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The Applicability of the O'Connor and Arnold model of English Intonation to the Analysis of Luxembourgish Intonation.

Michèle Anne Noblet

MA English Language

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University of Glasgow

Department of English Language

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Abstract

The aim of this dissertation is to examine whether the well-known O'Connor and Arnold model for the analysis of English intonation can be applied to the analysis of Luxembourgish intonation. After defining the concepts of intonation as applied in this dissertation, the main points of several other important studies on English intonation are discussed. This is followed by a detailed explanation of why the O'Connor and Arnold model was deemed most appropriate and an overview of the main work on Luxembourgish intonation published to date. The methodology of the research is outlined in detail, and the research findings are discussed in depth. The adaptability of the O'Connor and Arnold model to the analysis of Luxembourgish intonation is discussed, and possible alterations are suggested.

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Michèle Noblet

(2008)

Author's declaration

I declare that this dissertation has been written by me and is a record of work performed by me, except where stated in the text. This work has not previously been published for a higher degree.

Michèle

(2008)

0. Introduction

0.1. The purpose of the dissertation

The intonation of English, and especially RP, has been widely researched. A number of models for the analysis have been produced over the years, and while some are closely related, others use a completely different modus operandi. The intonation of Luxembourgish, on the other hand, has rarely been dealt with in the still rather limited corpus of work on Luxembourgish.

The dissertation will deal with the question of the applicability of the O'Connor and Arnold model of English intonation to the analysis of Luxembourgish intonation. Thus the dissertation is not to be seen as solely a study of Luxembourgish intonation. It is rather an examination as to whether an intonation model for one Germanic language, i.e. English, could be adapted to another one, i.e. Luxembourgish. This thesis is perhaps most closely related to Anthony Fox's *German Intonation* (1984), which is itself an adaptation of the basic O'Connor and Arnold model to shed light on German intonation from an English point of view.

The data collected for this study has been recorded in one-to-one sessions with the interviewer using standard recording equipment. The data has then

been analysed with the help of Praat. The precise methodology will be discussed in further detail in chapter 5.

0.2. The Luxembourgish Language

Luxembourgish, or Lëtzebuergesch, is a Germanic language spoken by approximately 300,000 people in the Grand Duchy of Luxembourg and to some extent in the bordering regions of Belgium, France and Germany. Luxembourgish has been classified as a Central Franconian dialect (Newton, 1990: 136) and is a prime example of a West Moselle Franconian dialect (Keller, 1961: 248). This definition appears to classify Luxembourgish very neatly among other German dialects. However, the role that Luxembourgish plays today is far more extraordinary and complex than such a clear-cut definition may lead one to believe.

It is nowadays generally accepted that Luxembourgish is a language in its own right and should not be regarded as a German dialect[1], with perhaps the exception of discussing its origin in a wider context. It is fair to say that

[1] One should never make the mistake of referring to Luxembourgish 'merely' as a German dialect in front of, or within the hearing of a Luxembourger, if one has any intention of remaining on good terms with them!

while Luxembourgish is not yet a fully developed language such as English, French, or German, it has evolved in such a way that it is no longer readily understood by many speakers of German.

The so-called Rhenish School under the leadership of Frings (Keller, 1961: 249) claimed that Luxembourgish developed as a 'West Middle German dialect' within the West Middle German area ('Westmitteldeutscher Raum'), also called the Rhenish Fan ('Rheinischer Fächer') (Christophory, 2004: 29). However, this older view has been challenged by Robert Bruch's '*Grundlegung*, 1953, and *Das Luxemburgische im westfränkischen Raum*' (Keller, 1961: 249). Bruch argued in favour of 'a division of the Middle Franconian dialects based on internal evidence rather than on external criteria' such as 'the second sound shift, carried in from Upper German dialects' (Keller, 1961: 250). Furthermore, according to Bruch the 'linguistic history of the Rhineland [has been] shaped by a powerful Frankish west-east expansion in Merovingian and Carolingian times creating a so-called Franconian Bay or triangle' (idem). The base of this triangle was thought to rest 'broadly on the Franco-German linguistic frontier' and 'its Moselle-Lahn axis [was supposed to be] pointing eastwards into Thuringia' (idem). According to Bruch, 'the later north expansion of the Upper German dialects has caused the Franconian Bay to contract in stages graded differently for individual isoglosses' (idem). Therefore it is fair to assume that 'Luxembourg's peripheral position has facilitated the survival of the type of

language which emerged from the linguistic symbiosis of West Franks and Romans in Northern Gaul after the Frankish conquest' (Keller, 1961: 250).

It is therefore possible to define the 'relic area' of West Moselle Franconian 'as enclosed by a fascicle or belt of isoglosses running from the Franco-German linguistic frontier west of St. Vith in the Eifel south-eastwards towards Bitburg' and from there 'southwards to the west of Trier and south-westwards to the Franco-German linguistic frontier southwest of Thionville (Diedenhofen) in Lorraine' (Keller, 1961: 250). Hence Luxembourgish is not exclusively spoken in the Grand Duchy of Luxembourg 'but also by a dwindling number of people in the adjacent areas of Belgium (district of Arlon), Germany (area of Bitburg), and France (district of Thionville)'[2] (idem).

Luxembourgish shows distinctions from German on the following levels: lexis, syntax, morphology, phonology and orthography.

While it is true that Luxembourgish contains a large number of German loan words, the number of French loan words is also substantial and many of these have undergone change in a way that no longer makes the origin readily apparent. For instance, the Luxembourgish word for *umbrella* is *Prabbeli* [prɑbəli] which is derived from the French *parapluie* [paraplɥi]. An example of a Luxembourgish word which is not related to either German or French but shows links with other Germanic languages is the word for *a mouthful* (Lux.

[2] NB. All of the areas outside the present Grand Duchy were at one point part of the Duchy

e Maufel [ə maːʊfəl], Germ. *ein Bissen* [aɪn bisən], Fr. *une bouchée* [yn buʃe]). There are also many distinctly Luxembourgish words such as *Mullebutz* [mʊləbʊts] (Eng. whitethorn-berry, Germ. Weissdornbeere [vaɪsdɔrnbeːrə], Fr. baie d'aubépine [bɛ dobepin]), *Spaweck* [ʃpaːvɛk] (Eng. cobweb, Germ. Spinnengewebe [ʃpinəngəveːbə], Fr. toile d'araignée [twal darɛɲe]), or *Fixfeier* [fiksfɑɪər] (Eng. matches, Germ. Streichhölzer [ʃtraɪçhœltsər], Fr. allumettes [alymɛt]).

It is not surprising that the syntax of Luxembourgish is very similar to German considering the undeniably close relation between the two languages. In fact, this is a phenomenon which is apparent in several other neighbouring languages, such as Danish and Norwegian, or Spanish and Portuguese. One of the few real differences between Luxembourgish and German is the position of the subjunctive auxiliary in subordinate clauses. Whereas German only allows the structure 'main verb + subjunctive auxiliary', Luxembourgish prefers the combination 'subjunctive auxiliary + main verb' similar to English, although both structures are possible in Luxembourgish. As the following example shows, the 'subjunctive auxiliary + main verb' structure may take on the form of 'subjunctive auxiliary (+ direct object) (+ indirect object) + main verb'.

*Lux.: Dem Heng seng Mamm wier frou, wa mer hir **giffen** eng Kaart vun*

[dəm hɛŋ zəŋ mɑm vɪə frou vɑ mɐ hɪə gɪfən ɛŋ kaːrt fʊn

Lux.: der Päischtcroisière ***schécken.***

dɐ pɛːɪʃtkrwɑzjɛːr ʃekən]

Germ.: Heinrichs Mutter wäre froh, wenn wir ihr eine (Ansichts-)Karte

[hɑɪnrɪçs mutər vɛrə froː vɛn viːr iːr ɑɪnə anziçts kartə

Germ.: von der Pfingstkreuzfahrt ***schicken würden.***

fɔn deːr pfiŋstkrɔʏtsfɑːrt ʃikən vyrdən]

Eng.: Henry's mother would be happy, if we ***would send*** *her a postcard from the Whitsun cruise.*

As well as demonstrating some syntactical differences between Luxembourgish and German, the example above also makes apparent some of the morphological differences between the two languages. Indeed, one of the most striking aspects of Luxembourgish in this context is the almost total lack of the Genitive case in Luxembourgish which only remains in the form of possessive pronouns. In the example sentences, the Luxembourgish equivalent to 'Henry's mother' is 'dem Heng seng Mamm', which can be literally translated as 'the Henry his mother', and it is thus possible to formulate the following construction template 'object in the dative case + corresponding possessive pronoun + subject' in order to express the belonging of one noun phrase to another noun phrase. Moreover, this example also shows another particularity of Luxembourgish which is that all personal names have to be preceded by a definite article, e.g. *den Heng* [dən hɛŋ] (Eng. *Henry*) and *d'Anne* [d ɑn] (Eng. *Anne*).

Furthermore, the example above is evidence of the phonological differences between Luxembourgish and German. Looking at some of the most closely related words, such as Lux. *frou* [froʊ] / Germ. *froh* [froː] (Eng. *happy, delighted*), Lux. *vun* [fʊn] / Germ. *von* [fɔn] (Eng. *from, of*), and Lux. *schécken* [ʃekən]/ Germ. *schicken* [ʃikən] (Eng. *to send*), it is noticeable that there are quite significant differences between Luxembourgish and German. Indeed, Luxembourgish has, for instances, some diphthong sounds that do not exist in German, such as the [oʊ] sound in *frou* and the [ɛɪ] sound in *Päischtcroisière*. Moreover, Luxembourgish contains some consonant sounds not found in German, such as the voiced postalveolar fricative [ʒ] in, e.g. the popular men's name *Jang* [ʒɑŋ] (Germ. *Johann*, Eng. *John*).

The following two pages are meant to provide an overview of the consonant and vowel phonemes of Luxembourgish:

(a) The consonants of Lëtzebuergesch.

/p/	as in **Papp**[3]	/pʌp/	/b/	as in **Bam**[4]	/baːm/
/t/	as in **Tatta**[5]	/tataː/	/d/	as in **Dësch**[6]	/dəʃ/
/k/	as in **Kuss**[7]	/kʊss/	/g/	as in **goen**[8]	/goən/
/f/	as in **fort**[9]	/fɔrt/	/v/	as in **Wee**[10]	/veː/
/s/	as in **béis**[11]	/beɪs/	/z/	as in **resen**[12]	/rezən/
/ʃ/	as in **Schof**[13]	/ʃof/	/ʒ/	as in **Jang**[14]	/ʒʌŋ/
/ç/	as in **ech**[15]	/əç/			
/x/	as in **maachen**[16]	/maxən/	/ɣ/	as in **Kugel**[17]	/kʊɣəl/
/h/	as in **huelen**[18]	/hʊələn/			
/tʃ/	as in **Mëtsch**[19]	/mətʃ/			
/ts/	as in **Zalot**[20]	/tsalot/			
			/l/	as in **Loft**[21]	/lɔft/
			/m/	as in **Mamm**[22]	/mʌm/
			/n/	as in **Noss**[23]	/nɔs/
			/ŋ/	as in **bréngen**[24]	/breŋən/

[3] 'father'
[4] 'tree'
[5] 'aunt'
[6] 'table'
[7] 'kiss'
[8] 'to go'
[9] 'away'
[10] 'way'
[11] 'evil'
[12] 'to travel'
[13] 'sheep'
[14] 'John', *Jang* is a typical Luxembourgish men's name
[15] 'I'
[16] 'to do'
[17] 'ball, bullet'
[18] 'to take'
[19] 'coffee cake'
[20] 'salad'
[21] 'air'
[22] 'mother'
[23] 'nut'
[24] 'to bring'

(b) The vowels of Lëtzebuergesch

/ɪ/	as in **kill** 'cool'	/kɪl/
/ə/	as in **dënn** 'thin'	/dən/
/e/	as in **deck** 'thick'	/dek/
/ɛ/	as in **mengen** 'to assume'	/mɛŋən/
/ʌ/	as in **Kapp** 'head'	/kʌp/
/ɒ/	as in **Horizont** 'horizon'	/hɒrɪtsɔnt/
/ɔ/	as in **glott** 'picky'	/glɔt/
/ʊ/	as in **Dusch** 'shower'	/dʊʃ/
/ɐ/	as in **Béier** 'beer'	/beɪɐ/
/iː/	as in **siwen** 'seven'	/siːvən/
/eː/	as in **Eemer** 'bucket'	/eːmɐ/
/aː/	as in **Graass** 'grass'	/graːs/
/oː/	as in **rosen** 'angry'	/roːzən/
/u/	as in **Duuscht** 'thirst'	/duːʃt/
/ʊə/	as in **Uebst** 'fruit'	/ʊəbst/
/iə/	as in **iessen** 'to eat'	/iəsən/
/eɪ/	as in **Bréif** 'letter'	/breɪf/
/əʊ/	as in **Fouss** 'foot'	/fəʊs/
/ɑu/	as in **Dauf** 'pigeon'	/dɑuf/
/aʊ/	as in **Haut** 'skin'	/haʊt/
/ɑɪ/	as in **Feil** 'arrow'	/fɑɪl/
/ɛɪ/	as in **wait** 'far'	/vɛɪt/

Finally, there are several orthographic differences between Luxembourgish and German, even though the spelling systems are very similar. Some of the most noticeable differences are the doubling of a vowel letter if followed by two or more consonants to show a long vowel, e.g. eng *Kaart* [ɛŋ kaːrt] (Germ. *eine Karte*, Eng. *a card*), and the phenomenon of the mobile *-n*. The Luxembourgish equivalent to German *wenn* [vɛn] is *wann* [vɑn], however as the example above shows, the *-n* is 'lost' because the word *wann* is followed by word starting with another consonant. Indeed, mobile *-n* is only retained in front of vowels and the consonants d, h, n, t, z, and 'before any other consonant it is dropped unless stressed or followed by a comma' (Christophory, 2004: 121) or in sentence final position.

0.2.1. Luxembourgish Intonation

Research on Luxembourgish is in many ways still in its infancy. While some work such as Bruch (1955), Moulin (2006), Schanen and Lulling (1999), has been devoted to morphological and lexical studies, research on Luxembourgish intonation must be considered to be in no more than an embryonic state. The few studies that have dealt with the subject at least to some degree will be discussed further in chapter 4. However, to the author's best knowledge, none of the previous work has studied the intonation of Luxembourgish to the level that this thesis proposes to do.

0.3. The structure of the dissertation

In order to provide a general picture of how this study is to be understood, it is necessary to define intonation and its concepts and set out the definition adopted in this thesis, which will be the focus of the first chapter.

The second chapter will present some of the best-known models of English intonation, looking at both the British and the American approaches to analysing the intonation of English.

The topic of the third chapter will evaluate the choice to use the O'Connor and Arnold model, which has recently been developed by Wells, and discuss the various points which make this model an appropriate one for the present study.

The fourth chapter will review and discuss the main work on Luxembourgish intonation that has already been completed or is currently in progress.

The methodology applied in this thesis will be the subject of chapter five, providing information on the informants taking part in the study and explaining the material collected for the study.

Chapter six will explain the analysis of the data and its findings. The similarities and differences of English and Luxembourgish intonation will be discussed in further detail.

The applicability of the O'Connor and Arnold model of English intonation to the analysis of Luxembourgish intonation will be the topic of chapter seven. The chapter will pay special attention to the attitudinal aspects of the model, as well as to the IP structure. Furthermore, some alterations to the original O'Connor and Arnold model that are necessary to adapt it to Luxembourgish intonation will be suggested and the tunes of Luxembourgish will be presented.

Finally, chapter eight will be a general conclusion, highlighting the main issues raised in the thesis and suggesting areas of interest for further studies.

1. What is intonation? – Definitions and concepts

1.1. Definition of terminology in the literature

The first question that has to be addressed when discussing any kind of intonation is what exactly is meant by this term. Anyone who has no particular knowledge of phonetics or phonology might simply describe intonation as 'the way things are said'. However, when a more detailed explanation is needed, it soon becomes obvious that the matter is not as straightforward as that. Indeed, the definitions of intonation proposed in the literature on the subject vary greatly from each other. Some authors take rather a narrow view and describe intonation as 'the ensemble of pitch variations in the course of an utterance' ('T Hart, Collier, and Cohen, 1990: 10) or 'the linguistic use of pitch in utterances' (Tench, 1996: 2). This point of view is juxtaposed to the stance taken by other experts who claim that 'intonation concerns which syllables are prominent, how they are made prominent, and to what extent they are made prominent; it also concerns how the movement from one prominent syllable to the next is accomplished' (Cruttenden, 1997: 7). Crystal also argues that 'the concept of intonation' should be viewed 'not as a single system of contours, levels, etc., but as a complex of features from different prosodic systems [which] vary in their

relevance, but the most central are *tone, pitch-range* and loudness, with *rhythmicality* and *tempo* closely related' (1969: 195).

1.2. 'Intonation' as applied in this thesis

This dissertation will adopt a broad definition of intonation in line with the views of Cruttenden and Crystal for the following reasons. It is indeed rather difficult to extract only variations in pitch from the non-lexical part of an utterance and disregard its intonational correlates. It appears that in many cases more than just pitch change plays a role in giving prominence to a syllable, and to an untrained ear, it may be almost impossible to distinguish confidently all suprasegmental features involved from each other. Since intonation plays such an important role in conveying part of the meaning of an utterance, it seems appropriate to include all features involved in 'the way things are said', as this is what most listeners understand by the concept of intonation. One might argue that a theoretical model cannot be based on this sort of non-standard comment. However, the attitudinal component of the O'Connor and Arnold model proposes to do just that, explaining the different meanings conveyed by intonation as they are perceived by the listener.

2. Models of Intonation

2.1. Introduction

A considerable amount of work on English intonation has been undertaken over the last century. This chapter will look at the most important models of intonational analysis developed by British and American scholars. For the purpose of this discussion, the various models have been grouped together in accordance with their origin as it is hoped that this will help to emphasise the similarities between the various models but also highlight the fact that the subject has generally been approached from different angles in Britain and the United States.

2.2. The British approach

2.2.1. Jones

Daniel Jones' interpretation of the concept of intonation has been pivotal in the development of intonational theory in the so-called British School. He

was one of the first to transcribe intonation using 'a system of dots (denoting approximately level pitches) and curves (denoting rising and falling intonations)' (Jones, 1956: 276) as early as 1918 in the first edition of *An Outline of English Phonetics*. In Jones's transcription system, these dots and curves are placed 'on a stave of three lines' where the upper and lower lines mark the 'the upper and lower limits of the voice, and the middle line represent[s] an intermediate pitch' (Jones, 1956: 276). Moreover, the system allows for the notation of stress in the transcription. This is realised by representing the 'strongly stressed syllables by large dots' and these dots are usually placed at the beginning of a curve if the pitch is rising or falling (Jones, 1956: 277). According to Jones, English intonation is essentially comprised of two tunes. 'Tune 1' represents 'the intonation of a sense-group which is a plain statement of fact, when there is no unspoken implication and no contrast-emphasis on any particular word' (Jones, 1956: 288), as well as WH-questions, and 'commands and invitations (as distinguished from requests)' (Jones, 1956: 289). 'Tune 2' is regarded as 'the intonation of unfinished sentences and non-final portions of sentences' (Jones, 1956: 289), so it is usually used on 'the non-final groups' of a compound sentence (Jones: 1956: 289). Moreover, Tune 2 may be employed on complete sentences 'because a continuation is implied though not expressed in words, or because the sentence requires a rejoinder from the person addressed' (Jones, 1956: 291-2). This two-tune system is not to signify that English intonation relies solely on these tunes. Indeed, Jones mentions a number of modifications to both Tune 1 and Tune 2 to allow for a wider range of possibilities.

Furthermore, Jones distinguishes between the 'normal' form of the tunes and an 'emphatic' form which gives extra prominence to the important parts of the sentence (Jones, 1956: 297).

While Jones's work may not be the most comprehensive study of English intonation, it has nevertheless been very influential. Indeed, it is the blueprint for a number of other studies on English intonation. Both Kingdon and O'Connor and Arnold, to name but a few, have adopted Jones's model of curves and dots[25], while only retaining the upper and lower lines of the stave. In addition, Jones's model of stress notation has also proven popular and has been developed further by other phoneticians, especially Kingdon.

2.2.2. Kingdon

Roger Kingdon's *The Groundwork of English Intonation* (1958) has played a major role in the study of intonation. Kingdon claims that 'the active elements of intonation are the Tones, which always occur in association with stresses' (1958: 3). It is possible to distinguish two types of tones: 'the Static Tones, in which the voice remains steady on a given pitch throughout the duration of the tone', and 'the Kinetic Tones', in which the pitch is changing,

[25] Technically, Jones' work is little more than a transcription method. However, it is felt that because of its significant influence on later studies, it may be regarded as a fairly simple intonation model.

i.e. rising or falling, or a combination of both (Kingdon: 1958: 3). The Static Tones are used to make a word more prominent, without bearing any attitudinal meaning. There are two Static Tones, namely, 'the High Level Tone, which has the value of a full stress, and the Low Level Tone, which has the value of a partial stress and which always falls in the lower half of the voice range' (Kingdon: 1958: 4). The Kinetic Tones are characterised by a change of pitch. They convey a level of meaning to an utterance, 'and one of them must be used to form the tonetic nucleus of every intonation group' (Kingdon: 1958: 4). Kingdon argues that a Kinetic Tone should be 'associated with the last fully stressed syllable of the [intonation] group, and [it] will be referred to as the Nuclear Tone of that group' (1958: 4). The system distinguishes five Kinetic Tones, with a number of subdivisions: Tone I, rising; Tone II, falling; Tone III, falling-rising (undivided); Tone IIID, falling-rising (divided); Tone IV, rising-falling, which may be of the one-syllable type, the two-syllable type, or the three syllable-type; Tone V, rising-falling-rising (undivided); and Tone VD, rising-falling-rising (divided) (Kingdon: 1958: inside front cover, and pp. 7-10 and 131-147).

While the careful and accurate description of the aforementioned tones is in itself a great achievement, the most important aspect of Kingdon's work is the introduction of the 'Tonetic Stress-mark System' (Kingdon: 1958: xxix). The tonetic stress-marks allow for an easy and fast transcription and facilitate the printing process, yet at the same time are easy to read (Kingdon, 1958:

xxx). Moreover, their distinctiveness 'not only indicate[s] the intonation by their form, but show[s] stress more effectively than do ordinary stress-marks, since they relate stresses to the intonation and make it clear whether they are static or kinetic' (Kingdon, 1958: xxx). Due to its many advantages, Kingdon's stress-mark system is still widely used today, although some alterations have been made over the years.

2.2.3. O'Connor and Arnold, 1st and 2nd editions

O'Connor and Arnold were among the first to realise the importance of intonation in the teaching of non-native students who learn English as a second language. Their work (1961; 1973) is therefore largely based on practical exercises, yet at the same time it provides a very thorough description of 'the Anatomy of English Intonation' (O'Connor and Arnold, 1961 & 1973: 1). The first edition of *Intonation of Colloquial English* was published in 1961, and in 1973, a second edition was issued, which contained several important changes. It is this second edition that will be the topic of this discussion.

O'Connor and Arnold argue that it is sometimes possible to group the words of an utterance together, similar to clauses in a sentence, and they refer to these groups of words as 'word groups' (1973: 3). It is claimed that 'the

division of longer utterances into grammatically relevant word groups is one of the roles of intonation' and 'a second is the use of different tunes, different patterns of pitch, for grammatical purposes' (O'Connor and Arnold, 1973: 4). This statement makes apparent the authors' view that there is a link between intonation and syntax.

Not all words in a word group are of equal importance to the meaning that the word group tries to convey. Unlike in writing, where the reader is only helped to some extent in determining which words are important by style or printing features, there is no such choice in spoken language. Indeed, O'Connor and Arnold argue that 'in speech, these [important] words are specifically pointed out so that the listener shall be left in no doubt' (1973: 7). These words are highlighted by what is called 'accent' (O'Connor and Arnold, 1973: 7).

The structure of a word group may be described as consisting always of a 'nucleus', which is said to be 'the stressed syllable of the last accented word', and 'it is on this syllable that the whole tune centres' (O'Connor and Arnold, 1973: 14). Evidently, if an utterance consists of only one monosyllabic word, this word is the nucleus. The syllables that follow the nucleus are referred to as the 'tail' of the word group (O'Connor and Arnold, 1973: 15). It is argued that the tail cannot, by definition, contain any accented syllables (O'Connor and Arnold, 1973: 15). Moreover, the words preceding the nucleus can be

divided into a 'head' and a 'pre-head', which are defined thus: 'The head begins with the stressed syllable of the first accented word (before the nucleus) and ends with the syllable immediately preceding the nucleus; the pre-head consists of any syllables before the stressed syllable of the first accented word' (O'Connor and Arnold, 1973: 17).

According to O'Connor and Arnold, there are seven nuclear tones in RP, namely: the Low Fall, the High Fall, the Rise-Fall, the Low Rise, the High Rise, the Fall-Rise, and the Mid-level tune (1973: 9-10). These nuclear tones are the key element of the ten 'tone groups' that are said to be the most common intonation patterns of Southern English (O'Connor and Arnold, 1973: 39). The tone groups and their components will be discussed in further detail in section 7.3.

Arguably, the most vital part of O'Connor and Arnold's approach is the importance that they give to the relation between intonation and meaning. The authors attempt to describe a number of attitudes normally conveyed by certain tone groups. For instance, 'all statements with tone groups containing falling nuclear tones' are said to 'sound definite and complete' (O'Connor and Arnold, 1973: 47), yet statements said with a high rise nuclear tone 'have the effect of questions in most cases' (O'Connor and Arnold, 1973: 75). The importance of this argument will be further discussed in sections 3.5 and 7.1.

2.2.4. Halliday

Halliday's work on English intonation presents a very thorough analysis model and one of its most important aspects is the recognition of a relation between syntax and intonation. According to Halliday, 'the unit of intonation in English is the tone group', which very often coincides with a clause, especially in colloquial conversation (1970: 3). However, this is not always the case because the tone group is a 'unit of information' and can therefore 'be of any length', sometimes less than a clause and at other times stretching over several clauses (idem). Regardless of the length of a tone group, there is always some part of it which 'is especially prominent' (Halliday, 1970: 4). This part is called the 'tonic' and it 'always starts on a salient syllable' which is called 'the tonic syllable' (idem). The tonic syllable may be longer and/or louder than the other accented syllables in a tone group but it is the fact that it 'carries the main burden of pitch movement in the tone group' that gives it its importance (idem).

When referring to the tone group as a 'unit of intonation', the implication is 'that it is a melodic unit' and that in 'a succession of melodies' in speech, each melody corresponds to one tone group (Halliday, 1970: 6). Furthermore, it is claimed that 'the melody of speech is made up of continuous variations in pitch, or pitch contours' (idem). It would be extremely difficult to analyse the very large number of possible pitch contours. However, it is possible to reduce the pitch contours to 'a very small number of distinct tones' (Halliday,

1970: 7). According to Halliday, there are 'five simple tones, plus two compound tones which are made up of a combination from these five' and they 'are referred to by numbers' (idem). Starting with the simple tones, Tone 1 is characterised as a fall, tone 2 is high-rising or a pointed fall-rise, tone 3 is low rising, tone 4 is a rounded fall-rise, and tone 5 is a rounded rise-fall (Halliday, 1970: 9). With regard to the compound tones, tone 13 is said to be 'falling plus low rising' whereas tone 53 is a combination of a rounded rise-fall followed by a low rise (idem).

One of the virtues of Halliday's system is its attention to detail. For instance, in addition to the general pitch movement being classified as 'falling, rising or level', the pitch range in which the tones take place may be 'wide, medium, or narrow', and the actual pitch height of the tones can range from ' high, mid-high, mid, mid-low [to] low' (Halliday, 1970: 9). Unfortunately, there are too many aspects to Halliday's organisation and description of the tones and their possible combinations to discuss them in their entirety. Instead, the discussion will now turn to the meaning of the tonic prominence.

According to Halliday, 'the function of the tonic is to form the focus of the information' (Halliday, 1970: 40), that is to show which part the speaker decides to be the most important part of the utterance. Indeed, 'the information which the speaker decides is to form the focus of the message' is called 'new' because it is regarded 'as something the hearer could not have supplied for himself' (idem). It thus follows that the part which is not new may be 'referred to as given' because it is the part that 'the speaker decides to

treat as already known or assumed' (idem). This 'assignment of tonic prominence to a particular place in the tone group' thus marks the context of an utterance is therefore said to be 'an essential part of the organization of discourse' (Halliday, 1970: 40-41).

2.2.5 Wells (2006)

Wells' work is largely based on the model of intonation developed by O'Connor and Arnold. Its great achievement is that what was essentially a practice book for foreign language learners has been transformed into a comprehensive theoretical guide to English intonation. Wells' approach is very systematic and allows the linguistics student and the language learner alike to gain a thorough understanding of the structure of the intonation of RP English.

According to Wells, spoken language involves decisions on three levels, in terms of 'tonality, tonicity and tone', which are sometimes referred to as 'the three Ts' (Wells, 2006: 6).

Tonality concerns the 'chunking' of speech, that is the way in which a speaker chooses to divide his utterance into one or several parts. Each of

these parts is known as an 'intonation phrase or IP' (Wells, 2006: 6). Tonicity deals with the words which the speaker selects as important to convey the meaning of his utterance. Wells argues that 'these are the words on which the speaker focuses the hearer's attention' and that important words are highlighted by means of accenting them (Wells, 2006: 7). Therefore it falls within the realms of tonicity to determine the location of the nucleus, which is not only the last accented syllable but is also 'the most important accent in the IP' and 'indicates the end of the focused part of the material' (Wells, 2006: 7). Moreover, this syllable is also important in terms of pitch because it indicates the beginning of the 'nuclear tone', which is signalled by a change in pitch (Wells, 2006: 7). Indeed, tonicity deals also with the pre-head, the head and the tail of the IP, which will not be part of this discussion, as a definition of these terms can be found above in the section on O'Connor and Arnold.

Finally, Tone concerns the choice of pitch movement for a given nucleus. The speaker has a number of tones from which to choose, depending on the meaning he wishes to express through intonation (Wells, 2006: 9-10). In addition to the nuclear tone, there are also choices to be made in terms of prenuclear pitch patterns (Wells, 2006: 10).

Wells also recognises six main functions of intonation (Wells, 2006: 11-12), which are only mentioned briefly here to give a general overview.

First of all, intonation expresses the speaker's attitude and emotions, such as anger or happiness.

Secondly, 'intonation helps indentify grammatical structures in speech', especially to clarify any ambiguous sentence structure (Wells, 2006: 11).

Intonation is also said to have a 'pragmatic function', as it 'helps to show what information in an utterance is new and what is already known' (Wells, 2006: 11). This notion that intonation plays an important role in making apparent which elements are new and which are given was first presented by Halliday (1970).

Fourthly, there is a 'cohesive function' to intonation because it 'signals how sequences of clauses and sentences go together in spoken discourse, to contrast or to cohere' (Wells, 2006: 11).

Fifthly, it is claimed that intonation has a 'psychological function' which 'helps us to organize speech into units that are easy to perceive, memorize and perform' (Wells, 2006:12).

And finally, intonation is attributed an 'indexical function' as it is argued that, 'just as with other pronunciation features, intonation may act as a marker of personal or social identity' (Wells, 2006: 12).

2.3. The American approach

2.3.1. Pike

Kenneth Pike was one of the first American scholars to study the intonation of English. Before discussing the main characteristics of his model of intonational analysis, it is worthwhile pointing out that his approach is similar to some British models in that Pike is aware of the importance of intonation in the teaching of English to foreign students. Moreover, Pike's model shares some parallels with the O'Connor and Arnold approach, namely the importance attributed to the attitudinal aspect of intonation. However, Pike's model is much more universal and far less descriptive than O'Connor and Arnold. Indeed, Pike claims that 'most sentences or part of sentences can be pronounced with several different intonation contours according to the speaker's momentary feeling about the subject matter' (Pike, 1945: 25).

Furthermore, Pike argues that there is no evidence to support the popular view that 'there is a question pitch as distinct from a statement pitch' (1945: 24) since it is possible to use most contours on all types of sentence (idem). Thus, he believe it necessary to 'abandon[] grammatical or lexical definitions of contours' and argues that only attitudes are a valid measure for defining contours (idem). It is in this latter point that Pike's model differs to the argument proposed by O'Connor and Arnold, and Halliday, who argue that while it is possible to use most tunes on all types of sentences, certain types

of sentences prefer or are more likely to be pronounced with certain types of tunes. Indeed, there is evidence that the 'default tune' for statements is falling and the 'default tune' for questions is rising. One could argue that the exceptions validate the rule, i.e. the fact that some questions may use a falling tune, especially if they are rhetorical, this is not to say that questions do not tend to have a rising tune in general.

From a structural point of view, Pike argues that there are four relative levels of contour which 'serve as the basic building blocks for intonation contours' (Pike, 1945: 25). These four levels are supposed to cover a speaker's pitch range and can be arranged in numerical order from 1 = extra-high, 2 = high, 3 = mid, and 4 = low (Pike, 1945: 25-6).

2.3.2. Bolinger

One of the most striking aspects of Bolinger's intonation model for American English is that he sees intonation as consisting of a set of devices which give prominence to the most salient parts of an utterance. However, it is still pitch which carries the most importance and it is therefore only Bolinger's treatment of pitch that will be the subject of the following discussion.

According to Bolinger, an utterance can be divided into pitch contours which he defines as the syntactic units of intonation (1985: 140), and it is possible to further distinguish so-called profiles within a contour. These profiles are said to be 'the morphological units of intonation' (Bolinger, 1985: 140). Moreover, a profile is a particular pitch pattern associated with either the initial or the final accent of an utterance (idem). Indeed, while both the first and the last accent of an utterance contribute the most to the shape of a contour, it is the final pitch accent which is absolutely essential. Bolinger also refers to it as the 'rhematic accent' of an utterance (1985: 49). In fact, this is just a different term for what is generally known as the nucleus in British models (Bolinger, 1985: 49).

Bolinger distinguishes between seven different profiles, namely: A, AC, B, C, CA, CAC, and CB (1985: 417-418). For ease of understanding, the three main profiles, A, B, and C will be examined first: Profile A is defined as an 'accent at a relatively high pitch followed by a jump down' (Bolinger, 1985: 142). In B profiles, 'the accent is jumped up *to*' and if the accent is initial it is simply characterised by being 'at a fairly high pitch' without there being an actual 'upward jump' (Bolinger, 1985: 152). Profile C is said to be 'the mirror image of Profile A' with the accent being 'marked by "downward to" rather than "downward from"' and in order to achieve this, the preceding pitch has to be higher (Bolinger, 1985: 149). Profile AC is defined as a fall-rise, 'embod[ying] the characteristic peak of A and the characteristic trough of C' (Bolinger, 1985: 161). In CA profiles, 'the accented syllable is at a low pitch, and the peak is then taken by the immediately following syllable, after

which there is the drop characteristic of A′ (Bolinger, 1985: 156). Profile CAC is a combination of the previous two profiles and is said to 'embod[y] the low pitch plus abrupt rise of CA with the same following C characteristics that entered into the compounding of AC′ (Bolinger, 1985: 161). Finally, profile CB is in many ways similar to the CA profile in that in both cases 'the accented syllable is held down, after which there is an immediate jump up′ (Bolinger, 1985: 160). However, the important difference is that in CB profiles, 'the pitch of the tail remains high, on a downtilt′ as opposed to the 'downskip immediately after the peak′ characteristic of CA profiles (idem).

2.3.3. ToBI

ToBI, which stands for 'Tones and Break Indices′, is based on work by Pierrehumbert (1980), which has been developed over the years, and it is the third version of her intonational analysis system that has currency today (Ladd, 1996: 94). ToBI aims to be 'a standard for labelling prosodic features of digital speech′ (Ladd, 1996: 94). According to Beckman and Ayers, this model consists of four tiers: 'an Orthographic tier, a Break Index tier, a Tone tier, and a Miscellaneous tier′ (Beckman and Ayers, 1997: 8). However, only the break index tier and the tone tier will be discussed at this point.

It is argued that 'the break index tier marks the prosodic grouping of the words in an utterance by labelling the end of each word for the subjective strength of its association with the next word', which is marked 'on a scale from 0 (for the strongest perceived conjoining) to 4 (for the most disjoint)' (Beckman and Ayers, 1997: 9). Indeed, not all Break Index values are relevant to intonation, since they also take into account the segmental level (Cruttenden, 1997: 59).

The tone tier is said to be 'the part of the transcription that corresponds most closely to a phonological analysis of the utterance's intonation pattern' (Beckman and Ayers, 1997: 8). Furthermore, the tone tier 'consists of labels for distinctive pitch events' , which are 'transcribed as a sequence of high (H) and low (L) tones marked with diacritics indicating their intonational function as parts of pitch accents or as phrase tones marking the edges of two types of intonationally marked prosodic units' (Beckman and Ayers, 1997: 8). It is argued that the tone tier consists of two types of tones: 'those associated with pitch accents and those associated with intonational boundaries' (Cruttenden, 1997: 60). The tones concerned with intonational boundaries may be further distinguished as 'Phrasal Accents marked H¯ and L¯' and 'Boundary Tones' which are 'marked H% and L%' (Cruttenden, 1997: 60).

According to the ToBI system, there are five kinds of pitch accent: H* is a 'peak accent', !H* is called a 'stepped accent', L* is named the 'low accent', L* + H is referred to as a 'scooped accent', and L + H* is called a 'rising peak accent' (Cruttenden, 1997: 60). Even though ToBI deems five types of pitch

accent sufficient for the analysis of RP (Cruttenden, 1997: 60), this contrasts with other models of intonation, such as O'Connor and Arnold, which allow for a more versatile and therefore, arguably, more precise notation of pitch movements.

One of the advantages of the ToBI system is that it lends itself very well to cross-language comparisons. Indeed, ToBI has been adapted to other languages and there are nowadays working models for a range of languages, such as German, Dutch, and Japanese. The fact that there are ToBI systems for several other languages allows researchers easy access to the intonation system of another language, even if they do not speak that particular language.

However, it is very difficult to use ToBI for the analysis of small amount of data, especially if there is not yet a fully developed model for a particular language. Moreover, ToBI requires the data to be in a standard form in order to guarantee accurate results and the fact that it relies on an F_0 track to perform its analysis does not make it easily available for field work. For instance, it would have been impossible to analyse some of the data collected for the first set of recordings relying solely on an F_0 track due to the high frequency of background noise caused by the recording equipment. Yet it was possible to analyse the data auditorily because the human ear is capable of distinguishing between speech and irrelevant noise. The quality of the first set of recordings will be discussed further in section 5.2.1.2.

