ('Nice to see you.)
Well 'goodbye, 'Mabel. || ('Have a good time.)
Verbal context

It's `raining *harder than `ever.

'How *many have you `got?
'Any *news of `Anthony?
'Can you _manage it?
'Don't you *,go by _,underground?
'Didn't you *say you *couldn't ,play?
I _thought you *didn't *take *sugar.
'Larry's playing *Hamlet and `Bottom.
I _thought you *said he was `ill.
You *asked `Fred to `give you the *money?

,`Come ,on. || ,Who'll volun`teer?
'Didn't you *have your *usual ,swim?
He *couldn't have been `pleasanter.

But I ,thought you *didn't *eat _break-

Well *how often *do you *visit her?
'Let's go and *see Pyg`malion.

'What are you `doing to,morrow ,evening?

'Why don't you *go to `bed?

Drill

And by 'now it *should have cleared `up, |
ac`cording to the _weather _men.
A `couple of `dozen, | I *think.
He'll be *home to,morrow, | I *hope.
I *must _manage it, | *somehow.
I *do, | *usually.
I *couldn't, | *yesterday.
I *don't ,take it, | in *tea.
He'll be `terrible, | as *Hamlet.
'So he *was, | two *days a,gone.
Yes he *wouldn't a,gree, | to *that at _any |
rate,
I *will, | if you in,sist.
'No I *didn't, | not this *morning.
*George can be *absolutely *charming, | |
when he *chooses to *be.

I *don't, | during the *week.
'Every *week, | as a *general *rule.
'Not a *hope, | un,less you've al,ready *booked.
We're *going to the *theatre, | if Don *doesn't have to *work *late.
I *will, | if you *don't mind *doing the *washing *up.

23 High Drop | High Drop

REINFORCING COMMENTS

'Yes, | *do.
'Yes, | *let.'s.
Then *you be *obstinate, | *too.
'I don't, | *either.
He was *sorry, | *very.
He *didn't come, | *after *all.
Verbal context

What about 'Alice?
So you 'weren't 'able to 'go to the 'cinema.
'Why are you so 'late?
'How did 'Andrew re'act?
You 'don't 'care for it 'much, | 'do you?
When 'will you 'ask him, 'then?

- Don't you 'like it?
'Does he write 'often?
I 'wonder why 'Jill didn't 'come.
'Where's 'Peter?
Well when 'can I 'have it?

- You 'say you 'gave it 'back to him?
('That's 'Alan.)
'Where does he 'live?
'How's 'Freda 'getting 'on?
You 'really 'can't 'lend me a 'copy?

- Does he 'know?
I 'don't think I'll 'answer her 'letter.
'Thursday's im'possible.

- 'Mabel was 'very an'noyed.
'How 'many shall we 'take?
I 'can't be 'there by 'ten.
(You 'must 'come. || You'll 'love the 'people 'there.)
So you didn't 'like the 'pudding.
('Thank you. || I'd 'love to 'come and 'meet the 'family.)
(I was sur'prised he 'asked me 'for it.)

Drill

'She'll get a 'free 'copy, | 'naturally.
No but I'd 'seen the 'film, | 'anyway.
I 'had to 'work 'late, | 'honestly.
He was 'very up'set, | 'obviously.
I 'like it a 'lot, | 'really I 'do.
I'll in'vite him on 'Sunday, | 'honest I 'will.
'No, | I 'don't.
'Yes, | he 'does.
You in'veted her, | of 'course.
He's 'gone to 'Manchester, | on 'business.
I'll 'bring it to 'morrow, | I 'promise.
It's the 'absolute 'truth, | I 'swear it.
And 'this is 'Charles, | my 'elder 'boy.
In 'Essex, | near 'Chelmsford, I 'think.
Her 'arm 'isn't 'broken, | after 'all.
No this is the 'only 'one I've 'got, | I 'as'sure you.
'Surely, | he 'must 'know.
'Really, | you 'must 'answer it.
'Well, then, | 'how about the 'next day?
'Naturally, | she 'would be.
'Obviously, | we shall need 'all we pos'sess.
Well 'anyway, | 'come as 'soon as you 'can.
And be'sides, | I 'don't want to 'go on my 'own.
On the 'contrary, | I 'loved it.

