

3 Tonicity: where does the nucleus go?

BASIC PRINCIPLES

3.1 On a stressed syllable

Within each intonation phrase, we select one word as particularly important for the meaning. This is where we place the **nucleus** (or **nuclear accent**), the syllable that bears the nuclear **tone** (a fall, rise, or fall-rise, as discussed in chapter 2).

Phonetically, we **accent** a **syllable** by giving it a prominent change in pitch, or movement in pitch, or the start of a pitch movement. An accented syllable is always also rhythmically stressed, i.e. it has a rhythmic beat.

Pragmatically, we **accent** a **word** by accenting its stressed syllable (or at least one of them if it has more than one). This indicates the importance or relevance of the word for what we are saying.

In an IP there may be other accents in addition to the nuclear accent. If so, the nucleus is the **last** accent in the IP. Any other accents come earlier in the IP and are ‘prenuclear’. The first is known as the **onset**. Prenuclear patterns are discussed in chapter 5.

The most important decision the speaker makes in selecting an intonation pattern is to decide where the nucleus goes: which is the last word to be accented. In doing this the speaker chooses the **tonicity** of the intonation phrase.

But how do we decide where the nucleus should go?

First, we know that the nucleus must go on a **stressed** syllable. By ‘stressed syllable’ we mean the syllable that has **lexical** stress. Lexical stress is part of the basic pattern of a word’s pronunciation, as shown in dictionaries.

To make a word the nucleus of an IP, we put a nuclear tone on (or starting on) its lexically stressed syllable. To produce an English intonation pattern correctly it is essential, therefore, to know which syllable in each word bears the stress.

To accent the word *never* we accent the first syllable. For the word *annoyed* we accent the last syllable. For *tomorrow* it is the second syllable. To accent the word *fine*, we accent its only syllable.

In this book we show the location of an accent by placing the mark ' before the relevant syllable (or some more specific mark such as \). In addition, we show the nucleus by underlining the nuclear syllable. (Because we are using

conventional orthography, for this underlining we follow the conventional rules for orthographic syllabification. In case of doubt, consult a dictionary.)

In the examples we show not only the nuclear accent but also other accents (particularly the onset), as appropriate. We do not show non-accent rhythmic stresses at all, since they have no effect on intonation. We concentrate on the most important accent, the nuclear accent.

Here are some examples involving one-word IPs:

- | | |
|--------------------------|----------------------------|
| Have you been to Canada? | • 'Never. |
| How did he look? | • An' <u>noyed</u> . |
| When's the test? | • To' <u>morrow</u> . |
| How are you feeling? | • 'Fine. |
| What was the trip like? | • Inde' <u>scribable</u> . |

These IPs could be said with any tone – fall, rise, or fall–rise. The location of the nucleus (the tonicity) is a separate choice from the choice of nuclear tone:

To\underline{morrow}. To/morrow. Tovmorrow.

In each case the syllable *-mor-* is the nucleus and bears a nuclear tone. Where the choice of tone is irrelevant, it is equally valid to write just *To'morrow*.


EXERCISES

E3.1.1 Place the nucleus on the lexically stressed syllable of the one-word response. You can do this both as a written exercise (answer by underlining the nucleus and placing ' before it) and as a spoken exercise (answer by using a nuclear tone on the nucleus).

Model:

- | | |
|---------------------------------|----------------|
| ○ Have you been to Canada? | • 'Never. |
| ○ What were they playing? | • Football. |
| ○ What won't he eat? | • Vegetables. |
| ○ What did he paint on his car? | • Stripes. |
| ○ What's she wearing? | • Clothes. |
| ○ When's the lecture? | • Tomorrow. |
| ○ What shape is the park? | • Square. |
| | • Oblong. |
| | • Triangular. |
| | • Circular. |
| | • L-shaped. |
| ○ How did she look? | • Annoyed. |
| | • Happy. |
| | • Ecstatic. |
| | • Disgruntled. |
| | • Okay. |

E3.1.2 Use each of the following words first as a verb, then as a noun. (Check the lexical stress in a dictionary if necessary.) Create a sentence in which the word is the last word, and bears the nucleus. Be careful: there may be traps.

 *Model:* digest
(i) 'Some foods are difficult to di'gest.
(ii) I 'read it in the Reader's 'Digest.

rebel	insert
refuse	object
reject	control
promise	insult
permit	conduct

E3.1.3. Place the nucleus on the appropriate syllable of the last word in each of the following responses.

- Where do you come from?
 - Just outside Moscow.
 - An island in the Pacific.
 - A village in Germany.
 - A suburb of Toronto.
 - The south of Japan.
- What'll you have to drink?
 - A cup of coffee.
 - Some Coca-Cola.
 - A pint of bitter.
 - Just a glass of water.
 - Some lemonade.

3.2 On or near the last word

The nucleus is usually located on or near the last word of the intonation phrase. By definition, the nuclear accent is the last accent in the IP. So clearly the general tendency is for the nucleus to be **towards the end** of the IP. Provided that the last word in an IP is important for the meaning, it will be accented and thus bear the nucleus:

I 'want to buy a 'lemon.
The 'bridge is about to col'lapse.
She's 'just started a new re'lationship.
'Could you tell me the 'time?

It is only if the words towards the end of the IP are for some reason not accented that the nucleus will go on an earlier word.¹

Initials, names of letters and numerals are treated like separate words. In a string of several letters or numerals, the nucleus generally goes on the last one:

In the e'xam | she got a 'C.
My 'room number is 50'6. (= five oh 'six)
'Switch over to IT'V. (= eye tee 'vee)

EXERCISES

E3.2.1 Place the nucleus on the last word.

Model: 'Bring me the 'folder.

Pay attention.	A bar of chocolate.
Keep them talking.	Salt and vinegar.
I'm trying to sleep.	Put the cutlery in the drawer.
They wanted to help.	Go and try again.
It's stopped raining.	She was awfully tired.
Find the asterisks.	A nest of vipers.
A bunch of grapes.	I like your style.
A kilo of pears.	A jug of water.
One and a half.	Two and a quarter.
A can of soup.	As high as a kite.

E3.2.2 Pair-work practice, concentrating on nucleus placement. If no nuclear tone is specified, use any appropriate tone.

- And for 'you?
 - A 'half of 'lager.
 - A 'pint of 'bitter.
 - A 'gin and 'tonic.
 - A 'piece of 'pie.
 - A 'slice of 'cake.
 - Some 'nuts and 'raisins.
 - A 'pound of 'cheese.
 - Some 'knives and 'forks.
 - A 'cup of 'coffee.
 - A'nother slice of 'pizza.
- 'What do I do 'next?
- 'Want to come 'climbing?
- I'm 'rather 'worried.
- 'How was the 'circus?
- 'What's wrong with 'Martha?
 - You 'need to ap'ply.
 - It's 'frightfully 'dangerous.
 - You must 'stay 'calm.
 - It was 'pretty a'mazing.
 - She's 'suffering from 'asthma.
- 'Why are they \worried?
- This is the 'only so\lution.
- 'What shall I \do?
- 'Thanks for your \help.
- 'Shall we say ten o' \clock?
 - They're ex'posed to pol\lution.
 - I 'don't a\gree.
 - 'Keep taking the \tablets.
 - 'Have a nice \day!
 - No I've 'got to go to the \dentist.

E3.2.3 Place the nucleus on the last initial, letter, or numeral.

Model: the 'BB'C

$x + y = z$
Her number is 8346.
55 BC
C2C
as easy as ABC

E3.2.4 Pair-work practice.

- 'What would you like?
- 'What's that?
- ☞ ○ 'Who does she work for?
- 'What kind of a sandwich is that?
- 'Which union do you belong to?
- ☞ ○ 'What's your number?
- A 'nother CD.
- My 'new DVD.
- 'B and Q.
- A 'BLT.
- The 'RMT.
- ☞ • '279.
- ☞ • '3083.
- '588.
- '652.
- '144.

3.3 Content words and function words

Words can be divided into two broad categories, **content words** and **function words**.

Content words are nouns, adjectives, most verbs and most adverbs: words that have meanings that can be defined in a dictionary and probably have straight-forward translation equivalents in other languages. For example: *table, head, remember, yellow, suddenly*.

Function words, on the other hand, are pronouns, prepositions, articles, auxiliary verbs, modal verbs: words whose meaning may need to be explained in a grammar rather than a dictionary, and which may not have exact equivalents in other languages. For example: *me, at, the, are, would*.

Generally speaking, we accent content words but not function words. Hence the nucleus (which is one kind of accent) is typically placed on the **last content word** in the IP:

I 'can't 'hear you.
I'm 'very an'noyed with her.
'Ask her what that 'noise is.

In particular, the nucleus does not usually go on a personal pronoun, a preposition, an auxiliary verb or a modal verb. These words bear the nucleus only if special

circumstances apply. If an IP ends with a personal pronoun or a preposition, the nucleus normally goes earlier.

personal pronouns: *I, me, you, he, him, she, her, it, we, us, they, them, one*
prepositions, such as *at, by, from, of, to, with, about, etc.*
auxiliary verbs: *be, have, do* and their forms *am, was, did, etc.*
modal verbs: *can, could, may, might, shall, should, will, would, must*

The way to select a suitable place for the nucleus, therefore, is to start from the end of the IP and work back. In the following examples we disregard the final pronoun:

She's 'done it.
I'll 'tell them.
Can you 'see her?

In the next examples we disregard the final preposition:

☞ 'What are you 'looking at?
☞ 'Who was she 'talking to?
She's the 'only person he con'fides in.
I 'wonder where the words were 'taken from.

Some IPs end in a combination of preposition(s) and pronoun(s). They must both be disregarded:

I'll be 'thinking of you.
He 'keeps 'worrying about it.
I've 'just received a 'letter from her.
'Tell me about it.
'Bring it to her.

In the next examples we disregard final auxiliary or modal verbs:

'Chloë earns 'twice as much as 'Robert does.
'Bill was talking at the 'same time as 'Jim was.
He did 'better than I 'thought he would.
('First 'Peter took a drink, |) and 'then 'Mary did.

So – to decide where it is appropriate for the nucleus to go, start at the *end* of the IP. Work back towards the beginning, ignoring any function word. Unless special circumstances apply, the nucleus should probably go on the first content word you encounter as you move backwards.

Here is an example. Suppose that you want to find a suitable location for the nucleus in the following sentence:

I think you ought to tell me about it.

Start at the end and work backwards. Which word should bear the nucleus?

it? – No, it's a pronoun.

about? – No, it's a preposition.

me? – No, it's a pronoun.

tell? – Yes! This is the last content word. The nucleus goes here:

I think you ought to 'tell me about it.

EXERCISES

E3.3.1 Place the nucleus on the last content word.

Model: Can you 'see it?

I'll tell them.

Have you forgotten me?

I can't stand it!

What are you looking at?

Who did you go with?

I can't hear you.

I think I can see him.

What can I write with?

Who was she talking to?

Where does she come from?

E3.3.2 Pair-work practice.

- 'Where are the \papers?
- 'Where's \Mirjam?
- 'Shall we ask /Roger?
- I'm 'over \here!
- I'm 'going to re\port you.
- 'What's the \matter?
- 'Why are you com\plaining?
- 'What about her \parents?
- 'Why was he sur\prised?
- So 'what's \wrong?
- I'll 'go and \get them.
- Dun\no, | I 'can't \see her.
- \No, | I 'can't \stand him.
- I 'can't \see you.
- I 'didn't \do it!
- You must 'stop an\noying her.
- They 'keep up\setting me.
- I'm de'termined to \ask them.
- He 'thought he'd ex\plained it.
- You 'didn't \tell me!

E3.3.3 Place the nucleus on the last content word.

Model: I received a 'letter from him.

I'll be waiting for you.

There's a parcel for her.

Take your umbrella with you.

There's a fly in it!

We could try to reason with them.

She brought her baby with her.

I've bought a coffee table for you.

Here's some information about them.

I forgot to bring my books with me.

My tie's got a stain on it.

E3.3.4

🔊 *Model:* 'Why not go for a \walk? | 'That's what \Mary does!

Bake cakes? | That's what Diane does.
I earned quite a lot more than Rick did.
Drop out of college? | That's what Wayne did!
Do you like eating the same things as I do?
Why not run a restaurant? | That's what Sarah's doing.

E3.3.5 Performance practice.

She wrote 'more than I \thought she would.
'George \Tomlinson | scored 'more than I ex\pected he would.
You've done 'better than I \thought you would.
Pe\nelope | had to wait 'longer than she \wanted to.
It's 'bigger than I i\magine it would be.

E3.3.6 Pair-work practice.

- | | | |
|---|--|--|
| 🔊 | ○ Did \James answer the phone? | • No \Nicky did. |
| 🔊 | ○ Will Na\tasha read the lesson? | • No \Jake will. |
| | ○ Did 'Joss deliver the \presents? | • No Sa\mantha did. |
| | ○ Is 'William the \treasurer? | • No Ma\ria is. |
| | ○ Did \Natalie make the cake? | • No \John did. |
| | ○ Will Re'becca be meeting us at the \airport? | • No but \Harry will. |
| | ○ Has 'Natalie done the \ironing? | • No but \Josh has. |
| | ○ Can 'Gary come to the \party? | • No but \Sammy can. |
| | ○ Could 'Amy borrow your \car? | • No but her \mother can. |
| | ○ Are 'beetles \insects? | • Yes \beetles are, but \spiders aren't. |

3.4 Compounds

When identifying the 'last content word' we have to bear in mind the existence of compounds. Most **compounds** in English are **single-stressed**, that is, the main lexical stress goes on the first element. (Alternative terms for 'single-stressed' are 'front-stressed' and 'early-stressed'.)

'bedtime, 'grassland, 'wheelbarrow, 'newsgroup, 'keyboard, 'highlight

If a compound is to bear the nucleus, then – just as with simple words – the accent is located on the lexically stressed syllable:

It's 'well past your 'bedtime.
'Put the grass in the 'wheelbarrow.
'Don't look at the 'keyboard!
'Where's your 'grandmother?
'Here's another 'highlight.

Many English compounds are written as two separate words, even though the main stress is still on the first element of the compound. These are called **open** compounds (or two-word compounds).

'library book, 'credit card, 'bus ticket, 'running shoe, 'slag heap, 'high school

It does not matter whether a single-stressed compound is written as one word, or hyphenated, or as two words.² As far as intonation is concerned, it makes no difference: all single-stressed compounds behave as if they were single words. If we place the nucleus on one, it goes on the stressed syllable of the first element:

☞ Is 'that my 'library book?
☞ I've 'lost my 'credit cards.
They were 'playing 'video games.
I 'need some new 'running shoes.
Are you 'still at 'high school?
At 'ten we have a 'physics class.

Compounds can be **nested**: that is, one of the elements of the compound may itself consist of more than one element. If the outer compound is single-stressed, the nucleus will still go on the first element:

'credit card bill = bill for using a credit card, ['['credit card] bill]

To refine our tonicity rule so as to allow for compounds, we need to change 'on the last content word' to an expression covering both simple words and compound words. Accordingly, from here on we shall refer to **lexical items** rather than to content words. A 'lexical item' is either a single word or a compound. Unless there is some reason for it to go elsewhere, the nucleus goes on the **last lexical item** in the IP.

This is the default tonicity rule: unless contrast is involved (see 3.10–13), we place the nucleus on the last lexical item in each IP. To do this we place the nuclear accent on the lexically stressed syllable of that item. This is 'neutral' or 'unmarked' tonicity.

Open compounds can be misleading for the student of EFL because superficially a compound may look like a phrase consisting of adjective plus noun. Compare *running shoes* and *running water*. The first is an open compound, single-stressed; *running* is a gerund (a verbal noun). The second is a phrase in which each word has its own lexical stress; *running* is a participle (a verbal adjective):

☞ (i) I 'need some new 'running shoes.
☞ (ii) They made the 'outhouse into a 'bathroom | and installed 'running 'water.

The last lexical item in (i) is *running shoes*, a single-stressed compound. The last lexical item in (ii) is *water*.

Unlike compounds, **phrases** consist of two or more lexical items. They have one lexical stress for each. The nucleus normally goes on the last of them:

It was a 'bitter disappointment. (*bitter disappointment* is a phrase)

Phrases such as *bitter disappointment* are 'double-stressed', as opposed to the single lexical stress of compounds.

EXERCISES

E3.4.1 One-word compounds. Locate the lexical stress on each of the following words. Then make a sentence with the nucleus on this word and say the sentence aloud.

Model: 'wheelchair
She was sitting in a 'wheelchair.

washbasin	greengrocer	grandfather
toothpick	newspaper	grasshopper
baby-sitter	capitalism	queue-jumping
sweat-inducing	brother-in-law	webmaster
daylight	dreadlocks	opinion-makers

E3.4.2 Place the nucleus on the last lexical item (which may be a compound), making sure to select the correct syllable.

Model: They're 'acting as 'peacekeepers.


They've built a sandcastle.	Sit on the windowsill.
Buy her a T-shirt.	Blessed are the peacemakers.
Ask my grandmother.	Ten centimetres.
Another newspaper.	It was truly heart-rending.
She's a keen concert-goer.	Hire a cement mixer.

E3.4.3 Pair-work practice.

- | | |
|-------------------------------------|---------------------------------------|
| ○ 'Who's \u <u>that</u> ? | • He's my \u <u>brother-in-law</u> . |
| ○ / <u>What</u> did you call him? | • A 'real \u <u>swashbuckler</u> . |
| ○ 'What's the \u <u>trouble</u> ? | • She's 'such a \u <u>stargazer</u> . |
| ○ 'What's he \u <u>doing</u> there? | • He's the \u <u>doorkeeper</u> . |
| ○ 'What's / <u>that</u> thing? | • An 'old \u <u>typewriter</u> . |
| ○ 'What does she \u <u>do</u> ? | • She's a \u <u>pastrycook</u> . |
| | • She's a \u <u>schoolteacher</u> . |
| | • She's a \u <u>copywriter</u> . |
| | • She's a \u <u>dressmaker</u> . |
| | • She's a \u <u>metalworker</u> . |

- 'What's his \job?
- He's a \scriptwriter.
- He's a \gravedigger.
- He's a \bricklayer.
- He's a \bookmaker.
- He's a \shopkeeper.

E3.4.4 Locate the lexical stress on each of the following **open** compounds. Then make a sentence with the nucleus on this item and say the sentence aloud.

 *Model:* departure lounge
They're in the departure lounge.

railway station	teddy bear
tea trolley	rent rebate
progress report	oil painting
kiwi fruit	Fraud Squad
campaign manager	entrance fee

E3.4.5 Locate the nucleus on the last lexical item in the following sentences.

Model: 'Ask about their 'business plan.

Bring me the alarm clock.	Find me some drawing pins.
He's an estate agent.	Clean the windscreen wipers.
Look at the fire engines!	Take her to the health centre.
I'm looking for a hardware store.	Ask him for his telephone number.
Could I have your credit card?	Store it in the bicycle rack.

E3.4.6 Performance practice: nucleus on open compound.

I've 'lost my \credit cards!
Is 'that my /library book?
They were 'playing computer games.
We've 'bought some new \dining chairs.
We have 'only one \physics class.

She 'can't find her \wedding ring.
Do you 'like my /mouse mat?
You must 'reinstall the \printer driver.
They 'live in a \tower block.
I'm 'looking for my \lecture notes.

The 'cheese is past its \sell-by date!
We were 'looking at a \cruise ship.
They 'went on a \field trip.
She 'sat down at the \dinner table.
Shall I 'buy a new /coffee pot?

E3.4.7 Pair-work practice.

- 'What does he \do?
 - He's a \football player.
 - He's a \heating engineer.
 - He's a psy\chology lecturer.
 - He's an \airline pilot.
 - He's a \car mechanic.

- 'What's her \job?
 - She's a \bus driver.
 - She's a \language teacher.
 - She's a \software consultant.
 - She's a \shop assistant.
 - She's a 'speech and \language therapist.

- 'What's \that?
 - It's a \fruit machine.
- 'Where will it be \listed?
 - 'Try the \subject catalogue.
- 'What are her \symptoms?
 - 'High \blood pressure.
- 'What should she \do?
 - 'Watch her \salt intake.
- 'How can I \write it?
 - 'Use a \word processor.

E3.4.8 Pair-work practice: supply your own appropriate intonation pattern.

- What's the trouble?
 - You need new brake pads.
- Where's Selfridge's?
 - In Oxford Street.
- What happened to him?
 - A massive heart attack.
- How can I identify it?
 - Look for the registration number.
- What's in the box?
 - Ballot papers.

- What are they hoping for?
 - An improved pay offer.
- What have you bought?
 - A new vacuum cleaner.
- What did you trade in?
 - My old washing machine.
- What are you waiting for?
 - The next Wimbledon train.
- Where was it issued?
 - The local passport office.

- I'd like to borrow some books.
 - You'll need a library card.
 - Apply at the issue desk.
 - Ask for an application form.
 - Talk to the issue clerk.
 - Come back during opening hours.

E3.4.9 Some of the following are single-stressed open compounds, others are double-stressed phrases. Sort them out. If the nucleus goes on this item, which syllable bears the nuclear accent?

Models:

sentence construction – *compound* – 'sentence construction
brilliant idea – *phrase* – 'brilliant i'dea

house design	interesting lecture
further advance	second chance
site map	watering can
troubled waters	shallow water
drinking water	tap water

E3.4.10 Pair-work practice.

- 'What's the \problem?
- I 'think it's the \power supply.
- It 'could be the con\trol unit.
- Per'haps it's the hard \disk.
- 'Might be some rusty \contacts.
- 'Let's look at the \operating system.

E3.4.11 Decide whether each of these is a compound or a phrase.

An eating apple
An exciting event
A charming house
A wishing well
A tuning fork

E3.4.12 Locate the nucleus.