2.4. Discussion

While each of the models of intonation discussed above has its merits, for the purposes of this research the British approach (and the O'Connor and Arnold model in particular) has been chosen as being potentially adjustable to other languages and to the analysis of relatively small amounts of data. The following chapter will discuss in further detail why the O'Connor and Arnold model for the analysis of English intonation seemed most appropriate for the purpose of this dissertation.

3. Why choose O'Connor & Arnold / Wells?

After considering the various models of intonation, and especially those that are still widely applied today, it appeared that the O'Connor and Arnold model, with some alterations by Wells, would lend itself better to the research that I mean to undertake. The following is a discussion of some of the arguments that have favoured this choice.

3.1. Auditory analysis

The O'Connor and Arnold model is based on an auditory analysis, which is ideal for field work conditions as no special equipment is needed. The data for the main thesis can be collected in the informants' home, and this model allows for the notation of some quite accurate comments straight away, with just a pen and a sheet of paper to hand.

Furthermore, it was deemed that intonational analysis should first and foremost be based on auditory analysis because this is after all what everyone does, unconsciously, on a day to day basis. It appears important that the data should be analysed in similar way to how it is perceived by people in general. Moreover, using a computer-based approach to analyse what is largely an

interpersonal phenomenon did not seem the most appropriate means of analysing the data, especially because the attitudinal aspect of an utterance may be lost or, at least, harder to analyse.

3.2. Notation of pitch

Very importantly, with the O'Connor and Arnold model of intonation analysis, it is possible to note the pitch, and the pitch movements, of an utterance as precisely as possible. It is perhaps the so-called 'tadpole' diagram which portrays best on what position in the speaker's pitch range an utterance begins and end, as well as showing the smallest changes in pitch in between. However, even if it is not possible to draw a so-called tadpole diagram, i.e. using dots and dashes between two lines to mark the stressed and unstressed syllables as well as illustrate the pitch movement, and it is only possible to mark the intonation pattern along the written sentence, this can still be done accurately by means of a comprehensive set of diacritics.

The fact that the O'Connor and Arnold model allows for the precise notation of pitch is one of the system's advantages compared with ToBI, which allows for fewer choices in terms of pitch accents, and therefore nuclear tones. Moreover, ToBI does not offer a means of visualising the pitch movements of an intonation phrase; therefore the illustration of the pitch movements in a

tadpole diagram has to be counted as a bonus point of the models by O'Connor and Arnold, and Wells.

While it could be argued that the arguments above focus mainly on the transcription methods used respectively by O'Connor and Arnold, and ToBI, it is also possible to make the case for the approach favoured by this study from a theoretical point of view. The fact that O'Connor and Arnold contain seven nuclear tones whereas ToBI only has only 5 pitch accents does imply, in my opinion, that the O'Connor and Arnold model allows for greater precision on a theoretical level. So does the fact that O'Connor and Arnold propose ten tone groups and ToBI deems four typical IPs sufficient. Indeed, the combination of the O'Connor and Arnold transcription method and its theoretical model have enabled the researcher to distinguish some finer differences between English and Luxembourgish intonation that could not have been demonstrated by analysing the data using ToBI annotation conventions (cf. section 6.1. and Appendix C).

3.3. Adaptability to other languages

Besides the advantages in terms of ease of analysis already mentioned, in an article called 'The formulations of an intonation transcription system for

British English' by Williams (1996), it is claimed that the tonetic stress mark system used by the O'Connor and Arnold model 'makes [only a few] assumptions about the relationship of intonational phenomena and phrase type', which makes it probably 'more practical as a transcription system for relatively pre-theoretical notation of prosody in a wide range of languages besides the one it was originally developed for (British English)' (Williams, 1996: 50).

Indeed, the decision to use the O'Connor and Arnold model of analysis was based on its relatively well-developed features, and the need to investigate the intonational structure of Luxembourgish by whatever model appeared to be the most appropriate. The research was driven not by the view that there may be universals related to attitude or deriving from certain shared elements of syntax (possibly themselves the result of much earlier genetic connections within the wider Germanic language family). The results of the data analysis have shown that there may be some attitudinal universals at work, but this is part of the result of this study and not something the researcher ever hoped to find. The results have also shown that some IPs which have a similar pattern in English and Luxembourgish vary on a syntactic level e.g.

Weem säi Bläistëft ass dat hei?	*Dem ˎJong ˌsäin.*
Whose pencil is this?	*It's the ˎboy's.*

It can be seen that the similarity of tune of this particular example is indeed not caused by a syntactic likeness, but rather by its semantic content.

Moreover, this could be argued that greater similarity in tune might be expected where the literal wording of an IP is similar in English and Luxembourgish (cf. section 6.1.).

3.4. Link between IP structure and syntax

Moreover, the O'Connor and Arnold model of analysing intonation is of great interest because it acknowledges a link between the IP and sentence structure. O'Connor and Arnold demonstrate how the clauses of a sentence are illustrated in speech by means of intonation. This is achieved by dividing up an utterance into separate IPs. It might appear obvious that a speaker would distinguish the main and the subordinate clause of a compound sentence from each other. For example, a sentence like *Even if it rains tomorrow we're going for a walk* would be divided into *Even if it rains tomorrow* and *we're going for a walk* by means of intonation, even though this division may not be marked by punctuation in writing. According to O'Connor and Arnold, 'the pattern of pitch which accompanies the first clause will be recognised by an English listener as in some way complete', and it is this pitch pattern which 'will hold the clause together as a unit and separate it from the following clause, which will also be held together by intonation' (O'Connor and Arnold, 1973: 2). In addition to this so-called 'demarcative function',

which highlights 'the beginning and end of grammatical units such as clause and sentence' (Wells, 2006: 11), Wells also notes a second grammatical function of intonation. He argues that we 'use intonation to distinguish clause types, such as question vs. statement, and to disambiguate various grammatically ambiguous structures', and this is referred to as 'the syntactic function' (Wells, 2006: 11). For instance, in the following example, the difference between a statement and a question in speech is only made by the use of different tones:

*He's ˌgoing to ˎ**Spain**.*

*He's ˌgoing to ˏ**Spain**?*

Indeed, the statement is signalled by a low fall on the nucleus, while the question is realised by a low rise on the nuclear syllable.

3.5. Intonation and attitudes

Perhaps the most important aspect of the O'Connor and Arnold model is the fact that it not only acknowledges the attitudinal function of intonation (Wells, 2006: 11), but provides the analysis of how the expression of a particular attitude is conveyed by means of intonation. For instance, it is argued that statements with a high head and a low rising nuclear tone 'tend to sound soothing, reassuring; they offer the information as a means of setting

the listener's mind at rest' and 'there is a hint of great self-confidence or self-reliance on the part of the speaker' (O'Connor and Arnold, 1973: 62), or that a rise-fall on the nucleus gives to WH-questions 'a note of challenge and antagonism, which is usually equivalent to the word *but* placed before the question or the word *though* after it' (O'Connor and Arnold, 1973: 80). Their examples are too numerous to illustrate here in order to describe all of the attitudes and the corresponding intonation patterns. They will be discussed further in relation to the research findings in section 7.1.

3.6 Scope of the Analysis

In line with the contents of the O'Connor and Arnold model, the research to be reported here discusses several aspects of intonation in Luxembourgish, including the repertoire of nuclear tones, the structure of the IP, and the association of tunes with attitudes.

During the selection process for the drill sentences, it became clear that some sentences were stylistically marked as old-fashioned. Therefore great care was taken to select drill sentences that could still be heard regularly today. For instance, the drill sentence

> ‘I ˈcan’t find my ˺keys ˋanywhere. – (Well) ˈwhen did you ˺have it ˎlast?’ (O’Connor and Arnold, 1973: 121)

was deemed to be a more appropriate utterance than the following example

> ‘He says ˋyou’ll ˺give him the ˺money. – Whatˈever will he sug˺gest ˎnext?’ (idem).

Furthermore, it should be noted that the researcher is indeed aware of the difficulty of handling the concept of attitude in a rigorous and scientifically acceptable fashion. It is a matter of fact that writing about attitudes relies heavily on intuition. However, since it is impossible to analyse attitude in any other way than by relying on intuition, and considering the large amount of work that is being done in the area of speech synthesizing, especially with regard to teaching computers how to convey certain attitudes in speech, it is felt that attitude is an important aspect of speech, and one that will always rely to some extent on personal perception.

Finally, it is worth noting that the reason for not recording any actual English data was because the aim of the dissertation is to apply the O’Connor and Arnold model of intonational analysis to Luxembourgish, and it was deemed that a review of this model by collecting new English data was too important a subject to merely discuss it marginally in this work. Moreover, a thorough

verification[26] of the O'Connor and Arnold model did not appear to be necessary in order to examine the applicability of this particular model to the analysis of Luxembourgish intonation. Indeed, it could be argued to what extent the Luxembourgish data qualifies as natural and spontaneous speech, rather than rehearsed speech by a mature native speaker of Luxembourgish.

[26] Gordon Arnold admitted once that he had many hours of recording of spontaneous English speech, some of which was at variance intonationally from the model of analysis that he had O'Connor had developed. (I am grateful to Prof M K C MacMahon for this information.)

4. *Previous and current work on Luxembourgish intonation*

To date, not a great deal of work on Luxembourgish intonation has been produced. Luxembourgish intonation stands out as a neglected area of study compared to the research into the grammar of Luxembourgish, especially of morphological and syntactic features. There have been a number of phonetic studies of various dialects of Luxembourgish, although these have mainly been concerned with the segmental level, or have indeed served a sociolinguistic purpose; see below for details. The few instances of work on Luxembourgish intonation that are discussed in this section have often been part of more general studies, which is probably the main reason why the topic is still, to a large extent, unexplored territory.

4.1. Hoffmann

It would seem that Hoffmann (1969) is, in all likelihood, the first to mention Luxembourgish intonation in writing. His article on Luxembourgish in the classroom[27] discusses among other topics Luxembourgish speakers' pronunciation of German. The article enumerates several features of a

[27] *Das Luxemburgische im Unterricht*, cf. bibliography for full reference.

Luxembourgish accent in German, and Hoffmann argues that this is largely down to the intonational differences between German and Luxembourgish, which are due to the characteristic Luxembourgish 'Schaukelmelodie' (Hoffmann, 1969: 56), a so-called swing melody. Unfortunately, the reader is left to figure out for himself the shape that such a 'Schaukelmelodie' would take on, since the text does not provide any examples.

4.2. Russ and Newton

It appears that the only instances in the English linguistics literature to draw attention to the intonation of Luxembourgish are an article by Newton (1990) on Central Franconian in *The Dialects of Modern German*, edited by Russ, and an article by Russ (1996) called 'Lëtzebuergesch: A Linguistic Description', in a book on Luxembourg and Luxembourgish edited by Newton. Both articles will be discussed together because of their close link.

Newton discusses Luxembourgish in the wider context of Central Franconian, and refers to 'the normal *Lëtzebuergesch Schaukelmelodie* (characteristic final rise and fall intonation)' (Newton, 1990: 147). There are no examples of this intonation pattern, and not much more detail is given. However, it is claimed that Luxembourgish radio and TV presenters 'have developed their own intonation patterns, much flatter' than that of everyday colloquial speech

(Newton; 1990: 147). While it is true, in my opinion, that radio and TV announcers often use distinct intonation patterns from those used in everyday speech, it remains open for discussion whether their intonation is indeed 'flatter' or simply structured differently from colloquial speech to give greater emphasis and to highlight topic changes.

Similarly, Russ argues that 'at the suprasegmental level there is the so-called 'Schaukelmelodie', a recurrent rising intonation pattern' (Russ, 1996: 73) which is simply a reference to Hoffmann's comments. However, the claim is not illustrated by any examples.

A working hypothesis of this dissertation is that the impression of 'a recurrent rising intonation pattern' (Russ, 1996: 73) can be explained by looking at the style of Luxembourgish narratives. Luxembourgish only retains the Past tense of the verb in the case of some strong verbs and even some of those are no longer readily used; as a consequence, the past aspect is usually expressed through the Present Perfect or Past Perfect. The syntactic rules of Luxembourgish are thus that the participle is required to go at the end of the sentence. For example:

Eng.: I**'ve** ***'read*** the ˎnews˳paper.

Lux.: Ech **hunn** d'ˎZeitung ***ge'liess***.

[The verbal clause is in bold, with the participle italicised to highlight the difference between English and Luxembourgish syntax.]

It could be argued that the participle carries the same meaning in each utterance, regardless of its position in the sentence. This would suggest that Luxembourgish has a post-nuclear focus which is produced through a further pitch change after the nucleus. Section 7.3.1 will report on the result of the research findings with regard to this hypothesis.

4.3. Schanen; Lulling and Schanen

In their work on Luxembourgish orthography, Lulling and Schanen also dedicate a chapter to the properties of spoken Luxembourgish. The main part of this chapter deals with the phonemes of Luxembourgish and, to some extent, the intonation of Luxembourgish. While the work on the segmental level is very thorough, the section on Luxembourgish which allegedly discusses intonation deals almost exclusively with word stress. Unfortunately, their terminology and use of diacritics is rather confusing and somewhat misleading. Lulling and Schanen distinguish four types of 'accent': 'the (potential) accent of polysyllabic words', marked ['], which is essentially the primary stress and therefore obligatory; 'the (potential) accent of a syntactic group', noted [°], which would be the place of the nucleus of the IP; 'the

(obligatory) accent of the sentence', marked [•], which is not illustrated by any examples, but I take it to refer to the nucleus as well, although possibly only in those circumstances where the IP happens to correspond to the sentence; 'the (facultative) contrastive accent', noted [+], which is not demonstrated either and it is rather unclear what role this 'accent' is deemed to play (Lulling and Schanen, 2003: 10)[28].

In an article entitled 'Prosodie Luxembourgeoise' (2006), Schanen puts forward some very interesting thoughts on the so-called *Schaukelmelodie*. He argues that the binary and ternary rhythm play an important role in the balancing of this swing melody (Schanen, 2006: 514), which would allow 'the voice to rise and fall not only in the vicinity of accented syllables, but also near unaccented syllables' (idem). This theory has not yet been proven by any studies as far as I know, but it might have some relevance to explaining some of the findings of this dissertation.

Moreover, Schanen suggest four nuclear tones for Luxembourgish which are: Rise, Rise-Fall, Fall, and Fall-Rise (2006: 515). Again, there is little evidence so far as whether these are just some of the most popular tones or whether they constitute a conclusive description, and this point will of course be further investigated and demonstrated by the findings of the data analysis and it will be discussed further in chapters 6 and 7.

[28] The original text is only available in Luxembourgish and French. The English translation of the quotations is my own.

4.4. Nübling

Nübling's article 'Das Lëtzebuergesche als Herausforderung für die Linguistik' (2005) discusses, amongst other topics, the phonology of Luxembourgish. This section will focus on this part of the article, and especially on her analysis of syllable-timing.

Nübling starts by arguing that Luxembourgish is somewhere between a stress-timed (Wortsprache) and a syllable-timed language (Silbensprache), but tending towards the syllable-timed end of the scale (2005: 148). She does admit that most languages do not fit easily into this classification, and that there is often considerable overlap (Nübling, 2005: 148). However, she quickly takes the argument further and claims that Luxembourgish should be regarded as a syllable-timed language, similar to French, Norwegian and Swedish (Nübling, 2005: 149-150). Nübling argues that a number of phonological changes in Luxembourgish have led to an optimisation of the syllable-structure, which is seen as one of the main aims of syllable-timed languages (2005: 149 & 151). The following are some of the points that Nübling raises to underline her claim; they will be examined in detail below.

First of all, Nübling argues that the development of [s] to [ʃ] before consonants in all positions means that [ʃ] in front of [t] or [p] cannot be

regarded as a marker of the beginning of a new word (2005: 151). However, she gives no further explanation or example to demonstrate her point, and it is hard to see the validity of her argument since it is in either case the occurrence of a fricative followed by a plosive sound.

Secondly, Nübling claims that the insertion of [ə] between liquids and other consonants favours the syllable-structure CV.CV, for example Lux. *hëllefen* (to help) [hələfən] compared to Germ. *helfen* [hɛlfən], and that this is proof to count Luxembourgish amongst syllable-timed languages (2005: 151). It is worth pointing out that this phenomenon can be seen in some dialects of stress-timed languages, for example the Glasgow English pronunciation of *film* [fɪləm], compared to Lux. *Film* [fɪlm]. Indeed, this example shows that some stress-timed languages (other than German) may have the same phenomenon of the schwa-insertion between liquids and consonants. At the same time, this example also proves that the schwa-insertion does not take place in all instances, and that it might be possible to explain its occurrence through other factors.

Moreover, Nübling argues that Luxembourgish strives to reduce the number of consonants in word-final position in order to achieve an improved CV.CV structure, favoured by syllable-timed languages, e.g. Germ. *bald* vs. Lux. *bal* (soon) ([balt] vs. [baːl]) (2005: 151). However, this is not always the case as the following example shows: Germ. *Abend* compared to Lux. *Owend*

(evening) ([abənt] vs. [oːvənt]). Nübling also gives some examples where the German plosives in mid-word position no longer occur in Luxembourgish, e.g. Germ. *Kinder* [kɪndɐ] vs. Lux. *Kanner* [kʌnɐ], or Germ. *halten* [haltən] vs. Lux. *halen* [haːlən] (2005:151). Again, it would seem that Nübling has carefully chosen only those examples that suit her argument when there are plenty of instances where her claim does not hold, e.g. Germ. *Winter* [vɪntɐ] and Lux. *Wanter* [vʌntɐ], or Germ. *Sonntag* [zɔntag] vs. Lux. *Sonndeg* [zɔndəç].

Furthermore, Nübling refers to the so-called *Eifeler Regel* to argue that the elision of final *-n* in most instances, except before vowels, dental (plosives) or [h], has come about to improve the syllable-structure (2005: 151). However, this elision of *-n* only occurs if the word containing it is followed by another word. Therefore I would like to argue that this is simply a case of elision in connected speech, and the fact that the authors of the new Luxembourgish orthography have chosen to reflect this in writing is not proof enough to claim that Luxembourgish should be considered a syllable-timed language.

Nübling also argues that Luxembourgish is characterised by the absence of the glottal stop [ʔ] (2005: 151). This appears to me to be an unjustifiable claim. Indeed, Luxembourgish does not make use of the glottal stop as often as German does, and it does not use it to replace voiceless alveolar plosives

[t] as sometimes in certain varieties of English, but Luxembourgish does use glottal stops to signal the beginning of a new word (if the word starts with a vowel), to give prominence to the accented syllable in a word, and there are also glottal reinforcements, similar to English. Nübling's example, [ə.naː.lə.ɪəsəl] 'en alen Iesel' (Germ. 'ein alter Esel', Eng. 'an old donkey'), where the dots in the transcription mark syllable boundaries (2005: 151-2), is a complete misinterpretation and not possible. As a native speaker of Luxembourgish, my own pronunciation of that utterance would be more like [ən. ˈaː.lən. ˈʔɪə.zəl], and depending on the style of speech, there could be more or fewer glottal stops. In another one of Nübling's examples, where she uses the diacritics { } to mark word boundaries, she transcribes the utterance *'den neien Auto'* ('the new car') as [{də}.{na.jə.n}{au.tɔ}] (2005: 152). Again, I would transcribe my own pronunciation in the following way: [{də}.{ˈnɑɪ.ən}.{ˈʔɑʊ.to}] (the glottal stop may be more or less prominent, depending on the style and speed of speech). Finally, in order to really make her point, Nübling contrasts German and Luxembourgish: 'nhd. *es ist acht Uhr* [ʔəsʔɪstʔaχtʔuːɐ] ~ lëtz. *et ass aacht Auer* [ə.tɑ.zaːɣ.auɐ]' (2005: 152). This is not at all in line with the transcription of a native speaker's pronunciation: [ət.ʌs.ʔaːxt.ɑʊɐ]; the glottal stop serves here to reinforce the prominence of what is the nuclear syllable of the IP. This remains so, even if the speaker utters the sentence in a fast and colloquial manner: [tʌs.ʔaːxt.ɑʊɐ], in which case the first two syllables are merged into one.

In order to further cement her claim, Nübling uses a transcription of the beginning of the Luxembourgish epos *De Renert*, taken from a French-language course material for learners of Luxembourgish and argues that this rough transcription uses 'very naturally' hyphens to mark syllable boundaries beyond word boundaries (2005: 152). It would be too lengthy to reproduce the whole excerpt here, so the following is only one of the stanzas and its transcription, as reproduced in the article, in order to show that the transcription is rather inaccurate (it is aimed at learners with L1 French and the transcription does not use IPA symbols; instead, the transcription is made to look like written French):

A wann och kee géif felen,	/a-va-noch-kéé-géif-fé<u>é</u>len/
dat wir dem kinnek léif:	/data-fir dem k<u>i</u>nék léif/
Wien hätt geduecht, datt Renert,	/vien hèt-ked<u>u</u>echt-tat-ré<u>é</u>nert/
de fuss ewech do bléif?	/de fuu-sewèch-to bléif/

(Nübling, 2005: 153).

A more accurate transcription would be:

[||ɑ ˈvɑn ɔx ˎkeː gɪf ˈfeːlən |

daːt ˈvɪə dəm ˈkɪnək ˎleɪf |

ˈvɪən hɛt gəˈdʊəçt dɑt ˎreːnərt |

də ˎfuːs | əˈvɛç do ˏbleɪf ||]

Indeed, if this example taking from the greatest Luxembourgish work of poetry demonstrates anything, it is that Luxembourgish is, in fact, a stress-timed language. This is due to the fact that the verse (which is strongly governed by stress) lends itself to be recited in a very sing-song way, thus emphasising the stressed syllables of the verse.

Furthermore, Nübling claims that the resistance to syncope that Luxembourgish presents (in some instances) is to be regarded as a further sign of a syllable-timed language (2005: 154). In order to sustain her claim, she gives some examples of verbs, compared to their German counterpart, for instance: 'lëtz. *kommen* [ˊkɔmən] vs. nhd. *kommen* [ˊkɔmn̩ ˊkɔm̩(:)]' (Nübling, 2005: 154)[29]. However, it is worth pointing out that, while Luxembourgish may not have syncope in verbs, syncope does nevertheless happen in Luxembourgish. Some younger speakers pronounce *fofzeg* not as [fɔftsəç fɔftsəʃ] but as [fɔftʃ]; some of these speakers might only choose this pronunciation in very fast speech, but some use it all the time.

Finally, one can find fault with Nübling's argument that the characteristic 'Schaukelmelodie' of Luxembourgish favours the equally-timed exponent of syllables (2005: 154). As discussed above, the term 'Schaukelmelodie' was coined by Hoffmann (1969), and there is still no instance of a concrete example of it to be found in the literature. It appears that this idea of the

[29] Nübling uses the small circle where IPA practice has been to use the syllabic diacritic.

Schaukelmelodie has become a standard feature in works on Luxembourgish quoted by everyone and so far proven by no one. (Nübling conveniently forgets to mention the source of this claim in her bibliography.) Even though this is too large a claim to discuss in detail at this point, it would be fair to say that the impression of a constantly falling-rising tune is due in some cases to a rather peculiar IP because of the constraints of Luxembourgish grammar, as already mentioned above.

After careful consideration of Nübling's arguments, it appears to me that her claim that Luxembourgish should be regarded as a syllable-timed language cannot be sustained by any of her arguments. It may be that some utterances give that impression, due to a high sequence of monosyllabic words. However, she has so far failed to give any such example. Moreover, even such sentences would still be strictly stress-timed. It has always seemed to me a rather strange idea that Luxembourgish should be syllable-timed when its closest relatives, German, Dutch, and English are all stress-timed.

4.5. Gilles

I understand from personal communication that Prof Dr Gilles is currently working on Luxembourgish intonation. Unfortunately, I do not have any further details at this time and am therefore unable to discuss any outcomes of his work.

5. Methodology

5.1. Informants

The informants in this research were selected for their close relation to the researcher and to each other. Indeed, the aim was to guarantee a common ground for the analysis of their speech. Furthermore, it was hoped that the familiarity with the researcher might put the informants more at ease and allow for more natural recordings than in Laboratory-style recordings. The recordings took place at the home of two of the informants. This location was chosen for several reasons. First of all, this location was easy to attend for all informants and is well known to all of them. Secondly, the location provided the best conditions for making recordings out of all possible locations. The room contains a large amount of soft furniture and has tight blinds/shutters, as well as thick curtains. The risk of outside noise was also lowest at this location.

Overall, there are 15 speakers, 6 of whom are male and 9 female. Their ages range from 16 to 76. Moreover, the speakers may be divided into three generations. The youngest generation consists of five speakers, four female speakers and one male speaker, and their ages range from 16 to 24 years old. The middle generation are the parents of the youngest generation. There are

all together six speakers, three female and three male speakers, and they are aged between 47 and 55 years. The oldest generation comprises four speakers, two of each gender, and some of them are family friends and the others are the parents of some of the 2nd generation speakers.

All recordings are anonymous and the informants are only referred to as Speaker A, Speaker B, ..., Speaker O. The letters have been chosen at random and any occurrence of several speakers of a particular age group or gender close together is purely coincidental. According to this system of coding, the informants for the first set of recordings are known as Speaker A, Speaker B etc. All 15 informants were available for the first recordings.

The members of the first (oldest) generation are Speakers C, D, E, and F. Speakers B, J, K, L, M, and N belong to the second (middle) generation, and the third (youngest) generation consists of Speakers A, G, H, I, and O.

Unfortunately, one of the informants was unable to attend the second set of recordings and accordingly, there are only 14 speakers taking part in this set of recordings. To allow for cross-reference of a speaker's performance between both sets of recordings, all informants have retained the coding they received for the first set of recordings. It is for this reason that the second set does not include the coding 'Speaker H'.

5.2. Material

5.2.1. First set of recordings

5.2.1.1. Selection of Material

Bearing in mind the aim to compare the O'Connor and Arnold model of English intonation to the analysis of Luxembourgish intonation, for every type of drill sentence featured in O'Connor and Arnold (1973) a corresponding Luxembourgish sentence was chosen. Wherever possible, the Luxembourgish sentence has been directly translated from the original English sentence. In some cases, the Luxembourgish sentence has been chosen to be relevant to the participants and/or has been updated to make the lexis sound more contemporary.

As outlined in 5.1., the recordings took place in the home of two of the participants. Every informant was given the opportunity to read through the sentences before the recordings started.[30] However, not all participants chose

[30] Most Luxembourgish people are not familiar with reading (and writing) Luxembourgish because the language has only recently been taught in schools and the very few hours set aside are largely insufficient to do justice to the complexities of Luxembourgish grammar and orthography. Indeed, I would like to note that almost all participants struggled with the new orthography in which the sentences had been written and many commented on the 'odd'

to take up this offer and so the recordings often started straightaway. The researcher pronounced the 'context' sentence and the informant replied with the actual sentence of interest. It was hoped that the participant would produce 'naturally acted speech' rather than simply read the sentence out loud.

The data was recorded using a Microtrack 24/96 and an AKG C1000S microphone. The microphone was standing on a table in front of the informant at a distance of approximately 30 cm.

Praat (downloadable from http://www.fon.hum.uva.nl/praat/) has been used to analyse the data acoustically in conjunction with an auditory analysis. In case of any discrepancies between the acoustic and the auditory analyses, the final judgement has been based on the results of the auditory analysis since it is the perceived intonation pattern that carries any attitudinal meaning.

The following page illustrates the analysis by Praat of the utterance made by Speaker M ('Merci' *Thank you)* in the recording SpM-TG01-B5.

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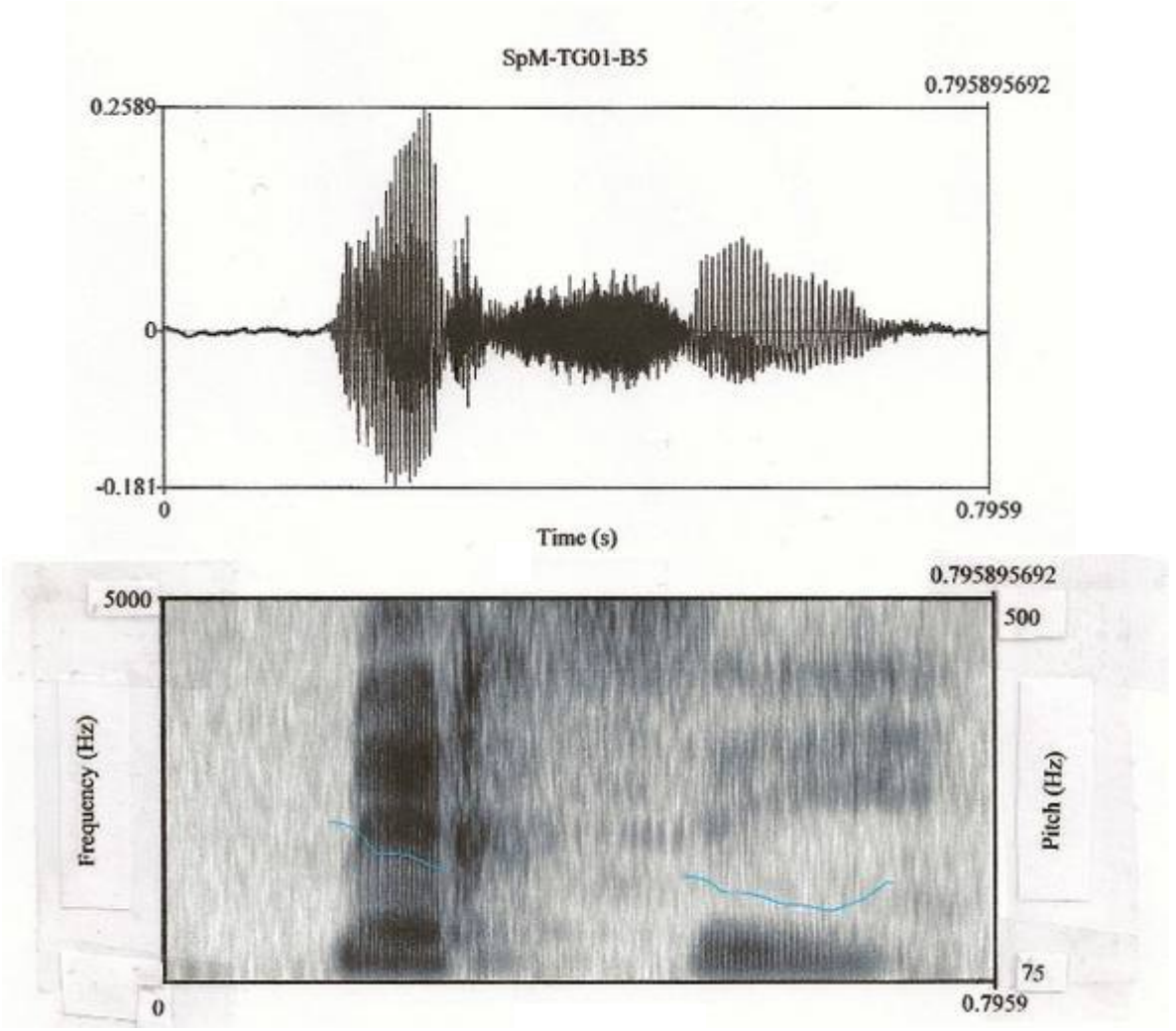
way of spelling. The effect this may have had on the speakers' ability to sound natural will be discussed further in section 5.2.1.3.


SpM-TG01-B5
0.795895692
0.2589
0
-0.181
0
0.7959
Time (s)
0.795895692
5000
500
Frequency (Hz)
Pitch (Hz)
75
0
0.7959

ˏmɛr s i

5.2.1.2. Quality of collected data

Even though thorough checks were carried out at the beginning of each recording session, and the recording of the data only took place after the test recordings proved to be of satisfactory quality, the detailed analysis of the recorded material showed that some of the recordings were of such low quality that they were deemed unusable. Further investigation revealed that the disruption to the recordings was caused mainly by breaks and noise in the recordings. These disruptions appeared to happen at random and it was impossible for the researcher to prevent these incidents from happening. While the technical problems usually just caused some degree of disruption to the recordings, there are several cases where the recording has been rendered completely unintelligible.

5.2.1.3. Data not deemed 'natural' enough

The comparative nature of the research meant that it would be extremely difficult if not impossible to obtain natural speech from each participant that would be similar enough to allow for comparisons. However, the researcher wanted to avoid the Reading Style speech often obtained in Laboratory-like recording settings. It is for this reason that every effort was made to record

the material in a setting familiar to all participants with the aim of obtaining 'naturally acted speech', that is speech which would sound as natural as possible under the given circumstances.

Unfortunately, the data recorded in the first set was overall not deemed natural enough to allow for any conclusive insights into the intonation of Luxembourgish.

The main reasons for the unsatisfactory quality of the recordings with regard to the naturalness of the participants' speech are threefold. As indicated above, some of the informants experienced some difficulties with reading Luxembourgish. Once again, I would like to stress that this does not reflect on the general literacy skills of any of these participants, but rather this is due to the fact that they were educated at a time when Luxembourgish was still considered merely a dialect of German. Indeed, until recent years Luxembourgish was largely a spoken language that was hardly ever written down. Moreover, the orthography of Luxembourgish has undergone several changes since the school days of these participants and it is therefore hardly surprising that they may experience some uneasiness with the new spelling.

Secondly, it was not always possible to get away from the artificial set-up of the recordings and the slight uneasiness that some participants felt at the

unusual situation has been reflected in their speech, which at times is more like Reading Style and at times is over-acted.

Thirdly, some participants remarked afterwards that the single 'context' sentence did not provide enough information to judge the situation appropriately. Furthermore, some informants were acutely aware of the fact that they 'did not sound as they usually do', as one participant put it.

Finally, the differences in the transcriptions do not appear to be caused by age, that is, there is no conclusive evidence of generational differences. Indeed, it is thought that these differences were caused by other factors such as familiarity with the researcher and, as already mentioned, how much the speakers felt at ease during the recordings, and how well they managed to read the Luxembourgish text. It would seem that this has been the case especially for some of the second generation (male) speakers who, in my personal opinion, did not want to admit that they were at times struggling with the Luxembourgish text, whereas all first and third generation speakers asked for clarification whenever they were uncertain. However, this is nothing more than a personal hypothesis because it was obviously impossible to obtain any scientifically valid arguments to prove this claim. Therefore, this particular argument will not be used as an explanation in the analysis of the collected data. Any age-related differences are reported on page 115.

Due to all of the reasons detailed in 5.2.1.2. and 5.2.1.3., it was decided that a second set of recordings would be necessary in an attempt to solve at least some of the problems experienced with the first set of recordings.

It is noteworthy that even though the data of the first set of recordings was overall not deemed natural enough, in the sense that some of the data does not reflect actual Luxembourgish speech. However, since it was necessary to draw some conclusions from the results, a selection was chosen from all the material collected to be included in this work. The reasons for doing so are multiple.

First of all, it was decided to include only the transcriptions for three of the speakers for the first set of recordings because the transcriptions of the selected data for one speaker is 16 pages long, and it was felt that the appendix would simple become too long if all 240 pages of transcriptions for the first set of recordings alone were to be included. I would like to stress that, of course, the conclusions were drawn taking into account the analysed data of all the speaker.

The three speakers whose transcription has been included were chosen for the following reasons: 1. they are closely related to each other (Speaker A is the daughter of Speaker M, who is the daughter of Speaker C), 2. none of them fell into a sing song mode, thus providing three valid performances, and 3. last, but by no means least, their recordings were among the few that were of an acceptable quality throughout.

Secondly, only those IPs were chosen which are of any attitudinal importance, e.g. where there is a distinction between statements with heads and statements without, one of each was chosen; where no such difference existed, only one statement wa chosen.

Thirdly, due to time constraints, only one of each sentence type will discussed for each tone group. Where one example of a sentence type seemed unnatural and another one was fine, the most natural utterance was selected because there did not seem to be much point in discussing an utterance that would not be pronounced in this way outside of these particular recording conditions.

Finally, when all of the utterances belonging to one sentence type were equally fine, one example was chosen at random.

5.2.2. Second set of recordings

5.2.2.1. Selection of material

Even though the decision to produce a second set of recordings is largely due to the wish to obtain more natural sounding speech, it was obvious that it would be highly impractical to record free speech. Hence, it seemed that a dialogue might best serve the purpose of being close to an actual conversation

while at the same time enabling the researcher to compare the participants' recordings to each other and to an English translation. The dialogue used for the recordings is largely based on a dialogue about two friends doing sightseeing, taken from an English Language course book by Miles Craven (2008: 90). However, this dialogue has not simply been translated. While the core of the dialogue used in the recordings remains the same as the original text, the locations have been changed to prominent Luxembourgish landmarks to make the text more relevant. In addition, the researcher produced two versions of the Luxembourgish dialogue, one reflecting the language commonly used by the younger generation and one more relevant to the middle and older generations (see appendix D).

The participants were asked to read the extract through carefully before recording started. This was to ensure that the informants were familiar with the spelling of the text and enabled them to form an idea of how they imagined the scene to be like in real life.

The material was recorded twice, with the researcher and the informant each taking the role of one speaker and then changing roles the second time round.

Similar to the first set of recordings, a Microtrack 24/96 was used to record the data. However, this time a lapel microphone, Audio-Technica AT831B, was chosen to make the set-up for the recordings less intimidating to the participants.

Again, the data was partly analysed with the help of Praat, and partly auditory by the researcher.

5.2.2.2. Quality of collected data

In general, the results of the second set of recordings in terms of quality are very satisfactory. Overall, the quality of the recordings is good with only a few instances where the recording 'jumps' and short pieces of speech are missing. However, these disruptions are not detrimental to the general analysis because they are not important with regard to the intonation patterns, which are of course the focus of the research. The transcriptions reflect these disruptions and they accompanied by a short explanation wherever necessary.

Overall, the participants' speech in the second set of recordings is much closer to 'naturally acted speech' than in the first set. While the nature of the dialogue may still not reflect all possible intonation patterns of Luxembourgish, which is of course impossible due to the constraints of the research, the quality of the recordings is in general much improved and the researcher is confident that the dialogue is as a true a reflection of natural speech as is possible to achieve under the circumstances. There are, however, still a few exceptions. Some of the participants appear to have fallen into a

sort of sing-song mode often associated with recitals. It is for this reason that their intonation may at times be different from the intonation used by the majority of the participants in certain utterances.

6. Analysis of data

The transcriptions of the collected data has been done in accordance with IPA standards, any additional annotations are clearly highlighted in the appendices. Moreover, the tone mark diacritics are in line with those provided by O'Connor and Arnold (1973: pp. 288-289).

