

UNIVERSIDADE FEDERAL DE SANTA CATARINA

Departamento de Língua e Literatura Estrangeiras

A STUDY IN ENGLISH
AND PORTUGUESE INTONATION

Tese submetida à Universidade Federal de Santa Catarina para a obtenção do grau de MESTRE EM LETRAS - opção Inglês e Literatura
Correspondente, por:

LILIA MARIA OLIVEIRA CARIONI

Junho - 1978

ESTA TESE FOI JULGADA ADEQUADA PARA A OBTENÇÃO DO GRAU DE
- MESTRE EM LETRAS -
OPÇÃO INGLÊS E LITERATURA CORRESPONDENTE E APROVADA EM
SUA FORMA FINAL PELO PROGRAMA DE PÓS-GRADUAÇÃO

Profa.Dra.Rosa Weingold Konder

- Orientadora -

Prof. Hilário Bohn - Integrador

Apresentada
perante a
Banca Examinadora
composta dos
professores:

À Baltazar,
amigo e incentivador.

À Christiano, Felipe e Andréa.

AGRADECIMENTOS

À Profa. Dra. Rosa Weingold Konder, pela firme orientação.

Aos professores do Pós-Graduação em Letras da UFSC, especialmente aos Professores Hilário Bohn, Carmen Rosa C.P. Melo e Doloris Ruth Simões de Almeida.

Aos funcionários do Laboratório de Línguas da UFSC, em especial ao Senhor Anísio José Pedro.

A todos aqueles que direta ou indiretamente contribuíram para que este trabalho pudesse ser realizado.

TABLE OF CONTENTS

INTRODUCTION _____	1
NOTATION SHEET _____	3
1 GENERAL REVIEW OF THE LITERATURE _____	5
1.1 The Concept of Intonation _____	5
1.2 Intonation and Grammar _____	9
1.3 The Tone Group _____	11
1.3.1 Tone group boundary placement _____	11
1.3.2 Elements of the tone group _____	13
1.3.3 Tonicity _____	14
1.4 The Main Systems of Intonation _____	16
1.4.1 Tone _____	17
1.4.2 Pause _____	22
1.4.3 Loudness _____	23
1.4.4 Rhythm _____	26
2 MODEL OF DESCRIPTION _____	28
2.1 The Functions of Language _____	28
2.2 Systemic Grammar _____	29
2.3 Intonation _____	32
2.3.1 Tonality _____	35
2.3.2 Tonicity _____	36
2.3.3 Tone _____	37
2.3.4 Rhythm : _____	44
2.3.5 Intonation and Meaning _____	45
2.4. Comments _____	46

3 DESCRIPTION OF BRITISH ENGLISH INTONATION _____	47
3.1 Tonality _____	47
3.1.1 Neutral Tonality _____	48
3.1.2 Marked Tonality _____	49
3.1.3 Vocatives _____	50
3.1.4 Disjuncts _____	50
3.1.5 Conjuncts _____	50
3.1.6 Adverbials _____	50
3.1.7 Noun-phrase Tags _____	50
3.2 Tonicity _____	51
3.2.1 Neutral Tonicity _____	51
3.2.2 Marked Tonicity _____	51
3.2.3 Double Tonicity _____	53
3.3 Tone _____	54
3.3.1 Statements _____	55
3.3.2 <u>Wh</u> -questions _____	56
3.3.3 Yes/No questions _____	56
3.3.4 Multiple Questions _____	56
3.3.5 Statement-questions _____	57
3.3.6 Statement-Questions with Tags _____	57
3.3.7 Positive Commands _____	59
3.3.8 Negative Commands _____	59
3.3.9 Responses _____	60
3.3.10 Exclamations _____	61
3.3.11 Calls _____	61
3.3.12 Tone Sequences _____	62
3.3.13 Items in Apposition _____	62
3.3.14 Salutations _____	63
3.3.15 Valedictions _____	63
3.3.16 Expressions of Politeness _____	63