'By the 'way, | 'where d'you 'live?
'After 'all, | it 'wasn't as 'if he 'needed it.
VI Dialogues for Intonation Practice

1 '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 particular. || 'All her ’school friends ’talk about it so ,much. || — ‘I ,know. || You’d ,think they ’never did *any-,thing ,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? ||

2 I ‘say, | ,Arthur. || ’Seen anything of ’Jack ,Taylor *recently? || — ,Taylor, did you *say? || — No, ’Taylor. || With a ’T. || — ’Who’s *that? || — Oh, ’you re,member ,him. || The ’man who *gave you those ’driving *lessons, | ’just be,fore your *test. || — Oh, ’him! || ,No, | I ’haven’t, I’m a ’fraid. || ’Why d’you *ask? || — Well I was ’wondering | if he’d got any *free ’time during the *next few *weeks. || — But you ,don’t need *more *lessons, *do you? || I ’thought you ’passed your *test. || — ‘So I ’did, | ’just after ’Christmas. || ,No, ,I don’t *need *lessons. || My ’sister Janet *does. || — ,Oh? || But ’didn’t you *say your ’father was *teaching her? || — He ’was. || But he *couldn’t *stand the ’pace. || — ’Couldn’t *stand the ’pace? || ’How’s *that? || Janet ,mustn’t go *faster than ,thirty, | ’surely. || She’s a ’learner. || — Oh, but ’you don’t know Janet! || At least ,not as a ,driver. || — She’s got ,no i’dea of
*speed at 'all. || — You *mean she *really *does *drive too *fast? || — *I'll say she *does! || *Every bit of *practice, || — well it's *more like an *inter:na:tl *car race. || It just 'doesn't occ:ur to her | that 'going *fast | can be *dangerous. || — Well, *anyway, | she sounds *confident. || — *Confident! || — That's *putting it *mildly. || — And *confidence | *not *shared by *father, I *gather. || — *Not *one *bit! || *Sometimes, | after an *hour's *driving *with her, | he's *come home *petrified! || — And *now he's *re:used to go *out with her *again? || — *Yes, but *not be:cause of her *speeding. || — Well, then, *why 'did he cry *off? || — Because when he *got back from *work *yesterday | the *engine was in *bits. || — Had *Janet had an *accident? || — *No. || She'd *merely de:cisioned | to 'see how things *work | 'under the *bonnet. || — Does she *know *anything about *car *engines? || — *Not a *thing! || 'Dad was *very unp:set, | as you can ima:ine. || — *Yes, | he *would be. || It's his *one *real *joy in *life, | that *car of his, | *isn't it? || — Well, *anyway, | *that was the *last *straw. || *No more *use of the *car *for her | till she'd *passed her *test. || 'And you'd *better start *looking | for *another *in:structor,' he *said. || — And you *thought of *poor old *Taylor. || *Let's hope his *nerves'll *stand it. || 'And his *in:surance! ||

3 'What *is there about *Copenhagen | that *makes you keep *going *back there? || — *Well, it's *rather *difficult to *analyse. || — Partly the *place it *self. || — Mostly, I *sup:ose, | the *people. || — *You *like the *Danes? || — *Oh, *very *much. || — *Why? || — *What is it that *makes you *like them? || — *I've *often *wondered | that | my *self. || *They seem to have a *freshness of *mind, || and a *gaiety, || that's *most *attractive. || — *Is *Copenhagen a *gay *city, would you *say? || — *Yes, | it *is. || — *But *don't *misunderstand me. || *It's *not all champ:agne and *oysters. || — Even *beer and *bonhomic! || But *I've *always *found it | a *very *happy *place. || — *Isn't that a *bit like *beauty, *though, | in the *eye of the *be:holder? || *I mean, *mayn't you be projecting your *own *pleasure | on to
the 'city itself? || — Oh, I'm sure. || But surely that's what
we 'mean by a happy place. || A place where we 've been
and 'can be 'happy. || — I'm not so sure about that. || I
think I can imagine somewhere where 'everything out-
side is happy, || but the ob'server's 'miserable. || — But then
'surely, || that's a 'miserable 'place. || — De'pends how you
def'ine your 'terms. || — Like 'everything 'else, || 'yes, || of
'course. || — But that's how 'I would de'fine it. || And 'Tivoli ||
'seems to 'me to be a 'very 'good 'symbol of 'Copen'hagen. ||
— 'Tivoli? || — 'Yes. || It's a 'sort of 'pleasure 'garden, || 'right
in the 'very 'centre of the 'city. || — 'Roundabouts and
'things? || — Well, 'yes, || but 'much 'more. || 'Restaurants, ||
and 'gardens, || and 'fountains, || and 'lights, || and 'theatres, ||
and 'pantomime, || and 'ballet, || and 'music 'hall. || — It's
de'lightful! || 'Difficult to de'scribe 'how de'lightful. || You
must 'go there || and 'see it for your 'self. || — I 'hope I shall
be 'able to, || 'some 'day. || But 'not 'this 'year. || I've 'got to
have a 'wretched 'chimney 'knocked 'down || and 're'built. ||
'That'll 'cost a 'fortune. || — I can im'agine! || 'Still, ||
per'haps 'next 'year. ||