6.1. First set of recordings

As already mentioned in section 5.2.1.1., the aim of the first set of recordings was to collect Luxembourgish data which would correspond directly to the drill sentences in O'Connor and Arnold (1973). One example of every sentence type was chosen of every tune of each of the tone groups in order to allow for a comprehensive comparison. However, the amount of data which was collected is far too large to be discussed here in detail. Instead, a selection of one example of every sentence type was chosen from each tone group. Usually, care was taken to retain at least one example from each tune. However, there may be some instances where more than one example was taken from a particular tune at the expense of another tune. This is because it seemed appropriate to pick the examples from those tunes that carry a special meaning in terms of the particular attitude that they are said to convey in English. The following outline of the results of the first set of recordings is

organised according to the ten tone groups suggested by O'Connor and Arnold (1961; 1973), starting with Tone Group 1. In addition, the examples will be presented in the following order: statements, WH-questions, Yes-No questions, commands, and finally interjections.

At the end of section 5.2.2.2. (p.76), the fact that some speakers seem to have pronounced most utterances in a sing song manner is mentioned. Due to time constraints, it is not possible to discuss each speaker's performance individually. Instead, the focus will be on the IP produced by the majority of the speakers, unless there is a substantial difference, in which case all types of IP will be discussed.

Tone Group 1, the 'Low Drop' (O'Connor and Arnold, 1973: 40), is characterised by a Low Fall. The tune which has been chosen for the example of statement is 'Low Pre-Head + Low Fall (+Tail)' (O'Connor and Arnold, 1973: 110). The Luxembourgish sentence was produced with the following intonation pattern by the majority of participants:

Weem säi Bläistëft ass dat hei? *Dem ˎJong ˏsäin.*[31]

[31] I would also like to point out that while only orthographic transcriptions of the sample sentences is used in this section, a complete phonetic transcription of the Luxembourgish sentences can be found in Appendix C.

When compared with the English transcription (O'Connor and Arnold, 1973: 110):

Whose pencil is this? *It's the ˎboy's.*

It appears that there is a striking similarity between the English and the Luxembourgish intonation pattern.

The tune deemed best suited to illustrate a WH-question with a Low Fall is the following: 'Low Pre-Head + High Head + Low Fall (+Tail)' (O'Connor and Arnold, 1973: 119); so the English WH-question is said to take the following pattern:

I can't find my keys anywhere. *Well ˈwhen did you ˚have them ˎlast?*

However, the Luxembourgish translation of this question adopts a slightly different tune:

Ech ka meng Schlëssele néierens *¯ Wéiˋni has de se da fir d'ˎläscht?*

fannen.

While the Luxembourgish pattern is obviously different from the English one, it is nevertheless noteworthy that both languages use a relatively High Head followed by a Low Fall.

The tune pattern 'Low Fall + Tail' (O'Connor and Arnold, 1973: 108) will serve to examine the use of the Low Fall on English Yes-No questions and compare it to the equivalent Luxembourgish question:

The weather's going to be fine tomorrow. *Do you ˎthink so?*

Muer gëtt et gutt Wieder. *ˎMengs de?*

As for the findings of the statement example, the Luxembourgish intonation pattern seems very similar to the English one.

The tune outlined for the statements will also be used to examine how the Luxembourgish intonation pattern of commands compares to the practices of English:

What have I done wrong now? *Leave me aˎlone!*

However, the results of the research show that Luxembourgish seems to prefer the following tune:

Wat hunn ech da lo falsch gemaach? *ˋLooss mech mat ˎRou!*

Again, the nucleus takes on the shape of a Low Fall in both cases. How important the difference in the remainder of the tune is hard to tell without further research.

The final example of a Low Fall consists of an interjection and will take on the following intonation pattern: 'High Head + Low Fall' (O'Connor and Arnold, 1973: 114). When comparing the following English example:

He's won a gold medal. *ˈWell ˎdone!*

with its Luxembourgish counterpart:

Hien huet eng Goldmedaille gewonnen. *ˈGutt ˎgemaach!*

It is noticeable that both languages appear to opt for the same tune in this type of sentence.

For Tone Group 2, the so-called 'High Drop' (O'Connor and Arnold, 1973: 40), the following tune has been selected for comparison: '(Low Pre-Head+) High Head + High Fall (+Tail)', and one example for this tune would be (O'Connor and Arnold, 1973: 133):

He ought to have booked in advance. *ˈThat's what ˋI said!*

The intonation pattern used by the participants on the Luxembourgish translation of this sentence looks like this:

Hien hätt sollen am viraus bestellen. *ˈDat hunn ech ˋoch gesot!*

Again, it can be noted that the Luxembourgish tune takes on a similar shape to the English tune.

In order to discuss whether Luxembourgish WH-questions may take the form of a High Fall, the following tune has been chosen for comparison purposes:

'High Fall (+Tail)' (O'Connor and Arnold, 1973: 126). An English example would be:

We saw the Grand-Duke yesterday. *`Where?*

However, the analysis of the Luxembourgish sentence has revealed mixed results. While some speakers did adopt a High Fall:

Mir hu gëschter de Grand-Duc gesinn. *`Wou?*

A number of informants chose to pronounce the sentence with a High Rise:

Mir hu gëschter de Grand-Duc gesinn. *´Wou?*

It is believed that the difference in the use of tune may be due to a variation in the speakers' attitudes. While the High Fall suggests a friendly but matter-of-fact attitude, the High Rise conveys genuine interest in addition to a sense of surprise.

The English sentence chosen to illustrate Yes-No questions with a High Fall also takes the following pattern: '(Low Pre-Head+) High Head + High Fall (+Tail)' O'Connor and Arnold, 1973: 133):

Dad will be very upset (when he hears about that). *ˈMust we `tell him a˚bout it?*

However, there seems to be a preference in Luxembourgish for the following tune on this particular sentence type:

De Papp gëtt rose wann en dat do héiert. *ˋMusse mer him et da ˎsoen?*

One possible explanation for this phenomenon could be that the High Falling Head is acting as a reinforcing question marker.

Again the tune '(Low Pre-Head+) High Head + High Fall (+Tail)' (O'Connor and Arnold, 1973: 133) was deemed most suitable to compare the intonation pattern of English and Luxembourgish. The following is an example of a command in English using this tune:

My pencil's broken. *'Use `mine!*

Comparing this with the Luxembourgish equivalent:

Mäi Bläistëft ass gebrach! *'Huel `mäin!*

It becomes obvious that English and Luxembourgish parallel each other. Moreover, this is proof that Luxembourgish does have a high falling nuclear pattern, although it might be that it is not as commonly used as it is in English.

Finally, interjections of Tone Group 2 will be illustrated by examples which (at least in English) take the following pattern: 'Low Pre-Head + High Fall (+Tail)' (O'Connor and Arnold, 1973:129). The English example sentence is:

She says you're to blame. *What `nonsense!*

The Luxembourgish equivalent takes on the following pattern:

Hatt huet gesot et wier deng Schold! *E ˈgal `wat!*

It was not possible to translate the English sentence literally without making it seem odd to a Luxembourgish speaker. Instead, a Luxembourgish expression was chosen which conveys the same meaning as the original English sentence. Due to the nature of the Luxembourgish expression, the tune in question does not seem to apply to the Luxembourgish utterance. However, the pattern adopted by the Luxembourgish sentence is that outlined in the previous paragraph. Therefore, it is fair to say that English and Luxembourgish share similarities regarding the use of a High Fall tune on interjections.

The main feature of Tone Group 3, which is named the 'Take-Off' (O'Connor and Arnold, 1973: 40), is a low rising nuclear tone. The example for statements that will be analysed here has is 'Low Rise only' (O'Connor and Arnold, 1973: 143):

Did you catch the last train? *ˏJust.*

The analysis of the Luxembourgish sentence has shown that a few of the speakers adopted the same tune:

Hues de de läschten Zuch nach kritt? *ˏJust.*

However, the majority of informants reproduced the sentence with a Low Fall:

Hues de de läschten Zuch nach kritt? *`Just.*

The pattern '(Low Pre-Head+) Low Head + Low Rise (+Tail)' (O'Connor and Arnold, 1973: 152) has been chosen to illustrate WH-questions with a Low Rise tune as the following English example shows:

I don't agree. *,Why ¸not?*

The Luxembourgish counterpart takes on the following tune:

Ech sinn net averstan. *Fir¸wat net?*

At first glance, the Luxembourgish and English sentences appear to be quite similar because they both have a Low Rise on the nuclear syllable. However, the Luxembourgish example does not feature the Low Head of the English sentence. Despite this, it is possible to say that the Luxembourgish WH-question matches the criteria of Tone Group 3 because it is in fact a representation of a different variation of Tone Group 3 since it corresponds to O'Connor and Arnold's tune pattern 'Low Pre-Head + Low Rise (+Tail)' (1973: 149).

The same tune that had been chosen for the WH-questions, i.e. '(Low Pre-Head+) Low Head + Low Rise (+Tail)' (O'Connor and Arnold, 1973: 152), serves as a template to examine Yes-No questions. An English example of this would be:

The bus is at five, I'm told. *ˌHave you ˏmade ˏsure?*

Compared with the Luxembourgish version:

Ech hu gesot kritt de Bus giff um fënnef fueren. *ˌBass deˆsecher?*

There appears to be quite a significant difference between the tune used with some Yes-No questions in English and the one used with this type of sentence in Luxembourgish. Even though the Rise-Fall is the tone commonly used for this particular question type in Luxembourgish, it does suggest that the speaker wants to challenge the comment made by the listener. In that way, the speaker is in fact reinforcing the lexical meaning of his utterance with his choice of nuclear tone.

In order to discuss commands with Tone Group 3, the following tune has been chosen: 'Low Pre-Head + Low Rise (+Tail)' (O'Connor and Arnold, 1973: 149). The following is a well-known English example:

[Response to a knock on the door] *Come ˏin!*

However, the Luxembourgish equivalent takes on this pattern:

[Wann et un der Dier tockt] *ˈKomm eˋran!*

Indeed, this everyday command is realised very differently in English and Luxembourgish. It would appear that Luxembourgish speakers prefer to give this particular command with a High Head + High Fall in order to convey a

degree of lightness which is meant to express friendliness on the part of the speaker.

Interjections with Tone Group 3 will be illustrated by the following tune: 'Low Rise + Tail' (O'Connor and Arnold, 1973: 145), and will be demonstrated by the example below:

Paul's hurting me! *ˏPaul!*

However, the analysis of the data has revealed that all informants reproduced the sentence with the following tune in Luxembourgish:

De Pol deet mer wéi! *`Pol!*

Again, the Luxembourgish realisation of the example differs greatly from its English counterpart. In this particular instance, the sharp fall may have the meaning of catching the listener's attention and thus making him stop and rethink his actions.

As the examples above have made apparent, the Low Rise does not feature prominently in the Luxembourgish tune inventory. Indeed, it is only WH-questions that appear to take a Low Rise pattern.

Tone Group 4, the 'Low Bounce' (O'Connor and Arnold, 1973: 40), is characterised by a 'High Head + Low Rise (+Tail)', as this example of a statement from O'Connor and Arnold demonstrates (1973: 159):

Have you posted those letters? *ˈNot ˏyet.*

Compare this to the tune used in the Luxembourgish sentence:

Hues de déi Bréiwer scho fortgeschéckt? *ˈNach ˏnet.*

It appears that there is a striking similarity between the English and the Luxembourgish intonation pattern, although a close analysis of the data reveals the Low Rise to depart from a mid-low position.

With regard to WH-questions with Tone Group 4, the following tune will be applied to the examples: 'High Pre-Head + Low Rise (+Tail)' (O'Connor and Arnold, 1973: 166). Thus, the original English question takes on the following shape:

I write with my left hand. *˜ With ˏwhich ˚hand?*

However, the equivalent Luxembourgish sentence was pronounced in the following way by the vast majority of informants:

Ech schreiwe mat der lénker Hand. *Mat ˏwatfirenger ˎHand?*

Even though the Luxembourgish speakers chose to use a Low Pre-Head + Rising Head + Low Fall, some similarities with the English example can be noted. Indeed, in both cases there is a Rise on the *wh*-word which carries a

substantial degree of meaning in both the English and the Luxembourgish sentence.

The same tune as in the previous example was also selected to demonstrate the pitch pattern of Yes-No questions within Tone Group 4. Thus, the English example adopts the following tune:

Have you seen my pen? *¯Is ¸this it?*

Once again, it is noticeable that the Luxembourgish counterpart is different from the English intonation pattern as the following example shows:

Hues de mäi Bic gesinn? *ˌAss et deen´hei?*

Indeed, according to the research findings, the Luxembourgish pitch pattern for this type of sentence appears to be Low Head + High Rise.

In order to discuss the nature of commands with Tone Group 4, the following tune was chosen: '(Low Pre-Head+) High Head + Low Rise (+Tail)' (O'Connor and Arnold, 1973: 159), as this English example illustrates:

I adore chocolate. *ˈDon't eat it°all at ¸once!*

Compared with the Luxembourgish sentence:

Ech hu Schokela extra gäer. *ˈIess en°net all beie¸neen!*

It seems that Luxembourgish has a very similar use of tune for this type of sentence as English. There are some slight differences due to the constraints of each language which govern the rules of negation but these are negligible in terms of how the pitch patterns compare.

Finally, interjections with Tone Group 4 may take on the following intonation pattern: 'High Pre-Head + Low Rise (+Tail)' (O'Connor and Arnold, 1973: 166). This tune will be demonstrated by the following English example:

I'm off to bed. *¯Good ˏnight.*

However, the Luxembourgish counterpart to this sentence takes on the following pattern:

Ech gi lo schlofen. *¯Gutt ˎNuecht.*

It is noteworthy that while both examples begin with a High Pre-Head, they differ considerably with regard to the nuclear tone. While the English example contains a Low Rise, it can be said that the Luxembourgish sentence applies the exact opposite tone, namely a Low Fall. In English, the Low Rise with interjections is said to imply brightness and friendliness, especially in leave-takings (O'Connor and Arnold, 1973: 66). The tune used in the Luxembourgish interjection seems to sound sincere and friendly. It is hard to say whether Luxembourgish does not have instances of a Low Rise with interjections or whether it was simply the participants' choice to convey a sense of sincerity.

The characteristic feature of Tone Group 5, which is called the 'Switchback' (O'Connor and Arnold, 1973: 40), is the Fall-Rise. The following is an example of a statement and will concentrate on the 'Fall-Rise only' tune (O'Connor and Arnold, 1973: 177):

You weren't there, were you? *˘Yes.*

And the Luxembourgish translation takes on the following shape:

Du waars net do, oder? *˘Dach.*

Thus, it would appear that the intonation pattern of English and Luxembourgish are very similar with regard to statements within Tone Group 5.

The tune which will be used to examine the nature of questions belonging to Tone Group 5 consists of a 'Fall-Rise + Tail' (O'Connor and Arnold, 1973: 170 and 173). The following is an English example:

Why d'you put up with this? *˘Why? || (I ↗haven't °got much ˋchoice.)*

Compared with the Luxembourgish translation:

Firwat léiss de der dat do gefalen? *˘Firwat? || (Ech ˋhu jo keng °aner´ Wiel.)*

It appears that English and Luxembourgish both employ the same tune to indicate a sense of surprise and astonishment with this type of questions.

The following tune has been selected to investigate how commands within Tone Group 5 are treated in English and Luxembourgish: 'Fall-Rise + Tail of more than one syllable' (O'Connor and Arnold, 1973: 173). The English example takes on the following pattern:

(It's your turn.) *˘Hurry (up)!*

However, the Luxembourgish command adopts the following pitch movement in the majority of the recorded instances:

(Et ass un dir.) *ˈMaach`virun!*

So far, it has not been possible to tell whether the Fall-Rise may not be an option for Luxembourgish commands or whether the High Head + High Fall tune might be a sort of default tune for commands preferred by the informants.

In order to examine the nature of interjections within Tone Group 5, the following tune was chosen for comparison: '(Low Pre-Head+) Falling Head + Fall-Rise (+Tail)' (O'Connor and Arnold: 1973: 184). The English example is realised as follows:

Aren't you going to give him another game? *↘Not ˘likely! || (He ˆcheats ˚all the ˚time.)*

Compared with its Luxembourgish counterpart:

Spils de net nach eng Part Kaarte mat him? *Ech ↘ mengen ˏnet! || (Hie`fuddelt ˏëmmer!)*

It is noticeable that there are several differences between the English and the Luxembourgish sentences. Since the Luxembourgish interjection consists of a Falling Head + Low Rise, the overall effect is nevertheless that of a Fall-Rise. It could be argued that a similar effect is achieved in both cases.

Tone Group 6, the 'Long Jump' (O'Connor and Arnold, 1973: 40), is said to have the following pattern: '(Low Pre-Head+) Rising Head + High Fall (+Tail)' (O'Connor and Arnold, 1973: 191), as shown by the following example of a statement (O'Connor and Arnold, 1973: 192):

They've sent us fifty. *But I ↗ordered a`hundred.*

Compared with the Luxembourgish sentence:

Si hunn eis der fofzeg geschéckt. *Ech ˌhat der awer^honnert be˛stallt.*

It seems that Luxembourgish favours a Low Head and a Rise-Fall on the nucleus followed by a Low Fall on the final syllable which is also the stressed syllable of the main verb in the sentence. At first glance this contrasts with the English tune. However, it could be argued that the English

Rising Head and High Fall combination has a similar effect to the Luxembourgish Rise-Fall nuclear tone.

The additional change in pitch movement on the final syllable may be explained by having a closer look at the syntax of Luxembourgish (cf. section 4.2.). Indeed, the syntactic rules of Luxembourgish require the past participle of verbs to go at the end of the sentence. However, these participles nevertheless carry the same lexical and semantic meaning as their English equivalent would. Therefore there is a strong case to argue that even though they occur after the nucleus, they may still be accented and form part of the same IP, as the example above illustrates. The phenomenon of this so-called post-nuclear accent will be discussed further in section 7.3.1.

The pattern '(Low Pre-Head+) Rising Head + High Fall (+Tail)' (O'Connor and Arnold, 1973: 191) will also serve to illustrate WH-questions with this tune as the following English example shows:

No you haven't left your keys here. *Well wher,ever can they`be?*

The Luxembourgish counterpart takes on the following tune:

Nee, du hues d'Schlëssele net hei leie gelooss. *Wou`kënne se dann nëmme ˆsinn?*

It appears that Luxembourgish favours a different tune, namely a Falling Head combined with a Rise-Fall.

In order to examine Yes-No questions with Tone Group 6, the following English example has been selected:

They come here quite often. *↗Were they°here`yesterday (too)?*

Most informants opted to reproduce the Luxembourgish question with the following tune:

Si kommen zimlech dack heihin. *↘Waren se och^gëschter˚hei?*

Again, the intonation pattern of the Luxembourgish utterance differs greatly from the English one even though both sentences carry the same lexical meaning.

In order to discuss commands with Tone Group 6, the following example has been selected to demonstrate the English tune:

Can I take two sweets? *↗Take as`many as you˚like.*

However, the Luxembourgish equivalent takes on this pattern:

Kann ech zwou Kamellen huelen? *↘Huel der`souvill wéi s de˚wëlls!*

It can be noted that even though the English and Luxembourgish sentences both feature a High Falling nuclear tone, the overall impression created by each tune is different in each language. Indeed, the English example contains a Rising Head, the Falling Head of the Luxembourgish command acts as a reinforcement of the High Falling nucleus.

Interjections with Tone Group 6 will be demonstrated by the example below:

I told hin to mind his own business. *ˏGood for `you!*

However, the analysis of the data has revealed some informants reproduced the sentence with the following tune in Luxembourgish:

Ech hu gesot e sollt sech em *`Gutt ge˳sot!*
seng Saache këmmeren!

Whereas several informants have also pronounced the sentence the following way:

Ech hu gesot e sollt sech em *`Gutt geˏsot!*
seng Saache këmmeren!

The latter is in fact a variation on the former realisation. Indeed, both Luxembourgish reproductions of this sentence contain a High Fall but the latter example shows the High Fall to be followed by a slight Low Rise on the final syllable.

Tone Group 7, which is referred to as the 'High Bounce' (O'Connor and Arnold, 1973: 40), is characterised by a High Rise on the nucleus. The tune of the example of a statement discussed below has the following shape: 'High Rise (+Tail)' (O'Connor and Arnold, 1973: 202-3):

I call every Monday. *´Every˚Monday?*

The corresponding Luxembourgish utterance is:

Ech ruffen all Méindeg un. *´All`Méindeg?*

It appears that while both sentences begin with a High Rising pitch movement, they differ in that the High Rise is only on the head in the Luxembourgish example, and is followed by High Fall. Even though, the Luxembourgish statement features consists in fact of a High Rise-High Fall pitch pattern, it could be argued that the meaning in each example sentence is nevertheless very similar.

The tune deemed best suited to illustrate a WH-question with a High Rise is the following: '(Low Pre-Head+) High Head + High Rise (+Tail)' (O'Connor and Arnold, 1973: 209); so the English WH-question is said to take the following pattern:

I can't come before Tuesday. *Be'fore´when?*

Compared with the Luxembourgish translation of this question:

Ech kann net virun en Dënschdeg kommen. *'Viru´wéini?*

It seems that there are large similarities between the Luxembourgish intonation pattern for this particular type of WH-question and the English one.

The tune pattern 'Low Pre-Head + High Rise (+Tail)' (O'Connor and Arnold, 1973: 206) will serve to examine the use of the High Rise on English Yes-No questions and compare it to the equivalent Luxembourgish question:

Can you see my glove anywhere? *Is´this the one?*

Hues de meng Hänsch enzwousch gesinn? *Ass dat´hei se?*

The results of the analysed data reveal the Luxembourgish intonation pattern to be very similar to the English one.

Finally, the nature of commands and interjections within Tone Group 7[32] will be discussed using the following tune template: '(Low Pre-Head+) +High Head + High Rise (+Tail)' (O'Connor and Arnold, 1973: 209). The following is an example of an English command:

Leave the key with Mrs Weber. *ˈLeave it with Mrs´Jeanne˚Weber?*

However, the results of the research show that Luxembourgish seems to prefer the a slightly different tune:

Gëff de Schlëssel bei der Mme Weber of. *ˈBei der Mme´Jeanne˚Weber?*

It appears that both Luxembourgish and English take the form of a High Head + High Rise, but there is a difference in the tail. Indeed, while the

[32] O'Connor and Arnold argue that 'the High Bounce is used with [commands and interjections] almost exclusively to question a part or all of an utterance of the listener and elucidate his exact meaning, with no particular critical intention' (1973: 78). It can be assumed that O'Connor and Arnold counted this particular type of utterance as commands due to the imperative form, instead of classifying such utterances as Yes-No questions.

English tail continues with a rising pitch, the majority of the speakers have pronounced the Luxembourgish example with a falling tail. It might be that the meaning of this phenomenon is simply to emphasise the High Rise of the nuclear syllable.

Tone Group 8, the so-called 'Jackknife' (O'Connor and Arnold, 1973: 40), is characterised by a rising-falling nuclear tone. The tune of the statement example illustrated below is said to consist of a 'Low Pre-Head + Rise-Fall (+Tail)' (O'Connor and Arnold, 1973: 220-1):

I have to be back by Sunday. *By ˆSunday!*

Compared with the Luxembourgish sentence:

Ech muss e Sonndeg rëm zréck sinn. *E ˆSonndeg ˚schon!*

It would appear that both English and Luxembourgish employ the same tune to express this type of sentence with Tone Group 8.

In order to discuss whether Luxembourgish WH-questions may take the form of a Rise-Fall, the following tune has been chosen for comparison purposes: 'Rise-Fall only' (O'Connor and Arnold, 1973: 218). An English example would be:

Someone'll have to go. *ˆWho?*

However, the analysis of the Luxembourgish sentence has revealed mixed results. While some speakers did adopt a Rise-Fall:

Ee vun eis muss goen. *ˆWeen?*

A number of informants chose to pronounce the sentence with a High Rise:

Ee vun eis muss goen. *´Ween?*

It is believed that the difference in the use of tune may be due to a variation in the speakers' attitudes. While the Rise-Fall conveys a 'sense of challenge and antagonism' (O'Connor and Arnold, 1973: 80), the High Rise may suggest that the speaker wants clarification.

The English sentence chosen to illustrate Yes-No questions with a Rise-Fall may take the following pattern: '(Low Pre-Head+) High Head + Rise-Fall (+Tail)' O'Connor and Arnold, 1973: 133):

It's a faster car. *But ˈis it ˚any ˆsafer?*

Compared with the Luxembourgish example:

Et ass méi ee séieren Auto. *ˋAss en dann ˚och méi ˆsecher?*

It appears that the English and the Luxembourgish tune are fairly similar since they both adopt a Rise-Fall on the nucleus. The only difference is that while English uses a High Head, Luxembourgish seems to prefer a Falling Head.

Again the tune 'Low Pre-Head + Rise-Fall (+Tail)' (O'Connor and Arnold, 1973: 220) was deemed most suitable to compare the intonation pattern of English and Luxembourgish. The following is an example of a command in English using this tune:

Don't look so disapproving! *Beˆhave yourself, ˚then.*

Comparing this with the Luxembourgish equivalent:

Kuck net esou béis! *Daˆschéck ˚dech!*

It becomes obvious that there are parallels between English and Luxembourgish. However, it should be noted that while the Rise-Fall is realised completely on the nucleus in the English sentence, the Rise-Fall is split in Luxembourgish with a Rising nuclear syllable and a Falling Tail.

Finally, interjections of Tone Group 8 will be illustrated by examples which (at least in English) take a Rise-Fall only (O'Connor and Arnold, 1973: 218). The English example sentence is:

You can have it back on Sunday. *ˆFine. | That's ˆplenty ˚soon enough.*

However, the Luxembourgish equivalent takes on the following pattern:

Du kanns et e Sonndeg zréck kréien. *`Gutt. | ˈDat geet `vëllegen duer!*

Indeed, Luxembourgish appears to prefer a High Falling pattern for this type of sentence. It could be argued that this tune sounds more friendly and light-hearted than it sounds in English.

The main feature of Tone Group 9, which is named the 'High Dive' (O'Connor and Arnold, 1973: 40), is a combination of High Fall plus Low Rise (O'Connor and Arnold, 1973: 232), as illustrated by the following example (O'Connor and Arnold. 1973: 235):

What a lovely present. *I'm` glad you ˏlike it.*

The majority of participants chose the following pitch pattern:

Wat fir e schéine Kado! *Ech si` frou | ˊwann et der ˎgefält.*

The English and Luxembourgish tunes do not seem to match. However, this might be due to the fact that all participants chose to read the Luxembourgish sentence with two IPs. It could be argued that the falling nucleus of the first IP and the rising head of the second IP in the Luxembourgish utterance convey to a certain extent an impression similar to the English tune of Tone Group 9.

The tune which will be used to examine the nature of WH-questions belonging to Tone Group 9 consists of a 'High Fall + Low Rise' (O'Connor and Arnold, 1973: 235). The following is an English example:

Can't you figure it out for yourself? *Oh`come ¸on. | `What's the ¸answer?*

Compared with the Luxembourgish translation:

Kanns de net selwer drop kommen? *Oh, ˇdajee. | ˈWéi ass d'`Äentwert?*

It could be argued that the Fall-Rise on the nucleus in the first IP of the Luxembourgish utterance creates a similar effect as the English High Fall + Low Rise. However, Luxembourgish clearly appears to favour a High Head + High Fall in the second IP.

In order to illustrate Yes-No questions with Tone Group 9, the following English example has been chosen:

Lost something? *`Have you seen my ¸wallet °anywhere?*

The majority of informants have reproduced the Luxembourgish sentence with the following tune:

Sichs de eppes? *Hues de mäi Port`monni ge¸sinn?*

Thus, it seems that the English and Luxembourgish tune are parallel to each other with this particular sentence type.

The following sentences have been selected to investigate how commands within Tone Group 9 are treated in English and Luxembourgish. The English example takes on the following pattern:

I take my exam tomorrow. *`Let me know ˬhow you get ˬon.*

However, the Luxembourgish command adopts the following pitch movement in the majority of the recorded instances:

Ech hu muer en Examen. *`So mer ˬBescheed | wéi et `gaang ass.*

It appears that there are some similarities shared by the English and Luxembourgish tunes, even though the Luxembourgish sentence is divided into two IPs whereas English treats the utterance as a single IP and applies the tune to the whole of the sentence.

In order to examine the nature of interjections within Tone Group 9, the following utterances were chosen with the English example being realised in this way:

I've lost, I'm afraid! *`Better luck ˬnext time!*

Compared with its Luxembourgish counterpart:

Ech hu leider verluer. *D' ˬnächste Kéier geet et `besser!*

It is noticeable that while the English and Luxembourgish tunes do not match in this instance, the Luxembourgish pitch pattern is in fact an inverted version of the English one. It might be possible to explain by the fact that the words ‘better’ and ‘next’ have also switched position in the Luxembourgish sentence, so the words do carry the same tone in both languages, although it is debatable which aspect is more important to the overall meaning, the actual tone on the accented syllables of these words or the order in which they occur in the sentence.

Finally, Tone Group 10, the ‘Terrace’ (O’Connor and Arnold, 1973: 40), has a Mid-Level nuclear pattern. The following example portrays the simple tune ‘Mid-Level (+Tail)’ (O’Connor and Arnold, 1973: 242):

If only he'd stop talking and > *Talk,| that's ˈall he ` ever ˳does.*

do something!

Compared with the Luxembourgish sentence:

En huet de Mond nëmmen eng > *Schwätzen, | ˈdat ° kann e Kéier*

opstoen! *˛gutt.*

It appears that English and Luxembourgish employ very similar tunes on statements in Tone Group 10.

With regard to WH-questions with Tone Group 10, the following tune will be applied to the examples: ‘Low Pre-Head + Mid-Level (+Tail)’ (O’Connor

and Arnold, 1973: 243-4). Thus, the original English question takes on the following shape:

But I get so airsick.	*In >that case, | ˈwhy not ˚go by ˋferry?*

However, the equivalent Luxembourgish sentence was pronounced in the following way by the vast majority of informants:

Ech hunn terribel Angscht fir ze fleien. der (Lit.: I'm terribly afraid of flying.)	*An >deem ˏFall, | ˇfirwat fuert dann net mat der ˏFähr?*

It seems that while Luxembourgish shares a Mid-Level tone on the nucleus to some degree with the English example, there is a Low Fall in the tail, which may suggest that Luxembourgish does in fact use a Low Fall in this instance, with the nucleus being level and the Low Fall only being realised in the tail.

The following tune has been selected to demonstrate the pitch pattern of Yes-No questions within Tone Group 10: '(Low Pre-Head+) High Head + Mid-Level (+Tail)' (O'Connor and Arnold, 1973: 247). Thus, the English example adopts the following tune:

Shall we walk there?	*In ˈcase it >rains, | ˈhadn't we ˚better take the ˎcar?*

Once again, it is noticeable that the Luxembourgish counterpart is different from the English intonation pattern as the following example shows:

Solle mer zu Fouss dohinner goen?	*ˈFalls et`reent, | `hätte mer °dann net °besser den^Auto ze huelen?*

Indeed, according to the research findings, Luxembourgish appears to favour a relatively high but level head followed by a High Fall.

In order to discuss the nature of commands with Tone Group 10, the following tune was chosen: 'Low Pre-Head + Mid-Level (+Tail)' (O'Connor and Arnold, 1973: 243-4), as this English example illustrates:

You must do it my way.	*If >that's how you °want it, | ˈdon't ask ˎme to ˏhelp aˏgain.*

Compared with the Luxembourgish sentence:

Du muss et maache wéi ech soen.	*ˌWann et^esou ass, | ¯da fro mech nët`nach eng Kéier fir ze ˏhëllefen.*

It becomes apparent that the Luxembourgish pitch pattern is very different from the English tune.

Finally, interjections with Tone Group 10 may take on the following intonation pattern: '(Low Pre-Head+) High Head + Mid-Level (+Tail)' (O'Connor and Arnold, 1973: 247). This tune will be demonstrated by the following English example:

Isn't the weather gorgeous?	*And what aˈperfect ex>cuse | for doing ˈabso°lutely`nothing!*

However, the Luxembourgish counterpart to this sentence takes on the following pattern:

D'Wieder ass esou gutt! *`Jo, | an eng ˈgutt Exˀcuse fir °guer näischt ze ˏschaffen!*

It can be noted that the Luxembourgish tune is very different from the English intonation pattern.

It is fair to say that the Mid-Level tone is not very commonly used in Luxembourgish since there has only been one example to which a Tone Group 10 tune applies.

6.2. Second set of recordings

As already mentioned in section 5.2.2.1., a written dialogue was chosen as input material for the second set of recordings. It was hoped that, in addition to obtaining more natural speech, a dialogue would also allow to make some general observations regarding the melody of spoken Luxembourgish since it also provides an opportunity to examine examples of connected speech as opposed to the single sentence utterances recorded for the first set.

This section will first of all discuss the most common pitch pattern for each of the following sentences types: statements, WH-questions, Yes-No

questions, and interjections. Since no commands were featured in the dialogue, they will not be part of this discussion.

Secondly, the overall impression created by a combination of the above discussed intonation patterns will be examined. Special reference will be made to the concept of the so-called *Schaukelmelodie*.

The final part of this section will discuss the speech habits of the younger speakers compared to older speakers, especially with regard to tempo and what impact these differences might have on the general perception of the participants' speech.

First of all, the discussion will focus on the most common pitch patterns applied to Luxembourgish statements. The findings are all based on the analysis of the dialogue recordings.

It appears that in the vast majority of instances, statements are produced with a falling pattern. It has been possible to identify two nuclear tones associated with statements which may occur on their own or in a combination with a variety of head tones, namely the Low Fall and the High Fall.

The two most wide-spread Low Fall patterns are

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

Ech ˎoch net.

/əʃ ɔx nət/

and Falling Head + Low Fall (+Tail):

Ech si ˋfrou wann et der ge˪fält.

/əʃ zɪ froʊ vɑn ət dər gəfɛlt/

Several instances of a Low Pre-Head + High Head + Low Fall (+Tail) have also been recorded:

Ech ginn ˈnawell°dacks dohinner spa˪zéieren.

/əʃ gɪn nɑvɛl dɑks dohɪnər ʃpɑdzeɪərən/

It could be noted that while statements with a Low Fall were fairly common, High Falling tunes appear to yet be used more widely especially in the following forms:

High Fall (+Tail),

ˋMerci

/mɛrsi/

High Head + High Fall (+Tail),

ˈDat ass de°Groussen Teˋater.

/daːt ɑs də groʊsən teaːtər/

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

Et gesäit ee jo ˋmega°wait.

/ət gəzɛːɪt eː jo meːga vɛɪt/

The large presence of High Falling tones in the dialogue may be explained by the light-hearted nature of the conversation. This explanation would certainly be in line with O'Connor and Arnold's view that statements with a High Falling nuclear tone 'give the impression of lightness and of involvement in the situation' (O'Connor and Arnold, 1973: 54).

The most popular tune for WH-questions in Luxembourgish is without a doubt a High Falling Head + Rise-Fall (+Tail), as the following example illustrates:

↘ *Wat ass ̥dat do^hannen?*

/vaːt ɑs daːt dohɑnən/

It is interesting that while the research findings show that there is often very little variation regarding the tune applied to WH-questions, there was one instance where about two thirds of the participants chose the following pitch pattern with a Low Pre-Head + Rising-Falling Head + High Fall +Tail:

Fir↗wat↘bleiwe mer`stoen?

/fɪə vaːt blɑɪvə mər ʃtoən/

The rest of the speakers opted for a Low Pre-Head + Low Head +High Fall + Tail:

Fir ˌwat ̥bleiwe mer`stoen?

/fɪə vaːt blɑɪvə mər ʃtoən/

The Rising-Falling Head does carry an air of slight puzzlement but it also sounds interested into why a particular path of action was chosen. The tune with the Low Head on the other hand sounds somewhat less involved.

There are altogether only three instances of a Yes-No question in the dialogue and all of them can be said to take on the role of question tags because there purpose is either to turn a statement into a question or to provide further detail to a WH-question. It is therefore hard to tell what intonation pattern might apply to straightforward Yes-No questions (e.g. *Is this seat taken? – Yes/No*).

The vast majority of Yes-No questions featured in the dialogue were produced with a Rise-Fall on the nuclear syllable. For instance:

Do kann ee bestëmmt gutt lafe goen, | ˆoder?

/do kɑn eː bəʃtəmt gʊt laːfə ɡoən | odər/

Wou ... | an d'ˆBakes?

/voʊ ɑn d baːkəs/

Bearing in mind that some of the WH-questions have a Rising-Falling Head, it could be argued that the Rise-Fall tune acts as a 'default' question marker in Luxembourgish.

The final sentence type to be examined are interjections. They may take a Low Fall as in the following case:

˵Gutt! | Ech hun och schon e Lach am Bauch.

/gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx/

The Low Fall lends an air of calmness to the utterance but it may also sound reserved (O'Connor and Arnold: 53).

However, the most common tune for interjections appears to be the following: (High Head +) High Fall, as these examples show:

˵Jo, | 't ass immens.

/jɔ | t ɑs ɪmɛns/

ˈAh˵sou. | An dat do ass beandrockend.

/aː zoːʊ | ɑn daːt do ɑs bəɑdrɔkənt/

Interjections with this High Falling tune sound much more involved and enthusiastic than those with a Low Fall, since they share the properties of the High Fall which have already been outlined above in connection with statements.

It can also be noted that interjections with a Rising tune are often used in conjunction with questions:

´An, | wat häls de vun der Vue?

/ɑn | vaːt hɛls də fʊn dər vyː/

The results of the analysis of the second set of recordings show that colloquial Luxembourgish strongly favours High Falling and Rising-Falling tunes, even though the findings of the first set of data prove that a wider range of tunes are possible in Luxembourgish. For obvious reasons, those tunes which are supposed to express attitudes that are not expressed in the dialogue, were not elicited, and could therefore not be recorded and be the subject of the subsequent analysis. The nature of the dialogue – two friends doing sightseeing – is responsible for the limited variation in tunes. However, it is a good example of a colloquial conversation because everyday speech does not generally make use of the wide scope of possible intonation patterns. Indeed, the high number of High Falling and Rising-Falling tunes may in itself offer a contribution to an explanation of the so-called *Schaukelmelodie*.

Newton claims that 'the normal *Lëtzebuergesch Schaukelmelodie* [is] characteris[ed by a] final rise and fall intonation' (Newton, 1990: 147). However, the findings of this research suggest that this is not entirely the case and that the reasons for the so-called *Schaukelmelodie* are more complex.