I want to buy a fishing rod.
I could see a galloping horse.
Where's the writing paper?
It was no better than a gambling den.
What an interesting idea!

E3.4.13 Pair-work practice. Make sure you understand the reason for the place of the nucleus.

- 'What do you still \need?
- A \carving knife.
- Some 'sparkling \water.
- A \serving spoon.
- Some \cooking oil.
- A \frying pan.
- 👂 ○ 'Where shall we have our \tea?
- In the \sitting room.
- 👂 ○ 'Where's \Jim gone?
- He's 'off on a \training run.
- 'What's the \problem?
- I 'haven't got an \ironing board.
- 'How were they \executed?
- By a \firing squad.
- 'What's \Kevin doing?
- He's 'ironing \shirts.

3.5 Double-stressed compounds

Confusingly, some English compounds are **double-stressed** (also called 'late-stressed' or 'end-stressed'). Their main lexical stress is on their second

element. They are usually shown in dictionaries with a secondary stress mark followed by a primary stress mark:

ˌChristmas 'Eve, ˌTown 'Hall, ˌgold 'ring, ˌham 'sandwich.

However, the lexical stress pattern of a double-stressed compound is just like that of a phrase. Both the lexically stressed syllables are **accentable**.

If a double-stressed compound bears the nuclear tone, the nucleus goes on the second element. But the first element may also be accented, e.g. as the onset:

It was 'Christmas 'Eve.
There are some 'ham 'sandwiches.

In order to locate the nucleus correctly it is important to identify which compounds are, exceptionally, double-stressed. Here are some guidelines. The following types of compound tend to be double-stressed:

- proper names of people
ˌJames Mc'Gregor, De,nise 'Harris
- proper names of roads and public places
Vic,toria 'Road, ˌOxford 'Avenue (except those ending in *street*: 'Oxford Street)
- names of institutions such as hotels and schools
ˌJury's 'Inn, the ˌMarlborough Ho'tel, ˌGoldsmith's 'College, ˌBailey's 'Restaurant, the ˌFestival 'Hall (*but* 'high school, 'secondary school, 'Pizza Hut)
- compounds in which the first element names the place or time
ˌTown 'Hall, ˌkitchen 'window, ˌsummer va'cation, ˌevening 'meal
(*but* 'Boxing Day, 'Christmas ˌpresent, 'Christmas card, 'birthday card;
compare ˌChristmas 'Eve, ˌChristmas 'Day, ˌChristmas 'pudding)
- compounds in which the first element names the material or ingredient
ˌleather 'jacket, ˌcheese 'sandwich, ˌpork 'chop (except those ending in *juice* or *cake*: 'orange juice, 'carrot cake)

As can be seen, there are many irregularities and exceptions. In case of doubt, use your dictionary (or ask a native speaker) to check stress patterns.³

Although lexical stresses *before* the main stress in a lexical item are **accentable**, this is not true of lexical stresses *after* the main stress (shown as ˌ above). The accentuation of words and phrases is discussed further in 5.9–10.

EXERCISES

E3.5.1 Locate the nucleus in the following. Each ends in a double-stressed compound.



Model: Would you 'like some Christmas 'pudding?

She wants a mink coat.	Go to Gordon Square.
Get me a ham sandwich.	I've bought a silver necklace.
Where's the Town Hall?	Go to Liberty Avenue.
I'd like a cinnamon danish.	She's won an academy award.
They're double-parked.	She opened the kitchen window.

E3.5.2 Pair-work practice.

- | | |
|---------------------------------|------------------------------|
| ○ 'What's her <u>name</u> ? | • 'Mary <u>Johnson</u> . |
| | • 'Alice <u>Peters</u> . |
| | • 'Sophie <u>Wyatt</u> . |
| | • 'Janice <u>Battersby</u> . |
| | • 'I'melda <u>Staunton</u> . |
| ○ 'Where do they <u>live</u> ? | • 'Melrose <u>Avenue</u> . |
| | • 'Dorset <u>Road</u> . |
| | • 'Richmond <u>Square</u> . |
| | • 'Wimbledon <u>Park</u> . |
| | • 'Clapham <u>Junction</u> . |
| ○ 'What's the ad <u>dress</u> ? | • Vic'toria <u>Drive</u> . |
| | • <u>Narrow</u> Street. |
| | • Ja'maica <u>Road</u> . |
| | • <u>Gower</u> Street. |
| | • 'Chancery <u>Lane</u> . |

E3.5.3 Some of these sentences end in a single-stressed compound, some in a double-stressed one. Sort them out and locate the nucleus in each.

Call the fire brigade.	Over the garden fence.
Go to the police station.	Let's watch the ballroom dancing.
Wait for the Morden train.	I love winter sports.
What are the examination dates?	Come to my country cottage.
Get some plastic bags.	What's the weather forecast?

E3.5.4 Pair-work practice.

- | | |
|---|----------------------------------|
| ○ 'What shall we <u>play</u> ? | • <u>Table</u> tennis. |
| | • <u>Ice</u> hockey. |
| | • 'Hide-and- <u>seek</u> . |
| | • 'Beggar-my- <u>neighbour</u> . |
| | • 'Happy <u>Families</u> . |
| 👂 ○ 'What are they <u>suffering</u> from? | 👂 • <u>Food</u> poisoning. |
| | 👂 • 'Athlete's <u>foot</u> . |
| | 👂 • <u>Whooping</u> cough. |
| | • A <u>chest</u> infection. |
| | • <u>Heat</u> exhaustion. |

E3.5.5 Lists of station names. Locate the nucleus in each IP. Read out each list, paying attention to correct tonicity.

Euston, | Warren Street, | Goodge Street, | Tottenham Court Road, | Leicester Square,
| Charing Cross.

Paddington, | Edgware Road, | Baker Street, | Great Portland Street, | Euston Square,
| King's Cross.

Finchley Road, | Swiss Cottage, | St John's Wood, | Baker Street, | Bond Street,
| Green Park, | Victoria.

Harrison, | Journal Square, | Grove St, | Pavonia, | Christopher St, | 9th St, | 14th St.
Bedford Avenue, | Lorimer St, | Graham Av, | Grand St, | Montrose Av.

E3.5.6 Lists of menu items. Locate the nucleus in each IP. Read out each list, paying attention to correct tonicity.

Pea Soup, | Chicken Pie, | Green Peas, | Mashed Potatoes, | Fruit Cake.

Orange Juice, | Mushroom Omelette, | Green Salad, | Banana Fritters, | Dundee Cake.

Won Ton Soup, | Beef in Black Bean Sauce, | Prawn and Bean Shoots, | Special
Fried Rice, | Chinese Tea.

Chef's Salad, | Chicken Club Sandwich, | Grapefruit Juice, | Coffee Latte.

Fruit Juice, | Veal Escalope, | Boiled Rice, | Mushy Peas, | Strawberry Pavlova.

E3.5.7 Locate the nucleus. Start at the end of the intonation phrase and consider each word in turn, moving leftwards towards the start of the IP. Stop when you encounter a word which there is no reason *not* to accent. That is probably the right place for the nucleus.

Model:

Has he brought his running shoes with him?

him: *function word (pronoun)*

with: *function word (preposition)*

shoes: *the second element of a compound*

running: *the item for the nucleus (on its stressed syllable)*

tonicity: 'Has he brought his running shoes with him?'

I'll get some sugar lumps for you.

The cushion's got some hard lumps in it.

Please insert your credit card for me.

This paper's got some dirty marks on it.

I'm finding it hard to get a product number from them.

E3.5.8 Pair-work practice.

- 'What shall I do with this rag?' • 'Wipe the floor with it.
- 'Can I help at all?' • You could 'warm up the dinner plates for me.
- 'What about the children?' • I've got some orange juice for them.
- 'Is the report ready now?' • I 'just need to add the perception tests to it.
- 'What's the matter?' • I 'haven't got my Sainsbury's voucher with me.

E3.5.9 The following nucleus placements are impossible (or at least very unusual). Why?

- | | |
|---|--|
| × I'm 'just co' <u>ming</u> . | × It de'pends on the govern' <u>ment</u> . |
| × They're 'pretty unedu' <u>cated</u> . | × He's 'one of my col' <u>leagues</u> . |
| × I 'don't need any' <u>thing</u> . | × 'Would you like a cup ' <u>of</u> tea? |
| × 'Put the money in ' <u>the</u> box. | × 'What are you looking ' <u>at</u> ? |
| × 'She can paint better than I ' <u>can</u> . | × I'm 'gradually getting used to ' <u>it</u> . |

THE OLD AND THE NEW

3.6 Information status

In English, the location of the nucleus is strongly affected by whether the words in the utterance contain **old** or **new** information. The general rule is that we accent new information, but not old information. That is, we **deaccent** (= remove potential accents from) old information.

If all the information in the utterance is new, then we can accent all the lexical items. So the nucleus is placed (as expected) on the last lexical item:

- Yes madam? • I'd 'like a 'gin and 'tonic.

However, in practice we tend to downgrade potential accents between the first one and the last. (This is discussed in 5.9.) So in practice we often say:

- Yes madam? • I'd 'like a gin and 'tonic.

and we apply this principle in the examples.

As long as the last lexical item contains new information, that lexical item is accented, and thus bears the nucleus. However, if the last lexical item contains **old** information (= something already mentioned), then it is not accented. Rather, it is deaccented. So the nucleus goes earlier, namely on the last item that *does* contain new information:

- 🗣️ How about a gin and tonic? • Oh I'd pre'fer a 'vodka and tonic.

In this example, *tonic* has already been mentioned, and is therefore old information. As a result, it gets deaccented. Thus the place of the nucleus normally signals the **end of the new information** in an intonation phrase.

We generally avoid placing a nucleus on an item which repeats something that has been said earlier: we do not accent a **repeated** item (a 'given' item, old information). So we say, for example:

- 🗣️ D'you object to dogs? • No I a'dore dogs.
Who doesn't want to dance? • 'Bill doesn't want to dance.

It would sound strange to say:

- D'you object to dogs? (?) • No I a'dore 'dogs.
 Who doesn't want to dance? (?) • 'Bill doesn't want to 'dance.

In the correct versions, we see that the **repeated** items (*dogs*, *want to dance*) are not accented. Rather, they are deaccented: they lose the accent they might otherwise have had. This is because the information they convey is not new.

We deaccent repeated words even if, strictly speaking, they contain new information. Thus we tend to say:

- ☞ a 'green chair and a 'blue chair
 'Tina Rodman and 'Jane Rodman
 '72'52 (= 'seven two 'five two)

—where the final, deaccented, item would not actually be predictable from the context (even though the intonation, once we reach the nucleus, makes it predictable for the hearer). After all, the speaker might have been going to say:

- a 'green chair and a blue 'curtain
 'Tina Rodman and Jane 'Stuart
 '725'6 (= 'seven two five 'six)

EXERCISES

E3.6.1 Locate the nucleus on the last item of new information.

Model:

- | | |
|-------------------------|-----------------------------------|
| ○ Like a gin and tonic? | • I'd pre'fer a 'vodka and tonic. |
|-------------------------|-----------------------------------|
-
- | | |
|---------------------------------|---|
| ○ Care for some ham and eggs? | • I'd rather have bacon and eggs. |
| ○ Did you see Peter and Jackie? | • No, but I saw Floyd and Jackie. |
| ○ Was that French and Spanish? | • No, German and Spanish. |
| ○ I'll come at three thirty. | • Make it four thirty. |
| ○ Do you like pasta? | • I adore pasta. |
| ○ How d'you feel about smoking? | • I can't stand smoking. |
| ○ Is the washing done? | • Most of the washing's done. |
| ○ Look! A red shirt! | • It's an orange shirt. |
| ○ Is my order ready? | • Only half of your order's ready. |
| ○ Have you been to California? | • For three years, I lived in California. |

E3.6.2 Pair-work practice.

- | | |
|---|--|
| ☞ ○ 'Shall we have the beef /'curry? | • \No, 'let's have the \prawn curry. |
| ○ Would you 'care for some red /'wine? | • I'd 'rather have some \white wine. |
| ○ 'Are you studying 'physics and /'chemistry? | • No bi\ology and chemistry. |
| ○ 'Do you drink your coffee with /'sugar? | • No with\out sugar. |
| ○ 'Would you like chicken and /'rice? | • I'd pre'fer the \lamb and rice. |

- Do you 'like /dancing?
- 'Ham and to/mato?
- 'Was he wearing a 'brown /jacket?
- I be'lieve you live in south \London?
- Are 'all the staff a/way?
- I just \love dancing.
- No sa\lami and tomato.
- No a \blue jacket.
- No in \north London.
- Well \most of them are away.

E3.6.3 Locate the nucleus in each IP.

Model:

'Please 'welcome | 'David 'Cystal | and his 'son 'Ben Crystal.

May I introduce | Catherine Hughes | and her husband Jim Hughes.
I'd like you to meet Danny Alexander | and his wife Jenny Alexander.
Do you know Shaun Protheroe | and his wife Lucy Josephs?
This is Professor McCall | and Mrs McCall.
Over there | are Shaun McCleod | and his brother Rudi McCleod.

3.7 Synonyms

Old information is not necessarily a matter of repeated **words**. We can also repeat old information using **synonyms**, in which we express with different words a concept already mentioned. Such synonyms, too, are usually deaccented:

- Shall we wash the clothes?
- Shall we walk there?
- Oh I 'hate doing the laundry.
- Yes I 'like going on foot.

To do the laundry has the same meaning as *wash the clothes*. *To go on foot* is the same as *to walk*.

Alternatively, the speaker can preserve a degree of accenting on the repeated item or idea, while relegating it to secondary (minor) status by placing it in a separate IP, typically with a rising tone (see 2.24). So these examples might alternatively have a fall-plus-rise pattern:

- Shall we wash the clothes?
- Shall we walk there?
- Oh I \hate | doing the /laundry.
- Yes I \like | going on /foot.

(See also 3.32 and 5.12.)

If a word or phrase is a **hypernym** of a word or phrase already mentioned (= has a broader meaning), then it counts as given, and the nucleus goes elsewhere. We usually do not say:

(?) ma'laria | and 'other tropical di'seases

but rather:

ma'laria | and 'other tropical diseases

This is because the idea of ‘tropical disease’ was already present in the word *malaria*, just mentioned.

☞ D’you ‘like /whist? • Oh I like \most card games.

Card games is a hypernym of *whist*.

But if a word or phrase is a **hyponym** of a word or phrase already mentioned (= has a narrower meaning), then it counts as new. In consequence, it is accented and attracts the nucleus:

☞ D’you ‘like /ball games? • Well I’m ‘quite fond of \football.

Here, *football* is one of various *ball games*. But by mentioning it explicitly the speaker adds new information, making the notion more specific: not basketball or baseball, but football.

New information merits accenting. This principle applies even in many cases where the ‘new’ information may be highly predictable:

What’s the time? • It’s ‘five o’clock.

The semantic content of the word *o’clock* is so small that we could omit it without any loss of meaning (*It’s ‘five*). Yet, if present, *o’clock* receives the nucleus.

How long did the concert last? • ‘Three ‘hours.
What’s the price? • ‘Fifty ‘dollars.

It may be obvious from the context that the concert could not have lasted three *minutes* or three *days*. It may be clear that the price could not be fifty *cents* or fifty *euros*. Yet the nucleus still goes on *hours* and *dollars* respectively.

What d’you think of Brenda? • She’s a ‘nice ‘woman.

This is the normal pattern even if we assume that both speakers already know Brenda, and must therefore be aware that she is a woman. The fact that information is ‘given’ by the context – by the set of assumptions shared by both speakers in an interaction – does not force us to deaccent a lexical item that is new as such.

(*on seeing the sun shining*) What a ‘lovely ‘day!
(*at the end of a meal*) What a de’licious ‘meal that was!

If the sun is shining, we know that it is day rather than night: so why accent *day*? After you finish eating, you know you’ve had a meal: so why accent *meal*? Presumably, because the lexical items *day* and *meal* respectively have not previously been mentioned: they are not part of the **linguistic** context.

EXERCISES

E3.7.1 Locate the nucleus and choose an appropriate tone. Then supply an alternative intonation pattern with two IPs.

Models:

- | | | |
|--------------------------------------|-----------|---|
| ○ 'Shall we <u>walk</u> there? | <i>or</i> | • Yes I <u>like</u> going on foot. |
| ○ 'Will you have some <u>punch</u> ? | <i>or</i> | • Yes I <u>like</u> going on <u>foot</u> . |
| | | • Oh 'actually I've already <u>got</u> a drink. |
| | | • Oh 'actually I've already <u>got</u> a <u>drink</u> . |

- | | |
|-------------------------------|---|
| ○ Have you applied to join? | • No, I don't want to become a member. |
| ○ Have you washed the dishes? | • Oh, I hate doing housework. |
| ○ Did you take the bus? | • No, I never use public transport. |
| ○ Have you been to Brazil? | • No, I've never visited South America. |
| ○ What d'you think of Jimmy? | • I'm not interested in footballers. |

E3.7.2 Pair-work practice.

- | | |
|--|--|
| ○ D'you 'like <u>Roderick</u> ? | • No I 'can't <u>stand</u> people like <u>that</u> . |
| ○ 'Shall we meet on <u>Tuesday</u> ? | • Well I'm <u>busy</u> <u>that</u> day. |
| ○ D'you 'like <u>football</u> ? | • No I <u>hate</u> <u>games</u> . |
| ○ Do you 'ever go <u>running</u> ? | • No I 'can't <u>stand</u> ath/ <u>letics</u> . |
| ○ Shall we 'go and see Okla/ <u>homa</u> ? | • <u>Sorry</u> , I don't <u>like</u> <u>musicals</u> . |

E3.7.3 Insert an IP boundary and locate a nucleus in each IP.

Model: treating ma'laria | and 'other diseases

studying phonetics and other useful subjects
showing spaniels and other breeds of dog
looking after cats and other similar animals
bring along Wayne and the rest of the boys
buying and selling phones and other electronic equipment

E3.7.4 Pair-work practice.

- | | |
|--|-----------------------------|
| ○ 'When does it <u>start</u> ? | • 'Six o' <u>clock</u> . |
| ○ 'How long will it <u>last</u> ? | • About 'two <u>hours</u> . |
| ○ 'What does it <u>cost</u> ? | • 'Ten <u>dollars</u> . |
| ○ 'When'll it <u>finish</u> ? | • 'Half past <u>eight</u> . |
| ○ 'What time will we get <u>home</u> ? | • 'Nine <u>thirty</u> . |

E3.7.5 Locate the nucleus.

Model: What a 'beautiful 'day!

What a wonderful meal!
What a beautiful evening!
What a lovely house!
That was a marvellous meal!
What an attractive dress!

3.8 Prospective and implied givenness

It is not only repeated words that tend not to be accented, but also words that are **about to be repeated**. Compare (ii) with the unmarked pattern in (i):

- (i) a 'red triangle | and a 'blue square.
- (ii) a 'red triangle | and a 'blue triangle.

In (ii) the word *triangle* is deaccented on each occasion: the second time because it is a repeated word, and the first time because it is going to be repeated.

Accentuation and tonicity depend on the speaker's mental planning. The tonicity in (ii) implies that this sequence of two IPs was planned as a complete unit in advance. If, on the other hand, the speaker utters the first IP while he has still not yet planned the second IP, then for the same words we get an alternative pattern, (iii):

- (iii) a 'red triangle | . . . oh and a 'blue triangle.

If these words were uttered as a single IP rather than being spread over two, we would still have the difference between (i) and (ii):

- (i) a 'red triangle and a blue 'square.
- (ii) a 'red triangle and a 'blue triangle.

The speaker also has the option of deaccenting items that are *not* repeated and so objectively do represent new material. This can be a way of forcing on the hearer the view that this material is not new – that it is given, that it is part of the knowledge already shared by speaker and hearer (3.33).

- I'd like to speak to the manager. (i) • She's 'much too 'busy.
(ii) • She's 'much too busy.

Reply (i) has neutral tonicity, with *too busy* treated as new. In reply (ii), the speaker forces the hearer to accept (= treat as given) the fact that the manager is too busy; the emphasis is on the great degree of her being too busy, and we have marked tonicity with the nucleus on *much*. Intensifiers are often given nuclear accenting in this way.

Here is another example, one that I witnessed. A taxi-driver was picking up two passengers who had a lot of luggage. The driver loaded most of the cases into the boot (trunk) of the car, but could not find room for the last one. So he finally placed it on the back seat. One passenger said to the other:

- ☞ We've 'solved that problem.

The placement of the nucleus on *that*, leaving *problem* to go in the tail, can be interpreted as implying that life is a succession of problems. The speaker treats

the notion of *problem* as given (and implies a contrast between *that* problem and other problems; see 3.10).

In this way the speaker can use nucleus placement to indicate what part of the information is to be taken as old, given, mutually agreed, and what part can be taken as new, fresh, additional. The speaker's decisions may not always agree with objective reality. This can be used for comic effect:

The √Queen | said 'how de\underline>lighted she was | to be in √Scunthorpe, || and
'then the √Duke made a joke.

With this tonicity (deaccenting *made a joke*), the speaker implies that the Queen, too, was joking when she said how delighted she was to be in Scunthorpe. The further implicature is that Scunthorpe is agreed to be such a dull place that no one could truthfully claim to be delighted at being there. Compare the following, with neutral tonicity, where there is no such implicature:

The √Queen | said 'how de\underline>lighted she was | to be in √Scunthorpe, || and
then the 'Duke made a \underline>joke.

Thus one participant in a conversation can use intonation to manipulate the conversation by imputing particular knowledge or views to the other participant or participants.

If someone has been doing a number of foolish things, you might greet the latest foolishness with:

🗣️ √Now what's she done?

– which implies that you have already been querying her previous actions (what she's done), since by your intonation you treat them as given, not new.