— D'you 'seriously 'think 'English'll be a 'world 'language
'once 'day? || — I 'think so, || 'yes. || Of 'course, one 'can't say
'certainly. || There are 'too many 'factors in'velved. || But at
'least it seems 'likely. || — But 'what about the 'spelling? ||
It's 'so ap'alling. || 'No-one in their 'senses, || 'surely, ||
would 'want to learn 'English 'spelling, || 'if they could a'void
it. || — It's 'not very 'good, || 'certainly. || But in 'time, ||
it'll be 'altered. || — 'Who 'by, I should 'like to 'know? || —
By 'circumstances, || in 'my 'opinion. || I 'think it'll become
'obvious, || 'even to 'English 'people, || that the 'spelling
'simply 'must be im'proved. || — I should have 'thought if
that were 'going to 'happen || it would have 'happened al'ready. || — 'No. || There are 'certain things 'coming a 'long ||
that'll make 'simplified 'spelling 'even 'more de'sirable. ||
'Such 'as? || — Such as a 'speech 'recogniser, for 'instance. ||
— 'A 'what? || — A 'speech 'recogniser. || A ma'chine that'll
take dictation, as it were and immediately produce a typescript. || — 'Is that feasible? || — 'Oh, I think so. || It's certainly being worked on. || And eventually, it'll be a fact. || — Yes, but where does simplified spelling come in? || — Well, if you want the machine to produce ordinary spelling, it'll be a much more complicated design job. || — So you think it'll be to everyone's advantage to adopt the simplified stuff. || — 'Yes. || — 'I think you're optimistic. || — Well, 'come back in twenty years, time, and we'll see. ||

5 Played any bridge recently? || — 'No. || 'Not for ages. || You see, it's difficult to get a four, nowadays. || — 'How's that? || — Oh, 'didn't you know? || 'Peter's left us. || — 'Left you? || 'What's happened to 'him? || — He's got a new appointment in Edinburgh. || Be'ginnin' last October. || — 'Really? || 'Oh, 'of course, 'yes. || 'I re'member. || Well, what about the other people in the department? || — Don't they play? || — 'None of them seem at all keen. || — 'How disappointing for you! || You 'used to en'joy your lunchtime games, || 'didn't you? || — 'Yes, im'mensely. || It was great fun. || We invariably played the same four. || And the same partners, usually. || — So you must have got to know each other's bidding extremely well. || — Yes, our opponents as well as our partner's. || — But 'didn't that take some of the fun out of it? || I mean, 'surely, if everybody knew who'd got what, there was no point in playing the cards at all! || Or 'not 'much! || — 'Don't you believe it! || For one thing, you could never be certain that one of the others, or all three, for that matter, wasn't bluffing. || Or 'going psychic. || — 'Going psychic? || What on earth does that mean? || — Oh, you 'know. || Bidding the cards you hope your 'partner's got. || — You mean that really happens? || No wonder I never won at bridge! || — So you see, we could never be quite sure of the lie of the cards, in spite of all the conventions we liked to think we played. || — That's another thing I could
never understand. || 'All those wretched conventions! || — Oh, but they can be very helpful. || — One or two of them, perhaps. || But most conventions, well, they're just a lot of mumbo jumbo. || — What d'you mean, mumbo jumbo? || — Well, for instance, calling two hearts when you've got only a fair hand in diamonds seems plain crazy, to me. || — Oh, come, now. || 'Don't exaggerate. || Nobody plays a convention like that. || 'Not even us. || — Perhaps not. But 'why don't you tell each other what cards you've got, and have done with it, || I just don't know. || — Because that would be cheating! || Oh, you've been pulling my leg. || 'Still, to some extent, || I'd gree with you. || — A gree with me? || 'Never! || — Yes, too many conventions by half. || — And some of them || pretty senseless, too, || you must admit. || — Well, yes. || And in any case, bridge is still a game of chance, no matter how sensible its conventions may be. || Or senseless, for that matter. || 'After all, you can only bid and play the cards you're dealt, || can't you? || 'Care for a rubber? ||