With reference to the results of this study, it is possible to say that a Rise-Fall pattern only seems to occur in very specific instances, such as in its function as a question marker (cf. p. 103) or as a means of intensification since still conveys the definiteness and completeness of all Falling nuclear tones (O'Connor and Arnold, 1973: 78-79). However, it may be that the impression of a 'swing melody' is created by a succession of a combination of High Head + High Fall, Falling Head + High Fall, and Rise-Fall tunes. It makes

sense that the continuous use of a (Head Head+) High Fall pitch pattern may give the impression of a continuous Rise-Fall since the pitch inevitably has to 'rise' again in order to fulfil the Fall of the next IP.

It appears that Schanen's theory that the *Schaukelmelodie* may be caused by the binary and ternary rhythm which are said to play an important role in the balancing of this swing melody (Schanen, 2006: 514), and which would allow 'the voice to rise and fall not only in the vicinity of accented syllables, but also near unaccented syllables' (idem), cannot be supported by the present research findings. Indeed, there is no conclusive evidence which would lead the researcher to the assumption that syllables which are said to be unaccented might be able to carry pitch changes.

The final point worth mentioning is that while the results of this study did not show any particular differences between the intonation of the younger speakers and the older speakers, it is noteworthy that the younger informants speak much faster than their parents or grand-parents. Indeed, it is possible to roughly compare the length of the dialogue recordings, and some of the recordings made by the younger speakers are between ten and twenty seconds shorter than those made by older speakers.

7. Does the O'Connor and Arnold model apply to Luxembourgish?

7.1. Attitudinal aspect

The aim of this study has been to examine the applicability of the O'Connor and Arnold model of English intonation to the analysis of Luxembourgish intonation. The ten Tone Groups have been the subject of section 6.1., and it has been demonstrated that there are indeed a number of striking similarities as well as several differences between English and Luxembourgish intonation. The subject of this section will be to examine the importance of these findings with regard to the attitudes expressed by intonation. However, it is felt that the recorded drill sentences do not provide enough evidence to allow for a conclusive evaluation. Therefore, instead of discussing the attitudinal meaning conveyed by intonation in terms of the ten Tone Groups, the focus will be on the attitude related to each of the nuclear tones. Analysis so far of the attitudes – and especially given the imprecision surrounding some of them (e.g. the application of Tone Group 3 to statements (p.84) or interjections with Tone Group 8 (p.101)) – leads to the following conclusions:

The Low Fall is said to sound 'definite and complete' with a degree of detachment and a certain sense of power (O'Connor and Arnold, 1973: 48). It

would appear that the Low Fall expresses those same attitudes in Luxembourgish too.

It is argued that IPs with a High Fall on the nuclear syllable share the sense of completeness with the Low Fall but that they sound lighter and more involved in the situation (O'Connor and Arnold, 1973: 53-54). The High Fall conveys the same attitude in Luxembourgish as mentioned in section 6.2.

It is claimed that the Rise-Fall contains the sense of definiteness shared by all falling nuclear tone group but it also shows that the speaker is 'impressed either favourably or unfavourably' (O'Connor and Arnold, 1973: 78-80). This tone is slightly problematic in that the Rise-Fall nuclear tone is very often used as a question marker in Luxembourgish.

The Low Rise is often said to 'invite a further contribution to the conversation from the listener' (O'Connor and Arnold, 1973: 57), which is a role it also plays in Luxembourgish.

It is argued that the High Rise nuclear tone has a 'purely questioning effect' (O'Connor and Arnold, 1973: 75). Indeed it has a very similar effect in Luxembourgish.

The Fall-Rise is often used in non-final IPs to contrast one element and at the same time showing 'an intention to continue the utterance' (O'Connor and Arnold, 1973: 66), and it can be noted that it has a similar function in Luxembourgish.

It is claimed that the Mid-Level nuclear tone is most commonly used for 'non-final word groups' in English. However, it is very difficult to find examples of the Mid-Level tone in Luxembourgish and it is therefore debatable whether a comparison between English and Luxembourgish is possible in this case.

Overall, it appears that English and Luxembourgish share many similarities in terms of nuclear tones, and consequently their way of expressing attitudes is very alike. However, further research is needed in order to provide an in-depth description of the attitudinal aspect carried by Luxembourgish intonation.

7.2. IP structure

The British stance regarding IP structure is that IPs are always made up according to the following formula:

(Pre-Head +) (Head +) Nucleus (+ Tail).

While this structure works well for English sentences, it is slightly problematic for Luxembourgish because in Luxembourgish the syntax of a sentence in the Present Tense is different from that of a sentence in the Present Perfect Tense. This contrasts with English where the sentence structure is not affected by a change in tense of the verb.

Present Tense

Eng. *I read the newspaper.*

Lux. *Ech liesen d'Zeitung.*

Germ. *Ich lese die Zeitung.*

Present Perfect Tense

Eng. *I've read the newspaper.*

Lux. *Ech hunn d'Zeitung geliess.*

Germ. *Ich habe die Zeitung gelesen.*

The intonation pattern of the Luxembourgish Present Tense sentence is very straight forward and quite similar to the English one (e.g. Eng.: *I ˈread the ˏnews˳paper.* ; Lux.: *Ech ˈliesen d'ˏZeitung.* ; Germ.: *Ich ˈlese die ˏZeitung.*). However, the English intonation pattern of the Present Perfect Tense sentence differs in no small way from the Luxembourgish one (e.g. Eng.: *I've ˈread the ˏnews˳paper.* ; Lux. *Ech hunn d'ˏZeitung geˈliess.* ; Germ.: *Ich habe die ˏZeitung geˈlesen.*).

The examples above show that some words are more important to the meaning of the sentence than others. The speaker manages to 'highlight' these words (or at least part thereof) to 'focus the hearer's attention' (Wells, 2006: 7). In order for these words to be prominent, they must each contain a stressed syllable; indeed, 'every accented word must carry a stress' (O'Connor & Arnold, 1973: 31). However, stress alone is not sufficient for a syllable to be accented. Pitch plays a vital part in the accentuation of a syllable. O'Connor and Arnold claim that

> All the nuclear tones have a *movement* of pitch except [>] [i.e. the level tone], which has a *sustention* of pitch; and this movement or sustention, combined with the stress, makes us recognise them as accented. As for the heads, it is their general pitch shape, combined with stress, which indicates accent (1973: 31) [The italicised words are part of the original text].

The nucleus of an IP is said to be the 'most important accent in the IP', in addition to being the last accented syllable because 'it indicates the end of the focused part of the material. In terms of pitch, it is marked out by being the place where the pitch change or movement for the nuclear tone begins' (Wells, 2006: 7). This argument is problematic for the explanation of the structure of the IP of the Luxembourgish Present Perfect Tense sentence because the nucleus falls on the first accented syllable, *Zei-*, which is followed by another accented syllable, namely the second syllable of the main verb, *-liess*. It is therefore impossible to argue that the nucleus signals the end of important part of the utterance, simply because the sentence could not function without the verb, yet at the same time it cannot be claimed that the nucleus were on *–liess* since *Zei-* is still more prominent. This raises the question of the possibility that the part following the nucleus, i.e. the tail, might contain any accented syllables. However, this argument does not hold because O'Connor and Arnold, and Wells agree that 'by definition there can be no accented word in the tail, though there may be stressed words in it' (O'Connor and Arnold, 1973: 15). Unfortunately, it cannot simply be claimed that *–liess* were mainly a stressed syllable of the tail because it, too, has a change in pitch, and is therefore accented. It appears that only the option of double nuclei in this type of sentence could explain the phenomenon.

The concept of Compound Tunes, or Compound IPs, seems an obvious choice in an attempt to explain the accented syllable after the nucleus in the

Luxembourgish Present Perfect Tense sentence. Kingdon claims that 'more than one kinetic tone may be found on an utterance which has such a degree of grammatical and semantic unity that it cannot be divided into separate tone-groups, but is felt to be an individual tonetic unit.' (1958: 123). This appears to be a good starting point to explain the phenomenon of the Luxembourgish Present Perfect sentence structure, since the nucleus of the IP falls on the first syllable of the last noun, *Zei-*, which is followed by another accent on the second syllable of the main verb, *-liess*. Indeed, these accented syllables, or 'kinetic tones', form a grammatical unity with one being on the verb and the other on the object of the sentence. However, Kingdon further argues that

> In such groups the last kinetic tone is the nuclear tone, while any kinetic tones which precede it form either the head or part of the body, according to their position in the tune (1958: 123).

This claim makes it impossible for the concept of Compound Tunes, as understood by Kingdon, to apply to the intonation pattern of Luxembourgish Present Perfect sentences.

O'Connor and Arnold recognise that some IPs may contain more than one nuclear tone (1961: 25). They argue that these so-called 'compound tunes may be formed by the omission of a pause between what would otherwise be separate sense groups with simple tunes' (1961: 25). Clearly, this argument cannot be applied to explain the problem of the Luxembourgish IP since it

has not been created by leaving a pause out nor is it possible to divide the IP into two separate IPs. In the second edition of *Intonation of Colloquial English*, O'Connor and Arnold narrow the possibilities of a Compound Tune down, arguing that it 'consists basically of a High Fall followed by a Low Rise' (1973: 28). While this might be, at least in some instances, a valid intonation pattern for the accented syllables of the sentence in question, it nevertheless does not offer an explanation for the occurrence of an accented syllable after the nucleus in this particular IP.

It is worth noting that even though German appears to have the same syntax as Luxembourgish in sentences containing a Present Perfect Tense, Fox does not feel the need to change and adapt the traditional IP structure (Pre-Head+) (Head+) Nucleus (+Tail). Indeed, he discussed these sentences only from the point of view of where the nucleus falls, thus there appears to be no need to explain the problematic function of the present perfect participle in final sentence position which is highlighted is in present work (Fox, 1984: p.55). As a matter of fact, Fox eliminates this problem by arguing that 'the rule must be restricted so as to exclude verbs from the category of lexical words: in placing the nucleus in 'normal' cases, verbs are generally treated as grammatical rather than lexical' (1984: p.55). The examples Fox provides are very similar to one given above, and he then goes on to say that 'why this should be, why verbs should be excluded in this way, is not certain' (Fox, 1984: p.55).

Being very fluent in both English and German, I have to admit that I find Fox's argument very problematic and I think that it is necessary to find another, more satisfactory, explanation for the function of the present perfect participle in final sentence position, at least as far as Luxembourgish is concerned.

A possible solution to this problem will be suggested in section 7.3.1. in an attempt to make the O'Connor and Arnold model of intonation suitable to the analysis of Luxembourgish.

7.3. Necessary alterations

7.3.1. The concept of a 'post-nuclear focus'

After careful evaluation of the arguments in section 7.2., it has been demonstrated that they all failed to satisfy the need to find an answer to the question about the situation of the accented syllable following the nucleus. Indeed, a more radical approach might be needed to solve the problem.

It is fair to assume that a bilingual (multilingual) speaker has the same need to express himself/herself irrelevant of the language s/he employs to do so. Admittedly, there might be some grammatical constraints, namely on the syntax level, by which the speaker has to abide. However, it could be argued that this does not hinder the speaker from conveying his point because he may in fact make use of variation in intonation pattern between the languages to rectify any grammatical differences. Indeed, this argument would allow for the claim that there is a direct link between grammar and intonation.

From a grammatical point of view, the present perfect of Eng. *read* and Lux. *geliess* have the same value in terms of importance to the meaning of the sentence. Therefore, it can be assumed that the speaker gives them equal prominence in his utterance. Considering the examples of Present Perfect sentences given above, *read* is indisputably a valid head for the IP. Since both words have the same grammatical value, I would like to argue that they have the same intonational importance as well. However, this claim would go against the arguments of the British School which state that no accented syllable may follow the nucleus. This is indeed the case for English IPs. However, it does not give justice to Luxembourgish IPs containing a verb in the Present Perfect.

In order to stay in line with the claims of the British School yet still allow for this particular construction in Luxembourgish IPs, I would like to suggest the concept of a 'post-nuclear focus'. I would argue that the accented syllable of the Luxembourgish main verb, -*liess*, has the same intonational value as the

accented syllable of the English main verb, *read*. Since *read* can be the head of the English IP, it seems logical to allow *–liess* to be the head of the Luxembourgish IP. In this case, the English IP consists of a pre-head, a head and a nucleus and the Luxembourgish IP would consist of a pre-head, a nucleus and a head, which has been moved to the end. Since the term 'reversed' or 'inverted' head might cause confusion, I would like to suggest referring to it simply as a 'post-nuclear focus'.

It appears that a new approach, such as the introduction of a post-nuclear focus, is needed to solve the problem of a nucleus followed by another accented syllable in Luxembourgish IPs containing a present perfect participle. It appears that this claim holds true in IPs that contain a tail as well because the grammatical constraints on Luxembourgish Present Perfect sentences force the present perfect participle to go last, irrelevant of the length of the sentence. Therefore, it can be assumed that the present perfect participle remains equally valuable for the meaning of the sentence, and thus maintains its position in the hierarchy of the IP. Luxembourgish IPs containing a present perfect participle may then have the following structure: (Pre-Head +) (Head +) Nucleus (+ Tail) + Post-Nuclear Focus.

Since this dissertation is only concerned with the applicability of the O'Connor and Arnold model of English intonation to the analysis of Luxembourgish intonation, the validity of the adaptation to the model

suggested above to other Germanic languages, such as German and Dutch, will not be discussed here. However, this might be a point of interest for further research in the fields of German and Dutch intonation respectively.

7.3.2. The Luxembourgish nuclear tones

After careful analysis of the data it seems that Luxembourgish distinguishes five main nuclear tones which are the Low Fall, the High Fall, the Rise-Fall, the High Rise, and the Fall-Rise. Even though the Low Rise and the Mid-Level tone have been reported in some instances, it is felt that further research is needed to investigate these tones before they might be counted among the nuclear tones of Luxembourgish.

8. Conclusion

The research findings have revealed a number of similarities between English and Luxembourgish intonation. These are mainly based on largely shared set of nuclear tones. While both language do share several tunes such as the High Head + High Fall (+Tail), several differences in the make-up of the tunes have been noted. Further research is needed to investigate the Tone Groups of Luxembourgish. Due to limitations of time, it was not possible to elaborate the analysis of the second set of recordings in similar fashion as the first set. However, the analysis of the second set still discusses some important aspects of Luxembourgish intonation.

The study has shown that the attitudinal aspect of the O'Connor and Arnold model applies to all those nuclear tones that English and Luxembourgish have in common. Again, further research is needed to investigate the full extent of the correlation between intonation and meaning in Luxembourgish.

In addition, a problem has been identified with the IP structure of Luxembourgish, which has a need for a post-nuclear focus in some instances. An alteration to the IP structure set out by O'Connor and Arnold has been suggested, and it is thought that this adaptation to the original model will increase the accuracy of its application to the analysis of Luxembourgish intonation.

While there are indeed several issues with the O'Connor and Arnold model which make it difficult to apply the model in its entirety to Luxembourgish, it is also felt that further research into the nature of Luxembourgish is needed before any conclusive results may be found.

Appendix A

Template of the Consent Form and Accompanying Information Sheet in English and Luxembourgish.

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CONSENT TO THE USE OF DATA

I understand that ____Michèle Noblet_____

is collecting data in the form of
_____taped interviews and completed questionnaires_____

for use in an academic research project at the University of Glasgow.

See attached document for a description of the research.

"This data is being collected as part of a research project concerned with the applicability of the O'Connor & Arnold model of analysis of English intonation to the analysis of Luxembourgish intonation by the Department of English Language of the University of Glasgow. The information that you supply and that may be collected as part of this research project will be entered into a filing system and will only be accessed by authorised persons of the University of Glasgow or its agents or its collaborators in this research project. The information will be retained by the University and will only be used for the purpose of (a) research, and (b) for statistical and audit purposes. By supplying such information you consent to the University storing the information for the stated purposes. The information is processed by the University in accordance with the provisions of the Data Protection Act 1998."

I give my consent to the use of data for this purpose on the understanding that:

(1) all names and other material likely to identify individuals will be anonymised.
(2) the material will be treated as confidential and kept in secure storage at all times.
(3) the material may be published with the research for illustration purposes only.

☐ Tick box if you do **NOT** want the material to be published.

Signed by the contributor:_____ date:_____

OR

Signed on behalf of the contributor (i.e. parent/guardian in case of a person under 18)

_____ date: _____

Researcher's name: **Michèle Noblet**
Supervisor's name: **Prof Michael MacMahon**
Department address: **Department of English Language**
12 University Gardens
University of Glasgow
Glasgow G12 8QQ

My name is Michèle Noblet and I am a postgraduate research student (MPhil) in English Language and Linguistics. The title of my research thesis is: 'The applicability of the O'Connor & Arnold model for the analysis of English intonation to the analysis of Luxembourgish intonation'.

My reasons for choosing this research project are twofold. First of all, I wish to investigate whether O'Connor & Arnold's well-known model of English intonation can be applied to another Germanic language, namely Luxembourgish. My second reason is to add to the relatively limited amount of research that has been carried out on Luxembourgish intonation so far. I would hope to provide a more comprehensive analysis of Luxembourgish intonation in the wider, but relatively neglected field of the Luxembourgish language.

I have chosen O'Connor & Arnold rather than, for example, Halliday, Pike or ToBI for the following reasons. First of all, there is a large body of data on English intonation using this system, some of which highlights potential weaknesses in the underlying theory. Secondly, the O'Connor & Arnold model of intonational analysis is based solely on auditory criteria, which facilitates the evaluation of the collected data. Moreover, part of the analysis relates intonation to syntax, a topic of interest to many linguists.

Following approval by the University's Ethics Committee, my proposed work will involve interviewing a number of informants to collect the necessary data, in addition, they will also be asked to fill in a small questionnaire about their background. The information given in the questionnaire is necessary as it may be needed to explain age- or location-stratified variation. I anticipate that each interview will consist of (i) a word list, (ii) a set of the most common types of sentences read out by the informant, and (iii) a sample of their free speech, lasting between five and fifteen minutes. The data will be collected in individual sessions, probably at a location chosen by the interviewer to assure equal settings for each interview. Alternatively, the interview may take place at the informant's home if he or she should wish so.

The data will be transcribed and analysed both impressionistically and acoustically using Praat.

The thesis will be published online according to the University of Glasgow's guidelines.

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AWËLLEGUNG FIR D'GEBRAUCHE VUN DATEN

Ech verstinn, dass d' ____Michèle Noblet_____

Date sammelt a Form vun
_____Interview'en, déi opgeholl ginn, an engem Froëblat, dat ausgefëllt gëtt_____

fir an engem akademesche Fuerschungsprojet op der Universitéit vu Glasgow gebraucht ze ginn.

Kuckt w.e.g. den Unhang fir eng Beschreiwung vum Projet.

"Dës Date gi gesammelt als Deel vun engem Fuerschungsprojet dee sech mat der lëtzebuergescher Intonatioun am Verglach mat der englescher Intonatioun beschäftegt, an dee vun dem Department of English Language vun der Universitéit vu Glasgow ënnerholl gëtt. D'Informatiounen, déi Dir gitt, an déi als Deel vun dësem Fuerschungsprojet gesammelt kënne ginn, ginn archivéiert an nëmmen autorisëiert Persoune vun der Universitéit vu Glasgow oder hir Stellvertrieder oder hir Mataarbechter an dësem Fuerschungsprojet hunn dorop Zougrëff. D'Informatiounc gi vun der Universitéit gehal a gi nëmme benotzt fir (a) den Zweck vun der Fuerschung, an (b) fir statistesch a Revisiouns-Zwecker. Wann Dir Informatioune gitt, sidd Dir averstanen dass d'Universitéit dës Informatioune fir déi genannten Zwecker hält. D'Informatioune gi vun der Universitéit beaarbecht am Aklang mat den Oploe vum Dateschutzgesetz 1998 (Data Protection Act 1998)."

Ech gin meng Awëllegung,dass d'Date fir dësen Zweck gebraucht kënne ginn, wuelverstanen dass:

(1) all Nimm an aner Material, dat et eventuell méiglech mécht fir Eenzelpersounen ze erkennen, anonymiséiert gëtt.
(2) d'Material vertraulëch behandelt an zu all Zäit sécher versuergt gëtt.
(3) d'Material eventuell mat der Fuerschungsaarbecht zesummen veröffentlecht gëtt, awer nëmmen fir dës Aarbecht ze illustréieren.

☐ Tickt dës Këscht wann der **NET** wëllt , dass d'Material veröffentlecht gëtt.

Ënnerschriwwe vum Matwierkenden:_____
Datum:_____

ODER

Ënnerschriwwen amplaz vum Matwierkenden (d.h. Elterendeel/Responsablen am Fall vun enger Persoun ënner 18 Joer)

_____

Datum:_____

Numm vun der Fuerscherin: **Michèle Noblet**
Numm vum Tuteur: **Prof Michael MacMahon**
Adress vum Department: **Department of English Language**
12 University Gardens
University of Glasgow
Glasgow G12 8QQ

Mäi Numm ass Michèle Noblet an ech sinn eng graduéiert Fuerschungsstudentin (MPhil) an der Englescher Sprooch a Linguistik. Den Titel vu menger Fuerschungsthes ass: "The applicability of the O'Connor & Arnold model for the analysis of English intonation to the analysis of Luxembourgish intonation" ("Kann den O'Connor & Arnold Model fir d'Analys vun der Englescher Intonatioun fir d'Analys vun der Lëtzebuergescher Intonatioun applizéiert ginn?").

Ech hunn dëse Fuerschungsprojet aus zwee Grënn erausgesicht. Éischtens wëll ech ënnersichen op den O'Connor & Arnold hire bekannte Modell fir déi Englesch Intonatioun och fir eng aner germanesch Sprooch, an dësem Fall Lëtzebuergesch, ugewannt ka ginn. Zweetens wëll ech eppes zu der relativ begrenzter Fuerschung, déi bis elo an der Lëtzebuergescher Intonatioun gemaach ginn ass, bäidroen. Ech giff hoffen eng méi vollstänneg Analys vun der Lëtzebuergescher Intonatioun dem gréisseren, awer relative vernoléissegte Gebitt vun der Lëtzebuerger Sprooch bäizesteieren.

Ech hu mech aus folgende Grënn fir d'O'Connor & Arnold Method entscheet an net fir Halliday, Pike an ToBI. Éischtens gëtt et schonn eng grouss Datesammlung iwwer déi Englesch Intonatioun, déi dëse System gebraucht, an eng Partie vun dësen Daten hiewe potentiell Schwächte vun der Basistheorie ervir. Zweetens, den O'Connor & Arnold Model fir d'Analys vun der Intonatioun baséiert nëmme just op auditiv Critère, déi d'Auswäertung vun den zesummenegedroënen Date vereinfacht. Doriwwer eraus verbënnt en Deel vun dëser Analys d'Intonatioun mam Sazbau, e Sujet, dee vill Linguisten interesséiert.

No der Zouloossung duerch den Ethesche Kommittee vun der Universitéit involvéiert meng Aarbecht Interview'e mat enger Partie fräiwëllege Persoune fir déi néideg Informatiounen zesummenzedroen. Zousätzlech ginn d'Leit opgefuerdert e klenge Questionnaire iwwer hiren Hannergrond auszefëllen. Dës Informatioune sinn néideg, well se vläicht gebraucht gin fir alters- oder hierkonfstbedingt Variatiounen ze erklären. Ech setze viraus, dass all Interview aus folgenden Deeler besteet: (i) eng Wuertlëscht, (ii) eng Rei vun deenen heefegste Saztypen, déi vum Matwierkende virgeliess ginn, an (iii) eng fräi Ried, déi zwëschent fënnef a fofzéng Minutten dauert. Dës Date ginn an Eenzelsëtzungen opgeholl, héchstwahrscheinlech op enger Plaz, déi vum Interviewer erausgesicht gëtt, fir sou wäit wéi méiglech déi selwecht Conditioune fir all Interview ze garantéieren. Op Wonsch vum Matwierkende kann den Interview och op enger anerer Plaz ofgehal ginn.

Dës Date ginn souwuel impressionistesch ewéi akustesch ëmgeschriwwen an analyséiert mat Praat.

Dës Thes gëtt online veröffentlecht sou wéi d'Reglementer vun der Universitéit vu Glasgow virgesinn.

Appendix B

Material for the First Set of Recordings

Watfir eng Faarf huet ären Auto?

Ech hu gesot ech giff der et ginn.	-	**Jo, mä wéini?**
Ech ka meng Schlësselen néierens fannen.	-	**Wéini has de se da fir d'lescht?**
Ass soss nach een deen s de net kenns?	-	**Ween ass dat?**
Wee kënnt dëse Freideg?	-	**Ween? De Pol natierlech!**
Hien huet gesot si giffen allen zwee kommen.	-	**Kënnt de Jang och?**
Ech gi muer akafen.	-	**Kann ech och matgoen?**
Ech mengen ech hunn e Mëttwoch Zäit.	-	**Mengs de? Ass da keng Versammlung?**
Hues de meng Mutz gesinn? Ech hunn se verluer.	-	**Wéieng Faarf huet se?**
Si kommen zimlech dack heihin.	-	**Waren se och gëschter hei?**
Sief fein mat en!	-	**Sief fein mat en? Firwat sollt ech?**
Huel se mat (fort)!	-	**Soll ech se allen zwee mat (fort) huelen?**
Aus wat ass et?	-	**Gold.**
Ech hu lo schon deeglaang de Réck wéi.	-	**Firwat gees de dann net bei den Dokter?**
Wéi hutt dir et da fonnt?	-	**Am grousse Ganze war et nawell gutt.**
Ech hu lo just de Pol gesinn.	-	**Wou?**

Ech hu nach sou vill ze dinn!	-	**Kann ech der eppes hëllefen?**
Wat solle mer da lo maachen?	-	**Huet ee Loscht spazéieren ze goen?**
Si hu gesot si giffen hien usichen.	-	**Jo, hunn se et da gemaach?**
[Fotograf zum Model]	-	**Laach!**
[Wann et un der Dier tockt]	-	**Komm eran!**
Ech hu Schockela extra gär.	-	**Iess en net all beieneen!**
Ech hunn e véierbliederegt Kléiblat fonnt.	-	**Weis (emol)!**
Solle mer eis heihinner sëtzen?	-	**Gesi mer da vun hei aus op d'Bühn?**
Kann ech zwou Kamellen huelen?	-	**Huel der souvill wéi s de wëlls!**
Dat do gëtt näischt!	-	**Hues du eng besser Iddi?**
Ee vun eis muss goen.	-	**Ween?**
Et ass méi ee séieren Auto.	-	**Ass en dann och méi sécher?**
Ech hunn terribel Angscht fir ze fleien.	-	**An deem Fall...Firwat fuert der net mat der Fär?**
Wat soll ech da lo maachen?	-	**Waart!**
Wat hunn ech da lo falsch gemaach?	-	**Looss mech mat Rou!**
Wéini wëlls de d'Buch erëm kréien?	-	**Hal et sou laang wéi s de wëlls.**
Ech kréien dat Déngen hei net un d'goen.	-	**Looss mech emol probéieren!**
Den Taxi ass do.	-	**Gutt.**

Solle mer eis um 10 Auer treffen?	-	**OK!**
Ech hunn muer Examen.	-	**Vill Gléck!**
Sinn de Marc an d'Anne schon do?	-	**D'Anne ass hei, mee de Marc net.**
Hien ass där louster keen.	-	**Sief gedëlleg mat em!** **Gëff em eng Chance!**
Et ass guer kee komm!	-	**Wéi gelungen!**
Ech hu gesot e sollt sech em seng Saache këmmeren!	-	**Gutt gesot!**
Ech kann net virun en Dënschdeg kommen.	-	**Viru wéini?**
Vu weem sinn d'Blummen?	-	**Rot emol!**
Bis elo hat ech nach keng Zäit.	-	**Da fänk elo un!**
Kann ech de Fernseh umaachen?	-	**Maach ewéi doheem!**
Ech weess net op ech en Dënschdeg den Tour kréie fir ze kommen.	-	**Wann dat net geet, kéins de e Mëttwoch kommen?**
Hien ass lo just ukomm.	-	**Gutt.**
Hues de d'Hënneschdier zougespaart?	-	**Ma kloer!**
Hei ass de Bic deen s de gesicht hues.	-	**Villmools Merci!**
Hatt huet gesot et wier deng Schold.	-	**Egal wat!**
Wéini hues de hie fir d'lescht gesinn?	-	**Gëschter.**
Wat häls de vun sengem Wierk?	-	**Et ass net iwwel.**

Aus wat méchs de de Grëff?	-	**Aus Holz.**
Firwat léiss de der dat do gefalen?	-	**Firwat? Ech hu jo keng aner Wiel.**
Du hues d'Vas gebrach, oder net?	-	**Jo, mä net express.**
Ech ruffen all Méindeg un.	-	**All Méindeg?**
D'Julie war an der Tennis-final.	-	**Huet et gewonnen?**
Du kanns et e Sonndeg zréckkréien.	-	**Gutt. Dat geet vëllegen duer!**
De Pitt kënnt net.	-	**Grad esou gutt!**
Du muss et maache wéi ech soen.	-	**Wann et esou ass, da fro mech net nach eng Kéier fir ze hëllefen.**
Wéi al bass de?		
Wéivill kascht dat hei?	-	**Méi wéi s de mengs!**
Ween huet meng Drauwe giess?	-	**Keen.**
Hien hätt sollen am viraus bestellen.	-	**Dat hunn ech och gesot!**
Si hunn hirem Papp säin Auto geholl.	-	**Weem säin Auto hunn se geholl?**
Ech sinn net averstan.	-	**Firwat net?**
Ech schreiwe mat der lénker Hand.	-	**Mat wat fir enger Hand?**
Mir hu geduecht si hätten d'Saach opginn!	-	**Hunn se et wierklech opginn?**
Wéi wäit ass et bis op Bréissel?	-	**Wéi wäit ass et bis op Bréissel? Wat huet dat da lo dermat ze dinn?**
Ech mengen dat hei ass dem Claudine säi Prabbeli.	-	**Weem säin?**

Gëff de Schlëssel bei der Mme Weber of!	-	**Bei der der Mme Jeanne Weber?**
Ech muss e Sonndeg rëm zréck sinn .	-	**E Sonndeg schonn?**
Wat fir ee flotte Kado!	-	**Ech si frou wann et der gefält!**
Hues de de Jang net gesinn?	-	**Nee, wéi ech komm sinn, do war hie scho fort.**
Hatt kënnt e Sonndeg bis laanscht.	-	**Wéini?**
Ech ka lo net kommen.	-	**Firwat net?**
Mir hu gëschter de Grand-Duc gesinn.	-	**Wou?**
Hues de mat mir geschwat?	-	**Mat weem soss?**
Ech hu gesot ech giff hie ruffen.	-	**Riffs de en dann och?**
Ech hu gesot kritt de Bus giff um fënnef fueren.	-	**Bass de sécher?**
Hues de mäi Bic gesinn?	-	**Ass et deen hei?**
(Et ass un dir.)	-	**Maach virun!**
Hues de genuch?	-	**Genuch? Ech hu méi wéi genuch!**
Mécht et iech eppes aus wann ech eng fëmmen?	-	**Muss dat sinn?**
Déi zweete Kéier war et besser, oder net?	-	**Vill besser!**
Du muss hie froen.	-	**Firwat ech?**
Kanns de net selwer drop kommen?	-	**Oh, dajee. Wéi ass d'Äntwert?**

Oh, hie wäert sech scho mellen.	-	**Just fir de Fall, wéi ass seng Telefonsnummer?**
Muer gëtt et gutt Wieder.	-	**Mengs de?**
Ech mengen de Pol kann eis hëllefen.	-	**Bass de sécher?**
Wa mer mat Zäit ukommen, dann ass et einfach.	-	**Komme mer da mat Zäit un?**
De Papp gëtt rose wann en dat do héiert!	-	**Musse mer him et da soen?**
[De Papp zum klenge Jong, deen ze séier mam Vëlo fiert.]	-	**Pass op!**
Waart ee Moment!	-	**Maach virun! Mir hunn net de ganzen Dag Zäit!**
Dee grousse Schlëssel passt net.	-	**Da probéier mol deen hei!**
Du waars net do, oder?	-	**Dach!**
Ech mengen et reent muer.	-	**Oh, so dat net!**
Schued!	-	**Schued? Dat schued em guer näischt!**
Kanns de mer w.e.g. d'Buch ginn?	-	**Wéi eent?**
Nee, deen do wëll ech net.	-	**Hätt der léiwer gär deen hei?**
Sichs de eppes?	-	**Hues de mäi Portmonni gesinn?**
Solle mer zu Fouss dohi goen?	-	**Falls et reent, hätte mer dann net besser den Auto ze huelen?**
Kuck wat ech kann!	-	**Pass op!**
Wou soll ech dëse Stull histellen?	-	**Stell e widder d'Mauer!**

Komm mir ginn.	-	**Waart ee Moment!**
Mäi Bläistëft ass gebrach.	-	**Huel mäin!**
De Pol deet mer wéi!	-	**Pol!**
Du kanns et kréie wann s de wëlls.	-	**Villmools Merci!**
Ech gi lo schlofen.	-	**Gutt Nuecht!**
Ween ass hiren Trainer?	-	**Ween? De Pitt natierlech!**
Spills de net nach eng Partie Kaarte mat him?	-	**Ech mengen net! Hie fuddelt ëmmer!**
De Pol muss mer nach déi Suen zréckginn.	-	**A wann net?**
Et huet de ganzen Dag gereent!	-	**Am Eescht? Dat ass awer Schued!**
Kuck net sou béis!	-	**Da schéck dech!**
Ech hu muer en Examen.	-	**So mer Bescheed wéi et gaang ass!**
Ech gesinn d'Claudine vläicht herno.	-	**Wann s de et gesäis, da so em w.e.g. ech giff muer bis laanscht kommen.**
Hei ass däi Plover.	-	**Merci!**
Hien huet eng Goldmedail gewonnen.	-	**Gutt gemaach.**
Wëllt der eppes drénken?	-	**Merci, dat wier léif.**
Kënne mir och kommen?	-	**Wat méi wat besser.**
Merci fir är Hëllef!	-	**Gär geschitt!**
Hues de déi Bréiwer scho fortgeschéckt?	-	**Nach net!**

Hatt heescht Liz oder net?	-	**Lisa.**
Ech mengen ech kann dat do net maachen.	-	**Probéier mol!**
Si hunn eis der fofzeg geschéckt.	-	**Ech hat der awer honnert bestallt.**
Hien huet sech op de Buedem gesat.	-	**Wouhinner?**
Mengs de si giffe mer hëllefen?	-	**Fro mol!**
Hues de den Exame gepackt?	-	**Natierlech!**
Ech hu leider verluer.	-	**D'nächste Kéier geet et besser!**
D'Wieder ass esou gutt!	-	**Jo, an eng gutt Excuse fir guer näischt ze schaffen!**
Weem säi Bläistëft ass dat hei?	-	**Dem Jong säin.**
Firwat bass de komm?	-	**Ech wollt mat der poteren.**
Wat méchs du dann hei ëm dës Zäit?	-	**Ech warden op een.**
Hues de de leschten Zuch nach kritt?	-	**Just.**
Ech si mam Lisa eppes iesse gaang.	-	**Mat weem?**
Oh Mamm, oh Mamm!	-	**Wat ass geschitt?**
Wéi een ass mäin?	-	**Wéi een? Dee bloen natierlech!**
Du has versprach et fir de Mueren ze maachen.	-	**Fir muer de Mueren.**
Nee, du hues d'Schlësselen net hei leie gelooss.	-	**Wou kënnen se dann nëmme sinn?**

Hues de meng Händsch enzwousch gesinn?	-	**Ass dat hei se?**
Hien huet gesot et wier deier.	-	**Dommheet! Et ass ganz bëlleg.**
Huet de Film der gefall?	-	**Besser wéi ech gemengt hat.**
Hien huet de Mond nëmmen eng Kéier opstoen!	-	**Schwätzen! Dat kann e gutt!**

Appendix C

Transcriptions of the First Set of Recordings

Author's Comment

This appendix contains the transcriptions of a selection of the sentences recorded in the first setting. Due to the extremely large amount of data collected, only the material discussed in the dissertation has been included in the appendix. If you would like to listen to the complete data collected for the first set of recordings, please see appendix F, which contains a DVD with all recordings inn WAV format.

Annotation

[r] is used to mark all /r/ sounds in the transcriptions even though the actual realisation tend to be allophones of the uvular trill [ʀ] and the voiced uvular fricative [ʁ].

For purposes of legibility [t] and [d] may sometimes occur as a separate entity in the transcription even though they are not a separate syllable from the point of view of articulation.

* marks a fractional break in the recording at this point.

NB Only the informants' speech has been analysed, although a transcription of the input sentence spoken by the researcher has been included.

Speaker A

Tone Group 1 – *The Low Drop* (Low Fall)

Statements – no Head

I C 1 Weem säi Bläistëft ass dat hei? - Dem Jong säin.

[veːm sɛːɪ blɛːɪʃtəft ɑs daːt haɪ] - [|| dəm jɔŋ zɛːɪn ||]

Whose pencil is this? - *It's the boy's.*

Statements – with Head

I E 1 Firwat bass de komm? - Ech wollt mat der poteren.

[fɪəvaːt bɑs də kɔm] - [||əʃ vɔlt mɑt dɪə poːtərən ||]

Why have you come? - *I wanted to have a chat with you.*

WH-Questions

I E 2 Ech ka meng Schlëssele néierens - Wéini has de se da fir d'läscht?

[əʃ kɑ mɛŋ ʃləslə neɪrəns - [|| veɪni has də zə dɑ fɪə d lɛʃt ||]

I can't find my keys anywhere. - *(Well) when did you have them last?*

fannen.

fɑnən]

Yes-No Questions

IB3 **Muer gëtt et gutt Wieder.** - **Mengs de?**
[muə gət ət gʊt vɪədɐ] - [|| mɛŋs də ||]

Tomorrow, there will be fine weather. - *Is it? (Lit.: Do you think so?)*

ID3 **Ech mengen de Pol kann eis hëllefen.** - **Bass de sécher?**
[əʃ mɛŋən də poːl kɑn ɑɪs hələfən] - [|| bɑs də səʃɐ ||]

I think Paul can help. - *Are you sure, (though)?*

Commands

IB4 **Kuck wat ech kann!** - **Pass op!**
[kʊk vaːt əʃ kɑn] - [|| pɑs ɔp ||]

Watch what I can do! - *Be careful!*

IC4 **Wat hun ech da lo falsch gemaach?** - **Looss mech mat Rou!**
[vaːt hʊn əʃ dɑ lo fɑlʃ gəmaːx] - [|| loːs məch mɑt rou ||]

What have I done wrong now? - *Leave me alone!*

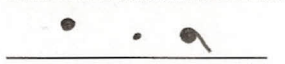
Interjections

IB5 **Hei ass däi Plover.** - **Merci!**
[hɑɪ ɑs dɛːɪ ploːvər] - [|| mɛrsi ||]

Here's your jumper. - *Thank you.*

I D 5 **Hien huet eng Goldmedaille gewonnen.** - **Gutt gemaach.**

[hɪən hʊət ɛŋ gɔltmədɑɪl gəvɔnən] - [|| gʊt gəma:x ||]



He's won a gold medal. - *Well done!*

Tone Group 2 – ***The High Drop*** (High Fall)

Statements

II C 1 **Hien hätt sollen am viraus bestellen.** - **Dat hunn ech och gesot!**

[hɪən hɛt zɔlən ɑm fɪraʊs bəʃtelən] - [|| da:t hʊn əʃ ɔx gəzo:t ||]

He ought to have booked in advance. - *That's what I said!*

WH-Questions – no Head

II A 2 **Mir hu gëschter de Grand-Duc gesinn.** - **Wou?**

[mɪr hʊ gəʃtɐ də grãdyk gəzɪn] - [|| voʊ ||]

We saw the Grand-Duke yesterday. - *Where?*

WH-Questions – with Head

II C 2 **Hues de mat mir geschwat?** - **Mat weem soss?**

[hʊəs də mɑt mɪə gəʃva:t] - [|| mɑt ve:m zɔs ||]

Are you talking to me? - Well who else (d'you think I'm talking to?)