EXERCISES

E3.8.1 Treating each example as a single IP, locate the nucleus. Assume that everything is fully planned in advance by the speaker.

a big book and a small book
the first exam paper and the second exam paper
Andrew got drunk and Tom got drunk.
Monica fell over and then Lucy fell over.
The second edition was better than the first edition.

E3.8.2 Repeat E3.8.1, but now divide each example into two IPs.

E3.8.3 Pair-work practice.

- Were you 'pleased with how we √did?
- Well √my performance | 'wasn't as good as √your performance.

- So we've 'both done \uwell.
- So the 'two of you have a lot in \ucommon.
- So you've 'both been in \uFrance.
- 'Did you enjoy the /meal?
- Yes but \uyour score | was 'better than \umy score.
- Yes \uMaddy's a Pisces | and \uI'm a Pisces.
- Yes \uLinda went to Paris | and \uI went to Paris.
- \uYes, | though the \usecond course | 'wasn't as good as the \ufirst course.

E3.8.4 (i) Explain the tonality in the following. (ii) Use them for performance practice.

The col\ulision | involved a /Ford saloon | and a \uRenault saloon.
\uThis room | is occupied by 'Mr Smith and \uMrs Smith.
The 'children re\usponsible | were Fi'ona Green and \uTina Green.
'James the \uFirst | was suc'ceeded by \uCharles the First.
At \uthis point | 'King's /Road | becomes \uNew Kings Road.

E3.8.5 Practise saying the following examples aloud. What is implied by their tonicity?

Mr 'Mellish is \ureally sorry about this.
'Jennifer's \uawfully excited.
I'm in\ucredibly impressed.
Was she /deeply affected?
They'll be \uvery reluctant.

FOCUS

3.9 Broad and narrow focus

Another way of analysing the linguistic function of tonicity involves the notion of **focus**: the concentration of attention on a particular part of the message. When we utter a stretch of speech (an IP), we can either bring everything into focus (**broad** focus), or we can focus selectively on one part of it (**narrow** focus). The part of the IP that is placed in focus is called the focus **domain**. The nucleus marks the **end** of a focus domain.

Maximally **broad focus** means that the focus domain is the whole IP: everything in the IP is brought into focus. We would use broad focus, for example, in answer to the question *What happened?*:

'What happened \unext? • 'Everyone burst out \ulaughing.

To give a stretch of utterance broad focus, we use neutral tonicity. The nucleus goes on the last lexical item:

'What's going \uon here? • Se'lena's had a \uheart attack.

In **narrow focus** only part of what we say is brought into focus. For example, if we are asked a question, and in our answer we repeat part of the material from the question, then that old information will usually not be brought into focus. That is, the lexical items in the old information will not be accented. The nucleus shows where the focus domain ends.

- 'Who brought the 'wine?' • 'Mary.
• 'Mary did.
• 'Mary brought the wine.
• I think it was 'Mary.
• I think it was 'Mary that brought the wine.

All five versions of the answer have narrow focus. The focus domain is just the item *Mary*. The intonation indicates that we are concentrating attention on the relevant part (*Mary*), and not on the old, given, repeated material that follows *Mary* in the longer versions.

- What did 'Mary bring? • The 'wine.
• She brought the 'wine.
• Mary brought the 'wine.
• It was the 'wine that she brought.
• What she brought was the 'wine.

The nucleus tells us where the focus domain ends, and the onset may tell us where it begins (though not very reliably: see 5.11). Consider these two possible 'turns' in a conversation:

- (i) 'Tell me about her.
(ii) 'What kind of a 'car does she drive?

Both might elicit the answer:

- She drives a 'Ford Fiesta.

The nucleus and nuclear tone could be the same, but the focus domains in the two cases would be different: in (i) it is *drives a Ford Fiesta*, but in (ii) just *a Ford Fiesta*. You cannot tell this from the intonation, only from the context. The focus is **ambiguous**.

EXERCISES

E3.9.1 Pair-work practice: narrow-focus answers, using various wordings. The nucleus stays on the same item.

- What got broken? • Her 'leg.
• Her 'leg got broken.
• It was her 'leg that got broken.

- Who went with him?
 - I think it was her 'leg.
 - Her \leg, | as far as I /know.
 - His 'brother did.
 - His 'brother went with him.
 - Just his 'brother.
 - It was his 'brother who went.
 - The one who went with him was his 'brother.
- Who's coming to the party?
 - 'Jack.
 - 'Jack is.
 - I think 'Jack's coming.
 - 'Jack's coming to the party.
 - Well \Jack's coming to the party, | and \Mary is, | and so's \Jill.

E3.9.2 Expand the following answers, maintaining the same focus and keeping the nucleus on the same word.

Model:

- Who's bringing the food?
 - 'Mary.
 - 'Mary is.
 - 'Mary's bringing it.
 - 'Mary's bringing the food.
 - It's 'Mary that's bringing it.

- Who'll answer the letter?
- Who wrote to Mrs Smith?
- Who's going to win the prize?
- Who'll be ready first?
- Who's doing the flowers?
- 'Jimmy.
- The 'secretary.
- 'Kylie.
- 'Robert.
- Mrs 'Jenkinson.

E3.9.3 Locate the nucleus, using narrow focus appropriate to the question asked.

Model:

- Who sent the invitations? • 'Bill sent the invitations.

- Who's going to cook the meal?
- Who'll be laying the table?
- Who's opening the wine?
- Who's going to carve the meat?
- Who'll be serving the dessert?
- I'm going to cook the meal.
- The kids'll be laying the table.
- Dad's opening the wine.
- Mum's going to carve the meat.
- Jane'll be serving the dessert.

E3.9.4 Each of the following could be either a broad-focus or a narrow-focus answer. Think of questions to which these answers would be appropriate.

<i>Model:</i>	• We 'painted the 'kitchen.
BROAD FOCUS:	What did you do today?
NARROW FOCUS:	Which room did you paint?

I've 'promised to o'bey him.
She's 'booked the 'plane tickets.
He en'rolled for the 'chemistry class.
You've 'written a 'novel.
I 'went to Hono'lulu.

3.10 Contrastive focus

A particular kind of narrow focus is **contrastive focus**. Here the nuclear accent draws attention to a contrast the speaker is making. Any following material within the same IP is unaccented and forms part of the tail of the IP:

☞ You 'may have √started your essay, | but 'have you √finished your essay?

In this example the contrast is between *started* and *finished*. In such cases the repeated, non-contrastive material (here, the second *your essay*) is often replaced by a pronoun, or entirely omitted:

You 'may have √started your essay, | but 'have you √finished it?
You 'may have √started your essay, | but 'have you √finished?

In the next example, the contrast is between *Philip* and *Jim*:

'Philip | can run faster than 'Jim can run.
'Philip | can run faster than 'Jim can.
'Philip | can run faster than 'Jim.

The accent on the first item in the contrast is not necessarily nuclear. It is also possible for everything to be in one IP, thus:

'Philip can run faster than 'Jim can. *etc.*

Any word can be accented for contrast, including a function word. A pronoun, a preposition, virtually any word, can bear the nucleus, if it is contrastive:

√I'm | 'writing a √letter. || 'What are √you doing?
I know what √Peter wants, | but 'what do √you want?
It 'wasn't √under the table, | but 'actually √on it.
I can 'send a fax √to him, | but I 'can't receive one √from him.

Sometimes there is a double contrast. It is then the speaker's choice whether to make both contrasts nuclear, or just one of them:

☞ √You've | got \better, || but √I | \haven't. *or*

☞ 'You've got \better, | but 'I \haven't.

or, in a context where getting better is already an implicit or explicit topic of the conversation:

☞ √You've got better, | but √I haven't.

When a radio or TV announcer reports the result of a football match, there is usually a double contrast. One contrast is between the name of the home team and the name of the away team. The other is the contrast between the two scores. So all four words are accented:

'Arsenal | 'three, || 'Fulham | 'one. *or*

'Arsenal 'three, | 'Fulham 'one.

In the case of a drawn game, however, the score achieved by the second team is a repetition of that achieved by the first – so it is usually treated as repeated (old), and is not accented. So we get:

'Arsenal | 'two, || 'Fulham two. *or*

'Arsenal 'two, | 'Fulham two. *or even*

'Arsenal two, | 'Fulham two.

In the last version the speaker has to think ahead, in order to remove focus not only from the repeated item (here, the second *two*) but also from the item that is going to be repeated (the first *two* – see 3.8).

A contrast may be **explicit**, as in the above examples, or **implicit**. If it is implicit, the hearer is left to infer the other term in the contrast:

I 'don't know what √you're complaining about.

Here there is an implicit contrast between the addressee (*you*) and some other possible complainant who may have better grounds for complaint than the addressee.

Fruit's terribly expensive these days. • √Apples aren't too bad.

Here there is an implicit contrast with other kinds of fruit, which the second speaker implicitly agrees is indeed expensive.

I 'love your 'hair.

This example has ambiguous focus. It could be either (i) a broad-focus comment, perhaps initiating a new conversation:

Hi, Jennifer! | How are you today? | I 'love your 'hair.

or (ii) a narrow-focus response, focusing on *hair*, in a situation where *love* or a synonym had already been brought into discussion. For example, it could be a narrow-focus response in the conversational exchange:

What do you like about me? • Well I 'love your 'hair.

If, on the other hand, the nucleus were on *love*, that could only be a narrow-focus response in a situation where *hair* was to be taken as given.

But darling, don't you like my hair? • I 'love your hair.

Sometimes a pattern of contrastive focus is **lexicalized**. In phonetics, for example, we have a technical term *monosyllable* (= word of one syllable), a word which would be expected to have the stress pattern ,*mono*'*syllable* (compare ,*mono*'*mania*). But in practice the only time we use this word is when we want to contrast it with *polysyllable* (= word of more than one syllable). Accordingly, we place a contrastive accent on *mon-*. But since this pattern is so usual, we tend to treat the word as having the basic lexical stress pattern ' *mono* ,*syllable*. In this way contrastive focus has become the fixed stress pattern for the word.

In athletics two of the disciplines are the *high jump* and the *long jump*. Here, too, contrastive focus has been lexicalized, and these expressions – despite being grammatically phrases, adjective plus noun – have the fixed stress patterns ' *high jump*, ' *long jump*. This is maintained in metaphorical uses:

'John's in for the 'high jump. (= He'll be punished for what he's done.)

A similar explanation presumably applies to ' *high school*. Originally there was an implicit contrast with *primary school* or *elementary school*, but now this pattern is fixed. We see the same thing in ' *high street*. The same principle also applies to the phrase *the de*'*veloping countries*, now in fixed implicit contrast to *the developed countries*.

London Underground lines have lexicalized contrastive focus: the ' *Central Line*, the ' *Northern Line*.

EXERCISES

E3.10.1 Pair-work practice.

- ◉ We 'bought it before \ Christmas.
- ◉ The 'towels are in the \ cupboard.
- ◉ You 'say there's an application from the \ Graduate Fund.
- ◉ 'Have you written the \ letter yet?
- ◉ 'Have you been \ smoking in here?
- ◉ 'What did you think of the \ Smiths?
- ◉ 'How do you feel about Bob and \ Nesta?
- 'Not be \ fore Christmas, | \ after Christmas.
- Not \ in the cupboard, | \ on the cupboard.
- \ To it, | not \ from it.
- No but I \ will write it.
- I \ do smoke, | but 'not in \ here.
- I a'dored \ her, | but I 'couldn't stand \ him.
- I 'like \ her, | but not \ him.

- 'What about Andrew and \Rosemary?
- So 'that's what \Emma said.
- We 'need to sort out who does \what.
- I 'don't care for \her, | but \he's OK.
- Well you've 'told me what \she said, | but 'what did \you say?
- Well 'Mary's bringing some \quiche, | but 'what can \I bring?

E3.10.2 Locate the nucleus in each IP.

Model: I 'know what 'Judith wants, | but 'what does 'Molly want?

I've got a small bottle, | but I want a large bottle.
I can see the top of the slide, | but where's the bottom of the slide?
He can come tomorrow, | but not today.
She'll have finished by twelve o'clock, | but not by eleven o'clock.
I can recognize the front row, | but who's in the back row?

I spotted the first mistake, | but didn't spot the second mistake.
She wasn't wearing a green scarf, | she was wearing a red scarf.
I don't like skate and chips. | I like plaice and chips.
D'you want a medium cola | or a large cola?
My son's a lawyer, | and I want my daughter to be a lawyer, | too.

E3.10.3 Suggest a question to which each sentence might be a response, with (a) broad and (b) narrow focus.

Model:

BROAD FOCUS:	• I'm 'going to New York.
NARROW FOCUS:	What are you doing tomorrow? Where are you going next?

I'm riding a bike.
She's visiting her mother.
They're getting a new cooker.
I've bought some sunglasses.
He's teaching psychology.

E3.10.4 Locate the nucleus. (These are all examples of narrow focus.)

Model:

○ 'What d'you think of her \hair?	• I \love her hair.
-----------------------------------	---------------------

- | | |
|-----------------------------------|--|
| ○ D'you 'like my \paintings? | • I love your paintings. |
| ○ 'Where's my \apple? | • I've eaten your apple. |
| ○ Have you 'started the \ironing? | • Actually, I've finished the ironing. |
| ○ 'Could I have twenty \cents? | • You can have fifty cents. |
| ○ D'you 'like \jazz? | • No, I can't stand jazz. |

- 'Was it just a /small mistake?
- He 'saw the √motorcyclist.
- Will 'egg and /chips be OK?
- Was 'that with brown /bread?
- 'Have you got a large /garden?
- In fact it was a pretty big mistake.
- Ah, but he didn't see the pedestrian.
- No, she wants sausage and chips.
- No, with white bread.
- No, we've got a really tiny garden.

E3.10.5 Locate the nuclei in these football scores. Create further examples from the names of the teams you love or hate.

Model: 'City 'one, | U'nited 'two.
'Wolves 'nil, | 'Tottenham nil *or*
'Wolves nil, | 'Tottenham nil.

Wimbledon one, | Aston Villa one.
Notts Forest three, | Sunderland nil.
Stenhousemuir three, | Queen of the South three.
Tranmere two, | Everton two.
Norwich City nil, | Manchester United five.

E3.10.6 Under what circumstances might you say the following? What is focused?

Model: • I'd like 'lamb and 'rice.
could be a broad-focus response to (for example)
○ What about you?
or a narrow-focus ('rice') response to
○ What would you like with your lamb?
or a contrastive-focus response to
○ Would you like lamb and potatoes?
• I'd like 'lamb and rice.
could not be a broad-focus response, but only a narrow-focus response to (for example)
○ What'll you have with your rice?
or a contrastive-focus response to
○ Would you like beef and rice?

- 1 It was a 'very difficult 'problem.
It was a 'very 'difficult problem.
It was a 'very difficult problem.
It 'was a very difficult problem.
- 2 Would you 'like to try my new com'puter?
Would 'you like to try my new computer?
Would you 'like to 'try my new computer?
Would you 'like to try my 'new computer?

- 3 We're 'flying to Barce'lona tomorrow.
We're 'flying to Barcelona tomorrow.
We're 'flying to Barcelona to'morrow.
'We're | 'flying to Barce'lona tomorrow.
- 4 'This train | will 'terminate at 'Morden.
- 5 'Some of them | have 'handed 'in their essays.
- 6 The 'next thing we shall be doing | is 'writing 'down what we hear.

E3.10.7 Locate the nucleus.

This is St Anne's High School.
She teaches in an elementary school.
You'd better take the Northern Line.
Is Bhutan one of the developing countries?
Are you sure *breathes* is a monosyllable?

3.11 Pronouns and demonstratives

As discussed in 3.3, we do not usually accent personal **pronouns**:

'Are you going to tell him? • 'Just try and stop me!

However, we do accent a pronoun if it is placed in contrastive focus. We frequently want to emphasize a contrast between one person and another:

'I'm as surprised as 'you are.
I 'know how vshe feels, | but 'how do you feel?
vHe was there, | but there was 'no sign of her.
🔊 vThey've | all had their food. || 'When do I get some?

Although this change of person can be made explicit (= expressed openly), it is often left implicit:

D'you both play tennis? • Well vI do | but my vhusband doesn't. (*explicit*)
• Well vI do. (*implicit*)

🔊 'What do people think of the idea? • I 'know what vI think.
🔊 Can we 'all go to the party? • vYou can.

If you 'ask vme, | . . .
If you 'want to know what vI think, . . .
As 'far as vI'm concerned | . . .

Pronominal **determiners** (*my, your, his, etc.*) may be made nuclear for the same reason:

In vmy opinion | . . .
From vhis point of view | . . .

In the case of *in my opinion* the implication is *but others may have other opinions* or *but you may disagree*. The speaker does not need to actually say this explicitly—the contrast is implied by the choice of tonicity.

(*discussing where to go*) 'Let's go back to 'my place.

In colloquial conversation the implications of marked tonicity are very frequently left without explicit expression:

Did you 'see what 'I got in the post?

– with some such implication as 'You're the one who usually gets interesting letters, but today things are different.'

The **complement** of the verb *to be* regularly receives the nucleus, even if it is a pronoun. This is another common reason to locate the nucleus on a pronoun, and can often (though not always) be analysed as involving narrow or contrastive focus:

- | | |
|--|----------------------------------|
| 'Who's <u>that</u> ? | • It's <u>me</u> . |
| 'Who'll be on <u>next</u> ? | • It'll be <u>you</u> , I think. |
| 'Who took the <u>milk</u> ? | • It was <u>him</u> . |
| 'Who left the <u>sugar</u> on the table? | • It wasn't <u>me</u> . |

The nucleus remains on the pronoun if *it* and the verb are ellipsed (= omitted):

- | | |
|--|---------------------------------------|
| 'Who's <u>that</u> ? | • <u>Me</u> . |
| 'Who left the <u>sugar</u> on the table? | • 'Not <u>me</u> . |
| <u>Someone</u> stole the money. 'Was it the <u>sales</u> staff? | • I 'don't think it was <u>them</u> . |

(*there is a noise at the door*.) Peter? | Is 'that you?
 The 'lucky winner | could be you!
 That's 'really it. | There's 'nothing more we can do.
 This is it, boys, | the 'moment we've been waiting for.

Alternatively, the same idea can be expressed with the pronoun as subject. It is still in focus, and bears the nucleus:

- | | |
|--|-------------------------|
| 'Who's <u>there</u> ? | • <u>I</u> am. |
| 'Who left the <u>sugar</u> on the table? | • Well <u>I</u> didn't. |

The general rule is that pronouns are stressed only if they are contrastive. However, there are various more or less idiomatic usages in which we focus on a pronoun despite there being no obvious contrast with any other item:

- | | |
|--|--|
| 'How can I get to the <u>lecture</u> hall? | • 'Follow <u>me</u> . |
| Hul/ <u>lo</u> , Roger. | • <u>Jim</u> ! 'What are <u>you</u> doing here? |
| The 'year after <u>next</u> is going to
be <u>difficult</u> for us. | • 'What do <u>I</u> care? I'll be <u>retired</u> by <u>then</u> . |

English also has a number of **idioms** involving fixed tonicity: fossilized idiomatic expressions said with a particular intonation. In the following, a pronoun has a falling nuclear tone:

- ☞ 'Good for \u0259you! (*genuine congratulation*)
- ☞ 'Bully for \u0259you! (*sarcastic congratulation*)
- 'Blow \u0259me! (= I am very surprised.)
- 'Get \u0259her! (= Look at her putting on airs.)
- 'Search \u0259me! (= I don't know, I've no idea.) (*also* 'Search \u0259me!)

In clause-final position the **possessive** pronouns (*mine, yours, his, hers, ours, theirs*) tend inherently to convey new information and so attract the nucleus. They are usually in implicit contrast with other possessive expressions:

'Which one is 'yours?
'Give me 'hers | and 'take 'his.
Our 'washing machine broke 'down, | but our 'neighbours let us use 'theirs.

However, this does not apply to the post-modifier construction of *mine, of yours, etc.*, where the possessive is usually not accented:

- ☞ I've 'just been talking to a 'friend of mine.

Final **demonstratives**, too, namely *this, that, these, those*, tend to convey new information, and attract the nucleus:

'Look at 'this!
'Who's 'that?
I'd 'like some of 'those, please.

Final *there* usually attracts the nucleus if it refers to a place that is new (= not previously mentioned), but not if it refers to a place that is given (= already mentioned or obvious from the context). When it is a post-modifier, it is usually not accented:

'Hold it right 'there!
'London's | a 'long way a'way. || 'How long will it take to 'get there?
'Look at that 'parakeet there.

EXERCISES

E3.11.1 Pair-work practice.

- ☞
 - I think \u0259everyone would agree.
 - Do you 'all like lasagne?
 - So we can 'all stay \u0259here.
 - The 'kids aren't going to be \u0259happy with this.
 - 'What a nice \u0259man!
- \u0259I'd be happy about it. | But 'not the \u0259others.
 - \u0259I do. | But I'm 'not sure whether \u0259Barbara does.
 - \u0259You can. | But \u0259I'm not going to.
 - Well \u0259they may not be. | But \u0259I am.
 - \u0259You may think he's OK. | But \u0259I don't.

E3.11.2 Locate the nucleus.

Model: ○ What's your name? • Jim. | What's your name?

- | | |
|---|--|
| ○ Where do you live? | • In London. Where do you live? |
| ○ How old are you? | • Twenty. How old are you? |
| ○ Who's your favourite singer? | • Oh Madonna. Who's your favourite? |
| ○ What's your favourite colour? | • Blue. What's your favourite colour? |
| ○ How many brothers and sisters have you got? | • Two brothers. How many have you got? |

E3.11.3 In pairs, have a conversation along the lines of E.3.11.2. Add further similar questions and answers.

E.3.11.4 Locate the nucleus, placing it on the contrastive personal pronoun.