6 Oh, there you are, Peter! || At last! || — Sorry to be so late, Frank. || I expect you thought I was never going to turn up. || — Well, I'd be gun to have my doubts, || I must admit. || — Not half as many as me, || I'll be bound! || — And, you know, it's pretty chilly, waiting here. || Another five minutes and I'd have needed treatment for frostbite! || — Well, why didn't you wait in the waiting room? || You'd have been much warmer || there. || — No, I wouldn't. The heating's broken down. || 'Well, now || explain yourself. || What's been keeping you this time? || — Oh, it's been one of those days. || 'Everything seems to have gone wrong. || — ^ All your days are like that, || surely! || — No, honestly! || 'Take this morning, for instance. || Alarm clock fails to go off. || 'Miss my train. || 'Late for the office. || 'Boss early for once. || 'Acid comments on persistent unpunctuality. ||
Un'pleasantness all 'round. || — Yes, but that was this morning. || And in 'any case, I don't suppose you were an hour late then, | were you? || — Oh, don't rub it in. || And don't exaggerate, | either! || — Exaggerate? || 'Who's exaggerating? || — 'You are. || It's 'less than an hour I'm late, | actually. || 'Fifty minutes, | approximately. || — 'Very approximately. || 'I make it 'fifty 'eight minutes, | precisely! || — Well, 'maybe it was a bit more than fifty. || And in 'any case, | you're 'perfectly 'right. || I wasn't that much 'late this morning. || — Well, why so 'late now, then? || — As I 'say, it's been 'one of those 'days. || A 'bad start | which 'nothing can retrieve. || — But you 'battled on, | valiantly | against 'all the 'odds. || — 'Naturally! || 'Hour after 'hour, | 'working my 'fingers to the 'bone. || A 'mere half 'hour for 'tea, | and 'there I 'was, | 'work up to 'date | and 'ready to 'leave. || 'At 'five 'sharp. || — Then 'what d'you suppose 'happened? || — 'No i'dea! || — I was 'collared. || 'Well and 'truly 'collared. || — Who 'by? || — By the 'office 'shaggy 'dog. || — 'By 'who? || — The 'office ... || — Oh, you mean, 'Bill 'What'sisname. || 'Anstruther, | 'isn't it? || — Yes, 'that's 'him. || He's the o'rig'nal 'shaggy 'dog, | he 'must be. || They go 'on, | and 'on, | and 'on. || His 'stories, I 'mean. || — 'Which one 'this time? || — The 'one about the parrot | that 'plays the pi'ano. || — 'Not very a'musing, | 'I 'bet. || — Oh, 'quite a'musing. || That is, if you 'haven't 'heard it be'fore. || And 'I 'have, of 'course. || On various occasions. || 'All 'ten 'minutes 'of it! || — So by the 'time he'd 'dotted the 'last 'i | and 'crossed the 'last 't, | 'goodness knows 'how many 'times, | you'd ... || — Yes, you're 'absolutely 'right! || I'd 'missed my 'train. || For the 'second 'time to 'day. || 'Very frus'trating! || — Which re'minds me. || 'Like to 'hear about the pi'ano-playing 'parrot? ||

7 Have you 'ever done any 'work | with syn'thetic 'speech? || — 'Yes, | a 'fair 'amount, | 'actually. || — Does it 'really 'mean | that ma'chines 'talk? || — Well, it de'pends what you 'mean by 'talk. || 'Certainly the ma'chines produce 'sentences
elëctronically. || — ^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 produce *something in'telligible. || — .I'm a'fraid I *don't *follow,that. || — .Well, the *sounds *made by a *human *voice | are e'normously *complex. || And a *lot of the *in-forma'tion they con'vey | is *purely *personal. || — .You mean, like what 'sex the *speaker is? || 'What 'age? || 'Where 'from? || 'Things like *that? || — .Right. || And what *we'd like 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 *lifelike. || — .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. ||

