

Listen again to the kind of intonation you heard in Unit 1, where all the tone units have falling tones, not rising ones.

// ♫ the STREET was EMPTy // ♫ Even the BUS driver had gone // ♫ i HURried
aCROSS // ♫ and TURNed into an Alleyway // ♫ and STARTed to WALK // it
was DARK // ♫ and DRIZZling a little //

In Unit 1, the speaker makes nearly everything sound new. Each tone unit gives us one more bit of information about her experience: she tells us, step by step, of the emptiness of the street, the departure of the bus driver, the crossing of the road, and so on. Using falling tones for each instalment shows that we are not expected to know about any of these things in advance.

Mandy and David, in the above extract, are in a different situation. They have reached the point in their conversation where they are both supposed to know the way to 27 Park Close. David, naturally, knows the way because he lives there! And Mandy has now been told. They are just checking to be sure that the information *she* now has is the same as that which *David* gave her. There is nothing new in what either is saying. They are only going over ground they have covered already and establishing that they both see things in the same way. A rising tone is used to show that no new information is changing hands.

Listen to these instructions, and try to decide which tone units have rising tones. Mark them in.

- 1 // come OUT of the CAR park // and TURN RIGHT //
- 2 // AFTER a little WHILE // you'll see a TURNing on your LEFT //
- 3 // I'M SORry // it's the SEcond turning // it's NOT // the
FIRST // so that's the SEcond turning // on your LEFT //
- 4 // and if you GO round THERE // you'll see some PLAYing fields //
on your RIGHT //

Think why the first tone unit in (1) has a rising tone. If Mandy wants to get to David's house, she knows already that she can't stay in the car park! David tells her nothing new when he says 'Come out', etc. Can you explain each of the other rising tones in these examples?

2→

3→

4→

Listen and write UP or DOWN before each tone unit.

// the THING to look OUT for // is the PLAYing fields // and SOON
 after you've PASSED them // you'll GO under an UNderpass // AFTer
THAT // HANG ON // you'll BE in hospital LANE // you'll KNOW
 // it's hospital LANE // because of the HOSpital // it's a BIG
 vicTORian building // on your LEFT // and at the END of THERE //
 you'll COME to some TRAffic lights //

Remember that the tone begins in the last prominent syllable in the tone unit and ends at the end of the tone unit. This means that it can extend over one word or over several:

it's the TRAffic
 it's a NEW de VElopment area
 it's NOT very FAR
 at THIS time of day

Listen to this short piece of conversation.

- 1 MOTORIST: Excuse me. I'm looking for the technical college. Can you help me?
 PASSER-BY: // i THINK the place you're LOOKing for // is in COLLEGE LANE // it's a
RIGHT TURN // by the SHELL station //

One of the tone units in the reply has a rising tone. Why?



Listen to some more questions. After each one, stop the cassette and say the answer with suitable tones. Then compare your answer with the one on the cassette.

Record and send an audio of this and the following activity.

- 2 A: ... and what about the primary school? Is that in the same road?
 B: // you'll FIND THAT // on the SAME side of the ROAD //
- 3 A: Can I take this road here?
 B: // i'm aFRAID NOT // if you GO down THERE // you WON'T get
 Anywhere // it's a CUL de sac //
- 4 A: I suppose I can't go through the town?
 B: // well the PROBLEM IS // there are ROADworks // there's a LOt of
 conGESTion // in the CENtre //
- 5 A: I couldn't find College Lane on my map.
 B: // NO // i THINK the map you've GOT // MUST be an OLD one // College
LANE // is in the NEW deVelopment area //
- 6 A: Is it far?
 B: // aBOUt a MILE // it's NOT very EAR // it's the TRAffic // that's the
 BIGgest PROBLEM // at THIS time of DAY //

Practise each of these examples, using a falling or rising tone as indicated. Then compare your versions with those on the cassette.

- 1 // ↘ SOme of them are CLOSED //
- 2 // ↘ SOme of the STREETs are closed //
- 3 // ↘ ONLY SOme of them are closed //
- 4 // ↘ but ONLY SOme of the streets are closed //
- 5 // ↗ After the HOSPital // ↘ TURN RIGHT //
- 6 // ↗ After you've PASSed it // ↘ TURN RIGHT //
- 7 // ↗ After you've PASSed the hospital // ↘ TURN RIGHT //
- 8 // ↗ and SOON AFter you've turned right // ↘ you'll see a Mini ROUNdabout //

HOW DOES IT HELP?

When you are telling someone something (such as how to find their way), some parts of what you say have a special significance: when listeners hear them, *they know something that perhaps they didn't know before*. Other parts have a different kind of significance: they fill in the background that *you think the listener already shares with you*. When David says:

// ↘ until you come to a Mini ROUNdabout // ↗ and ON the ROUNdabout // ↘ you want the FIRST EXit //

only the first and last tone units will sound like news to Mandy. The second tone unit (with rising tone) refers to something that he has already mentioned and which has therefore become shared background.

It is of great help to the listener to have the 'news' spoken in a different way from the parts which refer to common ground. One of the main uses of intonation is to enable you to make this helpful distinction. One of the advantages of speaking in tone units is that it enables us to present each step forward as either 'news' or 'not news'.