3.4 Rhythm _____	63
3.4.1 Variations in Tonicity _____	63
3.4.2 Different Registers _____	63
3.4.3 Emotions _____	64
3.5 Comments _____	64
4. DESCRIPTION OF BRAZILIAN PORTUGUESE INTONATION SYSTEMS _____	66
4.1 Tonicity _____	67
4.1.1 Neutral Tonicity _____	67
4.1.2 Marked Tonicity _____	69
4.1.3 Final Vocatives _____	69
4.1.4 Disjuncts _____	70
4.1.5 Conjuncts _____	70
4.1.6 Adverbials _____	70
4.1.7 Noun-phrase Tags _____	70
4.1.8 Comments _____	70
4.2 Tonicity _____	71
4.2.1 Neutral Tonicity _____	71
4.2.2 Marked Tonicity _____	74
4.2.3 Double Tonicity _____	77
4.2.4 Intra-syllabic Tonicity _____	77
4.2.5 Comments _____	78
4.3 Tone _____	79
4.3.1 Statements _____	79
4.3.2 <u>Wh</u> -questions _____	81

4.3.3 Yes/No Questions _____	82
4.3.4 Alternative Questions _____	83
4.3.5 List Questions _____	83
4.3.6 Rhetorical Questions _____	83
4.3.7 Statement-Question with Tag _____	83
4.3.8 Positive Commands _____	84
4.3.9 Negative Commands _____	84
4.3.10 Responses _____	85
4.3.11 Exclamations _____	85
4.3.12 Calls _____	86
4.3.13 Final Vocatives _____	86
4.3.14 Tone Sequences _____	86
4.3.15 Items in Apposition _____	87
4.3.16 Salutations _____	87
4.3.17 Valedictions _____	88
4.3.18 Expressions of Politeness _____	88
4.3.19 Requests for Attention _____	88
4.3.20 Comments _____	88
4.4 Rhythm _____	89
4.4.1 Variations in Tonicity _____	89
4.4.2 Intensifiers and Adjectives _____	89
4.4.3 Register Variations _____	89
4.4.4 Emotions _____	90
4.4.5 Comments _____	90
4.5 Analysis of Registers _____	92
4.5.1 Register Analysis of Data _____	92
4.6 Dialectal Variations _____	94
CONCLUSIONS _____	95

RESUMO

O presente trabalho teve por motivação a observação das dificuldades encontradas por estudantes brasileiros de um modo geral, e em particular, por estudantes catarinenses da língua inglesa, no campo da entoação. Julgamos que as dificuldades derivassem de diferenças significativas entre os sistemas entoacionais das duas línguas. Essas diferenças só poderiam ser evidenciadas por meio de uma análise comparativa dos dois sistemas.

Para delimitar o campo da pesquisa, restringimo-nos ao estudo do inglês britânico e do português de Santa Catarina, principalmente, e da norma brasileira (Rio de Janeiro). A inclusão da norma brasileira deve-se ao fato de ser ela a mais difundida no país, sobretudo pelos meios de comunicação oral de massa - rádio e televisão.

A escolha de uma descrição do inglês britânico não era difícil, já que existem numerosos trabalhos sobre o assunto. Para o português, entretanto, os estudos parciais existentes não eram suficientes, o que nos levou a levantar um corpus de três horas de gravação.

Dos modelos de descrição do inglês britânico, optamos por aquele desenvolvido por M.A.K.Halliday, não só por ser o mais abrangente, mas também por julgarmos que suas categorias seriam válidas para a descrição do português do Brasil - uma vez que o modelo é parte de uma teoria geral da linguagem e da gramática.

O estudo realizado provou: primeiro, serem as categorias do modelo sistêmico suficientes para a descrição dos sistemas entoacionais do português; segundo, existirem realizações peculiares a cada língua quanto a: tonalidade, tonicidade, tom e ritmo.

Sugere-se que, constituindo a entoação parte integrante da gramática de uma língua, deva o professor incorporar os principais traços distintivos de cada um dos sistemas entoacionais à apresentação do material didático no ensino do inglês como língua estrangeira.

ABSTRACT

The present study was motivated by the observation of the difficulties experienced by Brazilian students of English in the field of intonation. On the assumption that the difficulties derived from significant differences between the two intonational systems, we concluded that a comparative analysis of the two systems would display some of the differences which account for the difficulties.

The description is restricted to British English and Brazilian Portuguese of Santa Catarina and Rio de Janeiro (standard variant). Standard Brazilian Portuguese is included because it is the most widespread in the country owing to the communication media - radio and television.

The choice of a model for the description of British English was not difficult since there are many studies on the subject. However, the Brazilian Portuguese partial studies were found insufficient, which led us to record a corpus on which to base the description.

Halliday's model was chosen for the description of both British English and Brazilian Portuguese intonation systems because, besides being comprehensive, it is based on a general theory of language and grammar.

The investigation confirmed the hypotheses that the categories of the systemic model are sufficient for the description of the intonational systems of Portuguese and that there are realizations that are peculiar to the intonational system of each language concerned.