8 'Feel like a *trip up to 'Town this *morning? || — .Town? || — .This *morning? || But how *can we? || 'You've got an ap'pointment with 'Jackson, | at his *office, | at el'even ,thirty, *haven't you? || — .No, 'not .now. || I *did *have. || But a few *moments a.go | his *secretary rang *up 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? || — .Well, I *thought it might *make a *change. || — .Yes, but you were *saying only ,yesterday | *how much you dis'like the ,big ,city, *nowadays. || — .Yes, | I *know I *did. || But we're *both *free to,day | .now. || And it oc'curred to me | we *might make a *start | on the 'Christmas *shopping. || — .Christmas *shopping? || 'Oh, *Jord! || .Must we? || You *know how I *hate *shopping, | at the *best of *times. || — .I *don't see *why you *make such a *fuss. || You *hardly *ever *go *shopping. || — .Too often for *my *liking. || And at
'Christmas time, well, that's the 'absolute end. || 'Just
think of 'all those 'thousands of 'people, 'milling a'bout
in the 'Oxford Street stores. || 'And what are they doing? || —
Well, what are they doing? || — Buying 'useless and ex-
pensive presents. || 'And who are they for, d'you suppose? || —
'All right, | 'Scrooge. || 'You tell me, who they're for. || —
For un'grateful 'relatives | they're 'scarcely on 'speaking
terms, with the rest of the 'year! || — To hear you talking, |
'anyone would 'think you didn't 'like giving 'Christmas
presents. || 'Anyway, are you 'coming or 'not? || — But
what's the 'rush? || We're 'not out of October | 'yet. || 'And
'Christmas is 'still a 'long way 'off, thank 'goodness. || —
Well! || I 'like that! || Last 'year, | when we 'left it 'til 'early
December, you com'plained 'bitterly. || — 'Did I? || I
don't re'member. || — You 'know you 'did. || 'What was it
you 'said? || 'Oh, 'yes. || 'Too many 'people. || 'Last minute
'rush. || 'All the 'best things 'gone. || 'And 'lord knows 'what
'else! || — 'All 'absolutely 'true, | you must a'gree. || — And
now this 'year, | when I sugg'est getting it 'over 'early, | 'more com'plaints! || — 'I 'must 'say! || 'There's 'no 'pleasing
'some 'people! || — Oh, 'I'm not 'difficult to 'please. || Just
'keep me 'out of a 'shop, | and I'm as 'happy as a 'sandboy. ||
Still, we'll 'have to 'get 'down to it 'sometime, I sup'pose. ||
And 'better 'now than on 'Christmas 'Eve, I 'reckon. || —
'Just as 'well I don't 'take you 'seriously, | 'isn't it? || —'Any-
way, | 'Christmas 'shopping or 'not. || I 'want to buy a 'new
'coat. || — So 'that's why we're 'going to 'Town. || I 'might
have 'guessed. || — 'Yes, 'dear. || 'What time did you 'say
you'd be 'ready? ||

9 'Isn't it ex'traordinary 'how sug'gestible one 'is? || — No
'doubt! || But 'what makes you 'say so 'now? || — Well, I was
re'cording a 'talk this 'morning. || For the 'B.B.'C. || —
A'nother in your into'nation 'series? || — 'Yes. || And we 'had
the 'usual re'hearsal | to 'get the 'timing 'right, and 'so on. ||
And 'that went 'perfectly 'well. || But as 'soon as I 'knew it
was being re'corded, | I got as 'nervous as a 'kitten. || —
Yes. || It's 'always the same. || It 'isn't so 'bad | 'once you've got 'started. || What 'I 'hate | is 'just be'forehand. || 'You 'know. || When the 'chop in the 'little 'glass 'box 'says . . . | — ‘... We'll 'go a'head | in 'ten 'seconds | from 'now.' || 'I 'know! | And it seems 'hours | before the 'red 'light goes 'on, | 'doesn't it? || — 'Hours! || And 'does this 'happen with 'you? || I 'always take a 'nice 'deep 'breath, | 'ready to 'start, | 'much too 'soon. || So I'm 'practically 'suffocating | when the 'time 'comes. || — 'Either 'that | or I 'hurriedly breathe 'out | at the 'very 'moment | they 'put the 'light on. || So I 'have to breathe 'in a 'gain, | 'just like a 'steam 'engine. || — 'Oh, 'Lord! || 'Terrible! || But at 'least they 'do the re'cordings on 'tape 'nowadays. || — 'Yes, thank 'goodness! || 'I used to 'hate it, | in the 'old 'days, | ,when it was on 'disc. || You'd get 'almost to the 'end | and 'then 'fluff! || — Or say e'xactly the 'opposite of what you 'should. || — 'Right. || And you 'had to do the 'whole 'disc 'over a 'gain. || 'Not just the 'last 'bit. || — 'I 'know! || And the 'more 'times it 'happened, | the 'worse you 'got. || — 'Yes. || Until 'finally, | you 'didn't know 'what you were 'reading. || — Well, I sup'pose we 'ought to be 'grateful for 'tape, | 'really. ||