Yes-No Questions

II C 3 **De Papp gëtt rosen wann en dat do héiert.**	-	**Musse mer him et da soen?**
[də pɑp gət roːzən vɑn ən dat do heɪərt]	-	[|| mʊsə mɐ hɪm ət dɑ zoən ||]
Dad will be very upset when he hears about that.	-	Must we tell him about it?

Commands

II C 4 **Mäi Bläistëft ass gebrach.**	-	**Huel main!**
[mɛːɪ blɛːɪʃtəft ɑs gəbrax]	-	[|| hʊəl mɛːɪn ||]
My pencil's broken.	-	*Use mine.*

Interjections

II B 5 **Hatt huet gesot et wier deng Schold.**	-	**Egalwat!**
[hɑt hʊət gəzot ət vɪə dəŋ ʃɔlt]	-	[|| eːgaːlvaːt ||]
She says you're to blame.	-	*What nonsense!*

Tone Group 3 – *The Take-Off* (Low Pre-Head + Low Head + Low Rise)

Statements

III A 1 Hues de de läschten Zuch nach kritt? - Just.

[hʊəs də də lɛʃtən tsʊx nax krɪt] - [|| ʒʊst ||]

Did you catch the last train? - *Just.*

WH-Questions

III D 2 Ech sinn net averstan. - Firwat net?

[əʃ zɪ nət ɑfɐʃtaːn] - [|| fɪəvaːt nət ||]

I don't agree. - *Why not?*

Yes-No Questions

III D 3 Ech hu gesot kritt de Bus giff - Bass de secher?

[əʃ hʊ gəzot krɪt də bʊs gɪf - [|| bɑs də səʃɐ ||]

The bus is at five, I'm told. - *Have you made sure?*

um fënnef fueren.

ʊm fənəf fʊərən]

Commands

III C 4 [Wann et un der Dier tockt] - Komm eran!

- [|| kɔm ərɑn ||]

[Response to a knock on the door] - *Come in!*

Interjections

III B 5 De Pol deet mer wéi! - Pol!

[də poːl deːt mɐ veɪ] - [|| poːl ||]

Paul's hurting me. - *Paul!*

Tone Group 4 – *The Low Bounce* (High Head + Low Rise)

Statements

IV A 1 Hues de déi Bréiwer scho fortgeschéckt? - Nach net.

[hʊəs də deɪ breɪvɐ ʃɔ fɔrtgəʃekt] - [|| nax nət ||]

Have you posted those letters? - *Not yet.*

WH-Questions

IV B 2 Ech schreiwen mat der lénker Hand. - Mat watfirenger Hand?

[əʃ ʃraɪvə mat dɐ ləŋkɐ hant] - [|| mat vatfirɛŋɐ hant ||]

I write with my left hand. - *With which hand?*

Yes-No Questions

IV B 3 Hues de mäi Bic gesinn? - Ass et deen hei?

[hʊəs də mɛːɪ bɪk gəzɪn] - [|| az ət deːn haɪ ||]

Have you seen my pen? - *Is this it?*

Commands

IV A 4 Ech hu Schokela extra gäer. - Iess en net all beieneen!

[əʃ hʊ ʃɔkəla ɛkstra gɛːɐ] - [|| ɪəs ən nət ɑl bɑɪəneːn ||]

I adore chocolate. - *Don't eat it all at once!*

Interjections

IV B 5 Ech gi lo schlofen. - Gutt Nuecht.

[əʃ gɪ lo ʃloːfən] - [|| gʊɑ nʊəʃt ||]

I'm off to bed. - *Good night.*

Tone Group 5 – *The Switchback* (Falling Head + Fall-Rise)

Statements

V A 1 Hatt heescht Liz oder net? - Lisa.

[hɑt heːʃt lɪz odɐ nət] - [|| liːsa ||]

Her name's Liz, isn't it? - *Lisa.*

V C 1 Du waars nët do, oder? - Dach!

[dʊ vaːs nət do odɐ] - [|| dax ||]

You weren't there, were you? - *Yes!*

V E 1 Du hues d'Vas gebrach, oder net? - Jo, mee net express.

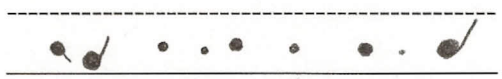
[dʊ hʊəs d vaːs gəbrax odɐ nət] - [|| jɔ | meː nət ɛkspres ||]

You broke the vase, didn't you? - *Yes, but not on purpose.*

Questions

V B 2 Firwat léiss de der dat do gefalen? - Firwat? Ech hu jo keng aaner Wiel.

[fiəvaːt leɪs də dɐ daːt do gəfaːlən] - [||fiəvaːt | əʃ hʊ jo kɛŋ aːnɐ vɪəl||]

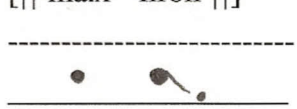


Why d'you put up with this? - *Why? I haven't got much choice.*

Commands

V B 4 (Et ass un dir.) - Maach virun!

- [|| maːx fɪrʊn ||]



(It's your turn.) - *Hurry up!*

Interjections

V E 5 Spils de net nach eng Parti Kaarte - Ech mengen net! Hie fuddelt emmer!

[ʃpɪls də nət nax ɛŋ pɑrti kaːrtə - [|| ʃ mɛŋə nət | hɪə fʊdəlt əmɐ ||]

Aren't you going to give him - *I don't think so! He cheats all the time!*

mat him?

mɑt hɪm]

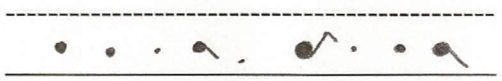
another game?

Tone Group 6 – *The Long Jump* (Low Pre-head + Rising Head + High Fall)

Statements

VI A 1 Si hunn eis der fofzeg geschéckt. - Ech hat der awer honnert bestallt.

[zi: hʊn ɑɪs dɐ fɔftsəʃ gəʃekt] - [|| əʃ ha:t dər a:vɐ hɔnərt beʃtɑlt ||]

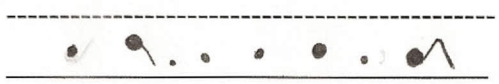


They've sent us fifty. - *But I ordered a hundred.*

WH-Questions

VI A 2 Nee, du hues d'Schlëssele net hei - Wou kënne se da nëmme sinn?

[ne: dʊ hʊəs t ʃləsələ nət hɑɪ - [|| vou kənə zə dɑ nəmə zɪn ||]



No, you haven't left the keys here. - *Well wherever can they be?*

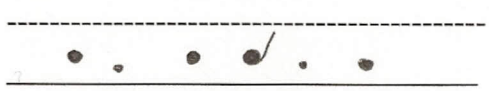
leie gelooss.

lɑɪə gəlo:s]

Yes-No Questions

VI A 3 Si kommen zimlech dack heihin. - Waren se och gëschter hei?

[zi kɔmən tsɪmləʃ dak hɑɪhɪn]- [|| va:rən z ɔx gəʃtɐ hɑɪ ||]

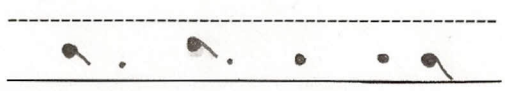


They come here quite often. - *Where they here yesterday too?*

Commands

VI A 4 Kann ech zwou Kamellen huelen? - Huel der souvill wéi s de wëlls!

[kɑn əʃ tsou kɑmɛlən hʊələn] - [|| hʊəl dɐ zoʊvɪl veɪ s də vəls ||]



Can I take two sweets? - *Take as many as you like.*

Interjections

VI A 5 Ech hu gesot e sollt sech em - Gutt gesot!

[əʃ hʊ gəzoːt ə zɔlt zəʃ əm - [|| gʊt gəzoːt ||]

I told him to mind his - *Good for you!*

seng Saache këmmeren!

zəŋ zaːxə kəmərən]

own business!

Tone Group 7 – ***The High Bounce*** (High Head + High Rise)

Statements

VII A 1 Ech ruffen all Méindeg un. - All Méindeg?

[əʃ rʊfən ɑl meɪndəʃ ʊn] - [|| ɑl meɪndəʃ ||]

I call every Monday. - *Every Monday?*

WH-Questions

VII C 2 Ech kann net virun en Dënschdeg kommen . - Viru wéini?

[əʃ kɑn nət fɪrʊn ən dənʃdəʃ kɔmən] - [|| fɪrʊ veɪni ||]

I can't come before Tuesday. - *Before when?*

Yes-No Questions

VII B 3 Hues de meng Hänsch enzwousch gesinn? - Ass dat hei se?

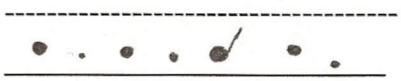
[hʊəs də məŋ hɛnʃ əntswoʊʃ gəzɪn] - [|| ɑs da:t haɪ zə ||]

Can you see my glove anywhere? - *Is this the one?*

Commands and Interjections

VII C 4 Gëff de Schlëssel bei der Mme Weber of! - Bei der Mme Jeanne Weber?

[gəf də ʃləsəl baɪ dɐ madam ve:bər o:f] - [|| baɪ dɐ madam ʒan ve:bər ||]



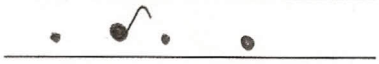
Leave the key with Mrs Weber. - Leave it with Mrs Jeanne Weber?

Tone Group 8 – *The Jackknife* (Rise-Fall)

Statements

VIII C 1 Ech muss e Sonndeg rem zréck sinn. - E Sonndeg schon?

[əʃ mʊs ə zɔndəʃ rəm tsrek zɪn] - [|| ə zɔndəʃ ʃɔn ||]

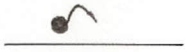


I have to be back by Sunday. - *By Sunday already?*

WH-Questions

VIII B 2 Ee vun eis muss goen. - Ween?

[eː fʊn ɑɪs mʊs goən] - [|| veːn ||]



Someone'll have to go. - *Who?*

Yes-No Questions

VIII D 3 Et ass méi ee séieren Auto. - Ass en dann och méi secher?

[ət ɑs meɪ eː seɪərən ɑʊto] - [|| ɑs ən dɑn ɔx meɪ səʃɐ ||]

It's a faster car. - *But is it any safer?*

Commands

VIII C 4 Kuck net sou béis! - Da schéck dech!

[kʊk nət zoʊ beɪs] - [|| dɑ ʃək dəʃ ||]

Don't look so disapproving. - *Behave yourself, then.*

Interjections

VIII B 4 Du kanns et e Sonndeg zréck kréien. - Gutt. Dat geet vëllegen duer!

[dʊ kɑns ət ə zɔndəʃ tsrek kreɪən] - [|| gʊt | daːt geːt fələʃən dʊə ||]

You can have it back on Sunday. - *Fine. That's plenty soon enough.*

Tone Group 9 – *The High Dive* (High Fall + Low Rise)

Statements

IX A 1 Wat fir ee flotte Kado! - Ech si frou wann et der gefält!

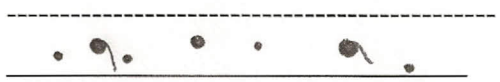
[vaːt fɪr eː flɔtə kɑdoː] - [|| əʃ zɪ frou vɑn ət dɐ gəfɛlt ||]

It's a lovely present. - *I'm glad you like it.*

WH-Questions

IX A 2 Kanns de net selwer drop kommen? - Oh, dajee. Wéi ass d'Äentwert?

[kɑns də nət zɛlvɐ drɔp kɔmən] - [|| ɔː dɑjeː | veɪ ɑs d ɛːəntvərt ||]

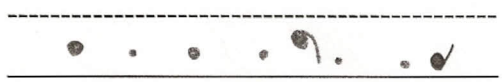


Can't you work it out for yourself? - *Oh, come on. What's the answer?*

Yes-No Questions

IX A 3 Sichs de eppes? - Hues de mäi Portmonni gesinn?

[zɪʃs də ɛpəs] - [|| huəs də mɛːɪ pɔrtmɔni gəzɪn ||]

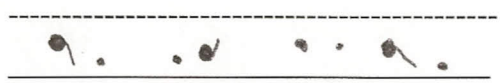


Lost something? - *Have you seen my wallet anywhere?*

Commands

IX A 4 Ech hu muer en Examen. - So mer Bescheed wéi et gaang ass!

[əʃ hʊ mʊər ən ɛkzaːmən] - [|| zo mɐ bəʃeːt veɪ ət gaːŋ ɑs ||]

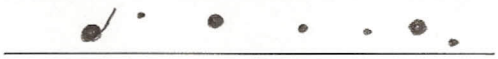


I take my exam tomorrow. - *Let me know how you get on!*

Interjections

IX A 5 Ech hu leider verluer. - D'nächste Kéier geet et besser!

[əʃ hʊ lɑɪdɐ fɐlʊə] - [|| d nɛ:kstə kɛɪɐ ge:t ət bɛsɐ ||]



I've lost, I'm afraid. - *Better luck next time!*

Tone Group 10 – *The Terrace* (High Head + Mid-level)

Statements

X A 1 Hien huet de Mond nëmmen - Schwätzen! Dat kann e gutt!

[hɪən hʊət də mɔnt nəmən ɛŋ - [|| ʃvɛtsən | da:t kɑn ə gʊt ||]

If only he'd stop talking and do - *Talk, that's all he ever does!*

eng Kéier opstoen!

ɛŋ kɛɪɐ ɔpʃtoən]

something! - *(Lit.: Talk, that's what he does best!)*

WH- Questions

X B 2 Ech hunn terrible Angscht fir ze - An deem Fall...Firwat fuert der nët

[əʃ hʊn tɛriːbəl ɑŋʃt fiə tsə - [|| ɑn deːm fɑl | fiəvaːt fʊərt dɐ nət

But I get so airsick. - *In that case, why not go*

fleien. - mat der Fähr?

fleiən] - mɑt dɐ fɛːə ||]

(Lit.: I'm terribly afraid of flying.) - *by ferry?*

Yes-No Questions

X C 3 Solle mer zu Fouss dohin goen? - Falls et reent, hätte mer dann net

[zɔlə mɐ tsʊ foʊs dohɪ goən] - [|| fɑls ət reːnt | hɛtə mɐ dɑn nət

Shall we walk there? - *In case it rains, hadn't we*

- besser den Auto ze huelen?

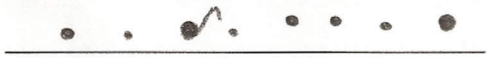
- bɛsɐ dən ɑʊto tsə hʊələn ||]

- *Better take the car?*

Commands

X B 4 Du muss et maache wéi ech soen. - Wann et esou ass, da fro mech net

[dʊ mʊs ət maːxə veɪ əʃ zoən] - [|| vɑn ət zoʊ ɑs | dɑ fro məʃ nət



You must do it my way. - *If that's how you want it, don't ask*

- nach eng Kéier fir ze hëllefen.

- nax ɛŋ keɪɐ fɪə tsə hələfən ||]

- *me to help again.*

Interjections

X C 5 D'Wieder ass esou gutt! - Jo, an eng gudd Excuse fir guer

[t vɪədɐ ɑs əzoʊ gʊt] - [|| jɔ | ɑn ɛŋ gʊt ɛkskys fɪə gʊə

Isn't the weather gorgeous! - And what a perfect excuse for

- näischt ze schaffen!

- nɛːɪʃt tsə ʃɑfən ||]

- doing absolutely nothing!

Speaker C

Tone Group 1 – *The Low Drop* (Low Fall)

Statements – no Head

I C 1 Weem säi Bläistëft ass dat hei? - Dem Jong säin.

[veːm sɛːɪ bleːɪʃtəft ɑs daːt haɪ] - [|| dəm jɔŋ zɛːɪn ||]

Whose pencil is this? - *It's the boy's.*

Statements – with Head

I E 1 Firwat bass de komm? - Ech wollt mat der poteren.

[fɪəvaːt bɑs də kɔm] - [||əʃ vɔlt mɑt dɐ poːtərən ||]

Why have you come? - *I wanted to have a chat with you.*

WH-Questions

I E 2 Ech ka meng Schlëssele néierens - Wéini has de se da fir d'läscht?

[əʃ kɑ mɛŋ ʃləslə neɪrəns - [|| veɪni has də zə dɑ fɪə d lɛʃt ||]

I can't find my keys anywhere. - *(Well) when did you have them last?*

fannen.

fɑnən]

Yes-No Questions

I B 3 **Muer gëtt et gutt Wieder.** - **Mengs de?**
[muə gət ət gʊt vɪədɐ] - [|| mɛŋs də ||]

Tomorrow, there will be fine weather. - *Is it? (Lit.: Do you think so?)*

I D 3 **Ech mengen de Pol kann eis hëllefen.** - **Bass de sécher?**
[əʃ mɛŋən də poːl kɑn ɑɪs hələfən] - [|| bɑs də səʃɐ ||]

I think Paul can help. - *Are you sure, (though)?*

Commands

I B 4 **Kuck wat ech kann!** - **Pass op!**
[kʊk vaːt əʃ kɑn] - [|| pɑs ɔp ||]

Watch what I can do! - *Be careful!*

I C 4 **Wat hun ech da lo falsch gemaach?** - **Looss mech mat Rou!**
[vaːt hʊn əʃ dɑ lo fɑlʃ gəmaːx] - [|| loːs məch mɑt roʊ ||]

What have I done wrong now? - *Leave me alone!*

Interjections

I B 5 **Hei ass däi Plover.** - **Merci!**
[hɑɪ ɑs dɛːɪ ploːvər] - [|| mɛrsi ||]

Here's your jumper. - *Thank you.*

I D 5 Hien huet eng Goldmedaille gewonnen. - Gutt gemaach.

[hɪən hʊət ɛŋ gɔltmədɑɪl gəvɔnən] - [|| gʊt gəmaːx ||]

He's won a gold medal. - *Well done!*

Tone Group 2 – *The High Drop* (High Fall)

Statements

II C 1 Hien hätt sollen am viraus bestellen. - Dat hunn ech och gesot!

[hɪən hɛt zɔlən ɑm fɪraʊs bəʃtelən] - [|| daːt hʊn əʃ ɔx gəzoːt ||]

He ought to have booked in advance. - *That's what I said!*

WH-Questions – no Head

II A 2 Mir hu gëschter de Grand-Duc gesinn. - Wou?

[mɪr hʊ gəʃtɐ də grãdyk gəzɪn] - [|| voʊ ||]

We saw the Grand-Duke yesterday. - *Where?*

WH-Questions – with Head

II C 2 **Hues de mat mir geschwat?** - **Mat weem soss?**

[hʊəs də mɑt mɪə gəʃvaːt] - [|| mɑt veːm zɔs ||]

Are you talking to me? - Well who else (d'you think I'm talking to?)

Yes-No Questions

II C 3 **De Papp gëtt rosen wann en dat do héiert.** - **Musse mer him et da soen?**

[də pɑp gət roːzən vɑn ən dat do heɪərt] - [|| mʊsə mɐ hɪm ət dɑ zoən ||]

Dad will be very upset when he hears about that. - Must we tell him about it?

Commands

II C 4 **Mäi Bläistëft ass gebrach.** - **Huel main!**

[mɛːɪ blɛːɪʃtəft ɑs gəbrax] - [|| hʊəl mɛːɪn ||]

My pencil's broken. - *Use mine.*

Interjections

II B 5 Hatt huet gesot et wier deng Schold. - Egalwat!

[hɑt hʊət gəzot ət vɪə dəŋ ʃɔlt] - [|| eːgaːlvaːt ||]

She says you're to blame. - *What nonsense!*

Tone Group 3 – *The Take-Off* (Low Pre-Head + Low Head + Low Rise)

Statements

III A 1 Hues de de läschten Zuch nach kritt? - Just.

[hʊəs də də lɛʃtən tsʊx nax krɪt] - [|| ʒʊst ||]

Did you catch the last train? - *Just.*

WH-Questions

III D 2 Ech sinn net averstan. - Firwat net?

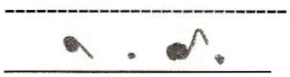
[əʃ zɪ nət ɑfɐʃtaːn] - [|| fɪəvaːt nət ||]

I don't agree. - *Why not?*

Yes-No Questions

III D 3 Ech hu gesot kritt de Bus giff - Bass de secher?

[əʃ hʊ gəzot krɪt də bʊs gɪf - [|| bɑs də səʃɐ ||]



The bus is at five, I'm told. - *Have you made sure?*

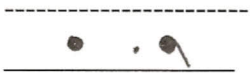
um fënnef fueren.

ʊm fənəf fʊərən]

Commands

III C 4 [Wann et un der Dier tockt] - Komm eran!

- [|| kɔm ərɑn ||]

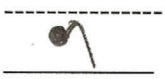


[Response to a knock on the door] - *Come in!*

Interjections

III B 5 De Pol deet mer wéi! - Pol!

[də poːl deːt mɐ veɪ] - [|| poːl ||]



Paul's hurting me. - *Paul!*

Tone Group 4 – *The Low Bounce* (High Head + Low Rise)

Statements

IV A 1 Hues de déi Bréiwer scho fortgeschéckt? - Nach net.

[huəs də deɪ breɪvɐ ʃɔ fɔrtgəʃekt] - [|| nax nət ||]

Have you posted those letters? - *Not yet.*

WH-Questions

IV B 2 Ech schreiwen mat der lénker Hand. - Mat watfirenger Hand?

[əʃ ʃraɪvə mat dɐ ləŋkɐ hant] - [|| mat vatfirɐ*ɐ han* ||]

I write with my left hand. - *With which hand?*

Yes-No Questions

IV B 3 Hues de mäi Bic gesinn? - Ass et deen hei?

[huəs də mɛːɪ bɪk gəzɪn] - [|| az ət deːn haɪ ||]

Have you seen my pen? - *Is this it?*

Commands

IV A 4 Ech hu Schokela extra gäer. - Iess en net all beieneen!

[əʃ hʊ ʃɔkəla ɛkstra gɛːɐ] - [|| ɪəs ən nət al baɪəneːn ||]

I adore chocolate. - *Don't eat it all at once!*

Interjections

IV B 5 Ech gi lo schlofen. - Gutt Nuecht.

[əʃ gɪ lo ʃlo:fən] - [|| gʊt nʊəʃt ||]

I'm off to bed. - *Good night.*

Tone Group 5 – ***The Switchback*** (Falling Head + Fall-Rise)

Statements

V A 1 Hatt heescht Liz oder net? - Lisa.

[hɑt he:ʃt lɪz odɐ nət] - [|| li:sa ||]

Her name's Liz, isn't it? - *Lisa.*

V C 1 Du waars nët do, oder? - Dach!

[dʊ va:s nət do odɐ] - [|| dax ||]

You weren't there, were you? - *Yes!*

V E 1 Du hues d'Vas gebrach, oder net? - Jo, mee net express.

[dʊ hʊəs d va:s gəbrax odɐ nət] - [|| jɔ | me: nət ɛkspres ||]

You broke the vase, didn't you? - *Yes, but not on purpose.*

Questions

V B 2 Firwat léiss de der dat do gefalen? - Firwat? Ech hu jo keng aaner Wiel.

[fɪəva:t leɪs də dɐ da:t do gəfa:lən] - [||fɪəva:t | əʃ hʊ jo kɛŋ a:nɐ vɪəl||]

Why d'you put up with this? - *Why? I haven't got much choice.*

Commands

V B 4 (Et ass un dir.) - Maach virun!

- [|| ma:x fɪrʊn ||]

(It's your turn.) - *Hurry up!*

Interjections

V E 5 Spils de net nach eng Parti Kaarte - Ech mengen net! Hie fuddelt emmer!

[ʃpɪls də nət nax ɛŋ pɑrti ka:rtə - [|| əʃ mɛŋə nət | * fʊdəlt əmɐ ||]

Aren't you going to give him - *I don't think so! He cheats all the time!*

mat him?

mɑt hɪm]

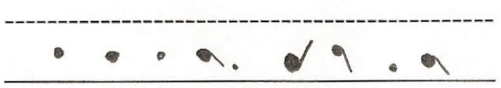
another game?

Tone Group 6 – *The Long Jump* (Low Pre-head + Rising Head + High Fall)

Statements

VI A 1 Si hunn eis der fofzeg geschéckt. - Ech hat der awer honnert bestallt.

[zi: hʊn ɑɪs dɐ fɔftsəʃ gəʃekt] - [|| əʃ ha:t dər a:vɐ hɔnərt beʃtɑlt ||]

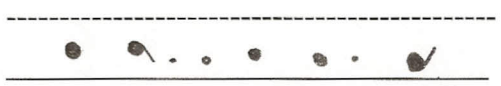


They've sent us fifty. - *But I ordered a hundred.*

WH-Questions

VI A 2 Nee, du hues d'Schlëssele net hei - Wou kënne se da nëmme sinn?

[ne: dʊ hʊəs t ʃləsələ nət hɑɪ - [|| vou kənə zə dɑ nəmə zɪn ||]



No, you haven't left the keys here. - *Well wherever can they be?*

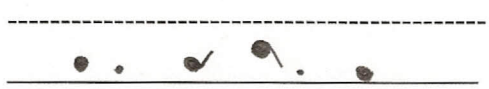
leie gelooss.

lɑɪə gəlo:s]

Yes-No Questions

VI A 3 Si kommen zimlech dack heihin. - Waren se och gëschter hei?

[zi kɔmən tsɪmləʃ dak hɑɪhɪn]- [|| va:rən z ɔx gəʃtɐ hɑɪ ||]

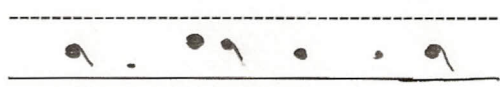


They come here quite often. - *Where they here yesterday too?*

Commands

VI A 4 Kann ech zwou Kamellen huelen? - Huel der souvill wéi s de wëlls!

[kɑn əʃ tsou kɑmɛlən hʊələn] - [|| hʊəl dɐ zoʊvɪl veɪ s də vəls ||]



Can I take two sweets? - *Take as many as you like.*

Interjections

VI A 5 Ech hu gesot e sollt sech em	-	Gutt gesot!
[əʃ hʊ gəzoːt ə zɔlt zəʃ əm	-	[|| gʊt gəzoːt ||]

I told him to mind his	-	*Good for you!*
seng Saache këmmeren!		
zəŋ za:xə kəmərən]		
own business!		

Tone Group 7 – ***The High Bounce*** (High Head + High Rise)

Statements

VII A 1 Ech ruffen all Méindeg un.	-	All Méindeg?
[əʃ rʊfən ɑl meɪndəʃ ʊn]	-	[|| ɑl meɪndəʃ ||]

I call every Monday.	_	*Every Monday?*

WH-Questions

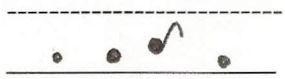
VII C 2 Ech kann net virun en Dënschdeg kommen .	-	Viru wéini?
[əʃ kɑn nət fɪrʊn ən dənʃdəʃ kɔmən]	-	[|| fɪrʊ veɪni ||]

I can't come before Tuesday.	-	*Before when?*

Yes-No Questions

VII B 3 Hues de meng Hänsch enzwousch gesinn? - Ass dat hei se?

[hʊəs də məŋ hɛnʃ əntswoʊʃ gəzɪn] - [|| ɑs da:t haɪ zə ||]



Can you see my glove anywhere? - *Is this the one?*

Commands and Interjections

VII C 4 Gëff de Schlëssel bei der Mme Weber of! - Bei der Mme Jeanne Weber?

[gəf də ʃləsəl baɪ dɐ madam ve:bər o:f] - [|| baɪ dɐ madam ʒan ve:bər ||]

Leave the key with Mrs Weber. - Leave it with Mrs Jeanne Weber?

Tone Group 8 – *The Jackknife* (Rise-Fall)

Statements

VIII C 1 Ech muss e Sonndeg rem zréck sinn. - E Sonndeg schon?

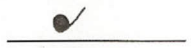
[əʃ mʊs ə zɔndəʃ rəm tsrek zɪn] - [|| ə zɔndəʃ ʃɔn ||]

I have to be back by Sunday. - *By Sunday already?*

WH-Questions

VIII B 2 Ee vun eis muss goen. - Ween?

[eː fʊn ɑɪs mʊs goən] - [|| veːn ||]



Someone'll have to go. - *Who?*

Yes-No Questions

VIII D 3 Et ass méi ee séieren Auto. - Ass en dann och méi secher?

[ət ɑs meɪ eː seɪərən ɑʊto] - [|| ɑs ən dɑn ɔx meɪ səʃɐ ||]

It's a faster car. - *But is it any safer?*

Commands

VIII C 4 Kuck net sou béis! - Da schéck dech!

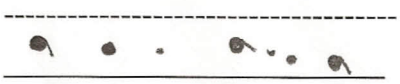
[kʊk nət zoʊ beɪs] - [|| dɑ ʃək dəʃ ||]

Don't look so disapproving. - *Behave yourself, then.*

Interjections

VIII B 4 Du kanns et e Sonndeg zréck kréien. - Gutt. Dat geet vëllegen duer!

[dʊ kɑns ət ə zɔndəʃ tsrek kreɪən] - [|| gʊt | daːt geːt fələʃən dʊə ||]



You can have it back on Sunday. - *Fine. That's plenty soon enough.*

Tone Group 9 – *The High Dive* (High Fall + Low Rise)

Statements

IX A 1 Wat fir ee flotte Kado! - Ech si frou wann et der gefält!

[vaːt fɪr eː flɔtə kɑdoː] - [|| əʃ zɪ frou vɑn ət dɐ gəfɛlt ||]

It's a lovely present. - *I'm glad you like it.*

WH-Questions

IX A 2 Kanns de net selwer drop kommen? - Oh, dajee. Wéi ass d'Äentwert?

[kɑns də nət zɛlvɐ drɔp kɔmən] - [|| ɔː dɑjeː | veɪ ɑs d ɛːəntvərt ||]

Can't you work it out for yourself? - *Oh, come on. What's the answer?*

Yes-No Questions

IX A 3 Sichs de eppes? - Hues de mäi Portmonni gesinn?

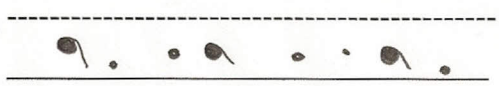
[zɪʃs də ɛpəs] - [|| huəs də mɛːɪ pɔrtmɔni gəzɪn ||]

Lost something? - *Have you seen my wallet anywhere?*

Commands

IX A 4 Ech hu muer en Examen. - So mer Bescheed wéi et gaang ass!

[əʃ hʊ mʊər ən ɛkzaːmən] - [|| zo mɐ bəʃeːt veɪ ət gaːŋ ɑs ||]



I take my exam tomorrow. - *Let me know how you get on!*

Interjections

IX A 5 Ech hu leider verluer. - D'nächste Kéier geet et besser!

[əʃ hʊ lɑɪdɐ fɐlʊə] - [|| d nɛːkstə kɛɪɐ geːt ət bɛsɐ ||]

I've lost, I'm afraid. - *Better luck next time!*

Tone Group 10 – *The Terrace* (High Head + Mid-level)

Statements

X A 1 Hien huet de Mond nëmmen - Schwätzen! Dat kann e gutt!

[hɪən hʊət də mɔnt nəmən ɛŋ - [|| ʃvɛtsən | daːt kɑn ə gʊt ||]

If only he'd stop talking and do - *Talk, that's all he ever does!*

eng Kéier opstoen!

ɛŋ kɛɪɐ ɔpʃtoən]

something! - *(Lit.: Talk, that's what he does best!)*

WH- Questions

X B 2 Ech hunn terrible Angscht fir ze	-	An deem Fall...Firwat fuert der nët
[əʃ hʊn tɛriːbəl aŋʃt fiə tsə	-	[|| an deːm fal | fiəvaːt fʊərt dɐ nət
But I get so airsick.	-	*In that case, why not go*
fleien.	-	mat der Fähr?
fleɪən]	-	mat dɐ fɛːə ||]
(Lit.: I'm terribly afraid of flying.)	-	*by ferry?*

Yes-No Questions

X C 3 Solle mer zu Fouss dohin goen?	-	Falls et reent, hätte mer dann net
[zɔlə mɐ tsʊ foʊs dohɪ goən]	-	[|| fals ət reːnt | hɛtə mɐ dan nət
Shall we walk there?	-	*In case it rains, hadn't we*
	-	besser den Auto ze huelen?
	-	bɛsɐ dən aʊto tsə hʊələn ||]
	-	*Better take the car?*

Commands

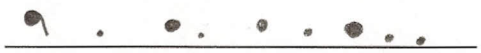
X B 4 **Du muss et maache wéi ech soen.** - **Wann et esou ass, da fro mech net**

[dʊ mʊs ət maːxə veɪ əʃ zoən] - [|| vɑn ət əzoʊ ɑs | dɑ fro məʃ nət

You must do it my way. - *If that's how you want it, don't ask*

- **nach eng Kéier fir ze hëllefen.**

- nax ɛŋ keɪɐ fɪə tsə hələfən ||]

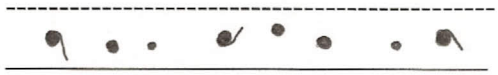


- *me to help again.*

Interjections

X C 5 **D'Wieder ass esou gutt!** - **Jo, an eng gudd Excuse fir guer**

[t vɪədɐ ɑs əzoʊ gʊt] - [|| jɔ | ɑn ɛŋ gʊt ɛkskys fɪə gʊə



Isn't the weather gorgeous! - And what a perfect excuse for

- näischt ze schaffen!

- nɛːɪʃt tsə ʃɑ* ||]

- doing absolutely nothing!

Speaker M

Tone Group 1 – *The Low Drop* (Low Fall)

Statements – no Head

I C 1 Weem säi Bläistëft ass dat hei? - Dem Jong säin.

[veːm sɛːɪ blɛːɪʃtəft ɑs daːt haɪ] - [|| dəm jɔŋ zɛːɪn ||]

Whose pencil is this? - *It's the boy's.*

Statements – with Head

I E 1 Firwat bass de komm? - Ech wollt mat der poteren.

[fɪəvaːt bɑs də kɔm] - [||əʃ vɔlt mɑt dɐ poːtərən ||]

Why have you come? - *I wanted to have a chat with you.*

WH-Questions

I E 2 Ech ka meng Schlëssele néierens - Wéini has de se da fir d'läscht?

[əʃ kɑ mɛŋ ʃləslə neɪrəns - [|| veɪni has də zə dɑ fɪə d lɛʃt ||]

I can't find my keys anywhere. - *(Well) when did you have them last?*

fannen.

fɑnən]

Yes-No Questions

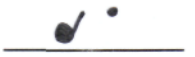
I B 3	Muer gëtt et gutt Wieder.	-	Mengs de?
	[mʊə gət ət gʊt vɪədɐ]	-	[|| mɛŋs də ||]

	Tomorrow, there will be fine weather.	-	*Is it? (Lit.: Do you think so?)*
I D 3	Ech mengen de Pol kann eis hëllefen.	-	Bass de sécher?
	[əʃ mɛŋən də poːl kɑn ɑɪs hələfən]	-	[|| bɑs də səʃɐ ||]

	I think Paul can help.	-	*Are you sure, (though)?*

Commands

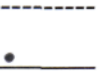
I B 4	Kuck wat ech kann!	-	Pass op!
	[kʊk vaːt əʃ kɑn]	-	[|| pɑs ɔp ||]

			
	Watch what I can do!	-	*Be careful!*
I C 4	Wat hun ech da lo falsch gemaach?	-	Looss mech mat Rou!
	[vaːt hʊn əʃ dɑ lo fɑlʃ gəmaːx]	-	[|| loːs məch mɑt rou ||]

	What have I done wrong now?	-	*Leave me alone!*

Interjections

I B 5	Hei ass däi Plover.	-	Merci!
	[hɑɪ ɑs dɛːɪ ploːvər]	-	[|| mɛrsi ||]

			
	Here's your jumper.	-	*Thank you.*

I D 5 Hien huet eng Goldmedaille gewonnen. - Gutt gemaach.

[hɪən hʊət ɛŋ gɔltmədɑɪl gəvɔnən] - [|| gʊt gəma:x ||]

He's won a gold medal. - *Well done!*

Tone Group 2 – *The High Drop* (High Fall)

Statements

II C 1 Hien hätt sollen am viraus bestellen. - Dat hunn ech och gesot!

[hɪən hɛt zɔlən ɑm fɪraʊs bəʃtelən] - [|| da:t hʊn əʃ ɔx gəzo:t ||]

He ought to have booked in advance. - *That's what I said!*

WH-Questions – no Head

II A 2 Mir hu gëschter de Grand-Duc gesinn. - Wou?

[mɪr hʊ gəʃtɐ də grãdyk gəzɪn] - [|| vo:ʊ ||]

We saw the Grand-Duke yesterday. - *Where?*

WH-Questions – with Head

II C 2 Hues de mat mir geschwat? - Mat weem soss?

[hʊəs də mɑt mɪə gəʃva:t] - [|| mɑt ve:m zɔs ||]

Are you talking to me? - Well who else (d'you think I'm talking to?)

Yes-No Questions

II C 3 De Papp gëtt rosen wann en dat do héiert. - Musse mer him et da soen?

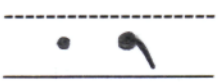
[də pɑp gət roːzən vɑn ən dat do heɪərt] - [|| mʊsə mɐ hɪm ət dɑ zoən ||]

Dad will be very upset when he hears about that. - Must we tell him about it?

Commands

II C 4 Mäi Bläistëft ass gebrach. - Huel main!