Model: 'Peter's told me what he wants, | but 'what do you want?

You like it when you win, | but not when I do.
I know what you like, | but what does she like?
John knows where I live, | but I don't know where he lives.
It's clear what she wants, | but not what he does.
You've told me where they went, | but where did you go?

The children want to go to Disneyland, | but what would we rather do?
Sheila | says Henry likes pop music, | but what does she like?
I'm happy to stay in, | but what would you prefer?
Emma and I are going for a walk. | What would you like to do?
I'll visit you on Monday, | but when will you visit me?

E3.11.5 Pair work. One person asks questions beginning *Do you think we should . . . ?*. The other person answers, with a nucleus on the contrastive personal pronoun.

🗣 *Model:* ○ Do you think we should buy a new sofa?
• If you 'ask me, | it would be a 'waste of money.

- | | |
|----------------------------------|--|
| ○ Do you think we should . . . ? | • If you 'ask <u>me</u> , . . . |
| | • As 'far as <u>I'm</u> concerned, . . . |
| | • If 'I were <u>you</u> , . . . |
| | • 'What <u>I</u> think is . . . |
| | • 'Don't ask <u>me</u> ! . . . |

E3.11.6 Pair-work practice.

- | | |
|--|--|
| ○ 'What about Professor <u>Jenkinson</u> ? | • In <u>my</u> opinion he's mis <u>taken</u> . |
| ○ And the <u>Smiths</u> ? | • Well <u>I</u> think they're <u>crazy</u> . |

- 'What did Robert say about the \airlines? • In \his view, | they 'need to re\structure.
- 'What do you want the \children to do? • As far as \I'm concerned, | they can do what they \like.
- 'What shall we do \next? • Don't ask \me! | Ask \her.

E3.11.7 Locate the nucleus on the final possessive pronoun or demonstrative.

Model: 'This biscuit is 'mine.

Where did you put yours?
Mary's taken hers,| and Peter's got his.
I like our car better than yours.
I can't use mine.| Let me borrow yours.
He touched his mouth to hers.

Where's this?
Who are those?
Tell me what this is.
What are these?
Give me some of those.

Who's that?
Which one is yours?
That book's mine.
Ask him which is his.
Isn't it one of ours?

E3.11.8 Pair-work practice.

- 'Who'll be on \next? • It'll be \me.
- 'Who's that \knocking? • \I will.
- 'Who's going to do the \dishes? • \Us!
- 'Who asked for some \soap? • \We are!
- 'Who took the milk? • \You are.
- 'Who took the last \chocolate? • It'll be \you.
- 'Who's the one with the \map? • It was \me.
- 'Who was stung by the \wasp? • \I did.
- The \secretary did.
- It wasn't \me.
- Not \me.
- \Him.
- \He's got it.
- It was \her.
- \She was.

- 'Who was re\underline>sponsible?
 - 'Who did they \underline>choose?
- It 'wasn't \underline>vthem.
 - 'Not \underline>vthem.
 - It was \underline>vme!
 - They chose \underline>vme!

E3.11.9 Locate the nucleus on the pronoun in narrow focus. There are three possible answers each time.

- 🔊 *Model:* ○ 'Who said \underline>vthat?
- It 'wasn't \underline>vme.
 - 'Not \underline>vme.
 - Well \underline>vI didn't.

- 'Who made all this \underline>vmeess? | Was it \underline>vMark?
 - 'Who's going to wash the \underline>vdishees?
 - 'Which of you are coming \underline>vwith me?
 - 'Who did the judges \underline>vchoose?
 - 'Who's going on \underline>vthis bus?
- I don't think it was him.
 - Not him.
 - Well he didn't.
 - Not me.
 - Well I'm not.
 - I don't think I am.
 - I think we are.
 - We are.
 - It's us.
 - I'm pleased to say it was actually me.
 - Well me, | actually.
 - It was me!
 - Actually you are.
 - This time it's you.
 - I think it's you.

E3.11.10 Explain the difference in intonational meaning in the following pairs or triplets. Think of appropriate contexts in which you might use each.

- 1 (i) She was 'talking to me.
(ii) She was 'talking to 'me.
- 2 (i) I'll 'see you 'next.
(ii) I'll 'see 'you next.
- 3 (i) You'd 'better 'ask him.
(ii) You'd 'better ask 'him.
(iii) 'You'd better ask him.
- 4 (i) Are you 'going to 'follow us?
(ii) Are you 'going to follow 'us?
(iii) Are 'you going to follow us?
- 5 (i) I 'don't 'like her.
(ii) I 'don't like 'her.
(iii) 'I don't like her.

3.12 Reflexive, reciprocal and indefinite pronouns

The most frequent use of a **reflexive pronoun** (*myself, yourselves*, etc.) is for emphasis, in which case, as you might expect, it is accented:

I'll 'write to him my'self.
He 'did it all by him'self.
Will you be 'able to come your'self?
She's 'not very enthusiastic about it her'self.
The 'villa pays for it'self.

When, however, they are used as true reflexives – as the object of the verb or after a preposition – they are not usually contrastive, and therefore not accented. They usually form part of the tail:

She feels 'rather 'pleased with herself.
'Don't make a 'fool of yourself!

☞ Have you 'hurt yourself? • 'Yes I've 'cut myself.

You use accented *myself* at the end of a comment, with a non-fall tone, to suggest that this is your opinion, but that others may not share it:

I 'think that's 'right, | myself. (= I 'think that's 'right, | vpersonally.)
I 'don't agree, | my/self.
I'm not 'sure, | myself.

☞ Do you 'know /Paris? • 'No, | I've 'never 'been there | myself.
'Like a cup of /coffee? • No I 'don't 'drink coffee, | my/self.

In informal regional English of the north of England *myself* in this usage is replaced by *me*:

I'm 'mad about it, | /me.

The **reciprocal** pronouns *each other* and *one another* are usually not contrastive, and therefore not accented:

☞ I think we 'all ought to 'help one another.
At 'least 'Phil and Sue are 'talking to each other.

The same applies to the **indefinite** pronouns *someone, somebody, something, anyone, anybody, anything*:⁴

'Can you 'see anyone?
I've 'just 'read something | 'really 'funny.
☞ Can I 'get you anything?
I 'can't keep it quiet any 'longer. | I've just 'got to 'tell someone.

The spoken phrase *or something* (= or something similar) is unaccented when used at the end of a sentence. So are other indefinite pronouns following *or* in this usage:

- ☞ His name was 'Jimmy, | or 'Billy, or something.
'Stop 'bothering me! | 'Ask 'Muriel or somebody.
'Can I get you a 'drink or anything?

The indefinite pronouns can nevertheless exceptionally receive the nuclear accent for emphasis. Compare:

- A: 'What's the 'matter?
B: I 'thought I 'heard someone.
A: But there's 'no one at the 'door.
B: I'm 'sure I heard 'something. (= not nothing)
I 'can't 'see anyone. (*neutral*)
I 'can't see 'anyone. (*marked negative*)
They 'didn't 'bring anything. (*neutral*)
They 'didn't bring 'anything. (= They 'brought 'nothing.)
I 'wouldn't go back there for 'anything. (= I certainly wouldn't!)

Note also:

- ☞ We 'didn't hear a 'thing. (= We 'heard 'nothing.)
I 'won't tell a 'soul. (= I 'won't tell 'anyone, | I'll 'tell 'no one.)
I 'don't like 'either of them. (= I 'like 'neither of them.)
☞ I 'won't \tell anyone. (*neutral*)
☞ I 'won't tell \anyone. (*marked negative*)
☞ I 'won't tell \anyone. (= I'll 'only tell a 'few people.)

EXERCISES

E3.12.1 Pair-work practice.

- You 'seem very \sure of yourself. • 'That's because I 'heard it my\self, | with my 'own \ears.
- But 'can I be sure you'll de\liver it? • If you 'don't \trust me, | you'd 'better do it your\self.
- It gets 'terribly \crowded. • On a \weekday | you'll have it 'all to your\self.
- 'Why do you \hesitate? • I'm a'fraid I might \hurt myself.
- 'Shall I have another /chocolate? • 'Go /on, | \spoil yourself!

E3.12.2 Locate the nucleus. Think carefully about whether to put the nuclear accent on the reflexive pronoun.

Models: I've 'hurt myself. but I'll 'do it my'self.

Have you cut yourself?
Did you write it yourself?
He calls himself Jim.

Could you come yourself?
I was all by myself.

Go on, | treat yourself! | Buy an ice cream.
We had the beach | all to ourselves.
Did she hurt herself?
You could always do it yourselves.
You don't seem yourself | today.

E3.12.3 Locate the nucleus. Do not accent a reciprocal or indefinite pronoun.

Models: They were 'talking to one another.
I 'want to 'tell you something.

Can Peter and Jenny see one another?
The girls looked at each other.
I'm afraid Joseph and Kevin hate each other.
They were sitting on the floor, | facing each other.
Some of the witnesses | contradicted one another.

I feel I've just got to tell someone.
You could talk to a teacher or someone.
Sarah said something | about coming to see us.
Come here. | I want to show you something.
Don't just stand there, | do something!

3.13 Contrastive focus overrides other factors

We sometimes put the nucleus on a 'given' item because we need to place the item in contrastive focus. This arises particularly when we correct another speaker. Because it is in contrast, the repeated material nevertheless receives the nuclear accent:

- 👂 He's a 'famous \actor. • Well 'not exactly an \actor, | 'more a \singer.
She had on a 'green \dress. • Oh 'not \green. | It was \blue.

Consider also the following example:

- It's 'awfully hard to get up at • Well if you're 'so late to \bed, | you 'won't
\five. be able to get \up early.

In this example, *early* counts as information already given (since 5 a.m. is early in the day). Although *get up* is also given, the need to draw the contrast between it and *be late to bed* leads the speaker to accent it, indeed to place the nucleus on it.

If there is new information **following** a contrastive nucleus, it has to be made into a separate IP:

She 'said it was \wrong, | but vhe | said it was \right.

In this example there is a contrastive nucleus on *he*. But *right*, which follows, conveys new information, and must therefore have its own nucleus in a separate IP.

Contrastive focus may override lexical stress patterns, too. In particular, a regular early-stressed compound may get a late accent for reasons of contrast. For example, both 'birthday card and 'birthday present have lexical stress on the first element, *birthday*. Yet with contrastive tonicity you might say:

I 'got her a birthday 'present, | but I 'didn't get her a birthday 'card.

Names of localities usually have lexical double stress: thus *Tra,falgar 'Square*, *,Raynes 'Park* (see 3.5). This pattern can be overridden under contrastive focus. A common case is in a list. Here we often see examples of the thinking-ahead principle mentioned above (3.8), namely that of removing accenting from an item that is about to be repeated as well as from the item that is actually repeated.

We 'started in Tra'falgar Square | and 'then went to 'Leicester Square.
 'This train calls at 'Raynes Park, | 'Motspur Park, | 'Malden 'Manor . . .

Occasionally we may even focus on **part** of a word only. This may mean that the contrastive accent goes on a syllable different from the one bearing the main lexical stress:

- ☞ 'How many 'were there? • 'Fif'teen. (*normal pattern*)
- ☞ Did you say 'fifteen | or 'sixteen? • 'Fifteen! (*contrastive pattern*)
- I'd say it was 'not so much 'democratic, | 'more 'autocratic.
- ☞ They're 'not 'Chinese, | they're 'Japanese.
- ☞ It 'wasn't really 'red, | 'just red'dish.
- She'll 'talk to any'budy | and any'thing.
- 'That's it for 'Schumann; | 'what about Schu'bert?

Prefixes and suffixes may receive contrastive focus:

- I 'thought the villagers were pretty 'friendly. • 'Surely not! || 'I thought | they were 'rather 'unfriendly.⁵
- 'This stress is post-'primary. • 'No | it 'isn't! || It's 'pre-primary.

Note that the stress pattern of contracted negatives is never overridden. That is, we never emphasize negative polarity by accenting the *n't* part of *didn't*, *wasn't*, etc. (We do have the option of undoing the contraction and accenting *not*.)

- 'You took my 'stapler! • I 'didn't!
- I 'did 'not!

Contrastiveness also overrides the usual rules about special function words such as the reflexives (3.12):

You'll 'hurt yourself. *but* You 'won't hurt 'me, | you'll hurt your'self.
 'Who taught you pho'netics? • 'No one, | I 'taught my'self.

EXERCISES

E3.13.1 Contrastive focus: nucleus on a repeated word.

- | | |
|---|--|
| ○ They're ar'riving to \morrow. | • 'Not to \morrow, the 'day \after. |
| ○ We're 'meeting on \Tuesday. | • \Wednesday you mean, 'not \Tuesday. |
| ○ She 'lives in \Caterham. | • \Purley, 'not \Caterham. |
| ○ \Jack was first. | • 'Not \Jack, \George. |
| ○ He's from Vir\ginia. | • 'Not Vir\ginia, \Delaware. |
| ○ She was wearing a 'green \dress. | • 'Not \green, \blue. |
| ○ I 'like your vtie. | • It's a cra\vat, 'not a /tie. |
| ○ 'I'll have the cour\gettes. | • They're 'not cour/gettes, they're zuc\chini. |
| ○ There were a 'whole lot of \spiders there. I \hate /insects! | • A 'spider's not an \insect, you know. |
| ○ 'Jason's just \lazy. | • 'Not \lazy, 'laid-\back. |

E3.13.2 Locate the nucleus. The lexical stress pattern is likely to be overridden.

Model: ○ There are 'four'teen of them. • 'Not 'fourteen, | 'thirteen.

- | | |
|---------------------------------|---|
| ○ Five nines are fifty-five. | • No, they're forty-five. |
| ○ It's in Leicester Square. | • No, it's in Russell Square. |
| ○ She's at King's College. | • Not King's College, Birkbeck College. |
| ○ D'you come from North Korea? | • No, South Korea. |
| ○ She's wearing a nylon blouse. | • It's a cotton blouse. |

E3.13.3 Pair-work practice: contrastive focus overriding the lexical word stress.

- | | |
|--|---|
| ○ We've 'done some psycholin\guistics. | • But we 'haven't done any \sociolinguistics. |
| ○ I 'need a \dictionary. | • 'Monolingual or \bilingual? |
| 🔊 ○ He's a 'psycho\therapist. | • No a \physiotherapist. |
| 🔊 ○ I need 'ten \milligrams. | • You mean 'ten milli\litres. |
| ○ So \this plan offers 'quite a few ad\vantages. | • But 'what about the \disadvantages? |

3.14 Contrastive focus on polarity or tense

Sometimes the speaker wants to emphasize the **polarity** (= the quality of being either positive or negative) of a verb, or its **tense**. In both cases this may cause the nucleus to go on an auxiliary or modal verb.

When we deny the truth of an assertion made by the other speaker, we can focus on the negative word (if the thing being denied is positive). This is a **marked negative**. The nucleus goes either on the word *not* or on the word containing the negation, e.g. a contracted negative such as *won't*:

- I think they'll just surrender. • They vwon't surrender!
- Peter | could run a marathon. • He vcouldn't run a marathon!
- You took my plate. • I vdidn't take your plate!
- Oops, | sorry, | you're busy. • I'm vnot busy.

To deny the truth of a negative proposition, we focus on the word that indicates positive polarity. This is a **marked positive**. The nucleus usually goes on a form of the verb *to be* or on a modal or auxiliary verb:

- You're not involved. • Oh but I vam involved!
- If you 'can't see her ' now, | 'when 'can you see her?
- You 'thought I hadn't 'finished, | but I 'had finished.

The pro-form *do* receives the nucleus when it signals a change of polarity (positive to negative or negative to positive):

- He 'promised he would 'finish it, | but 'actually he 'didn't.
- She 'said she wouldn't 'tell them, | but 'actually she 'did tell them.

Or there may just be the restatement of an existing polarity:

- He 'promised he would finish it, | and he 'actually 'did finish it.

In the following example, an ambiguity in the written form is resolved by appropriate focus, shown in speech by intonation:

- ☞ I was thinking of organizing a collection for cancer research.
- ☞ (i) • Well, 'I'll make a donation | if you 'do.
- ☞ (ii) • Well, 'I'll make a donation | if 'you do.

Here, response (i) means 'if you organize a collection', while response (ii) means 'if you make a donation'.

If the assertion being denied is negative, so that our denial is positive, we focus on the auxiliary or modal verb (often a form of the emphatic *do*):

- You didn't bring an umbrella. • I 'did bring an umbrella.
- He hasn't opened his briefcase. • He 'has opened his briefcase.
- You don't like rock, | do you? • I 'do like rock!

Note, however, that if the negation word is followed by a 'new' lexical item the nucleus goes (as normal) on that new lexical item, even though the speaker's main intent may be the negation:

- Have some more milk. • I 'don't 'want any more milk.

Where there is a contrast involving the subject of the clause as well as one involving polarity, English often focuses on the subject while – illogically? –

not accenting the actual polarity word. This pattern usually involves a fall–rise tone (see 2.7 on correction):

∨Lawrence didn't pass the test, | though the ∨rest of us did.
 So ∨Mary's ready, | but ∨Rachel isn't.

- ☞ I 'don't ∨like | ∨Beethoven. • Well ∨I do.
 I shall be 'singing ∨hymns. • Well the ∨others won't.⁶

There is also another possible reason for placing the nucleus on the word that carries the indication of polarity: namely, as a device for adding emphasis to an exclamation. This is a kind of contrastive focus, though the contrast is implicit:

You ∨have done well! | 'Daddy ∨will be pleased.
 'Oh ∨no! | 'That was ∨not a good idea.
 'That ∨is a nice hat you're wearing!

In the last example there may have been no previous mention of a hat or of what is being worn.

As with polarity, so with **tense**. We focus on an auxiliary or modal verb to emphasize that we are talking about the past not the present, or the future not the past:

- ☞ Are you a vegetarian? • Well I ∨used to be, | but 'now I eat ∨meat.
 D'you play tennis? • I ∨did play tennis | before my operation.
 Have you written back? • No but I'm ∨going to write back.
 'This machine | runs 'more slowly than it ∨used to run.
 I 'haven't done the ∨washing yet, | but I ∨will do it.

Notice that in these examples various repeated words could have been ellipted (= omitted). The same meanings could alternatively be expressed as follows:

- Are you a vegetarian? • Well I ∨used to be a vegetarian . . .
 D'you play tennis? • I ∨did | before my operation.
 Have you written back? • No but I'm ∨going to.
 'This machine | runs 'more slowly than it ∨used to.
 I 'haven't done the ∨washing yet, | but I ∨will.

Contrastive focus is the commonest reason for a function word to receive the nucleus . . . but not the only one.

EXERCISES

E.3.14.1 Pair-work practice: contrastive focus on polarity.

- You 'didn't ∨see me! • I ∨did see you!
 ○ You've for'gotten your ∨books! • I have ∨not forgotten my books.
 ○ You 'haven't done your ∨homework. • I ∨have done my homework.

- | | |
|---|-------------------------------------|
| ○ 'Have you ever been to /Edinburgh? | • Yes I \have been to Edinburgh. |
| ○ You're 'not going to be able to \do it. | • Oh but I \am going to be able to. |
| ○ You've for'gotten your \lines. | • I have vnot forgotten my lines. |
| ○ We're 'losing \height! | • We're vnot losing height. |
| ○ I'm 'going to \fall! | • You're vnot going to fall. |
| ○ I 'don't think we're going to vwin. | • We vare going to win. |
| ○ But 'gibbons are not \primates. | • 'Gibbons vare primates. |

3.14.2 Locate the nucleus.



 *Model:* He 'thought I'd 'finished the essay,| but 'actually I 'hadn't finished it.

I was afraid I was going to fail, | but in fact I didn't fail.
 She said she hadn't done the washing up, | but actually she had done it.
 A horrible insect? | Actually, | a spider isn't an insect.
 You expect me to believe it? | I don't believe it. | How can I believe it?
 You'd think that Italian would be easy, | but actually it isn't easy.

3.14.3 Pair-work practice: focus on changed subject, not on polarity.

- | | |
|---|---|
| ○ I don't \eat /meat. | • Well vI do. |
| ○ 'Tony could make seven \thirty. | • vWe can't, though. |
| ○ vApparently the 'ladies don't \like him. | • Mrs vWalker says she does. |
| ○ A 'lot of people say they won't be \at the concert. | • vWe'll be coming, \won't we, Suzanne? |
| ○ vGiles has \finished his homework. | • vDarren hasn't, though, \has he? |

3.14.4 Pair-work practice: focus on adverbial, etc., not on polarity.

- | | |
|---|----------------------------|
|  ○ Do you 'work /hard? | • Of \course I do. |
| ○ Have you 'got your /passport? | • Of \course I have. |
| ○ Will you 'come /with us? | • \Course I will. |
| ○ Are you 'going to join /in? | • You \bet I am. |
|  ○ \God, I was 'so \angry! | • I \bet you were. |
| ○ I'm 'going to win the \prize. | • I'm \sure you are. |
| ○ I 'guess you were rather disap\pointed. | • Well \naturally I was. |
| ○ 'Are you going to /fire her? | • Of \course not. |
| ○ 'Do you still /love me? | • Of \course I do. |
| ○ 'Will he get his /refund? | • Of \course he won't. |
| ○ Do you 'ever eat /broccoli? | • Well vsometimes I do. |
| ○ 'Have you ever written a /book? | • Not vyet I haven't. |
| ○ She 'never works vlate. | • Oh on vFridays she does. |
| ○ The 'shops are open all \day on /Saturdays. | • In vGermany they're not. |
| ○ 'UCL is \closed in /Easter week. | • vCity University isn't. |

3.14.5 Pair-work practice: contrastive focus on tense.

- Do you /smoke?
- D'you 'play /tennis?
- 'Do you eat /shellfish?
- 'Have you mown the /lawn?
- 'Does she write /books?
- 'Can you see the /islands?
- Do you ex'pect to finish /soon?
- 'Are they going to make you /manager?
- 'Are you going to learn I/talian?
- 'Why don't you try /jogging?
- Well I used to smoke.
- I did play tennis | when I was /young.
- Well, I used to eat shellfish.
- No but I'm going to mow it.
- No but she used to write books.
- No but I have seen them.
- I have finished, | already.
- I am manager, | now.
- I've been learning Italian, | for months.
- I've been jogging, | regularly.