10 Hul'lo, 'George. || 'Nice to 'see you a 'gain. || 'Quite a 'stranger, | ,these 'days, | 'aren't you? || 'Been a'way or 'something? || — 'No. || At 'least not 'recently. || — 'Well, | what have you been 'up to, 'then? || We 'haven't 'seen you 'here for 'ages. || — 'I 'know. || But 'somehow, | what with 'one thing and a 'nother, || I 'haven't had 'time for an 'evening 'out | these 'last few 'weeks. || — 'Oh? || 'Really? || How's 'that? || — Well, to be 'gin 'with, | we're 'pretty 'busy at the 'office | at the 'moment. || — What, 'more than 'usual? || — Yes, we 'are, | 'rather. || 'You 'know. || 'All the 'usual 'yearly 'business. || — What, 'annual ac'counts, | 'stock 'taking, | 'that sort of 'thing? || — 'Yes. || And we've had a 'couple of 'rush 'export 'orders to 'cope with, | as 'well. || — So 'that's 'meant 'working 'late 'occasionally, | 'has it? || — Oh, in-'variably 'two nights a 'week. || And 'some 'weeks | 'three
But, what about the other evenings? You could have spared us one of those, surely. — Well, as if working late at the office weren’t enough, my wife, bless her, has taken it into her head to do some interior decorating. Lounge and dining room. Both at the same time! — And you’ve been roped in to help! Poor old George! Rather overrated pastimes, aren’t they, painting and wall papering? — ‘Very much so. Though it wouldn’t have been so bad if it had only been a question of paint and paper. — Well, what else have you had to do? — I’ve been stripping the woodwork. With a blowlamp! — With a blowlamp? That can’t have been easy. — ‘Understatement of the week, that is. The times I’ve scorched my fingers, well, that’s nobody’s business. And just how I avoided burning the whole house down! I simply can’t think! — But why use a blowlamp at all? A chemical stripper is just as efficient. And much less lethal. — ‘That’s what I said. But my wife just wouldn’t have it. — ‘Why, ever not? — Well, you see, her favourite do-it-yourself man on the radio is a devo tee of the lamp. So blowlamp it had to be. — With you cast as the genie! — Yes, I never did fancy myself much as a ladder!

I really don’t see why you’re so pessimistic. — ‘Don’t you? — ‘I do. It was all very well in the past. The techniques of mass persuasion weren’t so very highly developed. But nowadays, what with motivational research and subliminal perception, men’s minds are so vulnerable. — But they’ve always have been vulnerable. There’ve always been mob orators and professional persuaders. But they’ve never been able to dominate all the people all the time. — ‘I agree with you. — But the techniques available now seem to promise just that. — I think you underestimate your fellow men. In my view, they’ve got sufficient sense to see through these tricks. — ‘But it isn’t a matter of sense. That’s
e\textquoteright{}actly my point. || If things go on as they are, we shan't even know we're being persuaded. || It won't be an appeal to reason or sense. || It'll be a direct influencing of the subconscious mind. || — But that's exactly what mob orators have always done. || They've always appealed to the subconscious mind. || Never to reason. || But even so, they haven't been able to lead the people by the nose for long. || — Long enough. || And it was only intuition || they were working by. || Now it's on a scientific basis. || So goodness knows what we can be persuaded to accept. || And without even knowing we're being persuaded. || — So you said before. || But I still think you're being too pessimistic. || — But it's happening. || In advertising, especially. || The advertisers are finding out our real motives for preferring one brand of goods to another. || And unless we've studied the advertisers' methods, we're quite unaware of these motives. || — So in your opinion, we buy whatever it is without having made a conscious choice at all. || — Yes, I'm sure we do. || And apply those methods to politics and you can see the danger. || Now d'you wonder I'm pessimistic?
Glossary of Technical Terms

Accent: the means whereby a word is made to stand out in an utterance. Accent always entails the occurrence of a strong stress on the appropriate syllable of the accented word; and when this word contains the nucleus of the word group, accent is also shown by a change in pitch or by a sustention of pitch. See pp. 5 and 31.

Attitude: the feeling or sentiment which, with respect to the situation in which he finds himself, the speaker expresses by intonation rather than by words.

Compound Tune: a tune containing more than one nuclear tone.