[mɛːɪ blɛːɪʃtəft ɑs gəbrax] - [|| hʊəl mɛːɪn ||]



My pencil's broken. - *Use mine.*

Interjections

II B 5 Hatt huet gesot et wier deng Schold. - Egalwat!

[hɑt hʊət gəzot ət vɪə dəŋ ʃɔlt] - [|| eːgaːlvaːt ||]

She says you're to blame. - *What nonsense!*

Tone Group 3 – *The Take-Off* (Low Pre-Head + Low Head + Low Rise)

Statements

III A 1 Hues de de läschten Zuch nach kritt? - Just.

[huəs də də lɛʃtən tsʊx nax krɪt] - [|| ʒʊst ||]

Did you catch the last train? - *Just.*

WH-Questions

III D 2 Ech sinn net averstan. - Firwat net?

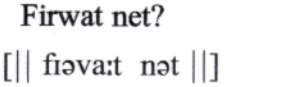
[əʃ zɪ nət ɑfɐʃtaːn] - [|| fɪəvaːt nət ||]

I don't agree. - *Why not?*

Yes-No Questions

III D 3 Ech hu gesot kritt de Bus giff - Bass de secher?

[əʃ hʊ gəzot krɪt də bʊs gɪf - [|| bɑs də səʃɐ ||]



The bus is at five, I'm told. - *Have you made sure?*

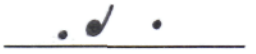
um fënnef fueren.

ʊm fənəf fʊərən]

Commands

III C 4 [Wann et un der Dier tockt] - Komm eran!

- [|| kɔm ərɑn ||]



[Response to a knock on the door] - *Come in!*

Interjections

III B 5 De Pol deet mer wéi! - Pol!

[də poːl deːt mɐ veɪ] - [|| poːl ||]

Paul's hurting me. - *Paul!*

Tone Group 4 – *The Low Bounce* (High Head + Low Rise)

Statements

IV A 1 Hues de déi Bréiwer scho fortgeschéckt? - Nach net.

[hʊəs də deɪ breɪvɐ ʃɔ fɔrtgəʃekt] - [|| nax nət ||]

Have you posted those letters? - *Not yet.*

WH-Questions

IV B 2 Ech schreiwen mat der lénker Hand. - Mat watfirenger Hand?

[əʃ ʃraɪvə mat dɐ ləŋkɐ hant] - [|| mat vatfɪrɛŋɐ hant ||]

I write with my left hand. - *With which hand?*

Yes-No Questions

IV B 3 Hues de mäi Bic gesinn? - Ass et deen hei?

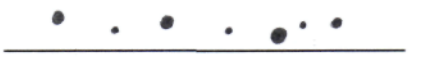
[hʊəs də mɛːɪ bɪk gəzɪn] - [|| az ət deːn haɪ ||]

Have you seen my pen? - *Is this it?*

Commands

IV A 4 Ech hu Schokela extra gäer. - Iess en net all beieneen!

[əʃ hʊ ʃɔkəla ɛkstra gɛːɐ] - [|| eːs ən nət al bɑɪəneːn ||]



I adore chocolate. - *Don't eat it all at once!*

Interjections

IV B 5 Ech gi lo schlofen. - Gutt Nuecht.

[əʃ gɪ lo ʃloːfən] - [|| gʊt nʊəʃt ||]

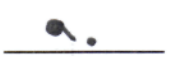
I'm off to bed. - *Good night.*

Tone Group 5 – ***The Switchback*** (Falling Head + Fall-Rise)

Statements

V A 1 Hatt heescht Liz oder net? - Lisa.

[hɑt heːʃt lɪz odɐ nət] - [|| liːsa ||]



Her name's Liz, isn't it? - *Lisa.*

V C 1 Du waars nët do, oder? - Dach!

[dʊ vaːs nət do odɐ] - [|| dax ||]

You weren't there, were you? - *Yes!*

V E 1 Du hues d'Vas gebrach, oder net? - Jo, mee net express.

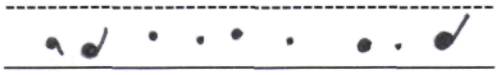
[dʊ hʊəs d vaːs gəbrax odɐ nət] - [|| jɔ | meː nət ɛkspres ||]

You broke the vase, didn't you? - *Yes, but not on purpose.*

Questions

V B 2 Firwat léiss de der dat do gefalen? - Firwat? Ech hu jo keng aaner Wiel.

[fiəvaːt leɪs də dɐ daːt do gəfaːlən] - [||fiəvaːt | əʃ hʊ jo kɛŋ aːnɐ vɪəl||]

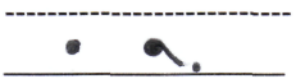


Why d'you put up with this? - *Why? I haven't got much choice.*

Commands

V B 4 (Et ass un dir.) - Maach virun!

- [|| maːx fɪrʊn ||]

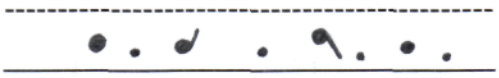


(It's your turn.) - *Hurry up!*

Interjections

V E 5 Spils de net nach eng Parti Kaarte - Ech mengen net! Hie fuddelt emmer!

[ʃpɪls də nət nax ɛŋ pɑrti kaːrtə - [|| əʃ mɛŋə nət | hɪə fʊdəlt əmɐ ||]



Aren't you going to give him - *I don't think so! He cheats all the time!*

mat him?

mɑt hɪm]

another game?

Tone Group 6 – *The Long Jump* (Low Pre-head + Rising Head + High Fall)

Statements

VI A 1 Si hunn eis der fofzeg geschéckt. - Ech hat der awer honnert bestallt.

[zi: hʊn ɑɪs dɐ fɔftsəʃ gəʃekt] - [|| əʃ ha:t dɐ a:vɐ hɔnərt beʃtɑlt ||]

They've sent us fifty. - *But I ordered a hundred.*

WH-Questions

VI A 2 Nee, du hues d'Schlëssele net hei - Wou këne se da nëmme sinn?

[ne: dʊ hʊəs t ʃləsələ nət hɑɪ - [|| vo:ʊ kənə zə dɑ nəmə zɪn ||]

No, you haven't left the keys here. - *Well wherever can they be?*

leie gelooss.

lɑɪə gəlo:s]

Yes-No Questions

VI A 3 Si kommen zimlech dack heihin. - Waren se och gëschter hei?

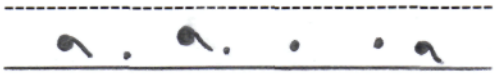
[zi kɔmən tsɪmləʃ dak hɑɪhɪn]- [|| va:rən zə ɔx gəʃtɐ hɑɪ ||]

They come here quite often. - *Where they here yesterday too?*

Commands

VI A 4 Kann ech zwou Kamellen huelen? - Huel der souvill wéi s de wëlls!

[kɑn əʃ tsoʊ kɑmɛlən hʊələn] - [|| hʊəl dɐ zoʊvɪl veɪ s də vəls ||]



Can I take two sweets? - *Take as many as you like.*

Interjections

VI A 5 Ech hu gesot e sollt sech em - Gutt gesot!

[əʃ hʊ gəzoːt ə zɔlt zəʃ əm - [|| gʊt gəzoːt ||]

I told him to mind his - *Good for you!*

seng Saache këmmeren!

zəŋ zaːxə kəmərən]

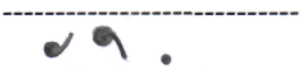
own business!

Tone Group 7 – *The High Bounce* (High Head + High Rise)

Statements

VII A 1 Ech ruffen all Méindeg un. - All Méindeg?

[əʃ rʊfən ɑl meɪndəʃ ʊn] - [|| ɑl meɪndəʃ ||]



I call every Monday. - *Every Monday?*

WH-Questions

VII C 2 Ech kann net virun en Dënschdeg kommen . - Viru wéini?

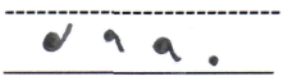
[əʃ kɑn nət fɪrʊn ən dənʃdəʃ kɔmən] - [|| fɪrʊ veɪni ||]

I can't come before Tuesday. - *Before when?*

Yes-No Questions

VII B 3 Hues de meng Hänsch enzwousch gesinn? - Ass dat hei se?

[hʊəs də məŋ hɛnʃ əntswoʊʃ gəzɪn] - [|| ɑs da:t hɑɪ zə ||]

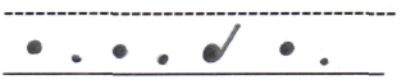


Can you see my glove anywhere? - *Is this the one?*

Commands and Interjections

VII C 4 Gëff de Schlëssel bei der Mme Weber of! - Bei der Mme Jeanne Weber?

[gəf də ʃləsəl bɑɪ dɐ mɑdɑm ve:bər o:f] - [|| bɑɪ dɐ mɑdɑm ʒɑn ve:bər ||]



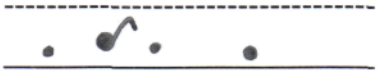
Leave the key with Mrs Weber. - Leave it with Mrs Jeanne Weber?

Tone Group 8 – *The Jackknife* (Rise-Fall)

Statements

VIII C 1 Ech muss e Sonndeg rem zréck sinn. - E Sonndeg schon?

[əʃ mʊs ə zɔndəʃ rəm tsrek zɪn] - [|| ə zɔndəʃ ʃɔn ||]



I have to be back by Sunday. - *By Sunday already?*

WH-Questions

VIII B 2 Ee vun eis muss goen. - Ween?

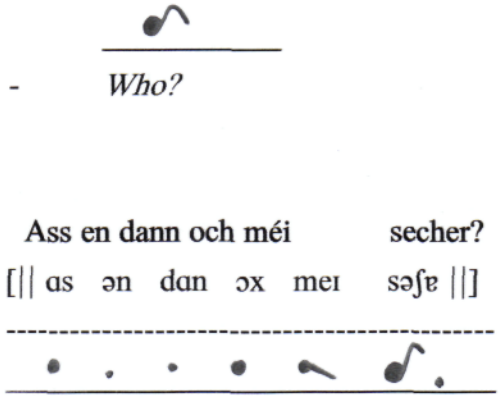
[eː fʊn ɑɪs mʊs goən] - [|| veːn ||]

Someone'll have to go. - *Who?*

Yes-No Questions

VIII D 3 Et ass méi ee séieren Auto. - Ass en dann och méi secher?

[ət ɑs meɪ eː seɪərən ɑʊto] - [|| ɑs ən dɑn ɔx meɪ səʃɐ ||]

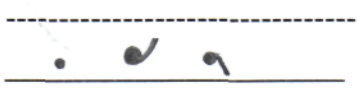


It's a faster car. - *But is it any safer?*

Commands

VIII C 4 Kuck net sou béis! - Da schéck dech!

[kʊk nət zoʊ beɪs] - [|| dɑ ʃək dəʃ ||]

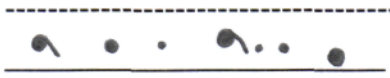


Don't look so disapproving. - *Behave yourself, then.*

Interjections

VIII B 4 Du kanns et e Sonndeg zréck kréien. - Gutt. Dat geet vëllegen duer!

[dʊ kɑns ət ə zɔndəʃ tsrek kreɪən] - [|| gʊt | daːt geːt fələʃən dʊə ||]



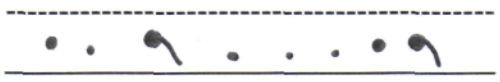
You can have it back on Sunday. - *Fine. That's plenty soon enough.*

Tone Group 9 – *The High Dive* (High Fall + Low Rise)

Statements

IX A 1 Wat fir ee flotte Kado! - Ech si frou wann et der gefält!

[vaːt fɪr eː flɔtə kɑdoː] - [|| əʃ zɪ frou vɑn ət dɐ gəfɛlt ||]

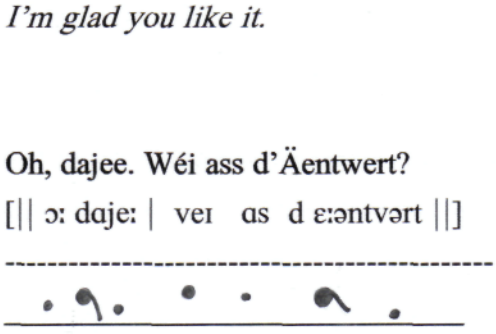


It's a lovely present. - *I'm glad you like it.*

WH-Questions

IX A 2 Kanns de net selwer drop kommen? - Oh, dajee. Wéi ass d'Äentwert?

[kɑns də nət zɛlvɐ drɔp kɔmən] - [|| ɔː dɑjeː | veɪ ɑs d ɛːəntvərt ||]



Can't you work it out for yourself? - *Oh, come on. What's the answer?*

Yes-No Questions

IX A 3 Sichs de eppes? - Hues de mäi Portmonni gesinn?

[zɪʃs də ɛpəs] - [|| hʊəs də mɛːɪ pɔrtmɔni gəzɪn ||]

Lost something? - *Have you seen my wallet anywhere?*

Commands

IX A 4 Ech hu muer en Examen. - So mer Bescheed wéi et gaang ass!

[əʃ hʊ mʊər ən ɛkzaːmən] - [|| zo mɐ bəʃeːt veɪ ət gaːŋ ɑs ||]

I take my exam tomorrow. - *Let me know how you get on!*

Interjections

IX A 5 Ech hu leider verluer. - D'nächste Kéier geet et besser!

[əʃ hʊ lɑɪdɐ fɐlʊə] - [|| d nɛːkstə kɛɪɐ geːt ət bɛsɐ ||]

I've lost, I'm afraid. - *Better luck next time!*

Tone Group 10 – *The Terrace* (High Head + Mid-level)

Statements

X A 1 Hien huet de Mond nëmmen - Schwätzen! Dat kann e gutt!

[hɪən hʊət də mɔnt nəmən ɛŋ - [|| ʃvɛtsən | daːt kɑn ə gʊt ||]

If only he'd stop talking and do - *Talk, that's all he ever does!*

eng Kéier opstoen!

ɛŋ kɛɪɐ ɔpʃtoən]

something! - *(Lit.: Talk, that's what he does best!)*

WH- Questions

X B 2 Ech hunn terrible Angscht fir ze - An deem Fall...Firwat fuert der nët

[əʃ hʊn tɛri:bəl ɑŋʃt fiə tsə - [|| ɑn de:m fɑl | fiəva:t fʊərt dɐ nət

But I get so airsick. - *In that case, why not go*

fleien. - mat der Fähr?

fleɪən] - mɑt dɐ fɛ:ə ||]

(Lit.: I'm terribly afraid of flying.) - *by ferry?*

Yes-No Questions

X C 3 Solle mer zu Fouss dohin goen? - Falls et reent, hätte mer dann net

[zɔlə mɐ tsʊ foʊs dohɪ goən] - [|| fɑls ət re:nt | hɛtə mɐ dɑn nət

Shall we walk there? - *In case it rains, hadn't we*

- besser den Auto ze huelen?

- bɛsɐ dən ɑʊto tsə hʊələn ||]

- *Better take the car?*

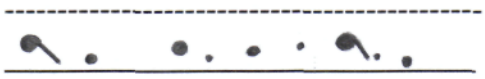
Commands

X B 4 Du muss et maache wéi ech soen. - Wann et esou ass, da fro mech net

[dʊ mʊs ət maːxə veɪ əʃ zoən] - [|| vɑn ət əzoʊ ɑs | dɑ fro məʃ nət

You must do it my way. - *If that's how you want it, don't ask*

- nach eng Kéier fir ze hëllefen.
- nax ɛŋ keɪɐ fiə tsə hələfən ||]



- *me to help again.*

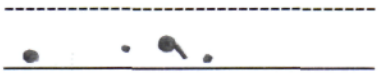
Interjections

X C 5 D'Wieder ass esou gutt! - Jo, an eng gudd Excuse fir guer

[t vɪədɐ ɑs əzoʊ gʊt] - [|| jɔ | ɑn ɛŋ gʊt ɛkskys fiə gʊə

Isn't the weather gorgeous! - And what a perfect excuse for

- näischt ze schaffen!
- nɛːɪʃt tsə ʃɑfən ||]



- doing absolutely nothing!

Appendix D

Material for the Second Set of Recordings

Author's Comments

The following dialogues have been translated into Luxembourgish and adapted to make them more relevant to the participants in the research. The original text can be found in:

Craven, Miles (2008), *Cambridge English Skills Real Listening and Speaking 4 with answers and audio CD*, Cambridge: Cambridge University Press, Unit 6 Audiosript 50, p. 90. ISBN-13 978-0-521-70590-5

An English translation of the Luxembourgish texts has not been included in this appendix since it was not part of the material presented to the participants.

However, each of the transcriptions in appendix E also contains an English translation.

Version 1

Sarah: An, wat häls de vun der Vue? Net schlecht, oder?

Paul: Jo, 't ass genial. Et gesäit ee jo mega wäit. Merci dass de mer alles weis, Sarah.

Sarah: 't ass näischt. Ech si frou wann et der gefält!

Paul: Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?

Sarah: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen Theatergruppen.

Paul: Hmm. Also ech ginn net sou gär an den Theater.

Sarah: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch wann d'Wieder gutt ass.

Paul: Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?

Sarah: Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.

Paul: Majo ech ginn da vläicht mar de Mueren dohinner lafen. So, wat ass dat do dann? 't ass déck schéin!

Sarah: Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier 20m héich. Et ass d'Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn. Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

Paul: Ahsou. An dat do ass beandrockend ... just doiwwer.

Sarah: Dat ass d'Haaptgebai vun der Spuerkeess. And d'Gebai op der rietser Säit war de Sëz vun der CECA.

Paul: Firwat bleiwe mer stoen?

Sarah: Well mer lo hei ran eppes iesse ginn.

Paul: Wou... an d'Bakes?

Sarah: Jo, si si(nn) bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.

Paul: Gutt. Ech hunn och schonn e Lach am Bauch!

Version 2

Sarah: An, wat häls de vun der Vue? Net schlecht, oder?

Paul: Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles weis, Sarah.

Sarah: 't ass näischt. Ech si frou wann et der gefält!

Paul: Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?

Sarah: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen Theatergruppen.

Paul: Hmm. Also ech ginn net sou gär an den Theater.

Sarah: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch wann d'Wieder gutt ass.

Paul: Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?

Sarah: Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.

Paul: Majo ech ginn da vläicht mar de Mueren dohinner lafen. So, wat ass dat do dann? 't ass awer schéin!

Sarah: Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier 20m héich. Et ass d'Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn. Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

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Sarah: Dat ass d'Haaptgebai vun der Spuerkeess. And d'Gebai op der rietser Säit war de Sëz vun der CECA.

Paul: Firwat bleiwe mer stoen?

Sarah: Well mer lo hei ran eppes iesse ginn.

Paul: Wou... an d'Bakes?

Sarah: Jo, si si(nn) bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.

Paul: Gutt. Ech hunn och schonn e Lach am Bauch!

Appendix E

Transcriptions of the Second Set of Recordings

Character description

The characters in the recorded dialogue retained the name given to the characters in the original dialogue, Sarah and Paul. The transcriptions use S to denote Sarah's lines and P to refer to Paul's because it was felt that referring to the characters as A and B might create confusion since the speakers are identified by capital letters from A to O.

Annotation

[r] is used to mark all /r/ sounds in the transcriptions even though the actual realisation tend to be allophones of the uvular trill [ʀ] and the voiced uvular fricative [ʁ].

[t̥] is used for a weak, whispered [t].

[k̥] is used for a weak, whispered [k].

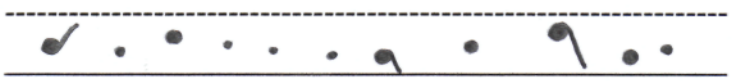
For purposes of legibility [t] and [d] may sometimes occur as a separate entity in the transcription even though they are not a separate syllable from the point of view of articulation.

* marks a fractional break in the recording at this point.

Speaker A

S: **An, wat häls de vun der Vue? Net schlecht, oder?**

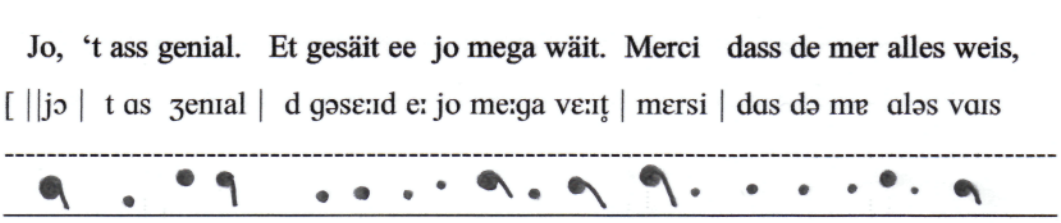
[|| ɑn | vaːt hɛls də fʊn dɐ vyː | nət ʃlɛʃt | oːdɐ ||]



So what do you think of the view? Not bad, is it?

P: **Jo, 't ass genial. Et gesäit ee jo mega wäit. Merci dass de mer alles weis,**

[||jɔ | t ɑs ʒenɪal | d gəseːɪd eː jo meːga vɛːɪt̬ | mɛrsi | dɑs də mɐ ɑləs vɑɪs



Yeah, it's stunning! You can see for miles. Thanks for showing me round,

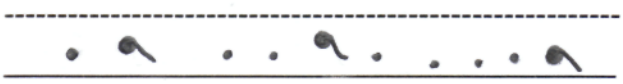
Sarah.

zaːraː ||]

Sarah.

S: **'t ass näischt. Ech si frou wann et der gefält!**

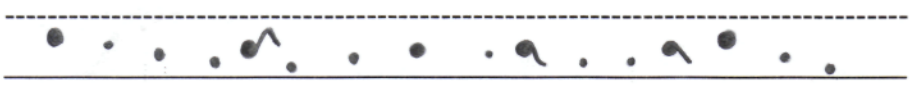
[|| t ɑs nɛːɪʃt | əʃ zɪ froʊ vɑn ət dɐ gəfɛlt ||]



No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville Fënsteren?**

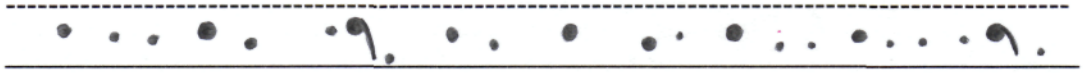
[|| vat ɑs daːt dohɑnən | daːt groʊst gəbɑɪ mɑt də fɪlə fənstərən ||]



What's that over there? The big building with the many windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

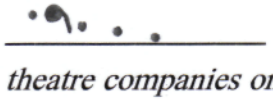
[|| daːt ɑs də grousən teaːtɐ | zi hʊn dɑks produksɪounə fʊn ɪntɐnɑtsjonaːlən



That's the big theatre. There are often productions by international

Theatergruppen.

teaːtɐgrʊpən ||]



theatre companies on.

P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| hːm | ɑlzo əʃ gɪ nət zoʊ gɛːr ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

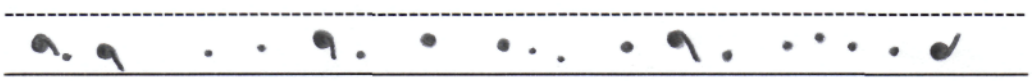
S: **Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat der**

[|| əʃ ɔx nət | meː ɔp ɑlə fɑl | ɑlzə daːt dohɑnən | ɑs də ʃtaːtɐ pɑrk | mɑt dɐ

Me neither. Anyway, over there is the City Gardens with the

Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

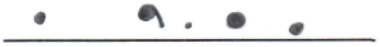
kɪnɪksvɪs | əʃ gɪ nɑvɛl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ liəzən ə bʊx |



King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn t vɪədɐ gʊt ɑs ||]



if the weather's nice.

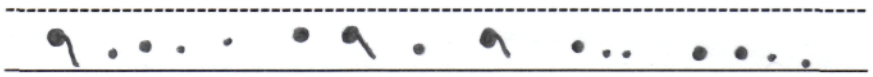
P: **Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?**

[|| aː | də pɑrk | do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

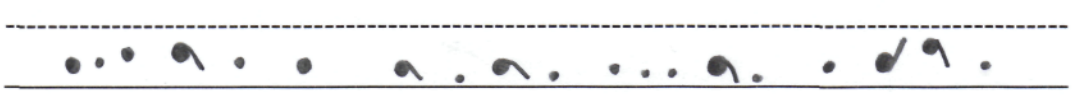
[||jɔː | ɑn ət gɪn ɔx fɪl lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]



Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

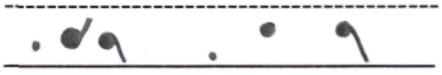
[|| mɑjɔ əʃ gɪn dɑ flɛːɪʃt mʊaː də mʊərən dohɪnɐ laːfən | zɔ vaːt ɑs daːt



Well, I might go jogging tomorrow morning. Hey, what's that

dohannen? 't ass déck schéin!

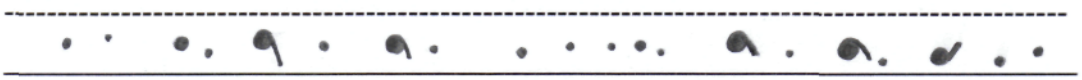
doːhɑnən | t ɑs dək ʃeːɪn ||]



over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

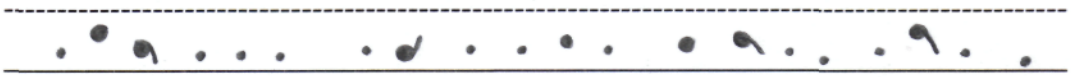
[|| dat ɑs t gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntsəʃ meːtɐ heɪʃ | ət ɑs



That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

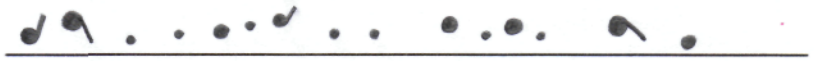
d ərənərʊŋsmɔnumɛnt fiə deɪ | deɪ ɑn deːnən tsweː vɛltkrɪʃɐ gəʃtʊəvə zɪn |



memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

a: jɔ: | ɑn dən obelɪsk ɑs aʊs lətsebɔɪɐ zɑndʃte:n ||]



Oh, and the obelisk is made from Luxembourgish sandstone.

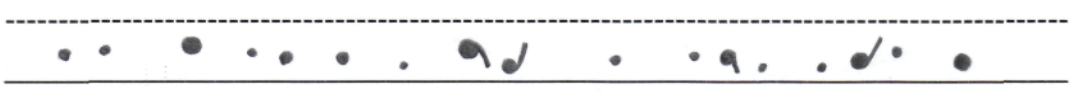
P: Ahsou. An dat do ass beandrockend ... just doiwwer.

[|| a: z̥o:ʊ | ɑn da:t do ɑs bəɑndrɔkənd | ʒʊst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser Säit

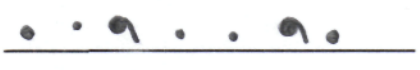
[|| dat a:s t ha:ptgəbɑɪ fʊn dɐ ʃpʊəke:s | ɑn d gəbɑɪ ɔp dɐ rɪətsɐ zɛ:ɪt |



That's the main building of the State Savings Bank. And the building on the right

war de Sëz vun der CECA.

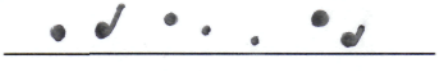
va: də zəts fʊn dɐ se:ka: ||]



used to be the headquarters of the ECSC.

P: Fir wat bleiwe mer stoen?

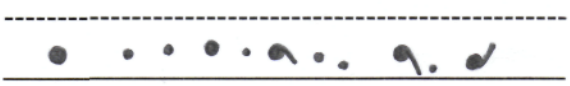
[|| fɪə va:t blɑɪvə mɐ ʃtoən ||]



Why are we stopping?

S: Well mer lo hei eran eppes iesse ginn.

[|| vɛl mɐ lo hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]



Because we're going in there for a bite to eat.

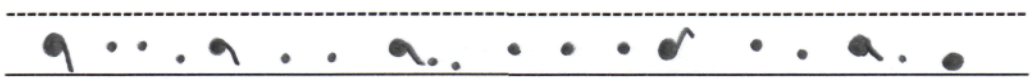
P: **Wou... an d'Bakes?**

[|| vou | ɑn d baːkəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

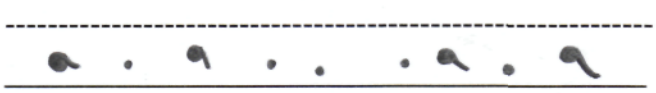
[|| joː | zi zɪ bəkɑnt fɪə hɪə breɪdɐʃɐ | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃtaːt ||]



Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx ||]



Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker B

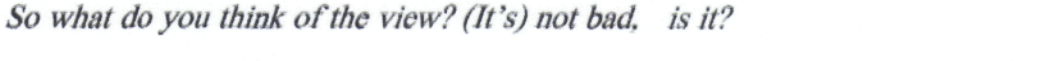
S: **An, wat häls de vun der Vue? 't ass net schlecht, oder?**

[|| ɑ vaːt hɛls də fʊn dɐ vyː | t ɑs nət ʃlɛʃt | oːdɐ ||]

So what do you think of the view? (It's) not bad, is it?

P: **Jo, 't ass immens. Et gesäit ee wierklech wäit. Merci dass de mer alles weis,**

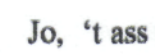
[||jɔ | t ɑs ɪmɛns | ət gəsɛːɪd eː vɪəkləʃ vɛːɪt | mɛrsi | dɑs də mɐ ɑləs vɑɪs



Yeah, it's stunning! You can see for miles. Thanks for showing me round,

Sarah.

zaːraː ||]



Sarah.

S: **'t ass näischt. Ech si frou wann et der gefält!**

[|| d ɑs nɛːɪʃ | əʃ zɪ frou vɑn ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat deene ville klenge Fënsteren?**

[|| vat ɑs daːt dohɑnən | daːt groust gəbɑɪ | mɑt deːnə fɪlə klɛŋə fənstərən ||]

What's that over there? The big building with the many small windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| da:t ɑs də grousən tea:tɐ | zi hun dɑks produksıounə fun ıntɐnɑtsjona:lən

That's the big theatre. There are often productions by international

Theatergruppen.

tea:tɐgrupən ||]

theatre companies on.

P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| h:m | ɑlzo əʃ gı nət su gɛ:ɐ ɑn dn tea:tɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: **Ech och net. Mä op alle Fall, also dat dohannen dat ass de Stater Park mat**

[|| əʃ ɔx nət | me: ɔp ɑlə fal | ɑlzə da:t dohanən | da:t ɑs də ʃta:tɐ park | mat

Me neither. Anyway, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kınıksvıs | əʃ gı navəl dɑks dohınə ʃpadzeıərən | ɑ lıəzən ə bux |

the King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

van t vıədɐ gut ɑs ||]

if the weather's nice.

P: **Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?**

[|| aː | də pɑrk | do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

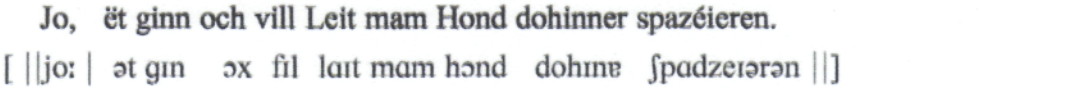
S: **Jo, ët ginn och vill Leit mam Hond dohinner spazéieren.**

[||joː | ət gɪn ɔx fɪl lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: **Majo ech gi vläicht muar de Mueren dohinner lafen. So, wat ass dat**

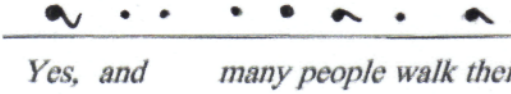
[||mɑjo | əʃ gɪ flɛːɪʃt mʊaː | de mɔɪən dohɪnɐ laːfən | zo vaːt ɑs daːt



Well, I might go jogging tomorrow morning. Hey, what's that

do dann? Dat ass awer schéin!

doː dɑn | daːt ɑs aːvɐ ʃeːɪn ||]



over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

[|| dat ɑs d gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntsəʃ meːtɐ heɪʃ | ət ɑs

That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

d ərənərʊŋsmənument | fiə deɪ | deɪ ɑn deːnən tswe: vɛltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

a: jɔ: | ɑn dən obelɪsk | ɑs aʊs lətsebɔɪʁ zɑndʃte:n ||]

Oh, and the obelisk is made from Luxembourgish sandstone.

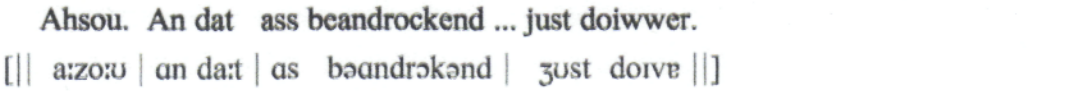
P: **Ahsou. An dat ass beandrockend ... just doiwwer.**

[|| a:zo:ʊ | ɑn da:t | ɑs bəɑndrɔkənd | ʒʊst dɔɪvʁ ||]

Right. And that's impressive ... just over there.

S: **Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser Säit**

[|| dat a:s t ha:ptgəbɑɪ fʊn dʁ ʃpʊəke:s | ɑn d gəbɑɪ | ɔp dʁ rɪətsʁ zɛ:ɪt |



That's the main building of the State Savings Bank. And the building on the right

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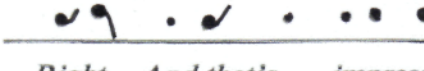
va: də zəts fʊn dʁ se:ka: ||]



used to be the headquarters of the ECSC.

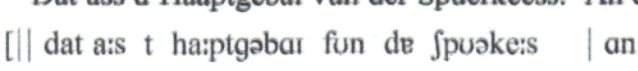
P: **Fir wat bleiwe mer stoen?**

[|| fɪə va:t blɑɪvə mʁ ʃtoən ||]

Why are we stopping?

S: **Well ech elo hei erëm eppes iesse ginn.**

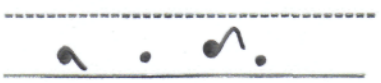
[|| vɛl əʒ əlo | hɑɪ ərəm ɛpəz ɪəsə gɪn ||]



Because I'm now having another bite to eat in here.

P: **Wou... an d'Bakes?**

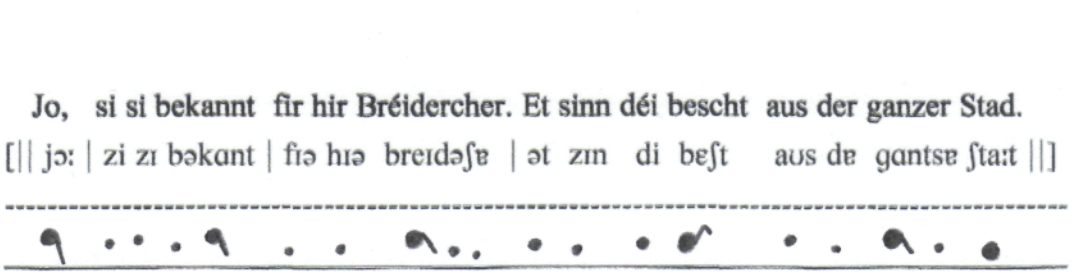
[|| vou | an d ba:kəs ||]



Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht aus der ganzer Stad.**

[|| jɔ: | zi zɪ bəkant | fɪə hɪə breɪdəʃɐ | ət zɪn di beʃt aus dɐ gantsɐ ʃta:t ||]



Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gut | əʃ hun ɔx ʃɔn ə lax am baux ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker C

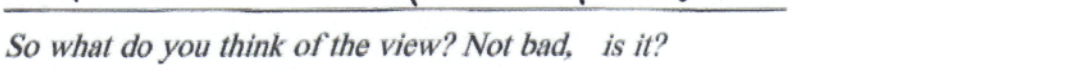
S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| an vat hɛls də fʊn dɐ vy: | nət ʃlɛʃt | o:dɐ ||]

So what do you think of the view? Not bad, is it?

P: **Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles**

[||jo: | d as ɪmɛns | ət gəsɛ:ɪd e: jo vɪəkləʃ vɛ:ɪt | mɛrsi | das də mɐ aləs



Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vaɪs za:ra: ||]

Sarah.

S: **'t ass näischt. Ech si frou wann et der gefält!**

[|| t as nɛ:ɪʃ | əʃ zɪ frou | van ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

[|| va:t as da:t dohanən | da:t groust gəbaɪ | mat də fɪlə klɛŋə fənstərən ||]

What's that over there? The big building with the many small windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| daːt ɑs də grousən teaːtɐ | zi hʊn dɑks produksɪounə fʊn ɪntɐnɑtsjonaːlən

That's the big theatre. There are often productions by international

Theatergruppen.

teaːtɐgrʊpən ||]

theatre companies on.

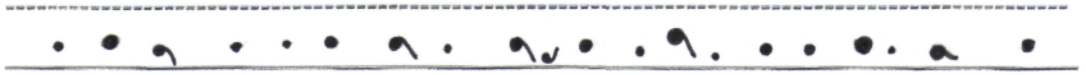
P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| mː | ɑlzo əʃ gɪ nət sʊ gɛːɐ ɑn dn teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: **Ech och net. Mä op alle Fall ass, also dat dohannen ass de Stater Park mat**

[|| əʃ ɔx nət | meː ɔp ɑlə fɑl ɑs | ɑlzo daːt dohɑnən ɑs də ʃtaːtɐ pɑrk | mɑt



Me neither. Anyway that's, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnəksvɪs | əʃ gɪ nɑvəl dɑks dohɪnə | ʃpɑdzeɪərən | ɑ lɪəzən ə bʊx |

the King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn d vɪədɐ gʊt ɑs ||]

if the weather's nice.

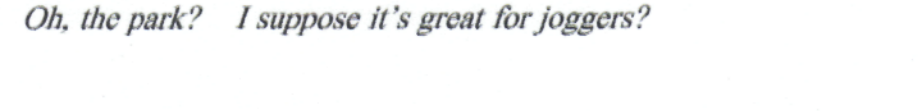
P: **Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?**

[|| a: | də pɑrk | do kɑn e: bəʃtəmt gʊt la:fə goən | o:dɐ ||]

Oh, the park? I suppose it's great for joggers?