3.15 Dynamic focus

Focus is not static but dynamic. As a conversation progresses, speakers constantly update what they are focusing on.

Consider a simple example. The family are sitting in a room at the back of the house when the doorbell rings. Dad says to his son:

'Vernon, | there's 'someone at the 'door. | 'Answer it, would you?

The boy does so, and comes back to report:

There's a 'man at the door. | He's col'lecting for a 'charity.

In the father's utterance, *door* was new information, and therefore placed in focus. In the son's reply, it is given, and so no longer in focus.

By **varying the tonicity** (= changing the accent pattern, altering the focus, putting the nucleus in different places) we make a particular IP pragmatically appropriate for the particular circumstances in which it is used. The most obvious reason for doing this is to express different kinds of contrastive focus.

Consider the utterance *she was trying to lose weight*. With broad focus, and therefore neutral tonicity, it would be said as:

She was 'trying to lose 'weight.

This might be a broad-focus answer to:

Why didn't she want any ice cream? • She was 'trying to lose 'weight.

But we would have the same tonicity in a narrow-focus answer to:

What was she trying to lose? • She was 'trying to lose 'weight.

... or in a contrastive-focus follow-on to:

She 'wasn't trying to lose 'money, | she was 'trying to lose 'weight.

What about focusing on some other element in the utterance? If we put contrastive focus on *lose*, we imply a contrast between *lose* and some other item:

She 'wasn't trying to 'gain weight, | she was trying to 'lose weight.

With contrastive focus on *trying*:

She was 'trying to lose weight | though she 'didn't have much suc'cess.

With contrastive focus on *was* the contrast must be either one of tense or one of polarity:

She 'was trying to lose weight, | but she 'isn't 'now.

She 'was trying to lose weight, | de'spite your claim that she 'wasn't.

Contrastive focus on *she* implies a contrast with some other possible subject:

'She was trying to lose weight, | though her 'friends may not have been.

In lively conversation speakers constantly deploy contrastive focus, shifting the place of the nucleus around appropriately. Always keeping the nucleus on the last new lexical item can sound very dull.

EXERCISES

E3.15.1 Vary the tonicity in the following sentences. Say under what circumstances each nucleus placement might be appropriate, as the focus changes.

Model:

She was 'trying to lose 'weight. (broad focus, neutral; *or* not lose money)

She was 'trying to 'lose weight. (not gain weight)

She was 'trying to lose weight. (though without much success)

She 'was trying to lose weight. (despite what you say; *or* but she isn't now)

'She was trying to lose weight. (though others may not have been)

We were walking down Melrose Avenue.

The boys have finished all the yoghurt.

Is Peter ready to show his pictures?

Do you want to order the risotto?

Try to keep singing quietly.

E3.15.2 Use the same words, but with different focus (manifested as different tonicity), in answering the various questions.

- The students want to dance on Saturday night.

Which night do the students want to dance?

What do the students want to do on Saturday night?

Who wants to dance on Saturday night?
What's the latest news?
When on Saturday do the students want to dance?

E3.15.3 Construct similar sets of questions to elicit these answers, with varying focus and tonicity.

- I'm planning to fly to Edinburgh.
- The judge found James Chartwell not guilty.
- That's a very great disappointment to us.
- All the competitors have finished their tests.
- We'll try to finish the roof next Monday.

NUCLEUS ON A FUNCTION WORD

3.16 Narrow focus: yes–no answers and tags

A yes–no question is a query about **polarity** (see 3.14). A direct answer to a yes–no question involves narrow focus on polarity and the word that indicates it.

To give a direct answer, we can say *yes* or *no* (or use a synonymous adverb or adverbial phrase, such as *sure*, *definitely* or *no way*). The nucleus goes on this word or phrase:

- Have you finished?
- 'Yes.
 - 'Definitely.
 - Oh 'sure.
 - 'No.
 - 'Not 'really.

The word *yes* or *no* (or its equivalent) may be followed by a short sentence fragment (or indeed a longer sentence) involving a verb. Less commonly, we use the sentence fragment without the *yes* or *no*. It, too, bears a nuclear accent. In a sentence or sentence fragment used in this way, it is the operator (= auxiliary or modal verb) that shows whether the sentence is positive (*yes*) or negative (*no*). The focus is on the polarity, so we put the nucleus on the verb:

- Have you finished?
- 'Yes, | I 'have.
 - 'Yes, | I 'have finished.
 - I 'have.
 - 'No, | I 'haven't.
 - 'No, | I 'haven't finished.

It is also possible to deaccent the initial *yes* or *no*:

- Have you finished?
- Yes I 'have.
 - No I 'haven't.

Although the word *not* is accentable, the *n't* of a contracted form is not: instead, the accent goes on the stressed syllable of the word containing *n't*:

- | | |
|---------------------------|----------------------|
| Is that a firearm? | • 'No, it's 'not. |
| | • 'No, it 'isn't. |
| Can she manage Wednesday? | • 'No, she 'can't. |

Notice the difference between narrow focus on polarity in answer to a yes–no question and narrow focus on a noun phrase in answer to a wh question:

- | | |
|------------------|-----------------------------|
| Is Peter coming? | • 'Yes, he 'is. |
| | • 'Yes, Peter 'is coming. |
| Who's coming? | • 'Peter is. |
| | • 'Peter's coming. |

There are various other elliptical constructions which likewise have narrow focus on the word that indicates polarity:

- | | |
|-----------------------------|-----------------------------|
| D'you think they'll appeal? | • I'm a'fraid they 'might. |
| Is she going to reply? | • I 'don't think she 'will. |
| Are you coming out with us? | • I'm a'fraid 'not. |

We also get a nucleus on the polarity word in tag-like questions consisting of a verb plus a pronoun. These, too, involve narrow focus on polarity:

- | | |
|------------------------------------|------------------|
| We're nearly ready. | • 'Are you? |
| They haven't taken their vouchers. | • 'Haven't they? |
| You're quite wrong, you know. | • 'Am I? |

And the same applies to tag questions if (as is usually the case) they have their own IP:

- It's a 'beautiful 'day, | 'isn't it?
 We could 'go to 'Chichester, | 'couldn't we?
 They've for'gotten all a'bout it, | 'haven't they?
 'Wayne didn't 'call, | 'did he?

EXERCISES

E3.16.1 Pair work: in the answer, place the nucleus on the auxiliary or modal verb. Make longer and shorter answers. Use a rise for the question and a fall for the answer.

- | | | |
|---------------|------------------------|-----------------------------|
| <i>Model:</i> | ○ Have you finished? | • (Yes) I have (finished). |
| | ○ 'Have you /finished? | • \Yes, I \have finished. |
| | | • \Yes, I \have. |
| | | • Yes I \have. |

- | | |
|------------------------------------|-----------------------------------|
| ○ Did you feed the cat? | • (Yes) I did (feed it). |
| ○ Are you going to watch the film? | • (Yes) I am (going to watch it). |

- Have you tried asparagus? • (Yes) I have (tried it).
- Will you write to Mary? • (Yes) I will (write to her).
- Can you speak German? • (Yes) I can (speak German).

E3.16.2 Answer the same questions in the negative.

- | | | |
|---------------|------------------------------|-------------------------------|
| <i>Model:</i> | ○ Have you finished? | • (No) I haven't (finished). |
| | ○ Have you <u>finished</u> ? | • \No, I \haven't finished. |
| | | • \No, I \haven't. |
| | | • No I \haven't. |

- Did you feed the cat? • (No) I didn't (feed it).
- Are you going to watch the film? • (No) I'm not (going to watch it).
- Have you tried asparagus? • (No) I haven't (tried it).
- Will you write to Mary? • (No) I won't (write to her).
- Can you speak German? • (No) I can't (speak German).

E3.16.3 Construct and perform similar answers, positive and negative, to the following questions.

Have you taken your medicine?
Are you going to answer those e-mails?
Do you know how to cook steak?
Are you trying your best?
Did you hear what I said?

E3.16.4 Pair-work practice: minimal response, encouraging further conversation (see 2.15).

- She 'told me she \liked me. • /Did she?
- It was 'awfully v**oring**. • /Was it?
- They can 'have \my suitcase. • /Can they?
- It'll be 'ready to v**orrow**. • /Will it?
- I 'can't stand v**rawns**. • /Can't you?

E3.16.5 Pair-work practice: short response, surprised or sceptical, perhaps hostile (see 2.15).

- \Jason was to blame. • \Was he?
- 'Jack's not \free. • \Isn't he?
- They're 'not \speaking to one another. • \Aren't they?
- I 'don't believe it's v**true**. • \Don't you?
- I'll 'bring it with me to v**orrow**. • \Will you?

E3.16.6 Make your own short response. Decide whether to be encouraging (rise) or hostile (fall).

- It's 'terribly unv**omfortable**. • ... ?
- She's for'gotten her um\brella. • ... ?
- I 'won't be \here | to v**orrow**. • ... ?
- It's 'quite in v**redible**. • ... ?
- v**Mary's** | 'feeling rather \ill. • ... ?

E3.16.7 Performance practice: tag questions with a falling tone. You are not asking a real question (see 2.14).

- It's \quiet | in /here,| \isn't it?
'Linda looks \beautiful,| \doesn't she?
The 'room's been nicely \decorated,| \hasn't it?
There are 'quite a lot \left,| \aren't there?
The 'onions look bit \tired,| \don't they?
We 'can't allow vcheating,| \can we?
She 'hasn't done very vwell,| \has she?
I'm 'not going to be able to \finish on time,| \am I?
Tom's 'not very vsatisfied,| \is he?
They 'didn't revmember,| \did they?

E3.16.8 Supply your own tag question. Remember to change the polarity from positive to negative or from negative to positive. Use a falling tone on the tag.

- It's a beautiful day,| . . . ?
The play was marvellous,| . . . ?
Brighton was rather a disappointment,| . . . ?
The train was awfully hot,| . . . ?
There's a lot of work to do,| . . . ?
The food's not bad,| . . . ?
He just doesn't bother,| . . . ?
We haven't heard from them for ages,| . . . ?
You haven't got any paper,| . . . ?
I'm not going to doubt your word,| . . . ?

E3.16.9 Locate the nuclei in this dialogue, and suggest suitable tones.

- A: I've just bought some new shoes.
B: Have you?
A: Yes, and Anna says she thinks they're very smart.
B: Oh does she?
A: Look, I'm wearing them now. What do you think?
B: I don't think I'd have chosen them myself.
A: Oh wouldn't you?
B: Sorry, no.

E3.16.10 Devise a suitable context in which each of the following might be said.

<i>Model:</i>		
(i) I \do.	(ii) vI do.	(iii) \I do.
☞ (i) ○ Do you /smoke?		• I \do.
☞ (ii) ○ 'I don't like \bacon.		• vI do.
☞ (iii) ○ 'Who likes \spinach?		• \I do.

- | | | | |
|---|---------------|----------------|-----------------|
| 1 | (i) I \am. | (ii) vI am. | (iii) \I am. |
| 2 | (i) vWe have. | (ii) We \have. | (iii) \We have. |
| 3 | (i) You \did. | (ii) \You did. | (iii) vYou did. |
| 4 | (i) \She can. | (ii) vShe can. | (iii) She \can. |
| 5 | (i) I \will. | (ii) vI will. | (iii) \I will. |

3.17 Prepositions

We have seen that prepositions are usually not accented unless they are brought into contrastive focus. However, there are two circumstances where in broad focus the nucleus is located on a preposition. Both involve wh questions in which there is no lexical material (= content words).

The first is when the preposition (the stranded remnant of a prepositional phrase) functions as the complement of *to be*:

Look at this button. | 'What's it 'for?
That's Mary. | 'Who's she 'with?

There is a difference between these examples and the corresponding sentences containing a lexical subject rather than a pronoun. If there is lexical material, the default is for the nucleus to be located on the last lexical item, following the usual rule:

'What's that 'button for?
'Who's 'Mary with?

The second involves a preposition immediately following a wh word:

I've scored sixty. • 'What 'of it?
You know my essay? • 'Yes, | 'what a 'bout it?

Compare, with lexical material:

You know my essay? • 'What d'you want to 'say about it?

EXERCISES

E3.17.1 Locate the nucleus: on lexical material if there is any, otherwise on the preposition.

Models: 'What's it 'for? but 'What's that 'button for?

What's this knob for?
What's the lecture on?
Who's your friend with?

Who's she with?
What's it about?

What's your book about?
(in a library) What'll it be under?
What was it for?
Who's Barbara with?
What was all the fuss about?

3.18 Wh + to be

A sentence such as *How are you?* consists of content words only. There are no lexical items. Yet the nucleus must go somewhere. So where does it go?

If a direct or indirect wh question has the pattern wh word – *be* – pronoun, then the nucleus goes on the verb *to be* itself. This need not involve narrow or contrastive focus of any kind.

(greeting someone)	'How 'are you?
	'Tell me how you 'are.
(being shown something)	'What 'is it?
	'Tell me what it 'is.
(hearing someone at the door)	'Who 'is it?
	I 'wonder who it 'is.

'How would it 'be | if we 'met for 'lunch?
That 'man over there, | 'who 'is he?
'When 'was it | that you 'came back from 'Canada?

If a speaker answers the question *How are you?* by repeating the same words back, there is normally a change of tonicity. The answer has contrastive focus on *you*:

🗣	'How 'are you?	• 'Fine thanks. 'How are 'you?
🗣	'Mr 'Smith! 'How 'are you?	• 'I'm 'fine Miss Jones. And 'you?

If the verb *to be* consists of more than one word (e.g. *has been*, *will be*), the nucleus goes on the second of them:

'Welcome 'back! | 'How's it 'been?
Waiter: 'What'll it 'be?
🗣 We're 'going to get 'married. • 'When's it to 'be?

The same applies in the corresponding indirect questions:

I 'asked her how she 'was.
They 'told us who they 'were.

- ☞ (talking about a forthcoming event) I 'wondered when it would 'be.
☞ (talking about a mysterious noise) 'What do you think it 'was?
'This 'wedding – | 'when do you think it will 'be?

If the word following *be* in a wh question of this type is a demonstrative rather than a pronoun, then the nucleus tends to go on the demonstrative. This applies whenever the demonstrative throws focus onto something (treated as) new:

- ☞ (hearing someone at the door) 'Who's 'that?
(picking up an unknown object) 'What's 'this?
She 'comes from Penmaen'mawr. • 'Where's 'that?

Alternatively, a demonstrative can be used like a pronoun, referring to something already given. In that case, the nucleus reverts to the verb:

- ☞ (knocking at the door continues) 'Who 'is that?

Conversely, a pronoun can be used like a demonstrative, focused and referring to someone new:

- (pointing surreptitiously at a stranger) 'Who's 'she?

Again, note the difference between these examples and the corresponding sentences containing lexical material instead of pronouns. Here the nucleus follows the usual rule of being located on the last lexical item.

- When 'was it | that you came back from Canada? *but*
Which 'day was it | that you came back from Canada?
'How 'are you? *but* 'How 'old are you?

There are other cases involving accenting of the verb *to be* in which the tonicity is not easily explained. They can be considered **intonational idioms**.

- ☞ The 'trouble ('problem, 'thing, 'difficulty, 'snag) 'is | that we're broke.

Here you are!

The usual pattern when you hand or show something to someone is:

- 'Here you /are.
○ Would you 'pass me the /milk please? • 'Here you /are.
○ 'Could I see my ac/count please? • Of \course sir. | 'Here you /are.
☞ ○ I'd like a 'pound of \apples please. • 'Here you /are sir.
☞ ○ I 'want a \taxi. • 'Here you /are madam. |
There's 'one \waiting.
○ We 'need a new \sofa. • 'Here you /are. | There's 'one
advertised in this \paper.

When at last you see something you have been looking for or waiting for you can say:

- 'Here it /is.

or, more emphatically:

\Here | it /is.

This pattern can also be used with *There* . . . and with other pronouns:

'Where's my \book? || Oh \here | it /is.

🔊 I 'can't find my \keys. || Oh \there | they /are! || 'On the \table.

With a falling tone, the speaker is announcing something new:

Now 'here he \is, || the 'one and /only | 'Mister \Magic!

EXERCISES

E3.18.1 Pair-work practice.

- Oh Mr \Smith?
- Hul\lo, | /George!
- 'Could you pass me the /stapler?
- I 'went to see \Mary | in \hospital.
- 'That was \Gwen | on the /phone.
- I've 'just come back from the \gig.
- 'Bring me the \keys.
- There's 'someone on the \phone.
- Can I 'go to the /concert?
- There's 'someone at the \door!
- /Yes, | what \is it?
- \Hi Peter. | How \are you?
- Er . . . 'where /is it?
- And 'how /is she?
- Did she 'say where she /was?
- 'How \was it?
- 'Where \are they?
- 'Who \is it?
- 'When \is it?
- 'See who it \is.

E3.18.2 Locate the nucleus on a form of the verb *to be*.

Model: 'How 'are you?

Tell me how you are.
Ask her how she is.
I wonder who they are.
Who do you think it was?
This party – | when do you think it'll be?

E3.18.3 Practise these short dialogues, being careful about nucleus placement.

- A: Hul\lo, Mr Robinson. | 'How /are you?
B: \Fine, thanks, | Mrs /Davies. | 'How are \you?
A: I'm 'very \well.
- C: There's 'someone at the \door. | 'Find out who it /is, would you, please?
D: It's a de\livery man.
C: \Oh, | \that's all right. | I \wondered | who it /was.

D: He's 'brought a \parcel.
C: 'How ex\citing! | 'I wonder what it'll \be.

3.19 Other function words that attract the nucleus

There are a few words that regularly attract the nucleus despite being function words: notably *too* and *anyhow* and their synonyms.

When used in the meaning 'also', *too* is usually accented. In this meaning it often comes at the end of a sentence or clause, and thus attracts the nucleus. Sometimes it is attached to the same IP as the preceding words, but sometimes it has its own IP:

Mary wants some ice cream, | and 'Peter wants some, 'too. *or*
Mary wants some ice cream, | and 'Peter wants some, | 'too.

I'm going to the library. • Oh, 'I'll come, 'too.
or • Oh 'I'll come, | 'too.

Exactly the same rules apply to its synonym *as well* (and the non-standard variant *an' all*), and to the negative equivalent *either*:

We're 'going to the \beach. | 'Why don't \you come along | as \well?
(*or, non-standard*) . . . | 'Why don't \you come along | an' \all?
I 'don't like \Jim, | and I 'don't like \Tammy, | \either.
☞ 'Could you give \me some please, | as \well?
I 'can't \sing very well. • \I can't, | \either. (= Nor can I.)

The *too* refers to the accented item that immediately precedes it:

- ☞ 'I'm singing, | 'too. (= not only are other people singing, but so am I.)
☞ I'm 'singing, | 'too. (= I am not only doing something else, but also singing.)
- (i) 'Mary's going to invite Peter, | 'too. (narrow focus on *Mary*: not only will someone else invite him, but so will *Mary*)
(ii) 'Mary's going to in'vite Peter, | 'too. (narrow focus on *invite*: not only will she do something else to him, but she will also invite him)
(iii) 'Mary's going to invite 'Peter, | 'too. (narrow focus on *Peter*: not only will she invite someone else, but also *Peter*; or broad focus: not only will something else happen, but also *Mary* will invite *Peter*)

The sentence adverb *anyway* and its synonym *anyhow* are almost always nuclear. They are said with a reinforcing fall (see 2.23):

This i'dea may not \work, | but let's 'try it \anyway.
or: . . . but let's \try it, | \anyway.

- She 'doesn't vsmoke – | 'not vnowadays, | \anyhow.
\Anyhow, | I've 'got to be \going | /now.
\Anyway, | 'why were you looking at my \letters?

EXERCISES

E3.19.1 Pair work: vary the response sentences as in the model.

Model:

- o 'Mum's very \worried about her. • \Dad is, | \too.
- \Dad's worried, | \too
- \Dad's worried about her, | \too.
- 'So's \Dad.
- 'Dad is \too.

- o \Gavin's | going to the /party. • \Rachel is, | \too.
- o vIngrid's | fond of \pizza. • The \children are, | \too.
- o I 'managed to \finish the essay. • \I did, | as \well.
- o vPeter hasn't called. • Ni\cole hasn't, | \either.
- o I 'don't think vDebbie will agree. • \Jake's not going to, | \either.

E3.19.2 Contextualize each of these.

Model:

- 'We're taking umbrellas, | 'too. (=we're not the only ones)
We're taking um'brellas, | 'too. (=not just coats)

- I 'feel dreadful, | 'too.
I feel 'dreadful, | 'too.
'I feel dreadful, | 'too.
- You 'ought to 'type the letters, | 'too.
'You ought to type the letters, | 'too.
You 'ought to type the letters, | 'too.
You 'ought to type the 'letters, | 'too.
- 'We play football, | as 'well.
We 'play football, | as 'well.
We play 'football, | as 'well.
- I 'haven't seen 'Chloë, | 'either.
I 'haven't 'seen Chloë, | 'either.
'I haven't seen Chloë, | 'either.
- 'We're not going to pay you, | 'either.
We're not 'going to pay you, | 'either.
We're 'not going to 'pay you, | 'either.
We're 'not going to pay 'you, | 'either.