Considering intonation a very important part of the grammar of a language, we suggest that the teacher should incorporate the main intonational characteristics of the target language and of the native language in the presentation of the teaching material of English as a second language.

I N T R O D U C T I O N

As a native speaker of Brazilian Portuguese and a teacher of English as a foreign language, the author of the present dissertation has for some time been concerned with the study of English intonation not only for her own sake, but also to find out what causes the so-called "Brazilian accent" of her students of English.

The decision to undertake a comparative study of the two intonation systems posed a number of problems, the most difficult of which being the scarcity of the literature on Brazilian Portuguese intonation. But the task was such a fascinating challenge that the author resolved to attempt it and rely on her intuition and good ear for music in the auditory technique used for the analysis of the Brazilian Portuguese data.

Halliday's model of analysis was chosen for the analysis of both systems because it is part of an integrated theory of language and grammar.

The two hypotheses that this study tries to confirm are: (1) that there are significant differences between the intonation systems of English and Portuguese; (2) that the categories set up by Halliday's systemic grammar for the description of English intonation are suitable for the description of Brazilian Portuguese intonation.

The main purposes of this paper are to provide an explanation for these differences through the comparative analysis of the intonation systems of the two languages, and to prove the applicability of the model chosen for the analysis of Brazilian Portuguese.

The corpus used for the description of Brazilian Portuguese intonation consists of three hours of recorded speech, which includes five different registers. The participants in the conversations recorded 'in loco' are from Santa Catarina, more specifically from Florianópolis, the capital of the state, which is located on an island. The pieces from television are spoken in standard Brazilian Portuguese (Rio de Janeiro). The standard type is used because it provides a frame of reference against which to plot dialectal

variations. The Santa Catarina coastal variant is the one spoken by the author. The speakers are educated adults and children.

The study of Brazilian Portuguese intonation has been restricted to the study of the main meaningful intonational configurations.

Chapter 1 is the review of the literature on the subject in the two languages concerned.

Chapter 2 presents the descriptive methodology within the framework of Halliday's systemic grammar.

In chapter 3, the sequence of the description of British English intonation systems follows Halliday (1970), with the exception of the description of tonality contrasts. The organization of the section on tonality is a result of the comparison between British English analysis as in Halliday (1967) and Crystal (1975:1-46) and the analysis of my data. The comparison has revealed the most important contrasts expounded by tonality in the two languages.

The description of Brazilian Portuguese intonation systems in chapter 4, follows the same procedure. The final sections of this chapter present some general observations about register and dialectal variations.

The conclusions systematize the main findings which resulted from the comparative analysis.

Although we are fully aware of the need for further research in the field, we hope to make a small contribution to the description of the differences between the two intonational systems.

NOTATION SHEET

Halliday's notation is used throughout the paper, except for examples quoted from other authors.

Halliday: tone group boundary = double bars (//)
 foot boundary = staves (/)
 silent beat = caret (^)
 boundaries between
 pretonic and tonic = | or :
 tonic syllable = _
 primary tones = 1 (fall)
 2 (high rise)
 3 (low rise)
 4 (fall-rise)
 5 (rise-fall)
 (one three) 13 (fall+low rise)
 (five three) 53 (rise-fall +low rise)

Note (a) The secondary systems at tonic and pretonic are given in full in chapter 2, tables 2.3, 2.4 and 2.5.

(b) In the transcription of Brazilian Portuguese data, we have avoided the breaking up of words by tone group boundary markers.

2 Crystal;

Quirk and Greenbaum: tone unit boundary = |
 nuclear syllable = SMALL CAPITALS
 onset syllable = |
 tone types = ^ (fall); ˇ (rise);
 ^ (rise-fall); ˇ (fall-rise)
 strong stress = "
 other stress = ' .
 weak stress = unmarked
 pitch range = ↓ (very marked step down)
 ↑ (very high step up)

3 Trager; Stockwell;

Rameh; João Rocha: pitches = 1 (low); 2 (mid low);
3 (high); 4 (extra high).

terminal junctures = ↓(falling); ↑(rising); /or
→ (sustained or abrupt stop)

internal open juncture = +

stresses = ˘ (primary); " (sentence
stress); ˘ (weak stress)

4 O'Connor and Arnold;

Kingdon; Palmer: tones = ˘ (high rising); ˙ (low rising);
˘ (high falling); ˙ (low falling).