S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

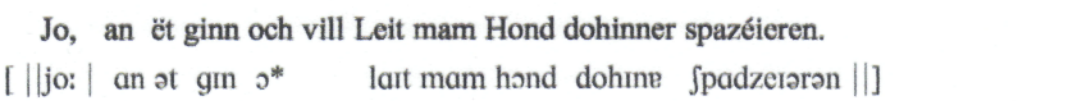
[||jo: | ɑn ət gɪn ɔ* lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]



Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[||mɑjə | əʃ gɪn dɑ fle:ɪʃt mʊa: de mʊərən dohɪnɐ la:fən | zɔ: | va:t ɑs da:t



Well, I might go jogging tomorrow morning. Hey, what's that

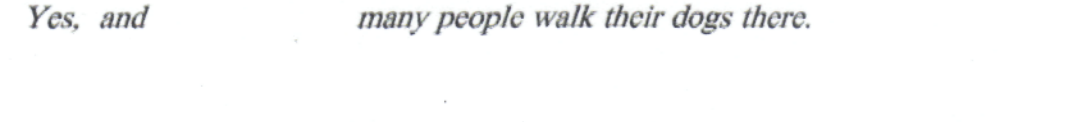
do dann? 't ass awer schéin!

do: dɑn | t ɑs a:vɐ ʃe:ɪn ||]

over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

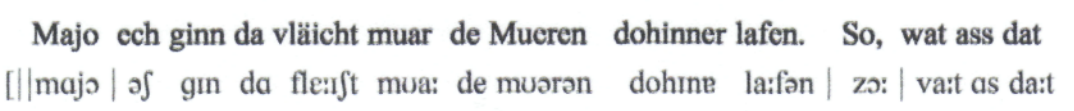
[|| dat ɑs d gələ fra: | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntsəʃ me:tɐ heɪʃ | ət ɑs



That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

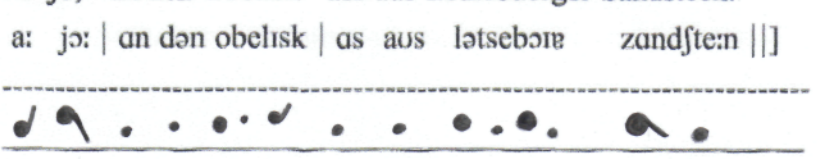
d ərənəruŋs*ment fiə deɪ | deɪ ɑn de:nən tswe: vɛltkrɪʃɐ gəʃtʊəvə zɪn |



memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

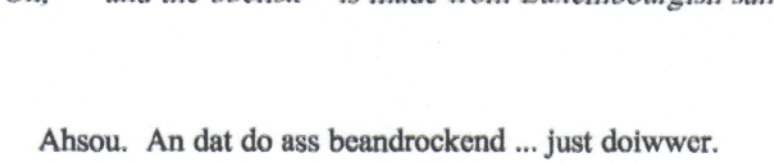
a: jɔ: | an dən obelɪsk | as aʊs lətsebɔɪɐ zandʃte:n ||]



Oh, and the obelisk is made from Luxembourgish sandstone.

P: **Ahsou. An dat do ass beandrockend ... just doiwwer.**

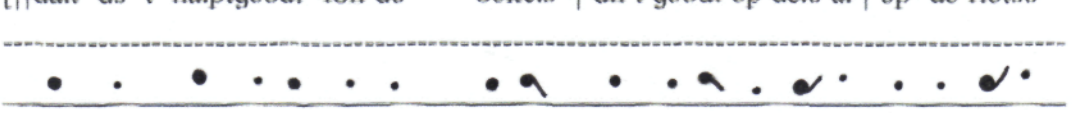
[|| a:zoʊ | an da:t do as bəandrɔkənd | ʒʊst doɪvɐ ||]



Right. And that's impressive ... just over there.

S: **Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai der op der rietser**

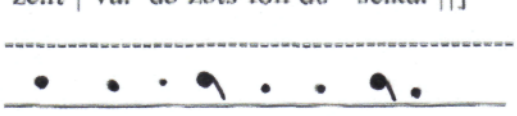
[||da:t as t ha:ptgəbaɪ fʊn dɐ *ʊəke:s | an t gəbaɪ ɔp de:ɐ a: | ɔp də rɪətsɐ



That's the main building of the State Savings Bank. And the building on the right

Säit war de Sëz vun der CECA.

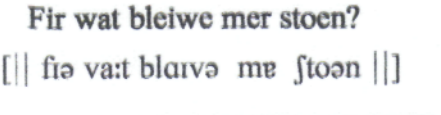
zɛ:ɪt | va: də zəts fʊn dɐ se:ka: ||]



used to be the headquarters of the ECSC.

P: **Fir wat bleiwe mer stoen?**

[|| fɪə va:t blaɪvə mɐ ʃtoən ||]



Why are we stopping?

S: **Well mer lo hei eran eppes iesse ginn.**

[|| vɛl mɐ lo haɪ ərɑn ɛpəz ɪəsə gɪn ||]

Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | an d ba:kəs ||]

Where ... (in) Bakes?

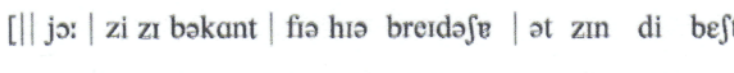
S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| jɔ: | zi zɪ bəkant | fiə hɪə breɪdəʃɐ | ət zɪn di bɛʃt an dɐ gantsɐ ʃta:t ||]

Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gut | əʃ hun ɔx ʃən ə lax am baux ||]



Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker D

S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| ɑ | vaːt hɛls də fʊn dɛːɐ vyː | nət ʃlɛʃt | oːdɐ ||]

So what do you think of the view? Not bad, is it?

P: **Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles**

[|| jo| t ɑs ɪmɛns | ət gəsɛːɪd eː vɪəkləʃ vɛːɪt | mɛrsi | dɑs də mɐ ɑləs

Yeah, it's stunning! You can see for miles. Thanks for showing me round,

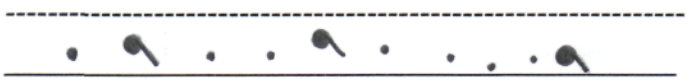
weis, Sarah.

vɑɪs zaːraː ||]

Sarah.

S: **'t ass näischt. Ech si frou wann et der gefält!**

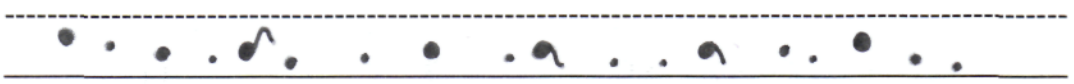
[|| t ɑs nɛːɪʃt | əʃ zɪ froʊ vɑn ət dɐ gəfɛlt ||]



No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

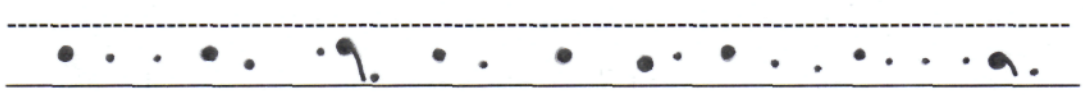
[|| vaːt ɑs daːt dohɑnən | dat groʊst gəbɑɪ | mɑt de fɪlə klɛŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen

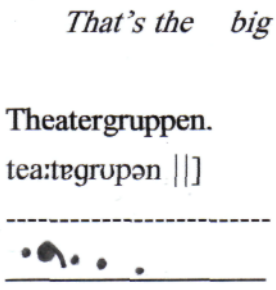
[|| daːt ɑs deː grousən teaːtɐ | zə hʊn dɑks produksɪounə fʊn ɪntɐnɑtsjonaːlən



That's the big theatre. There are often productions by international

Theatergruppen.

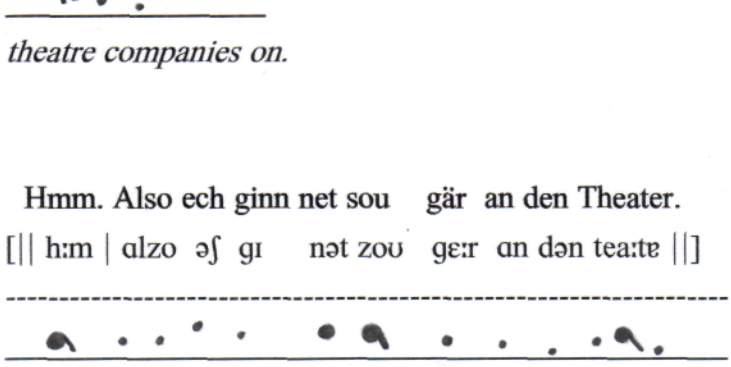
teaːtɐgrʊpən ||]



theatre companies on.

P: Hmm. Also ech ginn net sou gär an den Theater.

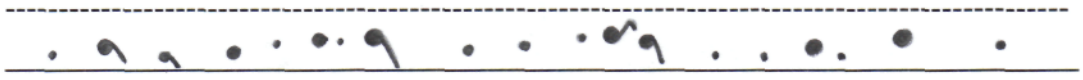
[|| hːm | ɑlzo əʃ gɪ nət zoʊ gɛːr ɑn dən teaːtɐ ||]



Hmm. Well, I'm not really into going to the theatre.

S: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat

[|| əʃ ɔx nɪt | meː ɔp ɑlə fɑl | ɑlzo daːt dohɑnən | ɑs də ʃtaːtər pɑrk | mɑt



Me neither. Anyway that's, over there that's the City Gardens with

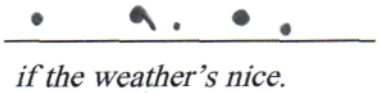
der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnɪksvɪs | əʃ gɪ nɑvɛl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ leːzən eː bʊx |

the King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn t vɪədɐ gʊt ɑs ||]



if the weather's nice.

P: **Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?**

[|| aː | də pɑrk | do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

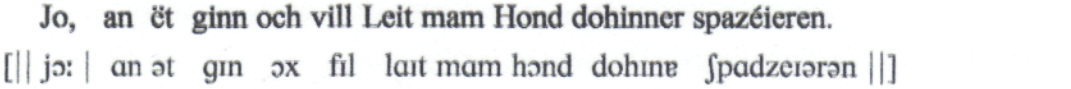
S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

[|| jɔː | ɑn ət gɪn ɔx fɪl lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

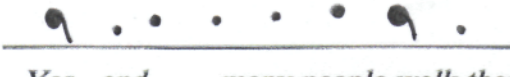
[|| mɑjɔ əʃ gɪn dɑ fleːɪʃt maː de muərn dohɪnɐ laːfən | zɔ | vaːt ɑs daːt



Well, I might go jogging tomorrow morning. Hey, what's that

dann dohannen? 't ass awer schéin!

dɑn dohɑnən | d ɑs aːvɐ ʃeːɪn ||]



over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

[|| daːt ɑs t gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntsəʃ meːtɐ heɪʃ | ət ɑs

That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe

ən ərənərʊŋsmɔnumɛnt fʊn fɪə deɪ | deɪ ɑn deːnən tswe: vɛltkrɪʃɐ gəʃtʊəvə

memorial to those who fell in both world wars.

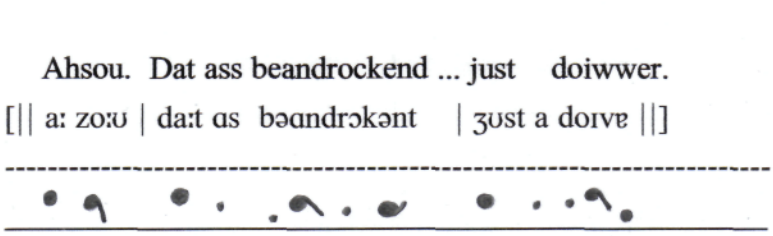
sinn. Ah, an den Obelisk ass aus Lëtzebuerger Sandsteen.

zɪn | aː* ɑn dən obəlɪsk ɑs aʊs nɑtʊr lətsəbʊəʒɐ zɑntʃteːn ||]

Oh, and the obelisk is made from Luxembourgish sandstone.

P: Ahsou. Dat ass beandrockend ... just doiwwer.

[|| aː zoːʊ | daːt ɑs bəɑndrɔkənt | ʒʊst a doɪvɐ ||]



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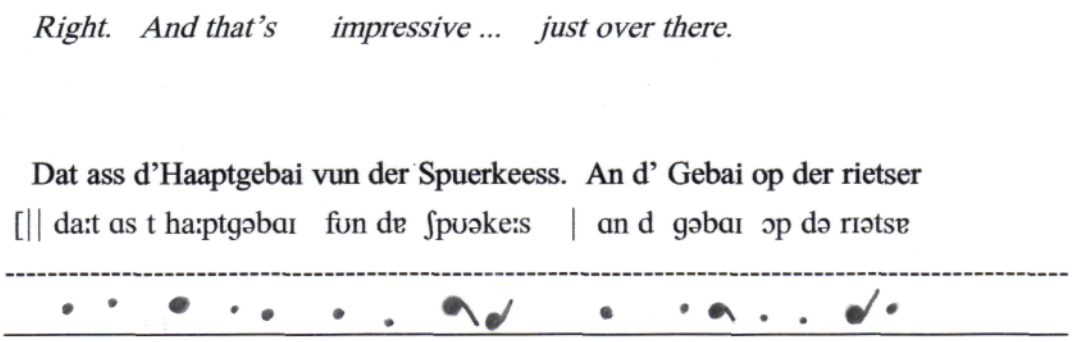
S: Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser

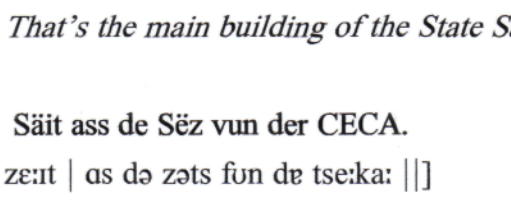
[|| daːt ɑs t haːptgəbɑɪ fʊn dɐ ʃpʊəkeːs | ɑn d gəbɑɪ ɔp də rɪətsɐ



That's the main building of the State Savings Bank. And the building on the right

Säit ass de Sëz vun der CECA.

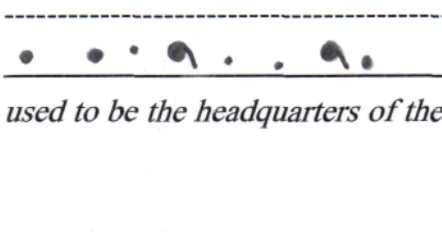
zɛːɪt | ɑs də zəts fʊn dɐ tseːkaː ||]



used to be the headquarters of the ECSC.

P: Fir wat bleiwe mer stoen?

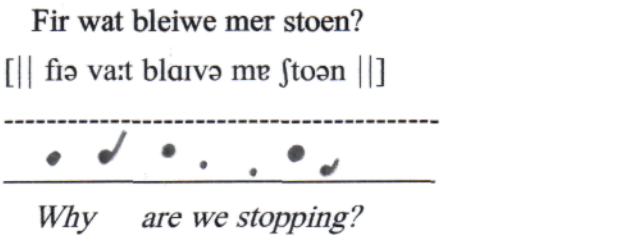
[|| fɪə vaːt blɑɪvə mɐ ʃtoən ||]



Why are we stopping?

S: Well mer lo eppes iesse ginn.

[|| vɛl mɐ lo ɛpəz eːsə gɪn ||]



Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | ɑn d ba:kəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir déi beschte Bréidercher. Et sinn déi bescht an der ganzer**

[|| jɔ | zi zɪ bəkɑnt fiə di bɛʃtə breɪdɐʃɐ | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ

Yeah, it's famous for its sandwiches. They're the best in

Stad.

ʃta:t ||]

town.

P: **Gutt! Ech hunn schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊ ʃɔn ə lɑx ɑm baʊx ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker E

S: An, wat häls de vun der Vue? Net schlecht, oder?

[|| ɑn | vat hɛls dʊ vʊn dɛːɐ vyː | nət ʃlɛʃt | oːdɐ ||]

So what do you think of the view? Not bad, is it?

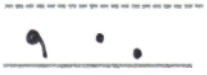
P: Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles

[|| ʒoː | tʰ ɑs ɪmɛns | ət gəsɛːɪd eː joː vɪəkləʃ vɛːɪt | mɛrsi | dɑs də mɐ ɑləs

Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vɑɪs zaːraː||]



Sarah.

S: 't ass näischt. Ech si frou wann et der gefält!

[|| t ɑs nɛːɪʃt | əʃ sɪ frou vɑn ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: Wat ass dat dohannen? Dat grousst Gebai mat deene ville klenge Fënsteren?

[|| vat ɑs daːt dohɑnən | dat groust gəbɑɪ | mɑt deːnə fɪlə klɛŋə fənstərən ||]

What's that over there? The big building with the many small windows?

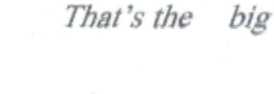
S: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen

[|| daːt ɑs de groʊsən teaːtɐ | zi hʊn dɑks produksɪoʊnə vʊn ɪntɐnɑtsjonaːlən

That's the big theatre. There are often productions by international

Theatergruppen.

teaːtɐgrʊpən ||]



theatre companies on.

P: Hmm. Also ech ginn net sou gär an den Theater.

[|| hm | ɑlzo əʃ gɪ nət əzoʊ gɛːr ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat

[|| əʃ ɔx nət | mɛː ɔp ɑlə fɑl | ɑlzo dat dohɑnən ɑs də ʃtaːtɐ pɑrk | mɑt

Me neither. Anyway that's, over there that's the City Gardens with

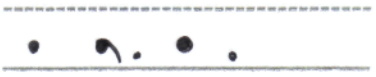
der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnɪksvɪs | əʃ gɪ nɑvəl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ lɪəzən e bʊx |

the King's Lawn. I quite often go for a walk there and read a book

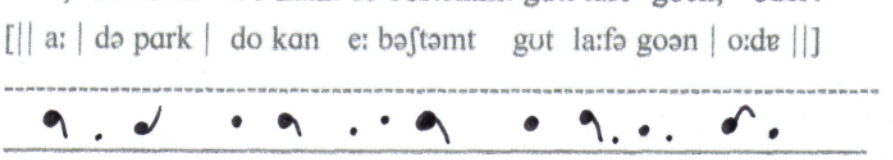
wann d'Wieder gutt ass.

vɑn t vɪədɐ gʊd ɑs ||]



if the weather's nice.

P: Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?
[|| aː | də pɑrk | do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

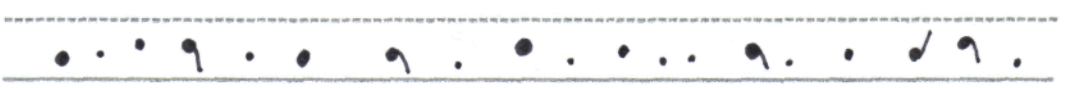


Oh, the park? I suppose it's great for joggers?

S: Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.
[|| ʒo | ɑn ət gɪn ɔx fil lɑɪt mɑm hɔn dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat
[|| mɑʒo əʃ gɪn dɑ flɛːɪʃt mʊə de mʊərən dohɪnɐ laːfən | zoː | vat ɑs dɑt



Well, I might go jogging tomorrow morning. Hey, what's that

do dann? 't ass awer schéin!
doː dɑn | d ɑs aːvɐ ʃeːɪn ||]

over there? It's stunning!

S: Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass
[|| daːt ɑs t gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntsʃ meːtɐ heɪʃ | ət ɑs

That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.
d ərənərʊŋsmɔnumẽnt fiə deɪ | di ɑn deːnən tsweː vɛltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

a: ʒo: | ɑn dən obəlɪsk ɑs aʊs lətsəbɔɪɐ zɑntʃte:n ||]

Oh, and the obelisk is made from Luxembourgish sandstone.

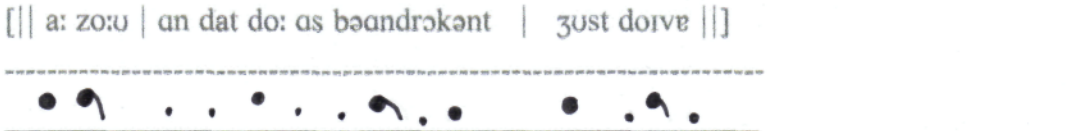
P: Ahsou. An dat do ass beandrockend ... just doiwwer.

[|| a: zo:ʊ | ɑn dat do: ɑs bəɑndrɔkənt | ʒʊst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser

[|| da:t ɑs t ha:ptgəbɑɪ vʊn dɐ ʃpʊəke:s | ɑn d gəbɑɪ ɔp de:ɐ n̩ rɪətsɐ



That's the main building of the State Savings Bank. And the building on the right

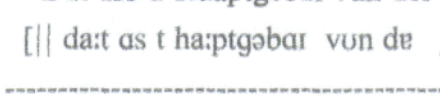
Säit war de Sëz vun der CECA.

zɛ:ɪt | va: də zəts fʊn dɐ tse:ka: ||]

used to be the headquarters of the ECSC.

P: Fir wat bleiwe mer stoen?

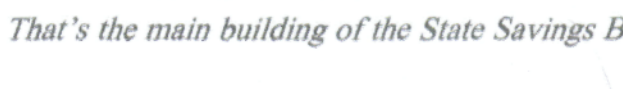
[|| fiə vat blɑɪvə mɐ ʃtoən ||]



Why are we stopping?

S: Well mer lo hei eran eppes iesse ginn.

[|| vɛl mɐ lo hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]



Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | ɑn d ba:kəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| ʒo: | zi zɪ bəkɑnt fiə hiə breɪdɐʃər | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃta:t ||]

Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker F

S: An, wat häls de vun der Vue? Net schlecht, oder?

[|| ɑ | vaːt hɛls də fʊn dɐ vyː | nət ʃlɛʃt | oːdɐ ||]

So what do you think of the view? Not bad, is it?

P: Jo, 't ass immens. Et gesäit ee wierklech wäit. Merci dass de mer alles

[|| jɔː | t ɑs ɪmẽns | ət gəsɛːɪd eː vɪəkləʃ vɛːɪt | mɛrsi dɑs də mɐ ɑləs

Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vɑɪs | zaːraː ||]

Sarah.

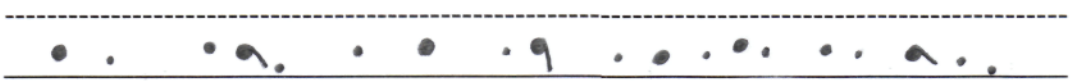
S: 't ass näischt. Ech si frou wann et der gefält!

[|| t ɑs nɛːɪʃt | əs zɪ froʊ vɑn ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: Wat ass dat dohannen? Dat grousst Gebai mat deene ville klenge Fënsteren?

[|| vat ɑs dohɑnən | dat groʊst gəbɑɪ | mɑt deːnə fɪlə klɛŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen

[|| dat ɑs də groʊsən teaːtɐ | zi hʊn dɑks produksɪoʊnə vʊn ɪntɐnɑtsjonaːlən

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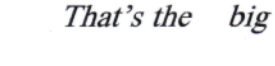


theatre companies on.

P: Hmm. Also ech ginn net sou gär an den Theater.

[|| hm | ɑlzo | əʃ gɪ nət zoʊ gɛːr ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat

[|| əʃ ɔx nət | meː ɔp ɑlə fɑl | ɑlzo daːt dohɑnən ɑs də ʃtaːtɐ pɑrk | mɑt

Me neither. Anyway that's, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnəksvɪs | əʃ gɪ nɑvəl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ lɪəz̥ən e bʊx |

the King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn t vɪədɐ gʊd ɑs ||]

if the weather's nice.

P: **Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?**

[|| aː | də pɑrk | do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

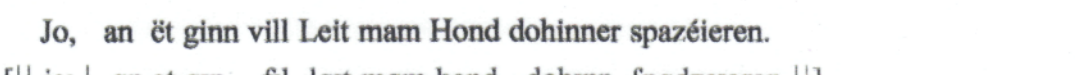
S: **Jo, an ët ginn vill Leit mam Hond dohinner spazéieren.**

[|| joː | ɑn ət gɪn fɪl lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[|| majo əʃ gɪn dɑ flɛːɪʃt mʊaː de mʊərən dohɪnɐ laːfən | zoʊ | vaːt ɑs daːt



Well, I might go jogging tomorrow morning. Hey, what's that

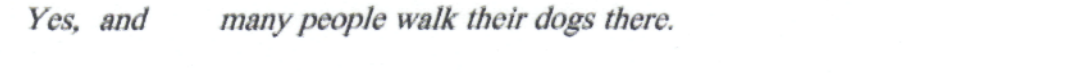
do dann? 't ass awer schéin!

doː dɑn | d ɑs aːvɐ ʃeːɪn ||]

over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

[|| daːt ɑs t gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntsəʃ meːtɐ heɪʃ | ət ɑs



That's the Golden Lady. I think, it is about twenty metres high. It is

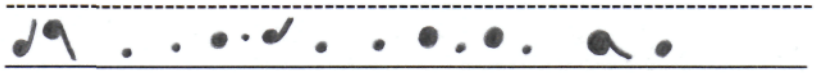
d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

t ərənərʊŋsmənumĕnt fɪə deɪ | di ɑn deːnən tsweː vɛltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

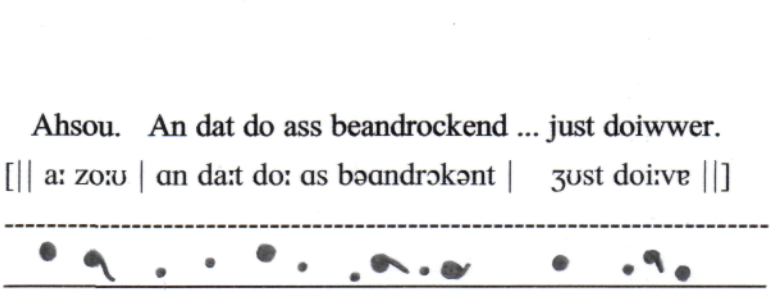
a: jɔ: | ɑn dən ɔbəlɪsk ɑs aʊs lətsəbʊə·jɐ zɑntʃte:n ||]



Oh, and the obelisk is made from Luxembourgish sandstone.

P: Ahsou. An dat do ass beandrockend ... just doiwwer.

[|| a: zo:ʊ | ɑn da:t do: ɑs bəɑndrɔkənt | ʒʊst doi:vɐ ||]



Right. And that's impressive ... just over there.

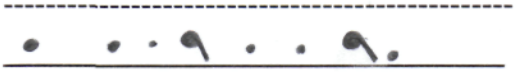
S: Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser

[|| da:t ɑs t ha:ptgəbɑɪ vʊn dɐ ʃpʊəke:s | ɑn d gəbɑɪ ɔp dɐ rɪətsɐ

That's the main building of the State Savings Bank. And the building on the right

Säit war de Sëz vun der CECA.

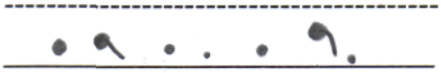
zɛ:ɪt va: də zəts fʊn dɐ se:ka: ||]



used to be the headquarters of the ECSC.

P: Fir wat bleiwe mer stoen?

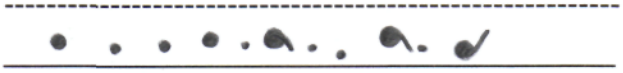
[|| fɪə vat blɑɪve mɛ:ɐ ʃtoən ||]



Why are we stopping?

S: Well mer lo hei eran eppes iesse ginn.

[|| vɛl mɐ lo hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]



Because we're going in there for a bite to eat.

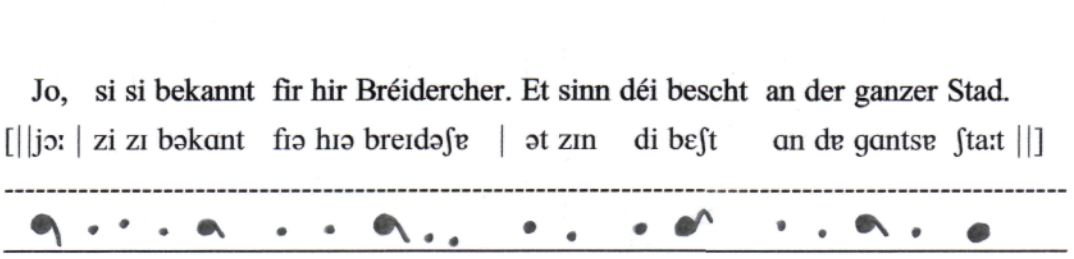
P: **Wou... an d'Bakes?**

[|| vou | ɑn d ba:kəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

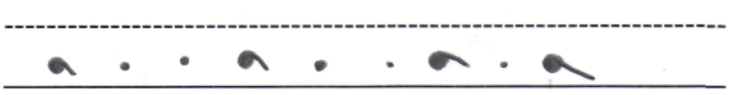
[||jɔ: | zi zɪ bəkɑnt fɪə hɪə breɪdəʃɐ | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃta:t ||]



Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx ||]



Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker G

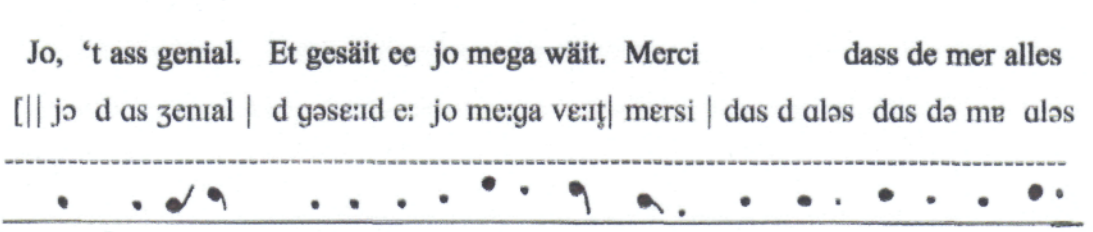
S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| an | vaːt hɛls d fʊn dɐ vyː | nət ʃleʃt | oːdɐ ||]

So what do you think of the view? Not bad, is it?

P: **Jo, 't ass genial. Et gesäit ee jo mega wäit. Merci dass de mer alles**

[|| jɔ d ɑs ʒenɪal | d gəseːɪd eː jo meːga vɛːɪt̪| mɛrsi | dɑs d ɑləs dɑs də mɐ ɑləs



Yeah, it's stunning! You can see for miles. Thanks for showing me round,

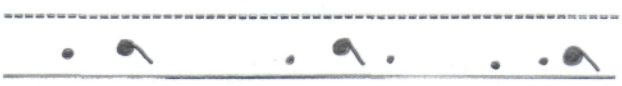
weis, Sarah.

vɑɪs zaːraː ||]

Sarah.

S: **'t ass näischt. Ech si frou wann et der gefält!**

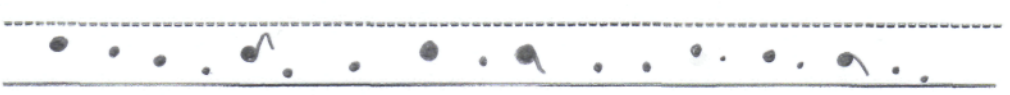
[|| d ɑs neːɪʃ: | ʃ sɪ frou vɑn t dɐ gəfɛlt̪ ||]



No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

[|| vaːd ɑs daːt dohɑnən | daːt groʊst gəbɑɪ | mɑt də fɪlə kleŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| d a:s də grousən tea:tɐ | zi hun daks produsıounən fun ıntɐnatsjona:lən

That's the big theatre. There are often productions by international

Theatergruppen.

tea:tɐgrupən ||]

theatre companies on.

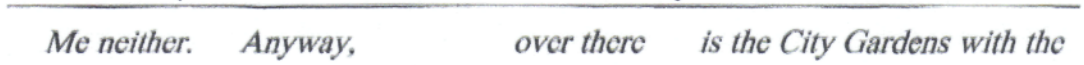
P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| hm | alzo əʃ gı nət zu gɛ:ɐ an dən tea:tɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: **Ech och net. Mä op alle Fall , also dat dohannen ass de Stater Park mat der**

[|| əʃ ɔ nət | me: ɔp alə fal as | alzo da:t dohanən | as d ʃta:tɐ park mat dɐ



Me neither. Anyway, over there is the City Gardens with the

Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

kınıksvıs | əʃ gı navel daks dohınɐ ʃpadzeıərən | a *n ə bux |

King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

van d vıədɐ gud as ||]

if the weather's nice.

P: **Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?**

[|| aː | də pɑrk | do kɑn eː bəʃtəmt gʊt laːfə goən | ɔːdɐ ||]

Oh, the park? I suppose it's great for joggers?

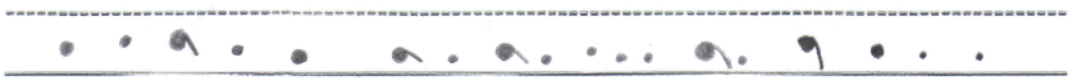
S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

[|| jɔ | ɑn ət gɪn ɔx fil lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[|| mɑ əʃ gɪn dɑ flɛːɪʃt mʊɐ də mɔɪən dohɪnɐ laːfən | zɔ | vaːt ɑs daːt



Well, I might go jogging tomorrow morning. Hey, what's that

do dann? 't ass déck schéin!

doː dɑn | t ɑs dək ʃeɪn ||]

over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

[|| d aːs d gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntʃ meːtɐ heɪʃ | ət ɑs

That's the Golden Lady. I think, it is about twenty metres high. It is

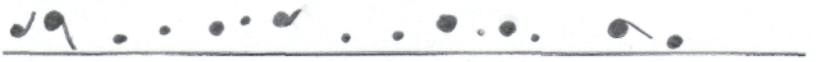
d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

d ərənərʊŋsmɔnumɛnt fɪə deɪ | di ɑn deːnən tsweː vɛltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

aː jɔ | ɑn dən obelɪsk | ɑs aʊs lətsəbɔɪʁ zɑntʃteːn ||]



Oh, and the obelisk is made from Luxembourgish sandstone.

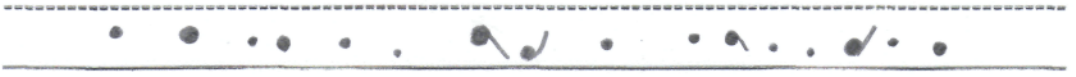
P: **Ahsou. An dat ass awer beandrockend ... just doiwwer.**

[|| aːzoːʊ | ɑn daːt ɑs aːvɐ bəɑndrɔkənt | ʒʊst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: **Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser Säit**

[|| d aːs d haːbd̥gəbɑɪ fʊn dɐ ʃpʊəkeːs | ɑn d gəbɑɪ ɔp dɐ rɪətsɐ zɛːɪt



That's the main building of the State Savings Bank. And the building on the right

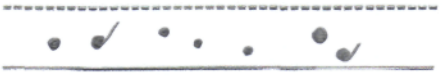
CECA.

* seːkaː ||]

the ECSC.

P: **Fir wat bleiwe mer stoen?**

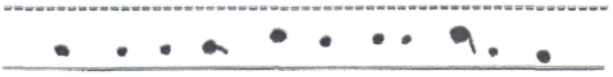
[|| fiə vaːt blɑɪvə mɐ ʃtoən ||]



Why are we stopping?

S: **Well mer lo hei eran eppes iesse ginn.**

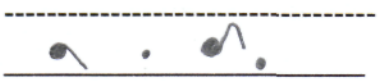
[|| vɛl mɐ lo rɑɪ | hɑɪ rɑn ɛpəz ɪəsə gɪn ||]



Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

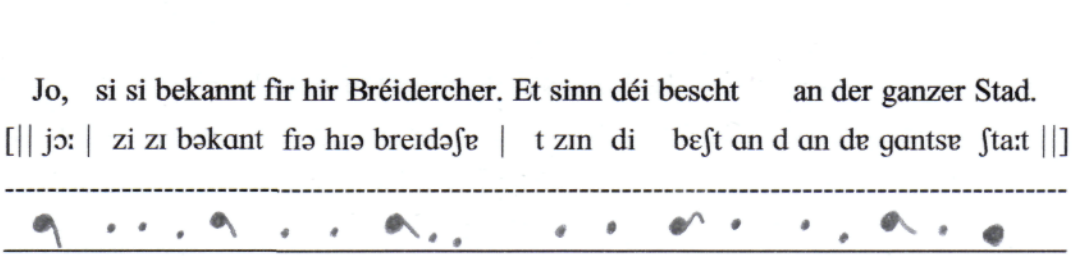
[|| vou | ɑn d ba:kəs ||]



Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| jɔ: | zi zɪ bəkɑnt fiə hɪə breɪdəʃɐ | t zɪn di bɛʃt ɑn d ɑn dɐ gɑntsɐ ʃta:t ||]



Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker I

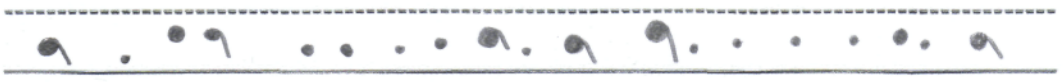
S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| an | vaːt hɛls də fʊn dɐ vyː | nət ʃlɛʃt | oːdɐ ||]

So what do you think of the view? Not bad, is it?

P: **Jo, 't ass genial. Et gesäit ee jo mega wäit. Merci dass de mer alles weis,**

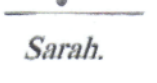
[|| jɔ | t as ʒenɪal | d gəseːɪd eː jo meːga veːɪt | mɛrsi | das də mɐ aləs vaɪs



Yeah, it's stunning! You can see for miles. Thanks for showing me round,

Sarah.

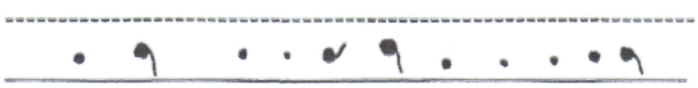
zaraː ||]



Sarah.

S: **'t ass näischt. Ech si frou wann et der gefält!**

[|| d as nɛːɪʃt | əs zɪ zoʊ froʊ van ət dɐ gəfɛlt ||]



No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

[|| vaːt as daːt dohanən | dat groʊst gəbaɪ | mat də filə klɛŋə fənstərən ||]

What's that over there? The big building with the many windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| dat ɑs də grousən teaːtɐ | zi hʊn dɑks produksɪounə fʊn ɪntɐnɑtsjonaːlən

That's the big theatre. There are often productions by international

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teaːtɐgrʊpən ||]

theatre companies on.

P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| hːm | ɑlzo | əʃ gɪ nət zoʊ geːɐ ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

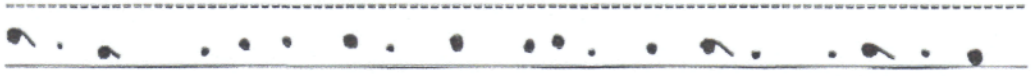
S: **Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat der**

[|| əʃ ɔx nət | meː ɔp alə fal | ɑlzoː daːt dohanən ɑs də ʃtaːtɐ park | mɑt dɐ

Me neither. Anyway, over there is the City Gardens with the

Kinnekswiss an ech ginn nawell dacks dohinner spazéieren a liesen e Buch

kɪnɪksvɪs | ɑn əʃ gɪ navɛl dɑks dohɪnɐ ʃpadzeɪərən | ɑ lɪəzən e bʊx |



King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn d vɪədɐ gʊt ɑs ||]

if the weather's nice.