FINAL, BUT NOT NUCLEAR

3.20 Empty words and pro-forms

There are various categories of word and phrase that tend not to receive the nucleus, even though they may be the last lexical item in an IP.

Some nouns, for example, have a very little meaning of their own: particularly vague general nouns such as *things*, *people*. Such **empty words** are usually not accented.

- I 'keep 'seeing things.
☞ 'What are you going to 'tell people?
They're 'really 'going places.

(With these, compare:

- I 'keep hal'lucinating.
'What are you going to 'say?
They're 'really suc'cessful.)

Sometimes expressions such as *the man*, *that woman*, etc. mean little more than *he*, *she*. Like pronouns, therefore, they are not accented when used in this way:

- 'Have a 'word with the guy. (= 'Have a 'word with him.)
I 'can't 'stand that woman. (= I 'can't 'stand her.)

There are several idiomatic expressions in which *some* is accented (often bearing a fall-rise nuclear tone), while the following noun is not. (The same pattern is lexicalized in the word *sometimes* and various other words beginning *some-*.)

- For vsome reason, | I keep forgetting to do it.
In vsome cases | the answer is obvious.
vSome days | I feel very depressed.

This represents a kind of fossilized implication, namely a contrast with *other* reasons, cases, days, times, etc.

Numerals (*one*, *two*, *three* . . .) tend to be accented, since they have considerable semantic content. However, when *one* is used as a pronoun – a pro-form, a kind of function word – it is not accented and so does not take the nucleus:

- 'Can I borrow your 'ruler? | 'I haven't 'got one.

With a plural or a mass noun, the pro-form corresponding to *one* is *some* or *any*. When used in this way, *some* and *any* are not accented:

- ☞ 'Could I borrow some 'sugar? | 'I haven't 'got any.
We 'need some 'cards. | 'Can you 'see any?
I've got 'lots of 'milk left – | 'would you 'like some?

Other words are sometimes used as virtual pro-forms, more or less synonymously with *one*, *some* or *any*. They too do not get accented.

√That looks like a nice wine. | I'll \buy a bottle. (= I'll \buy some.)

When *one* is used after an adjective, it is not accented.

I'll 'take 'this one.

- ☞ The 'train was 'crowded, | so we 'caught a 'later one.
Would you like a 'green one | or a 'red one?

Against this general principle, *one* is usually accented in the expressions *the one*, *the right|wrong|first|last|only one*, *which one*:

(*seeing an empty box of chocolates*) You took the 'last 'one!

(*to someone who has just picked up a key*) Have you 'got the right 'one?

The word *so* is normally not accented when it is used as a pro-form (to refer back to an idea, situation etc. that has just been mentioned):

- ☞ If you're 'feeling un'well, | just 'say so.
The 'band is 'popular, | and 'likely to become 'more so.
Is he 'still going to 'college? • I 'think so.

As we saw above, when a form of *do* is used as a pro-form (= as a substitute for another verb), it is not accented:

'Martin got better marks than 'Wayne did.

'Peter smokes, | and his 'sister does, | 'too.

'Will you go to 'Brighton tomorrow? • I 'may do.

Likewise, *there* is usually not accented when used as a pro-form.

'China? | I've 'always wanted to 'go there.

EXERCISES

E3.20.1 Pair-work practice.

- 'What d'you think of \Maggie?
- 'How do you rate \George?
- We're 'so excited about our envgagement.
- Have you 'fixed the /date yet?
- 'Will you be inviting /Steve?
- 'Can't \stand the woman.
- I 'quite \like the chap.
- 'When are you going to \tell people about it?
- We've got to 'take our time and \plan things.
- \No, | I 'can't a\bide the man.

E3.20.2 Locate the nucleus.

Model: I just 'don't under'stand people.

Where's that handle thing?
The Government | has a duty to protect people.
If the salesman hasn't told you the answer, | go and ask the guy.
This is where we keep our pens and things.
I think I must be seeing things. | I could have sworn that was Martin.

Among other things | it meant we were late.
You mustn't annoy people.
Would you like to come back to my place?
I've got something to say to you guys.
Rather than issue orders, | it's better to try and persuade people.

E3.20.3 Pair-work practice.

- | | |
|--|--|
| ○ 'Have you got a / <u>notebook</u> ? | • \No, I'll 'have to \ <u>buy</u> one. |
| ○ 'Where's your \ <u>passport</u> ? | • 'I haven't \ <u>got</u> one. |
| ○ 'Is there a / <u>key</u> on the table? | • I 'can't \ <u>see</u> one. |
| ○ Have we 'got any / <u>sugar</u> ? | • \No, I'll 'go and \ <u>buy</u> some. |
| ○ 'Care for some / <u>coffee</u> ? | • I've al'ready \ <u>had</u> some, / <u>thanks</u> . |
| ○ 'Is there some / <u>milk</u> there? | • I 'can't \ <u>see</u> any. |
| ○ We'll 'need some \ <u>tools</u> . | • I'll 'get Adrian to \ <u>lend</u> us some. |
| ○ Have you 'got a large / <u>screwdriver</u> ? | • No but I'll 'tell you if I \ <u>need</u> one. |
| ○ Is there 'any / <u>tea</u> there? | • No but I'm 'just going to \ <u>make</u> some. |
| ○ Have we 'got any / <u>apples</u> ? | • I 'can't \ <u>see</u> any. |

E3.20.4 Locate the nucleus.

Models: Can I 'borrow your 'ruler? | 'I haven't 'got one.
'Mine's a 'large one.

You know those funny Renault cars? | I've just seen one.
I've been saving up for a laptop, | and now at last I can buy one.
I was planning to use new ones, | but I can't find any.
I can't give Jimmy any money, | because I haven't got any.
We've got plenty of paper. | D'you need some?

Have they got an old one?
Would you like a blue one | or a green one?
I've got large ones and small ones.
This is a story for the little ones.
That's an awfully old-fashioned one.

E3.20.5 Pair-work practice.

- Is she 'satisfied with the /outcome?
- 'Will they be back /later?
- I've been 'ready for \ages.
- Is 'Jeremy going to get the /job?
- Are they /happy together?
- I vthink so.
- I expect so.
- 'Why didn't you \say so?
- I 'don't vthink so.
- I 'do vhope so.

3.21 Vocatives

Vocatives – calling the name of the person or persons you are talking to – stand outside the grammatical structure of a sentence. Are they accented or not? This depends partly on where they stand. A vocative at the beginning of an utterance is accented, and normally has its own IP, thus becoming nuclear:

\Humphrey! | 'Lovely to \see you again.
Luvcille, | 'are you going to be a/vailable?

We also accent a vocative when we want to indicate who we are talking to, perhaps when there are other people within earshot:

'Hi, \Peter!
\Morning, | Mrs /Robinson!

But usually it is already clear who we are talking to. Perhaps we are looking at them, holding eye contact with them. Perhaps there is no one else present. Then a **final vocative** is usually not accented but attached to the preceding IP as (part of) the tail:

- ☞ 'Nice to \see you again, Humphrey.
'Are you going to be a/vailable, Lucille?
\Hi, Peter!
\Morning, Mrs Robinson.
- ☞ \Yes, dear. | I'll do it 'right a/way, dear.
\Chocolate, anyone?
'Here's my \essay, Dr Smith.

Even if a final vocative appears to include new information directed towards the known addressee, it remains unaccented. (Or it may be uttered as a separate IP in low key; see 5.16.)

I 'love you, my little dimpled one.
You've 'missed it, you fool.
'Stop, you blithering idiot!

EXERCISES

E3.21.1 Locate the nucleus. Make sure the vocative is in the tail.

Model: Good 'morning, John.

Yes, dear.
Certainly, my sweet.
Of course, darling.
Hullo, boys.
Good evening, doctor.

Morning, everyone.
Is this your pullover, Jim?
Where's your handbag, Mary?
You've got it wrong, you fool.
Have you brought an umbrella, Mike?

E3.21.2 Pair or group work. Practise the following first without and then with a final vocative. (Use the name of the person you are talking to.)

Hu\lo.
'This is my \father.
That was 'quite an ex\perience, | \wasn't it?
'What would you like to do \next?
I 'think there's one more muffin \left.

I 'like your \shirt.
I 'don't think we're \ready yet.
It 'isn't very \nice, you know.
We were 'pretty sur\prised.
We 'don't need \all of them.

'Have you seen my \newspaper?
'Did you know \I would be here?
Have you 'ever been to Jo\hannesburg?
Would you 'like some more \rum?
Are you 'going to come here a\gain, do you think?

E3.21.3 Pair work. Replace xxx and yyy by the name of the person you are speaking to.

- Do you 'come here \often, xxx?
- 'Where do you \come from, then, xxx?
- 'Have you been here \long, xxx?
- 'How long do you plan to \stay, xxx?
- 'When are you going to come and visit \me, xxx?
- 'Nearly every \day, yyy.
- \Edinburgh, | \actually, yyy.
- 'Only a few \minutes, yyy.
- 'Two \weeks, | I \hope, yyy.
- 'All in good \time, yyy.

3.22 Reporting clauses

When reporting clauses (= words such as *he said*, *she asked*) follow quoted words, they are usually out of focus. The nucleus goes on the appropriate item among the quoted words, and the reporting clause forms a tail to the IP:

'How are you 'doing?' he asked.
 'I 'don't be'lieve it,' she explained.

There is often a rhythmic break between the quoted words and the reporting clause, as shown by the mark:

'How are you 'doing?' ' he asked.
 'I'm 'fine,' she replied.

This means that reporting clauses present a certain problem of analysis. Do we have two IPs in each of these examples, or just one? Rhythmically, the reporting clause may indeed be separated from the preceding reported matter, so that it seems to be like a separate IP. But tonally it is part of the same IP: in its pitch pattern it is indeed like a tail. So if we were to treat a reporting clause as a separate IP, we would have to say that the IP was anomalous in having no nuclear tone.

The problem is shown by the following potentially minimal pair. There may be a clear rhythmic difference between (i) and (ii):

- ☞ (i) 'Where are you 'from, Bill?' asked Jim.
- ☞ (ii) 'Where are you 'from?' Bill asked Jim.

The rhythmic difference may involve a stress (beat) on *Bill* when it is the subject of the reporting clause, but not when it is a vocative. There is also a break in the rhythm at the boundary point, shown below. There may also be a silent beat (°) at this point, in addition to the usual expected rhythmic beats on lexically stressed syllables (shown by ' and °):

- (i) 'Where are you 'from, Bill?' °; asked °Jim.
- (ii) 'Where are you 'from?' ' °Bill asked °Jim.

The material after (:) is intonationally tail-like: low level after a nuclear fall on *from*, or continuing the rise after a nuclear rise or fall-rise on *from*.

Longer reporting clauses may need to be broken up into more than one IP. Any additional nuclei copy the same nuclear tone as the tone on the quoted material, but usually in low key (See 5.16).

- ☞ 'She's ∖crazy,' Peter insisted, | ↓ with a 'bitter ∖sound to his voice.
 'Are you ∖sure?' she asked, | ↓ 'looking at him ∖strangely.

Exceptionally, where a reporting clause is immediately followed by further material, it may have its own IP, usually with a rise to indicate non-finality:

'What a 'great i\dea,' | said /Billy, | and 'jumped out of the \car.
'What can we do to\day?' | he /asked, | but there was 'no re\ply.

– though alternatively these reporting clauses could follow the usual pattern:

'What a 'great i\dea,' said Billy, | and 'jumped out of the \car.
'What can we do to\day?' he asked, | but there was 'no re\ply.

For reporting clauses that precede the quoted words, see 5.13.

EXERCISES

E3.22.1 Performance practice.

'I 'wonder where he \is,' ; she said.
'Have you got any /money?' ; she asked.
'It's 'awfully vdark,' ; she complained.
'I'm \sixty, | /actually,' ; he admitted.
'Vengeance is \mine,' ; saith the Lord.

E3.22.1 Locate the nucleus. Make sure the reporting clause is in the tail.

Model: "What's the 'mattter?'" ; he enquired.

'What does she want?' he asked.
'We'll just have to try our best,' said Mary.
'It's up to the manager,' declared the secretary.
'Who are you?' asked Alice.
'The future lies before us,' he said sententiously.

'I wonder who that is,' he said, | hearing the doorbell. || 'I expect it's the postman,' said Mary. |
'Why don't you answer it? | Perhaps he's got a parcel.' || He opened the door. || 'Mr Silcott?' |
said a gruff voice. | 'I've got a delivery for you. | Sign here, please.' || James did so. | It was
indeed a parcel. || 'What is it?' called Mary.

3.23 Adverbs of time and place

Although adverbs in general are usually accented, adverbs and adverbial phrases of **time** and **place** are often not accented (= unfocused) when at the end of an IP, even if they contain new information. They therefore form part of the tail:

- ☞ I had an 'unexpected 'letter yesterday.
She's 'coming to 'dinner tomorrow.
The 'trade balance was in the 'red last month.
Does a 'Mr 'Pomfrey live here?

- ☞ 'Did you see Big 'Brother on television last night?
He's 'got a tat'too on his arm.
There's a 'fly in my soup.⁷

This does not apply in sentences where the sense of the verb would be incomplete without the final adverbial. Such adverbials are typically in focus, and therefore bear the nucleus:

- 'Put it on the 'table.
'Write the details in the 'book.

Alternatively, in statements, final adverbs and adverbials of time and place may bear the nucleus in a separate IP, typically making with the preceding IP a fall-plus-rise pattern (see 2.24):

- ☞ I had an 'unexpected \letter | /yesterday.
She's 'coming to \dinner | to/morrow.
The 'trade balance was in the \red | /last month.
I 'went to \London | on /Sunday.⁸

Naturally, there are also many cases in which final adverbs and adverbial phrases of time and place are important to the message, and are therefore brought into focus and receive a nuclear accent:

- He's got a tat'too on his 'arm (| 'not his 'leg).
'O/K, | 'that's avgreed: | we'll 'come round to \morrow.

EXERCISES

E3.23.1 Pair-work practice.

- | | | |
|---|-----------------------------------|---|
| ☞ | ○ 'Why are you ex\cited? | • I'm 'seeing \Tom today. |
| ☞ | ○ 'Why are you looking \worried? | • I've 'got an e\xam this afternoon. |
| ☞ | ○ 'Everything O/K? | • It's a 'bit \hot in here. |
| | ○ 'What have you got to \tell me? | • Well I 'spoke to Mrs \Jones yesterday and she's 'worried about \Hugo. |
| | ○ Shall we /go? | • No I'm 'not \ready yet. |
| | ○ 'What's the \matter? | • I've 'got a bit of \grit in my eye. |
| | | • 'Doreen's spilt some \wine on her dress. |
| | | • There's a \man at the door. |
| | | • I've found an \insect in my salad. |
| | | • 'Billy's got \ink on his fingers. |

E3.23.2 Locate the nucleus. (i) Treat the final adverb or adverbial as non-contrastive (out-of-focus), and therefore make it part of the tail. (ii) Alternatively, give the final adverb(ial) a separate IP. Practise saying the sentences aloud both ways.

- ☞ *Model:* We're 'going to \Brighton tomorrow.
or We're 'going to \Brighton | to/morrow.

I'm seeing Melissa this morning.
The trade balance improved last month.
I'm meeting Jack tonight.
It's a bit chilly in here.
I saw the doctor yesterday.

It's pretty wild out there.
They had lots of paintings in the house.
He's got a splinter in his thumb.
There's a flaw in your argument.
You must put a cedilla under the letter.

E3.23.3 Locate the nucleus. Place it on the final adverbial only if you think it should be the topic.

Model: 'Are you going to 'Brighton tomorrow?

Going to the football on Saturday?
Are you watching television tonight?
Are there any decent pubs nearby?
Have you read the papers today?
Did you go to Jim's lecture yesterday?

Where are you planning to eat this evening?
What are your plans while you're here?
What are we doing tomorrow?
What are you going to put here?
Where can we eat today?

E3.23.4 Performance practice.

I'm 'going to take the \dog for a walk.
I 'need to \speak to you for a minute.
I'm 'going to let \you do the cleaning for a change.
There's a 'funny \mark on your back.
'Would you like some /mustard with your ham?

3.24 Other unfocused adverbs and adverbials

In keeping with the general rule that the nucleus goes on the last in-focus lexical item, **descriptive** adverbs, i.e. adverbs of manner that modify the verb, do tend to bear the nucleus if they are at the end of the clause.

You've 'answered the questions very 'well!
She ex'pressed her views 'honestly.
He per'formed 'brilliantly.

You should ap'proach 'cautiously.
She 'walks with a noticeable 'limp.

However, there are several types of adverbs and adverbial phrases that – contrary to the general rule – do not get accented when at the end of a clause. They remain out of focus. Like adverbs of place or manner, they go in the tail, with the nucleus on some earlier word.

We will divide them into two lists. Those in the first list are straightforward:

then (inferential, meaning ‘in that case’, not ‘at that time’)

though

or so, even

sort of (thing), as it were

a bit

you know

We'll 'see you on 'Tuesday, then.

☞ He had a 'heart attack last year. || It 'hasn't stopped him 'smoking, though.

The 'bride looked 'beautiful – | 'radiant, even.

We could 'just 'stay here | and 'pass the 'time, sort of thing.

☞ You've 'got to slow 'down a bit.

Her 'health's pretty 'poor, you know.

Those in the second list (following) tend to behave in the same way, although alternatively they can be accented, taking the nucleus in their own IP (usually a rise):

if necessary, of course

please, thanks, thank you

in a way

or thereabouts

for a change, for . . . 's sake

in fact, as a matter of fact

I would/should have thought, I imagine

enough

She was 'rather an'noyed, in fact. *or*

She was 'rather an'noyed, | in 'fact.

☞ I'd like 'four 'tickets, please.

'How about dinner at 'home for a change?

☞ He'll be 'off soon, I imagine.

The adverb *enough* is usually unaccented when it follows an adjective. As an adjective or noun, though, it attracts the nucleus in the usual way:

'These shoes are not 'big enough.

☞ It's 'just not 'good enough.

You 'haven't promised e'nough.

In general, the adverb *indeed* is accented:

'Thank you very much in'deed.

However there is one spoken idiom in which it is not accented, namely when it is used in a short response question with a fall, to show that you are surprised or annoyed by something someone has just told you:

Quentin's won a prize. • \Has he, indeed?

The word *again*, when at the end of a clause, is usually accented if used in its basic sense of 'one more time', since in that sense it is often contrastive. However, it is not accented when it means 'back to a previous state', nor in other more or less idiomatic uses:

'Could you say that a'gain?

☞ 'This is how to 'close it, | and 'this is how to 'open it again.

'What did you say your 'name was again?

Et cetera and its synonyms (*and so on*, *and so forth*, *and whatnot*, *and stuff*, *and things*, *and the like*, *and such like*) are usually kept out of focus:

They sell 'cards,| 'calendars, etc.

EXERCISES

E3.24.1 Locate the nucleus. Relegate the unimportant words at the end to the tail.

Model: I 'wouldn't go my'self of course.

He's quite clever, you know.

Do you find intonation a problem, then?

We could just chat, sort of thing.

The outcome was antithetical, as it were.

His death must have been a big shock, though.

It must be twenty miles or so.

Isn't it rather dangerous, though?

We have to leave in five minutes or so.

Good, | that's settled then.

I'd say it was pretty bad – | disastrous, even.

E3.24.2 Pair-work practice.

- So you \finished!
- 'Why are you \bleeding?
- It was 'disappointing, though.
- Well I \stumbled, sort of.

- √Jocelyn's not looking well.
- He √hit me!
- 'How many people turned √up?
- She's had a 'hard √time, you know.
- 'Hit him √back, then.
- √Oh, | /fifty or so.

E3.24.3 In the following, the final phrase may either form part of the tail or be given its own IP.

<i>Model:</i>	It's 'pretty √dangerous, I should imagine.
<i>or</i>	It's 'pretty √dangerous, I should i/magine.

We can connect in Newark if necessary.

It was pretty upsetting, of course.

That was rather worrying, I should have thought.

She's Portuguese, I imagine.

Bring the cheese rolls, please.

I can do without your help, thank you.

They thought it was a triceratops, | but it was a brontosaurus, in fact.

Let's go to Worthing for a change.

She can't stand him, as a matter of fact.

I want to rest for a bit.

E3.24.4 Performance practice.

'Could I have some √more, please?

It was 'pretty up√setting, of course.

'Why √not, for goodness' sake?

'What's the √point, I'd like to know.

Is √Mary at home, by any chance?

We 'finished quite √early in fact.

It's √obvious, I would have thought.

I'm 'OK on my √own, thank you.

'Try to re√lax a bit.

It 'needs re√newing, of course.

E3.24.5 Pair-work practice.

- 'What were the √essays like?
- Do you re/√member it?
- These are 'very important i√deas.
- 'Why would Bill have left so √suddenly?
- He 'said he was too √busy.
- √Most | were 'very good in√deed.
- 'Very clearly in√deed.
- They 'are in√deed.
- 'Why in√deed?
- √Did he, indeed?

E3.24.6 Some of the following are likely to have the nucleus on *again*, some are not. Which are which?

He's away at present. | Could you try again, | next week?

I had to do my essay | all over again.

She nursed him back to health again.

It's great to have you home again.
I've told you again and again, | don't do that!

E3.24.7 Locate the nucleus. Make sure final *et cetera* and its synonyms are out of focus.

Model: I'll 'buy some 'drinks et cetera.

There were a lot of pictures and posters and so on.
She had downloaded | a whole lot of clipart and stuff.
He had a collection of pressed flowers and whatnot.
They've found a stash of drugs and things.
You'll need screwdrivers and so forth.