* the asterisk indicates ungrammaticality.

- the hyphen above the vowel indicates increase in duration.

1 GENERAL REVIEW OF THE LITERATURE

The review of the literature is limited to those authors whose contributions are more significant to the purpose of this study. The survey of the work on intonation is made in terms of relevant features because it avoids unnecessary repetitions and offers a wider and more integrated view of intonational distinctive components.

The term tone group is used throughout this chapter to refer to the meaningful intonational unit perceivable in terms of at least one and at most two prominent elements. The different terms used by each author are given in brackets, when necessary.

1.1 The Concept of Intonation

Intonation is of great relevance to the complete description of a language. The fact that intonation is meaningful is generally recognized by linguists. But what is intonation?

Pierre Delattre (1966-67) defines intonation as "the salt of an utterance" without which the utterance would be colourless. Dwight Bolinger (1972), the outstanding American linguist, draws a parallel between intonation and music: "both have ties with emotions"; but intonation, being a linguistic feature is more conventional than music; it must "harness emotions in the service of meaning" (11). Pike (1962) asserts that pitch changes obey highly organized rules and their use is standardized or formalized "so that all speakers of the language use basic pitch sequences in similar ways under similar circumstances" (53). Also N. Tomas (1957) points out the linguistic and social significance of intonation:

El conocimiento de la entonacion es, pues, de la mayor importancia, tanto para la recta inteligencia de lo que se oye como para la expresi3n justa de lo que se quiere decir. Por el tono con que se pronuncie, una palabra de reproche puede convertirse en un elogio, un cumplimiento en una ofensa, una felicitaci3n en una burla, etc. Es, en fin, cosa sabida que quando el tono contradice el sentido de las palabras, se atiende m3s a lo que aqu3l significa que a lo que estas representan (209)

The above generalizations may help to understand the important role played by intonation in languages, but they do not provide a clear concept of the elements involved in intonational studies. Different concepts may indeed result in different approaches.

Intonation is viewed today as a system of systems by the most important British intonational analysts. Halliday's systemic approach views intonation as sets of systems which are intrinsically interrelated. Halliday (1970) describes intonation in terms of four systemic variables: tonality, tonicity, tone and rhythm. He considers intonation a linguistic device for "making meaningful distinctions" (21). These meaningful distinctions are expressed in the organization of information structure.

The concept of intonation as a set of systems is also Crystal's (1969). His parametric approach considers intonation as "a product of a conflation of different prosodic systems of pitch contrasts" (6). Crystal distinguishes the parameters of tone, pitch range, loudness, rhythmicality, tempo, pause and a semi-prosodic, semi-paralinguistic system of tension. These systems were until recently considered as distinct from intonation, though contributing to its overall effect.

Quirk and Greenbaum (1974) use the same notation for tones as Crystal and the notions of information unit and information focus are incorporated into the description. Whenever necessary, the grammatical contrasts conveyed by intonation are pointed out.

In America, Trager sets up the phonemic theory of prosodic structure. His method of analysis, based on supra-segmental phonemes and developed jointly with Block and Smith is important in that it has proved useful for the description of English dialects and other languages.

The American supra-segmental approach differs from the British systemic approach in that it views intonation as something superimposed on linguistic structures - as if it were possible to add supra-segmental features to structures which had already had their segmental features determined. The systemic approach views intonation as a set of choices which are made simultaneously with other grammatical choices, such as tense, mood, aspect, etc.

Intonation has not always been viewed as a complex system of systems. The earlier uses of the term applied sometimes to all, sometimes to only one of the elements involved. It was used to refer to a 'rising' or 'falling' intonation, to the 'lack of intonation' in somebody's speech or to a 'calm' or 'trembling' intonation, when what was meant was rhythm or tonal variations.

The subject was first systematically approached for

pedagogical purposes. Analytical procedures and notations were designed so as to help foreign students of English. Armstrong and Ward's approach (1926) and that of most of those before them are didactic; hence the analytical simplifications and the focus on basic pitch movements. H.E. Palmer (1924) goes a step further and includes word prominence, word group prominence, intensity and some of the meanings conveyed by the tones.

Daniel Jones (1962) views intonation as a sound attribute, namely pitch, which co-occurs with stress, length and timbre¹ to assign general syllabic prominence. This notion of intonation as primarily a matter of significant pitch changes is also Kingdon's (1958). O'Connor and Arnold (1961) refer to 'pitch patterns' and to 'speech tunes' or 'melodies'. Those are restrictive concepts in that they do not systematize the choices which can be made in intonation. For the most part they confine themselves to the description of tone groups and of significant pitch changes of tones.