Head: either that part of a word group which begins with the stressed syllable of the first accented word, not being the nucleus, and which ends with the syllable immediately preceding the nucleus; or the pitch pattern associated with that part of a word group. With the latter significance, a head can be one of four types: Low, High (when emphatic, called Stepping), Falling (when emphatic, called Sliding) and Rising (when emphatic, called Climbing). See pp. 17–22 and 37–38.

Nuclear Tone: the pitch treatment of the nucleus. There are seven types of nuclear tone: Low Fall, High Fall, Rise-Fall, Low Rise, High Rise, Fall-Rise and Mid-Level. See pp. 7–17.

Nucleus: the stressed syllable of the last accented word in a word group.

Pre-head: either the syllable(s) occurring before the stressed syllable of the first accented word in a word group; or the pitch pattern associated with these syllables. In the latter sense there are two types of pre-head: Low and High. See pp. 22–28.

Pre-nuclear Pattern: the pitch treatment of all words and syllables occurring before the nucleus.

Question Tag: for example, won’t she?, didn’t they?, can’t I?
**Rhythm:** in English speech, shown by the tendency of stressed syllables in a word group to occur at approximately even intervals of time.

**Simple Tune:** a tune containing only one nuclear tone.

**Stress:** in a word group a syllable is stressed if it is said with markedly greater effort than some other syllables whether in the same or adjoining word group; stressed syllables often appear louder than unstressed ones, and they tend to occur at approximately equal intervals of time in a word group.

**Tail:** either all the syllables, stressed and unstressed, following the nucleus; or the pitch pattern associated with these syllables.

**Tone Group:** a group of tunes which, though intonationally not identical, all have one or more pitch features in common and all convey the same attitude on the part of the speaker. See pp. 39-45.

**Tune:** the complete pitch pattern of a word group.

**Wh-Question:** a question which needs a full answer, that is, which cannot sensibly be answered by *Yes* or *No* or their equivalent. This kind of question often begins with an interrogative word, such as *which, what, how.*

**Word Group:** a grammatically close-knit group of words which is coterminous with and unified by an intonation tune; it is often separated from a preceding or following word group by a pause of some kind. See p. 2.

**Yes-No Question:** a question which can be answered by *Yes* or *No* or their equivalent and which often begins with a special finite such as *can, will, did.*
<table>
<thead>
<tr>
<th>Position in tune</th>
<th>Pitch</th>
<th>Diagram on page</th>
</tr>
</thead>
<tbody>
<tr>
<td>[.] last syllable</td>
<td>Medium falling to very low.</td>
<td>15</td>
</tr>
<tr>
<td>otherwise</td>
<td>Medium falling to very low; or medium level with following tail syllable(s) very low level.</td>
<td>15</td>
</tr>
<tr>
<td>[?] last syllable</td>
<td>High falling to very low.</td>
<td>15</td>
</tr>
<tr>
<td>otherwise</td>
<td>High falling to very low; or high level with following tail syllable(s) very low level.</td>
<td>15</td>
</tr>
<tr>
<td>last syllable but one</td>
<td>Medium rising to high, then falling to very low.</td>
<td>15</td>
</tr>
<tr>
<td>last syllable</td>
<td>Medium rising to high with following tail syllable(s) very low level; or medium level with following tail syllable(s) falling from high to very low.</td>
<td>15</td>
</tr>
<tr>
<td>but one</td>
<td>Medium rising to high with following tail syllable(s) very low level; or medium level with first tail syllable high level and remaining tail syllable(s) very low level.</td>
<td>15</td>
</tr>
<tr>
<td>[.] last syllable</td>
<td>Very low rising to medium.</td>
<td>15</td>
</tr>
<tr>
<td>otherwise</td>
<td>Very low level with following tail syllable(s) in an ascending pitch scale ending on medium pitch.</td>
<td>15</td>
</tr>
<tr>
<td>[?] last syllable</td>
<td>Medium rising to high.</td>
<td>16</td>
</tr>
<tr>
<td>otherwise</td>
<td>Medium level with following tail syllable(s) in an ascending pitch scale ending on high pitch.</td>
<td>16</td>
</tr>
<tr>
<td>[?] last syllable</td>
<td>Moderately high falling to low, then rising to medium.</td>
<td>16</td>
</tr>
<tr>
<td>otherwise</td>
<td>Moderately high falling to low with the following tail syllable(s) carrying rise to medium; or moderately high level with first tail syllable low level and remaining tail syllable(s) carrying rise to medium.</td>
<td>16</td>
</tr>
<tr>
<td>[.] all positions</td>
<td>Medium level with any following tail syllable(s) on same level.</td>
<td>16</td>
</tr>
<tr>
<td>[.] all positions</td>
<td>Relatively high level with any following pre-nuclear syllable(s) on same pitch.</td>
<td>19</td>
</tr>
<tr>
<td>[.] all positions</td>
<td>Very low level with any following pre-nuclear syllable(s) on same pitch.</td>
<td>19</td>
</tr>
</tbody>
</table>
Tone Marks