P: **Ah, de Park. Do kann ee bestëmmt och gutt lafe goen, oder?**

[|| aː | də parḳ | do kan eː bəʃtəmt ɔx gut laːfə goən | ɔːdɐ ||]

Oh, the park? I suppose it's great for joggers?

S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

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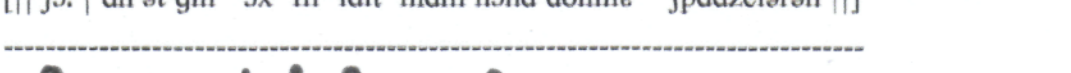
Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[|| majo | əʃ gɪn da flɛːɪʃt muaː də mɔɪən dohɪnɐ laːfən | zoː | vaːt as daːt



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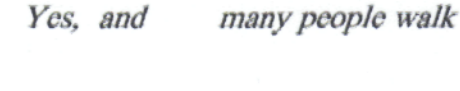
doː dan | t as dək ʃeːɪn ||]



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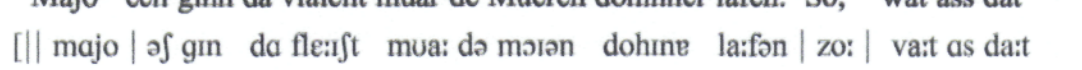
[|| daːt as t gələ fraː | əʃ mɛŋən t as ɔngəfeɪɐ tswantsəʃ meːtɐ heɪʃ | ət as



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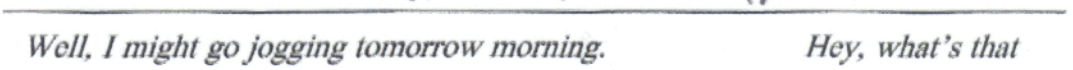
d ərənərʊŋsmənumɛnt fɪə deɪ | deːɪ an deːnən tsweː veltkrɪʃɐ gəʃtʊəvə zɪn |



memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

a: jɔ | ɑn dən obelɪsk ɑs aʊs d ə lətsəbʊəjɐ zɑntʃte:n ||]

Oh, and the obelisk is made from Luxembourgish sandstone.

P: **Ahsou. An dat do ass beandrockend ... just doiwwer.**

[|| a: zo:ʊ | ɑn da:t do ɑs bəɑndrɔkənt | ʒʊst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: **Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser Säit**

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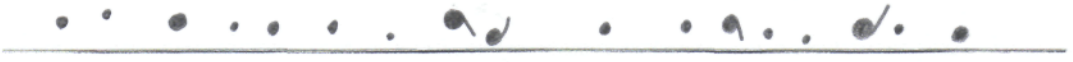


That's the main building of the State Savings Bank. And the building on the right

war de Sëz vun der CECA.

va: də zəts fʊn dɐ tse: e: tse: a: ||]

used to be the headquarters of the ECSC.

P: **Fir wat bleiwe mer stoen?**

[|| fɪə va:t blɑɪvə mɐ ʃtoən ||]

Why are we stopping?

S: **Well mer lo hei eran eppes iesse ginn.**

[|| vɛl mɐ lo hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]

Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | ɑn d baːkəs ||]

Where ... (in) Bakes?

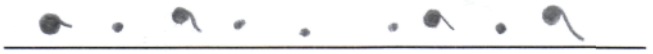
S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| jɔː | zi zɪ bəkɑnt fiə hɪə breɪdɐʃɐ | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃtaːt ||]

Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx ||]



Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker J

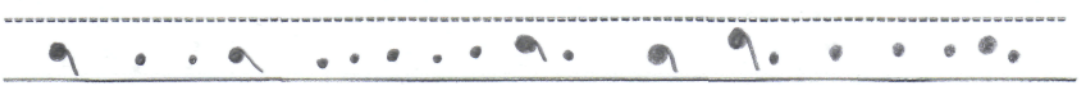
S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| ɑ va:t hɛls du fʊn dɐ vy: | nət ʃlɛʃt | o:dɐ ||]

So what do you think of the view? Not bad, is it?

P: **Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles**

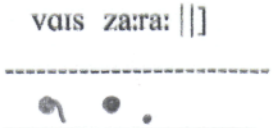
[|| jo | t ɑs ɪmɛns | ət gəse:ɪd e: jo vɪəkləʃ ve:ɪt | mɛrsi | dɑs də mɐ ɑləs



Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vɑɪs za:ra: ||]



Sarah.

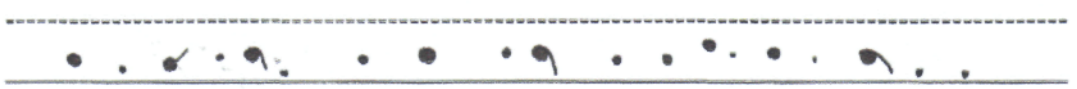
S: **'t ass näischt. Ech si frou wann et der gefält!**

[|| t ɑs nɛ:ɪʃt | əʃ zɪ frou vɑn ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

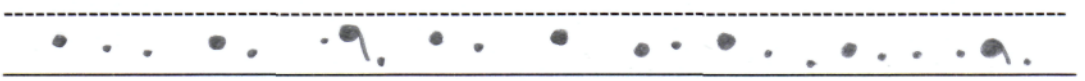
[|| va:t ɑs da:t dohɑnən | da:t groust gəbɑɪ | mɑt də fɪlə klɛŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| daːt ɑs də grousən teaːtɐ | zi hʊn dɑks produksɪounə fʊn ɪntɐnɑtsjonaːlən



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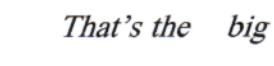


theatre companies on.

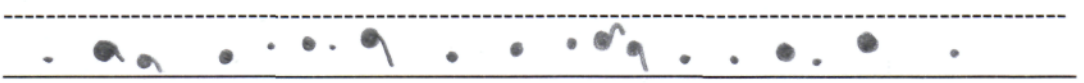
P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| mː | ɑlzo əʃ gɪ nət əzoʊ gɛːr ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: **Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat**

[|| əʃ ɔx nət | meː ɔp ɑlə fɑl | ɑlzo daːt dohɑnən ɑs də ʃtaːtɐ pɑrk | mɑt



Me neither. Anyway that's, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnɪksvɪs | əʃ gɪ nɑvəl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ leːzən e bʊx |

the King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn t veːdɐ gʊt ɑs ||]

if the weather's nice.

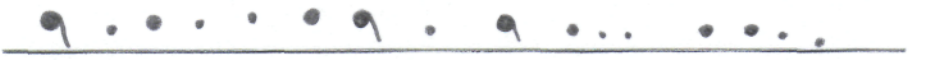
P: **Ah, de Park. Jo do kann ee bestëmmt gutt lafe goen, oder?**

[|| aː | də pɑrk | jɔ do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

[|| joː | ɑn ət gɪn ɔx fɪl lɑɪt mɑm hɔn dohɪnɐ ʃpɑdzeɪərən ||]



Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[|| mɑjo əʃ gɪn dɑ flɛːɪʃt mɑː de mɔɪən dohɪnɐ laːfən | zoː | vɑːt ɑs dɑːt

Well, I might go jogging tomorrow morning. Hey, what's that

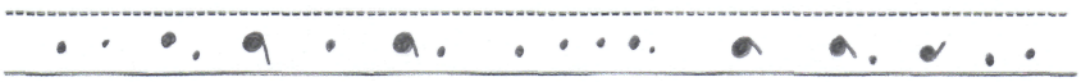
dann do dann? 't ass awer schéin!

dɑn vɑːt ɑs dɑːt doː dɑn | d ɑs aːvɐ ʃeːɪn ||]

over there? It's stunning!

S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

[|| dɑːt ɑs t gələ fraː | əʃ mɛŋən d ɑs ɔngəfeɪɐ tswɑntsʃ meːtɐ heɪʃ | ət ɑs



That's the Golden Lady. I think, it is about twenty metres high. It is

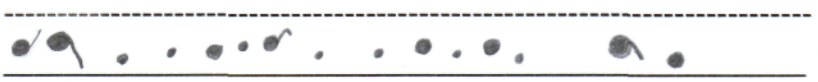
d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

d ərənərʊŋsmɔnument fɪə deɪ | di ɑn deːnən tsweː vɛltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

aː joːə | ɑn dən obəlɪsk ɑs aʊs lətsəbɔɪɐ zɑntʃteːn ||]



Oh, and the obelisk is made from Luxembourgish sandstone.

P: Ahsou. An dat do ass beandrockend ... just doiwwer.

[|| aː zoːʊ | ɑn daːt doː ɑs bəɑndrɔkənt̩ | ʒʊst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser

[|| daːt ɑs t haːptgəbɑɪ fʊn dɐ ʃpʊərkeːs | ɑn d gəbɑɪ ɔp dɐ rɪətsɐ

That's the main building of the State Savings Bank. And the building on the right

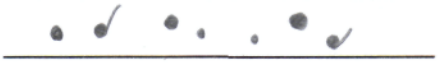
Säit war de Sëz vun der CECA.

zɛːɪt | vaː də zəts fʊn dɐ tseːkaː ||]

used to be the headquarters of the ECSC.

P: Fir wat bleiwe mer stoen?

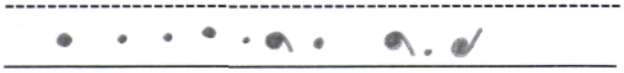
[|| fɪə vaːt blɑɪvə mɐ ʃtoən ||]



Why are we stopping?

S: Well mer lo hei eran eppes iesse ginn.

[|| vɛl mɐ lo hɑɪ ərɑn ɛps eːsə gɪn ||]



Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | ɑn d baːkəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| jo | zi zɪ bəkɑnt fɪə hɪə breɪdəʃɐ | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃtaːt ||]

Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

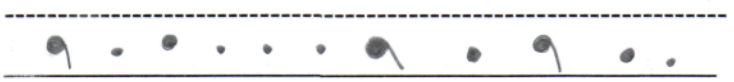
[|| gʊt | əʃ hʊn ɔx ʃɔn e lɑx ɑm baʊx ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker K

S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| ɑn | vɑt hɛls dʊ fʊn dɐ vy: | nət ʃlɛʃt | o: ɐ ||]



So what do you think of the view? Not bad, is it?

P: **Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles**

[|| jo: | t ɑs ɪmɛns | ət gəsɛ:ɪd e: ʒo vɪəklɪʃ vɛ:ɪt | mɛrsi | dɑs də mɐ ɑləs

Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vɑɪs za:ra: ||]

Sarah.

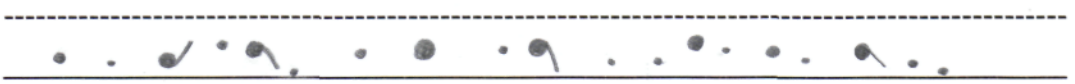
S: **'t ass näischt. Ech si frou wann daat der gefält!**

[|| t ɑs nɛ:ɪʃt | əs zɪ froʊ vɑn dat dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

[|| vat ɑs da:t dohɑnən | da:t groʊst gəbɑɪ | mɑt de fɪlə klɛŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| daːt ɑs də groʊsən teaːtɐ | zi hʊn dɑks prodʊksɪoʊnə fʊn ɪntɐnɑtsjonaːlən

That's the big theatre. There are often productions by international

Theatergruppen.

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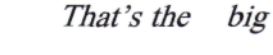


theatre companies on.

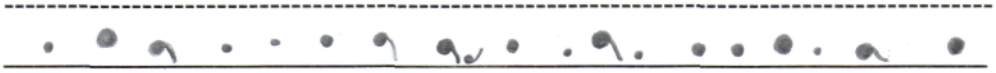
P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| hmː | ɑlzo əʃ gɪn nət zoʊ gɛːr ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: **Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat**

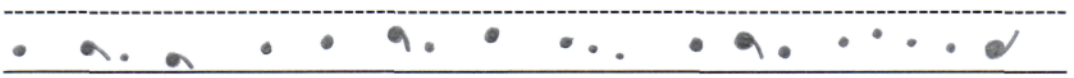
[|| əʃ ɔx nət | meː ɔp ɑl fɑl | ɑlzo daːt dohɑnən ɑs də ʃtaːtɐ pɑrk | mɑt



Me neither. Anyway that's, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnɪksvɪs | əʃ gɪ nɑvɛl dɑks dohɪnɐ ʃpɑdzeɪərn | ɑ lɪəzən e bʊx |



the King's Lawn. I quite often go for a walk there and read a book

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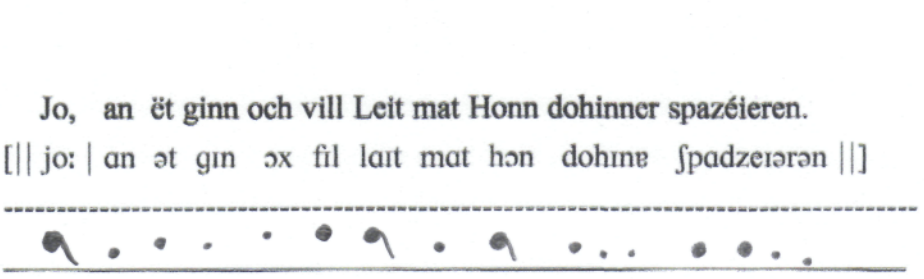
Oh, the park? I suppose it's great for joggers?

S: **Jo, an ët ginn och vill Leit mat Honn dohinner spazéieren.**

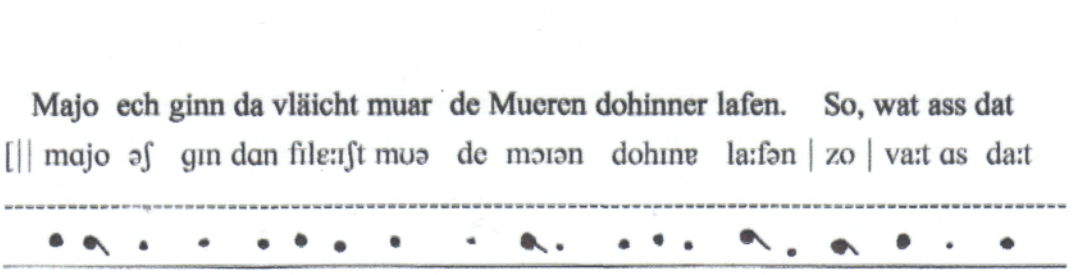
[|| joː | ɑn ət gɪn ɔx fɪl lɑɪt mɑt hɔn dohɪnɐ ʃpɑdzeɪərən ||]



Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[|| mɑjo əʃ gɪn dɑn fɪleːɪʃt muə de məɪən dohɪnɐ laːfən | zo | vaːt ɑs daːt



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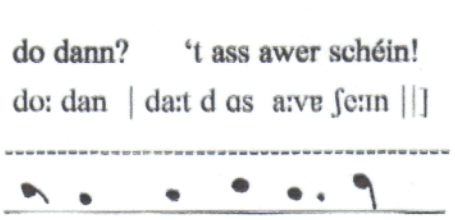
doː dan | daːt d ɑs aːvɐ ʃeːɪn ||]



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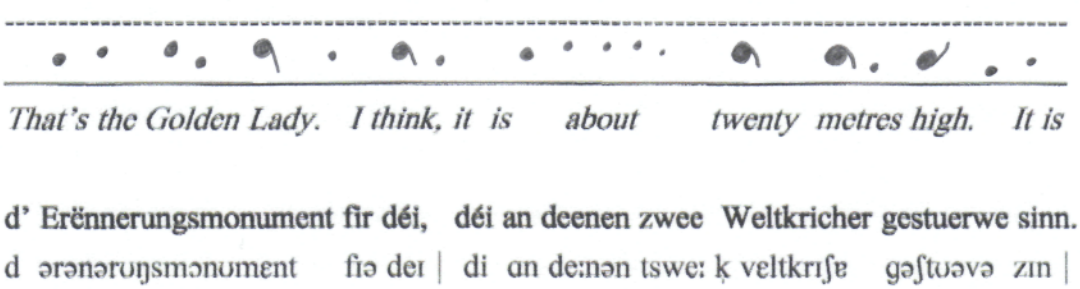
[|| dat ɑs t gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑnʃ meːtɐ heɪʃ | ət ɑs



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d ərənərʊŋsmənʊmɛnt fɪə deɪ | di ɑn deːnən tsweː ḳ veltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

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Oh, and the obelisk is made from Luxembourgish sandstone.

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Right. And that's impressive ... just over there.

S: Dat ass d'Haaptgebai vun der Spuerkeess. An d' Gebai op der rietser

[|| daːt ɑs t haːptgəbɑɪ fʊn dɐ ʃpʊəkeːs | ɑn d gəbɑɪ ɔp dɛːɐ rɪətsɐ

That's the main building of the State Savings Bank. And the building on the right

Säit war de Sëz vun der CECA.

zɛːɪt | vaː də zəts fʊn dɐ seːkaː ||]

used to be the headquarters of the ECSC.

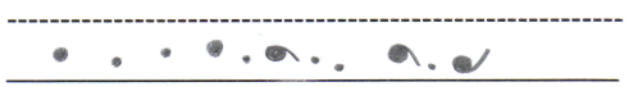
P: Fir wat bleiwe mer stoen?

[|| fɪə vaːt blɑɪvə mɐ ʃtoən ||]

Why are we stopping?

S: Well mer lo hei eran eppes iesse ginn.

[|| vɛl mɐ lo hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]



Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | ɑn d ba:kəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| jɔ | zi zɪ bəkɑnt fɪə hɪr breɪdəʃər | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃta:t ||]

Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

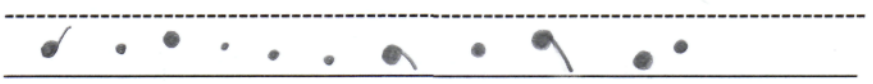
[|| gʊt | əʃ hʊn ɔx ʃɔn e lɑx ɑm baʊx ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker L

S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| ɑn | vaːt hɛls də fʊn dɐ vyː | nət ʃlɛʃt | oːdɐ ||]



So what do you think of the view? Not bad, is it?

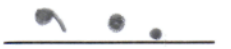
P: **Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles**

[|| jɔː | t ɑs ɪmɛns | ət gəsɛːɪd eː jo vɪəkləʃ vɛːɪt | mɛrsi | dɑs də mɐ ɑləs

Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vɑɪs zaːraː ||]



Sarah.

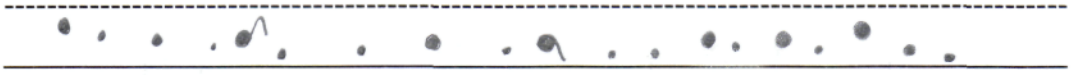
S: **'t ass näischt. Ech si frou wann et der gefält!**

[|| t ɑs nɛːɪʃt | əs zɪ froʊ vɑn ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

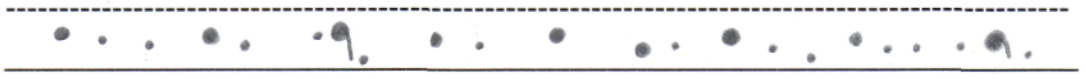
[|| vaːt as daːt dohɑnən | dat groʊst gəbɑɪ | mɑt də fɪlə klɛŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen

[|| dat ɑs də groʊsən teaːtɐ | zi hʊn dɑks prodʊksɪoʊnə fʊn ɪntɐnɑtsjənaːlən



That's the big theatre. There are often productions by international

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P: Hmm. Also ech ginn net sou gär an den Theater.

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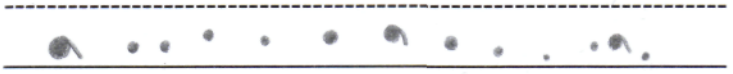

Hmm. Well, I'm not really into going to the theatre.

S: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat

[|| əʃ ɔx nət | meː ɔp ɑlə fɛl | ɑlzo daːt dohɑnən | ɑs də ʃtaːtɐ pɑrk | mɑt

Me neither. Anyway that's, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kɪnɪksvɪs | əʃ gɪ nɑvɛl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ lɪəzən ə bʊx |

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[|| aː | də pɑrk | doː kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

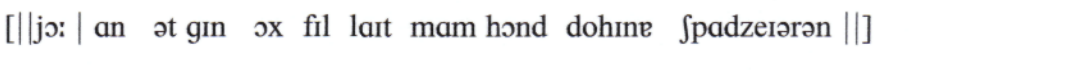
S: **Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.**

[||jɔː | ɑn ət gɪn ɔx fɪl lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: **Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat**

[|| mɑjɔ əʃ gɪn dɑ flɛːɪʃt mʊɐ de mʊərən dohɪnɐ laːfən | zoː | vat ɑs daːt



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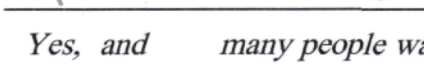
doː dɑn | t ɑs aːvɐ ʃeːɪn ||]



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S: **Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass**

[|| dat ɑs t gələ fraː | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntʃ meːtɐ heɪʃ | ət ɑs

That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

d ərənərʊŋsmɔnumɛnt fɪə deɪ | di ɑn deːnən tsweː vɛltkrɪʃɐ gəʃtʊəvə zɪn |

memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

a: jo: | ɑn dən obəlɪks | ɑs aʊs lətsəbʊəjɐ zɑntʃte:n ||]

Oh, and the obelisk is made from Luxembourgish sandstone.

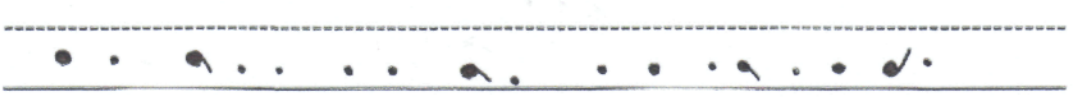
P: **Ahsou. An dat do ass beandrockend ... just doiwwer.**

[|| a: zo:ʊ | ɑn da:t do: ɑs bəɑndrɔkənt | ʒʉst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: **Dat ass d'Haaptgebai vun der Spuerkeess. An dat Gebai op der rietser**

[|| da:t ɑs t ha:ptgəbɑɪ fʊn dɐ ʃpʊəke:s | ɑn da:t gəbɑɪ ɔp dɛ:ɐ rɪətsɐ



That's the main building of the State Savings Bank. And the building on the right

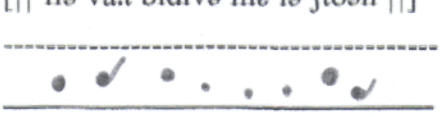
Säit war de Sëz vun der CECA.

zɛ:ɪt | vɔ:r də zəts fʊn dɐ tse:ka: ||]

used to be the headquarters of the ECSC.

P: **Fir wat bleiwe mer stoen?**

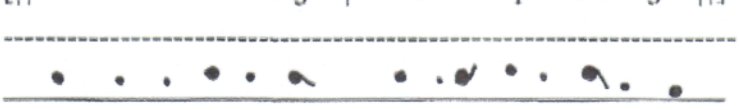
[|| fɪə va:t blɑɪvə mɐ lə ʃtoən ||]



Why are we stopping?

S: **Well mer lo hei eran eppes iesse ginn.**

[|| vɛl mɐ lo hɑɪ ərɑ gɪn | ə hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]



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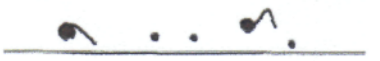
P: **Wou... an d'Bakes?**

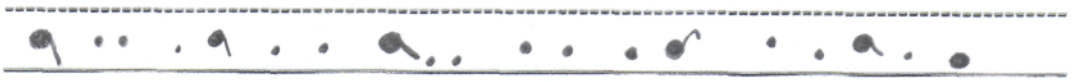
[|| vou | an də ba:kəs ||]



Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht aus der ganzer Stad.**

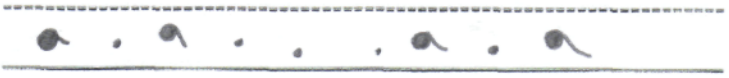
[||jɔ: | zi zɪ bəkant fiə hiə breɪdəʃɐ | ət zɪn deɪ beʃt aus dɐ gantsɐ ʃta:t ||]



Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gut | əʃ hun ɔx ʃɔn ə lax am baux ||]

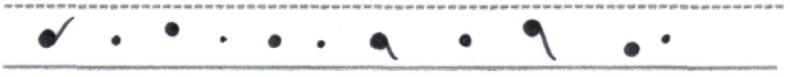


Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker M

S: **An, wat häls de vun der Vue? Net schlecht, oder?**

[|| an | va:t hɛls də fʊn dɐ vy: | nət ʃlɛʃt | o:dɐ ||]



So what do you think of the view? Not bad, is it?

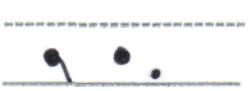
P: **Jo, 't ass immens. Et gesäit ee jo wierklech wäit. Merci dass de mer alles**

[|| jɔ | t as ɪmɛns | ət gəsɛ:ɪd e: jo: vɪəkləʃ vɛ:ɪt | mɛrsi | das də mɐ aləs

Yeah, it's stunning! You can see for miles. Thanks for showing me round,

weis, Sarah.

vaɪs za:ra: ||]



Sarah.

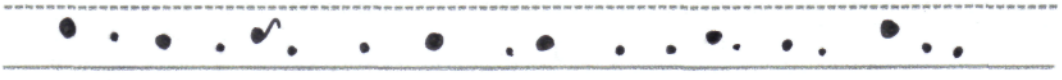
S: **'t ass näischt. Ech si frou wann et der gefält!**

[|| t as nɛ:ɪʃt | əʃ zɪ frou van ət dɐ gəfɛlt ||]

No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat de ville klenge Fënsteren?**

[|| va:t as da:t dohanən | dat groust gəbaɪ | mat də filə klɛŋə fənstərən ||]



What's that over there? The big building with the many small windows?

S: Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen

[|| da:t ɑs də grousən tea:tɐ | zi hun dɑks produksıounə fun ıntɐnɑtsjona:lən

That's the big theatre. There are often productions by international

Theatergruppen.

tea:tɐgrupən ||]

theatre companies on.

P: Hmm. Also ech ginn net sou gär an den Theater.

[|| h:m | ɑlzo əʃ gı nət əzou gɛ:r ɑn dən tea:tɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat

[|| əʃ ɔx nət | me: ɔp ɑlə fɑl | ɑlzo da:t dohanən ɑs də ʃta:tɐ park / mɑt

Me neither. Anyway that's, over there that's the City Gardens with

der Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

dɐ kınıksvıs | əʃ gı navɛl dɑks dohınɐ ʃpadzeıərən | ɑ lıəzən e bux |

the King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

van t vıədɐ gut ɑs ||]

if the weather's nice.

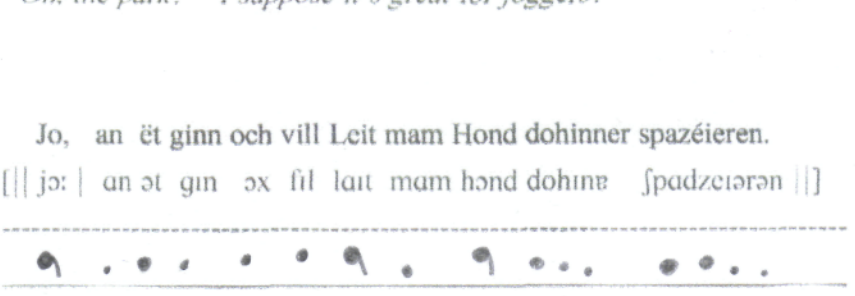
P: Ah, de Park. Jo do kann ee bestëmmt gutt lafe goen, oder?

[|| aː | də pɑrk | jə | do kɑn eː bəʃtəmt gʊt laːfə goən | oːdɐ ||]

Oh, the park? I suppose it's great for joggers?

S: Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.

[|| jɔː | ɑn ət gɪn ɔx fɪl lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]



Yes, and many people walk their dogs there.

P: Majo ech ginn da vläicht muar de Mueren dohinner lafen. So, wat ass dat

[|| mɑjə əʃ gɪn dɑ flɛːɪʃt mɑː de moərən dohɪnɐ laːfən | zɔ | vaːt ɑs daːt

Well, I might go jogging tomorrow morning. Hey, what's that

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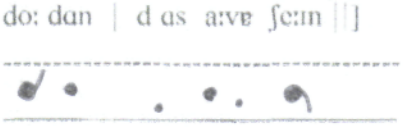

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Oh, and the obelisk is made from Luxembourgish sandstone.

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[|| a: zo:ʊ | ɑn da:t do: ɑs bəɑndrɔkənt | ʒʊ* *ɪvɐ ||]

Right. And that's impressive ... just over there.

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[|| da:t ɑs t ha:ptgəbɑɪ fʊn dɐ ʃpʊɔke:s | ɑn d gəbɑɪ ɔp de:ɐ rɪətsɐ

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zɛ:ɪt | va: də zəts fʊn dɐ tse:ka: ||]

used to be the headquarters of the ECSC.

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[|| fɪə va:t blɑɪvə mɐ ʃtoən ||]

Why are we stopping?

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Because we're going in there for a bite to eat.

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[|| jɔ | zi zɪ bəkɑnt fiə hɪə breɪdɐʃɐ | ət zɪn di bɛʃt ɑn deːɐ gɑntsɐ ʃtaːt ||]

Yeah, it's famous for its sandwiches. They're the best in town.

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Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Speaker N

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[|| an |vat hels də fʊn deːɐ vyː | nət ʃlɛʃt | oːdɐ ||]

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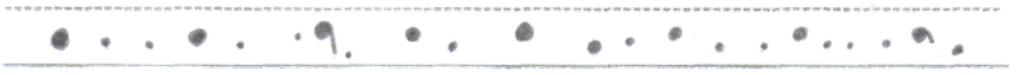

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dɐ kɪnɪksvɪs | əʃ gɪ nɑvɛl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ lezən ə bʊx |

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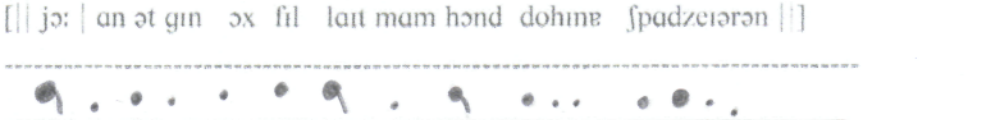

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Speaker O

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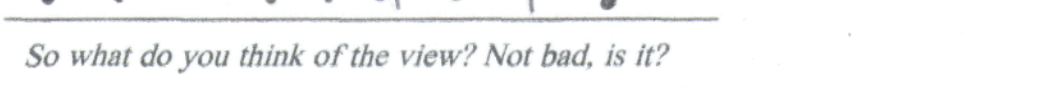
[|| an | vaːt hɛls d fʊn dɐ vyː | nət ʃlɛʃt | oːdɐ ||]

So what do you think of the view? Not bad, is it?

P: **Jo, 't ass genial. Et gesäit ee jo mega wäit. Merci dass de mer alles weis,**

[|| jɔ | t as ʒenɪal | d gəseːɪd eː jo meːga vɛːɪt | mɛrsi das də mɐ aləs vaɪs |



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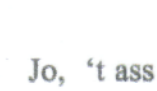
Sarah.

zaːraː ||]



Sarah.

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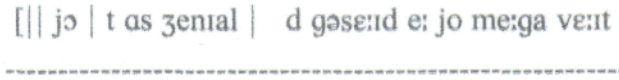
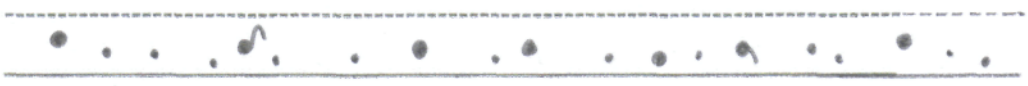
[|| d as nɛːɪʃt | əʃ zɪ frou van ət dɐ gəfɛlt ||]



No problem. Glad you're enjoying it!

P: **Wat ass dat dohannen? Dat grousst Gebai mat deene ville klenge Fënsteren?**

[|| vaːt as daːt dohanən | dat groʊst gəbaɪ | mat deːnə fɪlə klɛŋə fənstərən ||]



What's that over there? The big building with the many windows?

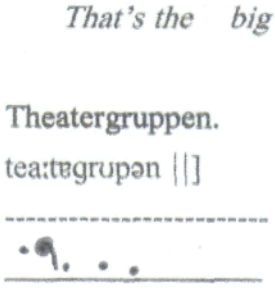
S: **Dat ass de Groussen Theater. Si hunn dacks Produktioune vun internationalen**

[|| daːt ɑs də grousən teaːtɐ | zi hʊn dɑks produksɪounə fʊn ɪntɐnɑtsjonaːlən

That's the big theatre. There are often productions by international

Theatergruppen.

teaːtɐgrʊpən ||]



theatre companies on.

P: **Hmm. Also ech ginn net sou gär an den Theater.**

[|| hːm | ɑlzo əʃ gɪ nət ʐoʊ gɛːɐ ɑn dən teaːtɐ ||]

Hmm. Well, I'm not really into going to the theatre.

S: **Ech och net. Mä op alle Fall, also dat dohannen ass de Stater Park mat der**

[|| əʃ ɔ nət | meː ɔp ɑlə fɑl | ɑlzo daːt dohɑnən ɑs də ʃtaːtɐ park | mɑt dɐ

Me neither. Anyway, over there is the City Gardens with the

Kinnekswiss. Ech ginn nawell dacks dohinner spazéieren a liesen e Buch

kɪnɪksvɪs | əʃ gɪ navɛl dɑks dohɪnɐ ʃpɑdzeɪərən | ɑ lɪəzən e bʊx |

King's Lawn. I quite often go for a walk there and read a book

wann d'Wieder gutt ass.

vɑn d vɪədɐ gʊt ɑs ||]

if the weather's nice.

P: Ah, de Park. Do kann ee bestëmmt gutt lafe goen, oder?

[|| a: | də pɑrk | do: kɑn e: bəʃtəmt gʊt la:fə goən | ɔ:dɐ ||]

Oh, the park? I suppose it's great for joggers?

S: Jo, an ët ginn och vill Leit mam Hond dohinner spazéieren.

[|| jɔ: | ɑn ət g | ɑn ət gɪn ɔx fil lɑɪt mɑm hɔnd dohɪnɐ ʃpɑdzeɪərən ||]

Yes, and many people walk their dogs there.

P: Majo ech ginn da vläicht muar dohinner lafen. So, wat ass dat

[|| mɑjo əʃ gɪn dɑ flɛ:ɪt mʊa: ɑn də pɑrk dohɪnɐ la:fən | zɔ | va:t ɑs da:t

Well, I might go jogging tomorrow morning. Hey, what's that

dohannen? 't ass déck schéin!

dohanən | t ɑs dək ʃe:ɪn |||

over there? It's stunning!

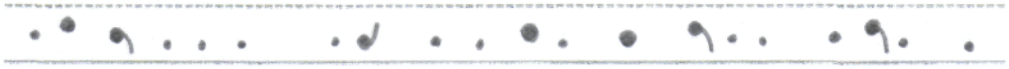
S: Dat ass d'Gëlle Fra. Ech mengen 't ass ongeféier zwanzeg Meter héich. Et ass

[|| dat ɑs t gələ fra: | əʃ mɛŋən t ɑs ɔngəfeɪɐ tswɑntʃ me:tɐ heɪʃ | ət ɑs

That's the Golden Lady. I think, it is about twenty metres high. It is

d' Erënnerungsmonument fir déi, déi an deenen zwee Weltkricher gestuerwe sinn.

d ərənərʊŋsmənumɛnt fɪə deɪ | de:ɪ ɑn de:nən tswe: vɛltkrɪʃɐ gə̆ʃtʊəvə zɪn |



memorial to those who fell in both world wars.

Ah jo, an den Obelisk ass aus Lëtzebuerger Sandsteen.

a: jɔ: | ɑn dən obəlɪsk | obəlɪs:k | ɑs aʊs lətsəbɔɪʁ zɑntʃte:n ||]

Oh. and the obelisk is made from Luxembourgish sandstone.

P: Ahsou. An dat do ass beandrockend ... just doiwwer.

[|| a: zo:ʊ | ɑn da:t do: ɑs bəɑndrɔkənt | ʒʊst doɪvɐ ||]

Right. And that's impressive ... just over there.

S: Dat ass d'Haaptgebai vun der Spuerkeess. An d'Gebai op der rietser Säit

[|| dat a:s t ha:ptgəbɑɪ fʊn dɐ ʃpʊəke:s | ɑn t gəbɑɪ ɔp dɐ rɪətsɐ zɛ:ɪt |

That's the main building of the State Savings Bank. And the building on the right

ass de Sëz vun der CECA.

ɑs də zəts fʊn dɐ tse ə: tse a: ||]

used to be the headquarters of the ECSC.

P: Fir wat bleiwe mer stoen?

[|| fɪə va:t blɑɪvə mɐ ʃtoən ||]

Why are we stopping?

S: Well mer lo hei eran eppes iesse ginn.

[|| vɛl mɐ lo hɑɪ ərɑn ɛpəz ɪəsə gɪn ||]

Because we're going in there for a bite to eat.

P: **Wou... an d'Bakes?**

[|| vou | ɑn d baːkəs ||]

Where ... (in) Bakes?

S: **Jo, si si bekannt fir hir Bréidercher. Et sinn déi bescht an der ganzer Stad.**

[|| jɔ | zi zɪ bəkɑnt fɪə hɪə breɪdəʃɐ | ət zɪn di bɛʃt ɑn dɐ gɑntsɐ ʃtaːt ||]

Yeah, it's famous for its sandwiches. They're the best in town.

P: **Gutt! Ech hunn och schonn e Lach am Bauch!**

[|| gʊt | əʃ hʊn ɔx ʃɔn ə lɑx ɑm baʊx ||]

Great! I'm starving! (lit.: I've already got a hole in my tummy!)

Appendix F

CD with the First and Second Sets of Recordings

Organisation of the CD

The CD, which is attached to the inside of the back cover, has been organised into three main folders entitled 'First Set of Recordings' and 'Second Set of Recordings', and 'English Recordings'.

The folder 'First Set of Recordings' contains additional folders entitled 'Speaker A' to 'Speaker O'. Each of these folders contains the WAV files recorded during the first session. Each of these WAV files has been classified according to the following system:

Speaker + Tone Group + Tune, characterised by a capital letter; followed by the Type of Sentence presented in this tune

e.g. SpA-TG01-A2 a recording made by *Speaker A,* belonging to *Tone Group 1*, *Tune A* (first of five possible tunes in this tone group), and which is a WH-Question (the second type of sentence).

The folder entitled 'Second Set of Recordings' contains the recordings of the dialogue which have been named 'Speaker A' to 'Speaker O'. NB There is no recording of Speaker H for the second set of recordings as this participant was unfortunately unavailable to attend any of the recording sessions.

The folder called 'English Recordings' contains recordings of the Ten Tone Groups and an English version of the dialogue.

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