Each of the English authors reviewed has contributed to the description of English intonation, and to the present stage of conceptualization and analysis.

In Brazil, intonational studies are still in a primary stage and discussions remain on an almost purely phonetic or segmental basis. Celso Cunha (1976) recognizes tonal variations to be of primary relevance in expressive discourse. Intonation is viewed by this outstanding grammarian as the melodic curve described by voice in the pronunciation of words, clauses and sentences. Besides the analysis of the intonation of some types of clauses, Cunha presents a helpful description of Portuguese sentence stress.

Other Brazilian grammarians have made good descriptions of the workings of stress in Portuguese. Rocha Lima (1973) and Evanildo Bechara (1972) also, divide sentences and clauses into phonological units such as accentual groups (*grupos acentuais* in Rocha Lima and Cunha; *grupos de força* in Bechara), which resemble Halliday's foot, and phonic groups (*grupos fônicos*, in Cunha), corresponding to Halliday's tone group. Bechara views intonation as a melodic cadence:

¹ Timbre is associated with voice quality. It is "the inherent resonance of sound" and as a voice qualifier should not be taken into account in a prosodic analysis (Crystal 1969:122f).

"Em português...as orações se caracterizam pela entoação,isto é,pela maneira com que são proferidas dentro de uma certa cadência melódica" (194).

Milton Azevedo (1976) analyses the thematic structure of passive sentences and of sentences with indefinite se. His main contribution to intonation is in tonicity. He views the tonic element as the element of highest communicative dynamism.

It is worth noting that studies of Brazilian Portuguese intonation are being developed on a research basis, i.e., further investigations are being presented in master's dissertations. The four dissertations included in this review are possibly not the only ones on Portuguese intonation but are the only ones available.

Staub's (undated) main contribution is the contrastive analysis of stress features.

Clea Rameh (1962) carries out a contrastive analysis of English and Portuguese intonation after Trager's model, as developed in "An outline of English structure". She reaches some conclusions about pitch phonemes, intonation patterns and differences of occurrence of degrees of stress in Portuguese which will be discussed below in the appropriate sections. Phenomena like pause, tempo and meaning of tones are all inappropriately treated under the heading of "Vocalizations". Moreover, the use of phonetic transcription overloads the intonational analysis and is now generally avoided.

Ester Gebara (1976) applied Halliday's model to the analysis of 'modalities' (declarative, interrogative and imperative sentences) and her observations about syntactic ambiguity² and about the status of parenthetical phrases, comment clauses and vocatives³ are interesting. The tonal description is, in general, consistent.

João Rocha studies interrogative sentences in Portuguese and analyses the intonation of declarative, interrogative, imperative and exclamatory sentences. He follows Martinet, Mattoso Câmara Jr.,

2 "Verificou-se que, em alguns casos, a intonação é um dos fatores capazes de anular a ambigüidade sintática de certos enunciados" (107).

3 She states that these structures are separate tone groups.

Gily Gaya and Pike in his conceptualization of intonation. The three cadences described by Gily Gaya in the analysis of Spanish intonation are applied to the description of Portuguese. Hockett's term 'prosodeme' is used to refer to terminal junctures. His work contributes to a better understanding of the intonation of interrogative sentences.

The best conceptualization and description of Brazilian Portuguese intonation within a grammatical framework seem to be Celso Cunha's, though he neither advances anything on tonicity within the phonic group nor exhausts the tonal analysis of clauses.

The misconceptions in the field of intonation have mainly been due to the lack of definition of its grammatical status. In English, this problem seems to have been satisfactorily solved by Halliday. In Portuguese, there is still a long way to go.

1.2 Intonation and Grammar How far is intonation related to grammar?

Are intonational contrasts grammatical?

These questions are central in Halliday's frame of reference. For him it is not the case that intonational and grammatical choices may or should correspond, but that intonational choices are grammatical in themselves. "We cannot fully describe the grammar of spoken English without reference to contrasts expounded by intonation" (Halliday 1967: 48).

Crystal (1969) cautiously considers grammar of relevance in intonational studies

in so far it can be shown that a given grammatical structure has a regular correlation with a given intonational pattern, and that a change in intonation causes one to assign a different structural description to an utterance, no other morphological change being necessary (255).