PHRASAL VERBS

3.25 Verb plus adverbial particle

A **phrasal verb** consists of a verb plus a **particle**, which may be an adverb (*away, back, together*) or a preposition that can also function as an adverb (*by, down, on, up*). The general rule is that phrasal verbs are lexically **double-stressed**, with the primary stress going on the particle. Thus *'stand 'up* has the same stress pattern as *'un'known* or *'quite 'good*. If the nucleus comes on a phrasal verb, the word on which this nucleus is located is therefore typically the particle:

'How are you getting 'on?
The 'prisoner | 'broke 'down.
The 'next 'month | she 'passed a 'way.
I'll 'get something to bring 'back with me.
'Let the children run a 'bout a bit.
I'll 'leave you to carry 'on, then.

There are a few exceptions, such as *'pour down* (= rain hard):

It was 'really 'pouring down.

EXERCISES

E3.25.1 Pair-work practice.

- 🎧 ○ Good \morning, Mr Morson.
- So 'what did the enemy /do?
- I 'don't \know | how much \wallpaper I need.
- I'm 'wearing too many \clothes.
- 'Come \in, | 'sit \down.
- They 'ran a \way.
- Well 'work it \out.
- 'Take some of them \off.

- 'Were you /born in Devon?
- Are we 'landing at /Gatwick?
- Can we 'stay a bit /longer?
- The com'puter screen's \blank.
- I've 'dropped my \papers.
- I'm \going | /now, | 'Good/bye!
- \Yes, | but I 'wasn't brought \up there.
- \No, | that's 'where we took \off from.
- \No, | it's 'time to drink \up.
- Well 'switch it \on then!
- 'Just pick them \up again.
- 'O/K, | 'look /after yourself.

E3.25.2 Locate the nucleus.

Model: They 'all ran a'way.

How long can they hold on?
When will we be coming back?
Stop pushing in, you oaf!
It's time to get up, you know.
The car was just pulling out.

The plane's | just taken off.
Put it down carefully, | or it might fall off.
The treasurer says | we've got to cut back.
She's very ill. | D'you think she's going to pull through?
So where do they expect the space shuttle to splash down, then?

3.26 Verb plus prepositional particle

A **prepositional verb** consists of a verb plus a particle which is clearly a preposition: for example, *look at*, *send for*, *rely on*. These are mostly lexically **single-stressed**, with the primary stress going on the verb. Thus 'look at has the same stress pattern as 'edit or 'borrow. The second element, the preposition, being unstressed, does not get accented (unless for contrastive focus). If the nucleus comes on a prepositional verb, the word on which this nucleus is located is typically the verb itself.

Here are the photos. • 'May I 'look at them?

This happens particularly in certain constructions which leave the preposition stranded (= without any following noun phrase). Typical cases are passivization, relative clauses and wh questions. The preposition then goes in the tail, although phonetically it retains its strong form:

It 'needs to be thoroughly 'looked at. (*passive*)
Are 'these the books I 'sent for? (*relative*)
I 'haven't got anyone to 'go with, though. (*relative*)
'Which of them can you really re'ly on? (*wh question*)

Again, there are a few exceptions. In particular, prepositions of more than one syllable tend to be stressed: ,*look 'after* is (for most speakers) double-stressed, and so is ,*do with'out*. So we say:

Is there 'anyone you want me to look 'after?
'What can you do with'out?
'Guess who I bumped 'into the other day.

In any case, when there is contrastive focus, implicit or explicit, the nucleus can readily go on the preposition:

We 'can't leave Mary be'hind. | 'Let's ask her to come 'with us.
'What shall I do with my um'brella? • Oh 'bring it 'with you.

There are also phrasal verbs that include both an adverbial particle and a preposition, e.g. *go along with*, *look down on*. These are double-stressed, e.g. ,*go a'long with*. When one of these is the last lexical item in focus, the nucleus goes on the adverbial particle, as expected:

☞ 'That argument | is one I 'really can't go a'long with.
☞ She 'felt that her 'mother-in-law | 'always looked 'down on her.
The 'maze | was 'quite difficult to get 'out of.
'HTM'L | is 'something I need to find 'out about.

EXERCISES

E3.26.1 For these questions, use the strong form of the final preposition (since it is 'stranded' without a following noun or pronoun).

☞ 'Who are you \waiting for?
'Who was she \talking to?
'Who can we \count on?
'What does this \call for?
'Where does she \come from?

☞ 'What are you \looking at?
'Who are you \coming with?
'What did you \ask for?
'What is it \based on, then?
'Where are they \travelling to?

E3.26.2 Repeat the questions in E3.26.1, but now answer them with a suitable sentence or phrase. In your answer the preposition (if present) should have its weak form (since it is no longer stranded).

☞ *Model:* ○ 'Who are you \waiting for? • I'm 'waiting for \Stan.
• For \Stan.
• \Stan.

E3.26.3 Pair-work practice.

- Have you got the /butter?
- Is 'that the /birthday cake?
- 'Care for some /whisky?
- 'What's a \uguillotine?
- I 'liked the intro\uduction.
- \uYes, | but I 'need something to \uput it in.
- \uYes, | but I 'haven't got anything to \ucut it with.
- 'What have you got to \umix it with?
- 'Something to cut \upaper with.
- \uYes, | it 'gave us something to \ubuild on.

E3.26.4 Performance practice.

- 'Why are you \ustaring at him?
- 'When were you \utalking to her?
- 'Could I have a /look at them?
- 'Are you going to /chat with them?
- 'When will you be \ucalling for them?

E3.26.5 Locate the nucleus in the middle IP.

Model: Good'bye, then. || I'll be 'waiting for you | next 'Thursday.

- 'There's 'Bill. || I've been talking to him | about his 'project.
- 'Thanks for the 'essay. || I'll look at it | to'morrow.
- I've got 'dia'betes. || But I can live with it. | I 'have to.
- There's 'plenty of 'money in the account. || You can draw on it | as you 'need.
- I'll 'use the 'minibar, | and sign for things | as I 'take them.

E3.26.6 Locate the nucleus. These phrasal verbs include both an adverb and a preposition.

Model: He 'always looked 'down on her.

- How long are you going to be away for?
- Stop dithering, | and get on with it!
- Is Michael someone you look up to?
- I don't think I can go through with it, | after all.
- Don't let her get away with it!

3.27 Adverb or preposition?

Whereas adverbs and adverbial particles are usually accented (with the exceptions discussed in 3.23–4), prepositions and prepositional particles are not. English has several words that can function both as prepositions and as adverbs, for example *in*, *on*, *by*. The EFL learner may face uncertainty over whether or not they are to be accented.

As you might expect, they are typically accented when used as adverbs but not when used as prepositions. If they are at the end of the clause, adverbs attract the nucleus but prepositions repel it.

Adverbial particle:

A 'workman was walking 'by.
They in'tend to carry 'on.
The 'children were running a'bout.
'Granny felt rather left 'out.
The 'plane was about to take 'off.

Preposition:

I 'haven't got enough light to 'see by.
He's someone I can 'always 'count on.
'What are you 'talking about?
'This matter | 'needs to be 'dealt with.

Note the contrast between double-stressed ,carry 'on and single-stressed 'count on. In *carry on* the *on* is an adverb and can have no complement. In *count on (someone)* the *on* is a preposition and requires a complement (= object).

Compare the verbs *sit in* and *take in*, as in the examples *she sat in a comfortable chair* and *she took in the information*. There are various tests we can apply to make it clear that the first *in* is prepositional, the second adverbial. The constituents in the first example are *she sat* and *in a comfortable chair*, but those in the second are *she took in* and *the information*. Replacing the lexical noun phrase by a pronoun, we get *she sat in it* (not ×*she sat it in*) but *she took it in* (not ×*she took in it*). Lexically *sit in* is single-stressed, but *take in* is double-stressed. When in final position, the first does not attract the nucleus, but the second does:

'What did she 'sit in?
'How much did she take 'in?

It is best for the learner to learn each new phrasal verb with its appropriate lexical stress pattern. There are certain useful guidelines. Those phrasal verbs that need no following object are double-stressed: *come in*, *fall off*, *crop up*. If the particle can be moved to after the object (see 3.28), then again the phrasal verb is double-stressed: *take out*, *bring up*, *put back*.

As mentioned in 3.26, phrasal verbs that have two particles are double-stressed: *put up with*, *go along with*.

EXERCISES

E3.27.1 Pair-work practice.

- You've left 'this line \blank.
- Well 'those details weren't \asked for.
- 'How do the de\liveries work?
- I 'don't \know, | my/self. | You'll 'have to ask a\round.

- So they're 'all in a bit of a \mess.
- So 'who's \this?
- 'Make a note of the ad\dress.
- 'Victor's doing \better | than /you.
- There 'used to be a \cherry | /here.
- So 'how are we going to \tackle this project?
- I 'wonder if I could have your sup\port.
- I must go to the v\bank | and 'get some \money.
- 'Josie's the one vI feel sorry for.
- Oh, 'this is \Norman. | I'd 'like you to keep an \eye on him.
- 'Could I have something to /write with, please?
- He's a'head at the vmoment, | but I'm de'termined to catch vup.
- It was a \lovely tree. | 'Why was it chopped \down?
- We must 'work as a \team. | Let's 'all pull to\gether.
- 'Which scholarship are you ap\plying for?
- You'll 'have to de\cide | 'which account to \draw on.

E3.27.2 Decide where the nucleus should go. These phrasal verbs (etc.) are of mixed types: consider each one carefully.

Models: 'Which dish shall we bring 'in ?
but 'Which room can we 'wait in?

Tell me where you come from.
I need someone to go with.
What are you looking for?
They warned us to stand back.
Suddenly she drew back, | startled.

The cold water gets heated | as it's drawn off.
Who do you feel more sorry for, | Pat or Kim?
Beverley | is someone we've got to keep an eye on.
How long will you be away for?
It's a difficult problem to deal with.

E3.27.3 Explain the difference in the following. The context is foreign currencies and a bank account.

- (i) 'What currency did you pay 'in?
- (ii) 'What currency did you 'pay in?

3.28 Separated particles

There is one important case where (in neutral tonicity) the nucleus does *not* fall on the adverbial particle of a phrasal verb. This is when the particle has been separated from the verb (= 'extraposed', moved to a position after the

object). When this happens, the **object** bears the nucleus if it is lexically filled (= if it is or contains a noun or other lexical material).

Rule: in the case of **a lexical object and a separated particle**, the nucleus goes by default on the object:

☞ 'Take your 'shoes off.
I 'want my 'money back.
She 'got her 'handkerchief out.

However if the object is a **pronoun** (i.e. not lexical), the nucleus goes on the adverbial particle in the regular way:

☞ 'Take them 'off.
I 'want it 'back.
'Did you get it 'out?

This also applies if the object is lexically filled but is already given, and therefore out of focus.

(to someone who has just heard a good joke) You ought to 'write these jokes 'down.

Some other constructions involving adverbs behave in a rather similar way. For example, the adverb may well *not* be accented after a lexically filled subject in sentences such as:

Is the 'television on? (or Is the 'television 'on?)
'What's Peter's 'book about? (or 'What's Peter's book a'bout?)
She's got a 'red 'dress on.

– but is inevitably accented after a pronoun:

(talking about the television) 'Is it 'on?
(discussing a book) 'What's it a'bout?
Where's the dress? • She's 'got it 'on!

– which shows that *be on*, *be about*, *have (got) on* behave in this respect like phrasal verbs.

We see a similar pattern in certain combinations of verb and prepositional phrase:

☞ 'Bring your um'brella with you. but
☞ 'Bring it 'with you. (not: ×'Bring it with you.)

Where there is contrastive focus, the separated particle can readily be accented even after a lexical object:

He 'took the plug 'out, | then 'put it back 'in again.
I said, 'turn the television 'off! | And 'leave it off.
(*police to gunman*) 'Put the gun 'down!

EXERCISES

E3.28.1 Pair-work practice.

- I'm 'not going to \stand for it.
- /Yes sir?
- 'What is there still to \do?
- 'What shall I do \next?
- And /then?
- 'What's the \next stage?
- It's 'rather v\gloomy in here.
- /Yes madam?
- 'What must I do \next?
- 'How can I get it \level?
- 'Keep your \voice down!
- 'Could you take these /plates away?
- We must 'take the \books back.
- Oh 'get your \notebook out.
- 'Write these \words down.
- We'd 'better draw some \plans up.
- Well 'switch the \lights on.
- 'Bring the \guests in, please.
- 'Take your \hat off, | if you /would.
- 'Fill the \holes in, | of /course.

E3.28.2 Performance practice.

☞ 'Pick the \boxes up. || I v\said, | 'pick them \up! || 'Now put them \down again.
'Put your \toys away. | 'Put them a\way!
I 'wish they'd stop messing us a\round.
'O/K, | I 'made a mi\stake. | 'Don't rub it \in!
'Next v\Friday | I'm 'going to take the \boys out.

E3.28.3 Locate the nucleus.

Models: 'Take them 'off.
but 'Take your 'shoes off.

Get your handkerchief out.
Pick your pencil up.
She wrote the details down.
It's time to take the plates away.
They brought the meeting forward.

Take it out.
Pick it up.
She wrote them down.
Take them away.
They brought it forward.

Would you fill the form in, please?
Will you put the chairs out?
You must write your report up.

Don't forget to take the bottles back.
We must keep the momentum up.

I don't know how you put up with it.
When do we have to hand our essays in?
Which chair was she sitting in?
At last the candidates were led in.
I'm looking for a nice hill to run up.

E 3.28.4 Choose the appropriate intonation pattern for each response. Why is the other pattern implausible?

- | | |
|---|---|
| A: 'Why did you ring the <u>bell</u> ? | B: (i) Cos I'm <u>getting</u> off at the next stop.
(ii) Cos I'm 'getting <u>off</u> at the next stop. |
| A: You 'saw a <u>coin</u> on the ground.
'What did you do <u>next</u> ? | B: (i) I 'picked it <u>up</u> .
(ii) I <u>picked</u> it up. |
| A: 'Mary stood <u>up</u> . 'What did
<u>you</u> do? | B: (i) I 'stood <u>up</u> , <u>too</u> .
(ii) <u>I</u> stood up, <u>too</u> . |
| A: Good <u>bye</u> . | B: (i) I'll 'soon be <u>back</u> .
(ii) I'll 'soon <u>be</u> back. |
| A: He 'doesn't a <u>gree</u> with us. | B: (i) Oh he'll 'come <u>round</u> .
(ii) Oh he'll <u>come</u> round. |

NUCLEUS ON LAST NOUN

3.29 Final verbs and adjectives

The examples just given illustrate a more general tendency: we put the nucleus on a **noun** where possible, in preference to other word classes.

This is seen in various constructions which involve having a **verb** at the end of a sentence or clause. A final verb is usually deaccented, and the nucleus goes on a preceding noun:

- ☞ 'How's the 'homework going?
- ☞ I've 'still got an 'essay to write.
'Which 'book did you choose?
We've 'got to get the 'car fixed.
I 'wonder where 'Mary went.
A 'long the sides of the 'road | there were 'several 'cars parked.⁹

This applies in particular to final defining relative clauses:

- Just 'look at the 'tie he's wearing!
- 'Where's that 'salad I was eating?
- I 'don't like that 'cheese you've bought.¹⁰

In the following example, the nucleus is likely to be on *Helen* or *children* (nouns), depending on focus, but not on the verb *bringing*:

- D'you 'know how many 'children Helen's bringing?
- D'you 'know how many children 'Helen's bringing?
- × D'you 'know how many children Helen's 'bringing?

The same deaccenting applies to the final **adjective** in sentences such as:

- ☞ We're 'going to get the 'table ready.
- ☞ He 'ought to keep his 'mouth shut.
- ☞ Is the 'window open?
- ☞ You 'need to keep the 'brush wet.¹¹

and to the *up* in:

I 'wonder what 'Eleanor's up to.

Compare the following, where there is no preceding noun to attract the nucleus – so the nucleus goes on the last lexical item (the verb or adjective), as expected:

- Just 'look at what he's 'wearing!
- 'What did she 'say?
- 'How's it 'going?
- I've 'still got something to 'write.
- 'What did you 'choose?
- We've 'got to get it 'fixed.
- He 'ought to keep it 'shut.
- Is it 'open?
- I 'wonder where she 'went.
- We're 'going to get it 'ready.
- You 'need to keep it 'wet.
- I 'wonder what she's 'up to.

In set (i) below, the NP is lexical, so the nuclear accent goes on the noun. In set (ii), the NP is a pronoun or empty word (see 3.20), so the nucleus goes on the verb:

- ☞ (i) I've got some 'work to do.
We 'haven't 'finished: | there's 'still some 'washing to do.
He's 'got some 'writing to do.
- ☞ (ii) 'Tell me what to 'do.
I'm 'busy: | I've 'got things to 'do.
'Give him something to 'do.

The constructions in question mostly involve a syntactic movement of some kind, taking a noun phrase (or other type of phrase) that would otherwise follow the verb and moving it to an earlier position. This leaves the verb at the end.

Several **idiomatic** or **fossilized** expressions have a fixed tonicity that can be explained by the tendency to place the nucleus on a noun rather than a verb.

'Onions make my 'eyes water. (= make me shed tears)
You're 'going to get your 'fingers burnt. (= suffer unpleasant consequences)
She's 'got a 'screw loose. (= is crazy)
Let's 'wait for the 'dust to settle. (= till things calm down)
☞ 'Wait and see which way the 'wind is blowing. (= what's going to happen)
She looked like 'something the 'cat had brought in. (= very untidy)
'Keep your 'fingers crossed! (= let's hope something good happens)
We can 'go on 'asking | till the 'cows come home. (= for ever)
It 'made my 'hair stand on end. (= frightened me)
They 'got on like a 'house on fire. (= quickly established a good relationship)
He'll 'have his 'work cut out! (= it will be difficult for him to do)

Further examples of idiomatic tonicity:

'What's 'that supposed to mean? (used when you are annoyed at what someone has just said)
You can 'say 'that again! (= I completely agree with you)
'There's a good girl! 'There's a clever dog! etc. (to compliment a child or an animal)
'What 'of it? (= I don't care. It doesn't concern me.)
to be 'at it (= be busy; be arguing; be having sex)
'throw a 'spanner in the works (= unexpectedly disrupt something)
'What's 'that when it's at home? (= what does that word mean?)

Note the difference in default accenting in pairs such as the following:

- (i) a 'wish to 'please (= a wish that we should please people)
- (ii) an 'audience to please (= an audience that we must please)
- ☞ (i) He has a 'duty to per'form. (= He must perform, that is his duty.)
- ☞ (ii) He has a 'duty to perform. (= He must perform a duty.)
- (i) She 'gave him directions to 'follow. (= She said he must follow her.)
- (ii) She 'gave him di'rections to follow. (= He had to follow her directions.)¹²

EXERCISES

E3.29.1 Locate the nucleus on the last noun rather than on the verb that follows it.

<i>Model:</i>	'Look at what she's 'wearing!
<i>but</i>	'Look at the 'shoes she's wearing!

Did you hear the lecture he gave?
What about the book you were writing?

I wonder how the project's going.
I've got two essays to write.
Where's that report I wrote?

How often do you have the house painted?
I've got to get my room tidied up.
He needs to have his clothes washed.
Keep the engine running.
This is the book I mentioned.

E3.29.2 Locate the nucleus on the wh phrase if it contains lexical material, but not otherwise.

Model: 'Which 'colour do you prefer?
but 'Which do you pre'fer?

Which dress did you choose?
How much sugar should I add?
Whose books have you borrowed?
What car do you drive?
Which route shall we take?

Which did you choose?
How much should I add?
Whose have you borrowed?
What do you drive?
Which shall we take?

E3.29.3 Locate the nucleus on the subject if it is lexical, otherwise on the verb (= the last lexical item).

Model: 'What did 'Mary do?
but 'What did she 'do?

What does Rodney think?
What will he say?
When will Janice finish?
When will she finish?
Why do they keep complaining?

Where is Martin going?
How are the students doing?
How can she stand it?
What does C, A, T spell?
What kind of car does William drive?

E3.29.4 Locate the nucleus on the last noun rather than on the adjective (etc.) that follows.

Model: I'll 'get the 'table ready.
but I'll 'get it 'ready.

Could we have the window open, please?

We need to keep the wine cool.

How can we keep the salad fresh?

We must get the classroom ready.

You must get the length right.

Keep your head down!

He held his hands up.

We'll have to have that tree pruned.

You must get your room tidy.

Would you like the car washed?

3.30 Events

We see the same preference for placing a nuclear accent on a noun rather than a verb in so-called **event sentences**. These are sentences describing an event, where the verb is intransitive. The nucleus tends to be located on the subject, provided it is lexically filled, even if the verb contains apparently new information:

- 🔊 The 'phone's ringing.
- 🔊 The 'car won't start.
- The 'handle's fallen off.
- There's a 'train coming.
- The 'brakes have failed.

Compare the corresponding sentences with a non-lexical (pronoun) subject:

It's 'ringing.
It 'won't 'start.
It's 'fallen 'off.
There's 'one just 'coming.
They've 'failed.¹³

Some event sentences involve an adjective as well as a verb, and we again see the noun receiving the nuclear accent, rather than the verb or the adjective:

Your 'zip's come undone.
The 'door's open.

Compare the equivalent sentences with a pronominal subject:

It's 'come un'done.
It's 'open.

Descriptions of the weather count as event sentences of this type:

It's a 'funny 'day: | the 'sun is shining, | but there's a 'wind springing up.

So do statements relating to unpleasant bodily sensations:

My 'arm's hurting.
My 'nose is all red.

Less easy to categorize is:

We've got some 'bed linen for sale.

which nevertheless corresponds to:

We're 'selling 'bed linen.

The tonicity of event sentences is paradoxical in that they can apparently involve very broad focus, being uttered for example as a response to *What's happened?* or *What's the matter?*. Yet their nucleus is not located on the last lexical item adding (apparently) new information. One possible explanation is that the verb (or adjective) in an event sentence is predictable from the context, so does not need to be in focus. In the case of *The 'phone's ringing*, we know that what telephones typically do is ring. Compare a possible sentence:

The 'phone's ex\ploded!