<table>
<thead>
<tr>
<th>Position in tune</th>
<th>Pitch</th>
<th>Diagram on page</th>
</tr>
</thead>
<tbody>
<tr>
<td>['] all positions</td>
<td>Relatively high level with any following pre-nuclear syllable(s) forming pitch scale descending to medium-low.</td>
<td>20</td>
</tr>
<tr>
<td>[.] all positions</td>
<td>Very low level with any following pre-nuclear syllable(s) forming pitch scale rising to pitch slightly lower than beginning of following ['].</td>
<td>21</td>
</tr>
<tr>
<td>after [']</td>
<td>Relatively high level, same pitch as preceding ['].</td>
<td>20</td>
</tr>
<tr>
<td>after ['] [.]</td>
<td>Level, varying from relatively high to quite low and forming part of descending pitch scale indicated by ['] or of ascending pitch scale indicated by [.] .</td>
<td>20, 21</td>
</tr>
<tr>
<td>['] after [.]</td>
<td>Level, varying from quite low to medium and always higher than [.] or ['] immediately preceding.</td>
<td>17</td>
</tr>
<tr>
<td>after [']</td>
<td>Level, varying from medium high to very high and always higher than ['] or ['] immediately preceding.</td>
<td>17</td>
</tr>
<tr>
<td>otherwise</td>
<td>Relatively high level.</td>
<td>27</td>
</tr>
<tr>
<td>{last syllable after [']} before [']' [']</td>
<td>Very low rising to medium.</td>
<td>17</td>
</tr>
<tr>
<td>otherwise</td>
<td>Level, varying from low to medium.</td>
<td>24</td>
</tr>
<tr>
<td>otherwise</td>
<td>Very low level.</td>
<td>16, 24</td>
</tr>
<tr>
<td>[-]</td>
<td>All syllables following this tone-mark and preceding a head or, in its absence, a nuclear tone, have the same high level pitch.</td>
<td></td>
</tr>
<tr>
<td>[ ]</td>
<td>Indicates the end of a word group and its accompanying tune, after which there is little or no pause.</td>
<td></td>
</tr>
<tr>
<td>[</td>
<td></td>
<td>]</td>
</tr>
</tbody>
</table>

Except for [-], [ ] and [ || ], all tone marks indicate a stressed syllable.
Except for [-], [ ], [ || ], and for ['] and [.] when occurring in pre-heads and tails, all tone marks indicate an accented word.
For the pitch of ['], ['] and [.] in emphatic word groups, see Chapter I, pp. 36–38.
### PITCH FEATURES OF TONE GROUP (UNEMPHATIC)

<table>
<thead>
<tr>
<th>Tone Group</th>
<th>Pre-head</th>
<th>Head</th>
<th>Nuclear Tone</th>
<th>Tail</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Low Drop</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The High Drop</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Take-Off</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Low Bounce</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Switchback</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Long Jump</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The High Bounce</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Jackknife</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The High Dive</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Terrace</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **X** - an essential pitch feature of a tone group.
- **□** - a pitch feature that may occur in a tone group.

**N.B.** In all tone groups except the Take-Off and the Low Bounce the High Pre-head can be used instead of the Low Pre-head; its effect is to add emphasis to the utterance. In the Take-Off the high pre-head can be used for emphasis only when the tune also includes a Low Head. In the Low Bounce the High Pre-head can be used for emphasis only when the tune also includes a High Head.
INTONATION OF COLLOQUIAL ENGLISH has been written for language students at intermediate to advanced level and for first-year university students of phonetics. The authors analyse the intonation of English into a system of ten tone groups which, with their functions, are described in the early chapters of the book. Then comes an extensive series of practice drills with each tone group treated separately and in certain common tone group sequences; the functions of each tone group are made evident by means of Verbal Contexts which precede the drill sentences. Finally there is a number of dialogues demonstrating the ten tone groups in action within the framework of everyday, conversational speech.

The authors have recorded, on two 5-in. tapes (speed 3 3/4 i.p.s./9.5 cm.p.s.), practice drills taken from each of the ten tone groups and six of the conversational passages from Chapter VI.