– where the verb *exploded* is truly not 'given' and thus demands the nucleus.¹⁴

In written English, there is an ambiguity in sentences such as *Dogs must be carried* (a public notice in the London Underground). The intended reading, 'if you have a dog with you, you must carry it', has the focus on *carried* and would be spoken as:

'Dogs must be 'carried.

The other possible reading, 'everyone must carry a dog', has the focus on *dogs* and would be spoken as:

'Dogs must be carried.

EXERCISES

E3.30.1 Pair-work practice.

- 'What's \happened?
- The \ceiling's collapsed!
- Your \mother called.
- The \train's late.

- The \road's blocked.
- 'Queen \Anne's dead.
- 👂 ○ 'What's the \matter?
- 👂 • The \baby's crying.
- The \kettle's boiling.
- There's a \storm coming.
- 👂 • My \arm hurts.
- The ex\haust's gone.

E3.30.2 Locate the nucleus.

Model: My 'tooth is hurting.

My knee's got something wrong with it.
The baby's hands feel cold.
My ankle's hurting again.
You've spelt 'friend' wrong.
Her long-lost son's turned up!

E3.30.3 Locate the nucleus.

Model: 'Watch 'out! | There's a 'train coming.

Can't you stop the tap dripping?
Before I buy, | I'm waiting for the price to fall.
I think there's rain coming.
You've got your collar turned up.
Next door, | there was a baby crying.

E3.30.4 Explore the implications of varying the tonicity in the following.

When's the sun going to come out?
Did you find out who the credit card belonged to?
When d'you think the pizza'll be ready?
She said there were some students waiting.
Why is her hair green?

Let's hope the dog hasn't eaten it.
I think the children may have broken them.
Look what the cat's brought in!
What does Mary say?
What did Rosemary tell you?

At that moment a car drew up.
Has a new plan been agreed?
They waited for months. | At last a ship came over the horizon.

The screen's gone blank.
Two cars have collided.

E3.30.5 Introduce yourself as if on the telephone, using this formula, with the nucleus on your name:

☎ Hel'lo, | this is 'Jimmy speaking.

ACCENTING OLD MATERIAL

3.31 Reusing the other speaker's words

Sometimes one person in a conversation echoes back words that another speaker has just used. Since the second speaker wishes to comment on this material, or to query it, naturally he accents it:

I 'can't \stand | /whisky. • You 'can't stand /whisky?
We're having \strawberries | for /tea. • \Ooh, | \strawberries!

See discussion above, 2.16 (pardon questions, second-order questions, please-repeat wh questions).

Sometimes the echoed word, although repeated, nevertheless clearly conveys new information:

You 'say your name's /Smith? • \Yes, | \Smith.
Would you like 'coffee or \tea? • \Tea, please.
Was the thief 'tall or \short? • \Oh, | 'definitely \tall.

In these examples the first speaker asks the second for information. Supplying that information involves repeating a word just used by the first speaker. Thus the same word is reused by the second speaker, and the information it conveys is new. So it has to be brought into focus. Compare:

Was the thief 'tall or \short? • Well \fairly tall.

Here, instead, the second speaker takes tallness as given and puts contrastive focus on the qualification *fairly*.

We can also echo the other speaker's words and comment on them:

'What's three times \five? | 'Fif/teen? • 'Fif\teen, | 'that's /right.
So you're 'going to \emigrate. • \Emigrate, | \yes.

In the next example, there are two possibilities for the second speaker:

\Sorry, | I'm 'on a \diet. (i) • But if you 'eat \chocolate, | 'how can you be on a \diet?
(ii) • But if you 'eat \chocolate, | 'how \can you be on a diet?

One possibility, (i), is to repeat the first speaker's accent pattern, placing the nucleus on *diet*. The other, (ii), is to deaccent *diet* as given, and to place the nucleus on *can*.

EXERCISES

E3.31.1 Pair-work practice.

- | | | |
|---|---|--|
| 👂 | o 'Red or \white? | • I'll 'have the \white, /please. |
| 👂 | o 'Would you like /coffee or \tea? | • \Tea, /please. |
| 👂 | o D'you prefer 'Oxford or \Cambridge? | • Oh \Cambridge, my\self. |
| 👂 | o I thought the 'cellos were \marvellous. | • The /cellos? \I didn't. |
| | o 'Where's the con\necting plug? | • The con\necting plug? \Here. |
| | o It was a 'terrible \accident, \wasn't it? | • \Yes, \terrible. |
| | o That was an 'excellent \lecture! | • \Yes, \excellent. |
| | o 'I'd give it \seven. | • No 'not \seven. 'More like \six. |
| | o It's called \Spacetrekk or something. | • Not \Spacetrekk – \Star Trek! |
| | o They've been to 'Monte Cas\ino. | • \Carlo, not Cas\ino. 'Monte \Carlo. |

3.32 Reusing your own words

We can also repeat ourselves for emphasis, giving the same information more than once, and presenting it afresh each time, focusing on it anew:

It's \true, | it's \true!
 I 'can't ac\cept it, | I just 'can't ac\cept it.

This may involve reaccenting the same words, as in the examples just given, or reaccenting the same **ideas** while expressing them differently, e.g. by using synonyms:

I \hate her, | I de\test her, | I 'can't \stand her.
 👂 I \love you, | I a\dore you, | I 'think you're \wonderful.

We may also need to reaccent words already used in cases such as

👂 'When I say \stop, | \stop!
 'First things \first.
 Sur'prise, sur\prise!

There are also several idiomatic expressions, with the typical structure *X and X* or *X-preposition-X*, in which a repeated word is accented on each occasion. Examples include *more and more*, *hours and hours*, *again and again*, (*to meet someone*) *face to face*, *from day to day*:

The 'tremors | got 'worse and 'worse.
We 'walked | for 'miles and 'miles.
The 'noise got louder and 'louder.
'Profits in'creased | from 'year to 'year. | They just 'grew and grew and 'grew.

Some instances of a speaker accenting repeated words do not seem to have a logical explanation, and must be regarded as idiomatic. For example, we might complain about a speaker's voice quality or intonation by using the cliché:

It's 'not what he \said, | it's the 'way that he \said it.

Logically, you would expect contrastive focus on *what* and *way* rather than the repeated focusing on *said*.

On saying goodbye we can use the idiomatic expression:

I'll 'see you when I 'see you.

EXERCISES

E3.32.1 Pair-work practice.

- 'How was the parade?
- 'Did you enjoy the /concert?
- 'How do you feel about \Betty?
- 'How was your \holiday?
- Are you /sure about that?
- Am I /right?
- 'What \colour is it?
- 'What was the \weather like?
- 'What d'you fancy for this \evening?
- 'What's the \matter?
- It was \brilliant, | 'quite \brilliant.
- Yes it was \great, | 'really out\standing.
- I 'don't \like her, | I 'can't a\bide her.
- \Wonderful, | 'just \wonderful.
- Yes I'm \sure. | I'm \positive.
- No you're \wrong, | 'thoroughly \wrong.
- A sort of \blue, | 'greeny \blue.
- \Damp. | 'Definitely \damp.
- We could 'try a \restaurant. | It's \ages | since we 'went to a \restaurant.
- 'When I say \start', | you're sup'posed to \start.

E3.32.2 Pair-work practice.

- 'Did you sort it out /quickly?
- 'How do you find the \course?
- 'How are \grocery prices here?
- 'What was the \service like?
- 'Tell me about these different kinds of \flowers.
- We had to \queue | for 'hours and \hours.
- It gets 'better and \better.
- They go 'up and \up.
- The \sermon | went 'on and \on.
- I 'don't know which is \which, I'm afraid.

E3.32.3 Locate the nucleus.

Model: Things are getting 'worse and 'worse.

I warned her again and again.
I was waiting for days and days.
Jake's getting bigger and bigger.
They talked and talked | all night long.
She rang and rang, | but in vain.

The noise grew louder and louder.
I don't know which is which.
You must introduce me to people. | Tell me who's who.
Numbers are increasing | from year to year.
The result is about fifty-fifty.

WHAT IS KNOWN?

3.33 Knowledge: shared, common and imputed

Material is often placed out of focus because it is 'given' by the context in which it is uttered, even if the deaccented words have not themselves already been used. That is to say, the ideas expressed are implicitly treated as already known by both speaker and addressee (**shared** knowledge) and perhaps by people in general (**common** knowledge).

Train announcements on the London Underground are a good example. Between stations, you may hear a recorded voice announce:

🔊 'This train | 'terminates at 'Edgware.

The word *train* is not accented, because the announcement is made in a train, and you, the hearer, know you are in a train. Hence, *train* is not new information: it is shared knowledge. It can be left out-of-focus. As you approach a station you may hear:

The 'next station | is 'Oval.

Here, *station* is not accented. Why? Because everyone knows that the train stops at stations. So *station* is not new information: it is common knowledge. It can be left out-of-focus. After a short time, as the train comes to a standstill, you hear:

'This station | is 'Oval.

You know you have reached a station: so again *station* is shared knowledge, which does not need to be accented. On the other hand you may well have forgotten or not noticed the previous announcement, so the actual name of the station, *Oval*, counts as new and is placed in focus, so attracting the nucleus for a second time.

It must be admitted that there are various cases where an item which might logically be supposed to be common knowledge is nevertheless focused on by the

speaker. For example, the speaker and the hearer might already know that Mary was a girl, and yet the speaker could say:

'Mary's | a 'very nice 'girl.

On hearing some report or news item, we can comment:

That's 'not good 'news.

As a comment on the weather we can say:

It's a 'beautiful 'day.

We suggested above (3.6) that the explanation is that the final noun in the above examples is not part of the linguistic context. Alternatively, rather than seek a logical explanation for this tonicity, perhaps we should regard such cases as merely idiomatic.

A speaker may locate the nucleus in such a way as to imply that something is shared or common knowledge or given information, even if there is no evidence that that is the case. For instance, someone might say:

It 'won't make the 'slightest difference, | but I shall 'write and com'plain.

This seems to imply that the hearer already knows that it won't make a difference. The speaker **imputes** this knowledge to the hearer. This follows from the fact that the word *difference* is out of focus. The focus is on *slightest*, implying that the only matter at issue is the extent of the difference. The speaker forces this implication on the hearer.

Alternatively, without this implication, it is equally possible to say:

It 'won't make the slightest 'difference . . .

Accenting thus makes it possible for the speaker to impute knowledge and opinions to the addressee – to involve the addressee in a conspiracy, as it were – and thus manipulate the direction of the conversation without ever putting the implications directly into words.

In certain styles of conversation the nucleus is readily placed on an **intensifying word**, even though there may be further ostensibly new material to follow. By 'intensifying words' we mean not only adverbs of degree (*very*, *extremely*) and their equivalents (*awfully*, *remarkably*) but also various other expressions whose effect is to heighten the emotion of what is expressed. Arguably, by focusing on an intensifying word, as with *slightest* above, the speaker is imputing to the hearer implicit knowledge of the out-of-focus material located in the tail of the intonation pattern – or at least treating it as background material that can be left out of focus.

'That's 'very interesting!

I was ex'tremely annoyed with them.

He had a 'quite in'credible piece of luck.

I 'know e'xactly what you mean.
They 'come in 'all shapes and sizes.

Ironical exclamations such as:

☞ 'That's all I need! (= I wish that hadn't happened.)

can perhaps be seen in this light.

It is of course also possible (and perhaps more usual) to place an additional nuclear tone in the usual place, namely on the last lexical item. This alternative version does not impute to the listener the knowledge expressed in this item.

'That's 'very | 'interesting!
I was ex'tremely | an'noyed with them.

EXERCISES

E3.33.1 Account for the location of each nucleus in the following passage.

☞ √Welcome | to 'Bellamy's √Restaurant, Ladies and Gentlemen! | 'I'm your √waiter this evening, | and I'd 'like to go through the √menu with you. ||
The √first course | offers a 'wide √choice of starters. || I'd par√ticularly recommend | the 'angels on √horseback, | the 'pumpkin √soup | or the √celery soup. ||
For the √main course | we have 'steak, 'lamb or √fish, | or 'also a vege√tarian alternative. || I believe the √rump steak | is par√ticularly good tonight. ||

E3.33.2 Pair-work practice.

- √You're looking tired.
- 'Did you en√joy yourselves?
- 'How's √Paul these days?
- 'How's √Maggie?
- 'How was your √stay?
- Well it's been a 'busy √day.
- We've had a 'great √time.
- He's a 'sick √man, I'm afraid.
- She is 'not a happy √woman.
- √Peter's | a 'wonderful √guy.

E3.33.3 Pair-work practice.

- I've de'cided to re√sign.
- 'Doreen's got sci√atica.
- She's 'finding it a bit √difficult.
- So you've 'not been se√lected.
- 'What do you think of the √Lake District?
- Oh I √am sorry to hear that.
- Oh 'that's √very unfortunate.
- I know √just what you mean.
- 'That's the √least of my worries.
- I 'just √love the mountains.

3.34 Difficult cases of tonicity

An addressee can reject the supposed common knowledge that has been imputed to him or her by the other speaker. The second speaker can deny

something the other person has said or implied. This, too, may involve the reaccenting of old information:

- | | |
|--|---|
| 'Which kind of 'whisky do you like best? | • I 'don't 'like whisky. I 'don't like 'any kind of whisky. |
| 'Why are we going to 'Scotland again? | • We're 'not 'going to Scotland! <i>or</i>
• We're 'not going to Scotland! |
| They 'want you to apologize. | • But I've 'nothing to apologize <i>for</i> . <i>or</i>
• But I've 'no reason 'to apologize. |
| 'That's 'typical of 'footballers. | • But 'I don't 'play football. <i>or</i>
• But 'I'm not a 'footballer. |

In an argument about modernizing procedures someone might say:

Well it vis the twenty-first century, | so . . .

where the unspoken implication is that the other person in the argument has overlooked this fact, and is making the wrong assumption that it is still the twentieth century. The speaker's tonicity choice is designed to oppose ('counter') this unspoken assumption ('presupposition'). It does so by placing the nucleus on the bearer of positive polarity (see 3.14).

Alternatively, without conveying this counterpresuppositional meaning, the speaker might say, with neutral tonicity:

Well it 'is the twenty-first vcentury, | so . . .

Now consider the following exchange.

'Never mind. | 'Worse things happen at zsea. • We're 'not \at sea.

In response to the cliché *worse things happen at sea*, the second speaker rebuts the supposed implication that they are on a ship. You might expect the nucleus to go on *not*, the bearer of negative polarity; but in practice we usually place it on *at*, as shown.

From about 1980 people in Britain – not only phoneticians – have been noticing a tendency for speakers to accent function words where there seems to be no pragmatic reason for doing so. For example, an announcement heard on a railway station ran as follows:

'Customers waiting vfor this service | vare advised | that the service vwill be arriving | in a 'few \minutes.

It is hard to explain this accenting of apparently unimportant function words (*for*, *are*, *will*) at the expense of apparently more important lexical items.

In-flight safety announcements are read aloud from a fixed script. But the flight attendant making them has discretion over the intonation used. One chose the following tonicity pattern:

vIn the event | vof an emergency | there vwill be emergency lighting | \in the aisles | . . .

Perhaps the attendant made these tonicity choices as a result of having to repeat the same formulaic words over and over again on successive occasions. The effect on this occasion was to imply that the existence of possible emergencies, the provision of lighting, and the location of lighting, were common knowledge shared between crew and passengers and therefore 'given'.

People complain about the same phenomenon in the speech of radio and television newsreaders:

'Under these circumstances | the 'minister 'has decided | . . .

Another explanation might be sought in the speaker's wish to sound lively and avoid boringness, so that the listener is spurred into listening more closely.

There is always a strong pressure not to accent repeated words. Yet the nucleus has to go somewhere. This may lead to its being placed on a function word, even one that may appear to be utterly lacking in semantic content. A leading American public figure recently remarked:

We will use 'all the tools available 'to us.

Logic would seem to have required:

We will use 'all the tools a'vail^{able} to us.

Here are further examples, collected over a few days of listening to people talk:

She 'didn't do 'an^ything, | because there 'wasn't anything 'to do.
(*a speaker addressing a meeting*) We've had e'normous difficulties 'get^{ting}
here this evening, | but it 'is a great pleasure | 'to be here.
(*about someone's forthcoming wedding*) He's taking 'no interest in the
prepa'ra^{tions}. | You'd 'al^{most} think | he 'didn't want to 'get married.
(*a financial commentator*) 'Faced with 'news of | yet a 'no^{ther} company
collapsing | 'how worried should investors 'be?
(*a radio reporter*) We're 'here in 'Somerset, | in 'southwest 'Eng^{land}, | one
of the 'most beautiful parts 'of the country.
I 'don't like | 'foo^{tball}, | and I'm 'not good 'at it.

It is appropriate to finish this chapter on a note of humility. Although we have made great strides in the study of focus, accenting and nucleus placement, we do not yet have all the answers. Examples like these exhibit patterns of tonicity that still resist logical explanation.

EXERCISES

E3.34.1 Can we explain the tonicity of the following responses?

- 'Pork or \beef?
- 'Which brand of ciga\rettes do you smoke?
- √Sorry, | I 'don't \eat meat.
- \None, | I 'don't \smoke. | I 'think it's a \filthy habit.

- 'Which \fruit do you like best?
- 'What kind of \car do you drive?
- 'Which \subjects do you like best?
- I 'want you at your \best for the match.
- 'What are you going to \do, then?
- I 'don't \like fruit.
- I 'don't \drive.
- I'm 'not \at school, | /actually.
- I'm \at my best.
- There's 'only one thing \to do.

Notes

1. In a corpus of about 1,200 IPs, Altenberg (1987) found that the nucleus went on the last word in 88% of cases.
2. In other Germanic languages, virtually all compounds are written as single words. From this perspective, it is an idiosyncrasy of English spelling that we write so many of them as two words:

'living room	German 'Sitzkammer	Swedish ''vardagsrum
'table lamp	German 'Tischlampe	Swedish ''bordslampa

3. Corresponding to an English late-stressed compound or phrase, other Germanic languages may have a regular, single-stressed compound. This is a source of possible learner error.

,church'warden	German Ge'meinde,vorsteher	Swedish ''kyrkvärd
,scrambled 'eggs	German 'Ruhr,ei	Swedish ''äggröra
,red 'wine	German 'Rotwein	Swedish ''rödvin

4. Compare Spanish, in which indefinite pronouns typically bear the nucleus: *Se le debe haber caído algo* (= *She must have dropped something*); *Preguntémosle a alguien* (= *Let's ask somebody*) (Ortiz-Lira, 1995: 260).
5. Speakers of Germanic languages must guard against putting the nucleus on *un-* where there is no contrastive focus. We do not normally say *I'm feeling 'unhappy*.
6. Compare the usual pattern in German: *Karen ist ja /fertig | aber Helga \nicht*.
7. Other languages may not deaccent in the same way. With English *There's a 'fly in my soup* compare Italian, *C'è una mosca nella mi'nestra* (Ladd, 1996).
8. Cruttenden points out (1997: 155) that this very frequent English pattern is 'virtually impossible' in German. One can say (i) or (ii), but not (iii):
 - (i) Ich ging nach \London am Sonntag.
 - (ii) Ich ging nach \London | am \Sonntag.
 - (iii) × Ich ging nach \London | am /Sonntag.

I think the most natural way of expressing this meaning in German would be *Am /Sonntag | bin ich nach \London gefahren*.
9. With English *'Which 'brand do you buy?* compare Spanish ¿*Qué 'marca 'compras?* However both languages place the nucleus on the noun in ¿*Cómo van las ta'reas?* = *'How's the 'homework going?*, where the word order differs (Ortiz-Lira, 2000: 61).
10. With *'Where's that 'sweater I gave you?* compare Spanish: ¿*Dónde está ese suéter que te rega'lé?* (Ortiz-Lira, 1995: 261). With *'Where's that 'book you borrowed?* compare ¿*Dónde pusiste el libro que sa'caste?* (Ortiz-Lira, 2000: 62). In Spanish, the nucleus goes on the last lexical item even if it is a verb.

11. Again, Spanish is different. With English 'Keep your 'eyes shut compare Spanish *Man'tén los ojos ce'rrados* (Ortiz-Lira, 2000: 62).
12. Other languages may not deaccent in the same way. With English *I have a 'book to read*, compare Italian, *Ho un 'libro da 'leggere*; *I 'don't like the 'shirts he wears*, but *Non mi 'piacciono le camicie che 'porta*. (Ladd, 1996.) In German, though, this principle works as in English, and applies even more widely, given the wider range of German constructions that place the verb at the end: thus *'Hast Du meine 'Tasche gesehen?*, where the nucleus is located on the last noun, just as in the English equivalent *'Have you seen my 'bag?* (And equally *'Hast Du was ge'sehen?* = *'Did you 'see anything?*, where the object is not lexical.) The tendency to accent nouns ('arguments') rather than verbs ('predicates'), where both are in focus, is at the core of Gussenhoven's (1984) Sentence Accent Assignment Rule, which he plausibly claims is a rule common to all the Germanic languages.
13. With *The 'brakes have failed* compare Spanish *Me fa'llaron los 'frenos*, where the noun comes at the end (Ortiz-Lira, 2000: 60).
14. Compare Spanish, in which the word order is usually different, with the subject at the end, where it naturally receives the nucleus: *Se me e'chó a perder el 'auto* (= *My 'car broke down*). If the same word order is used as in English, the nucleus goes on the verb: *El 'auto se me echó a per 'der*. Spanish would not use the English-style tonicity ×*El 'auto se me echó a perder* (Ortiz-Lira, 1995: 261).