This 'regular correlation' between grammar and intonation has increasingly been demonstrated since the first models of analysis were developed in English. Attempts to establish tone group boundaries according to syntax and to establish a meaningful correlation between the various tones and grammatical structures were carried out by almost all the linguists who concerned themselves with the subject both in America and in English.

Though there are still some controversial areas, the studies in English intonation are becoming more grammar oriented, in the sense

that intonation or prosody is regarded as an essential component of the grammar of any stress language. Halliday (1967) postulates that intonational systems should be "incorporated throughout the description whenever appropriate" (10).

Although not claiming a definite grammatical status for intonation, Crystal (1969) affirms that intonation has a grammatical function, and sets up syntactic criteria for tone group boundary placement and for the semantic analysis of tones. In his opinion, the choice of grammatical categories as a departing point, for intonational analysis is "procedurally more convenient in view of the more well-defined and established notions of grammatical categories and hierarchy which exist..." (255).

O'Connor and Arnold also attribute a distinctive grammatical function to intonation.

According to Lyons (1961), the question of whether and to what extent grammar is relevant to the intonational analysis of a language is relative. He says that when the phonology of a language is an organized system it may be convenient to interrelate the grammatical and the phonological analysis, but when phonology does not form a uniform system the prosodic analysis may be better carried out independently of the grammatical.

However, the phonological analysis of English is more practically and clearly carried out if grammatical constraints are observed, though the grammatical status of intonation is far from being clear in most grammars, except in Halliday's systemic grammar and in "A Grammar of Contemporary English" (Quirk et al. 1972). The latter has an appendix on stress, rhythm and intonation, besides incorporating observations about tonal behaviour of questions, the signalling by tone of the focus of negation, the part played by tonicity in marking the focus of information and the intonational behaviour of some types of clauses. Some grammars include general studies on intonation without showing the grammatical implications.

In Brazil, Celso Cunha's grammar (1976) is the most developed in this respect. For example, in the analysis of minor clauses:

Se a frase não possui verbo, a melodia é a única marca porque podemos reconhecê-la. Sem ela, frases como Silêncio! Atenção! Que frio! seriam simples vocábulos, unidades léxicas sem função, sem valor gramatical (135).

And the recognition that intonation assigns a grammatical value to a word or group of words is a recognition of the grammatical function of intonation.

1.3 The Tone Group Tone Groups have been viewed as a sentence or part of a sentence containing one or two prominent syllables. Crystal (1969) defines a tone group (tone unit) as "the most readily perceivable, recurrent, maximal functional unit to which linguistic meanings can be attached (in the present state of our knowledge)" (204), and states that there is general agreement on this definition, though there are differences in the descriptions.

A tone group may be a single word provided that this word conveys meaning and presents a prominent syllable which bears a kinetic tone "//4 Eileen//" (Halliday 1970:30).

Navarro Tomas uses the term grupo fônico, which is also used by Cunha. Grupo fônico is correlated with unidade melódica, because their boundaries coincide. Mattoso Câmara Jr. (1964) refers to grupo melódico:

Tem-se assim na série fônica um contínuo sonoro mínimo, que se denomina grupo melódico e constitui uma unidade de entoação ou tom frasal, concatenando-se com os demais grupos melódicos da frase para estabelecer-lhe o contorno melódico de altura ou tonal (79).

Halliday's concept of tone group as message blocks or units of information must be considered within the total framework of his systemic grammar and will therefore be discussed in chapter 2. As seen above, despite general agreement as regards definition, the terminology is the most varied. Jone's semantically based sense groups and physiologically based breath groups do not differ in essence from Palmer's tone patterns, or from Kingdon's tunes, or from O'Connor and Arnold's word group or even from Crystal's tone unit and Halliday's tone group.

The crucial issue concerning tone groups and one which should be posed first is the delimitation of their boundaries.

1.3.1 Tone group boundary placement There are two possible ways of delimiting tone groups: the phonological and the syntactic. The phonological approach is based on the notion of tone, i.e., on the fact that each complete tone group must present at least one peak of prominence with an implied change in pitch direction. It also takes into account the likely occurrence of a pause at the end of a tone group. The syntactic approach is based on the correlation between the intonational unit - tone group - and a syntactic unit, which is established on analytical grounds.

Crystal's approach was entirely phonological in his 1969 work, whereas in his 1975 book he claims that "the placement of tone unit boundaries is determined by syntactic structure"(115). His latter model of analysis starts from the basic sentence pattern - the input - whose grammatical levels are then analysed in terms of possible syntactic expansions and corresponding prosodic operations, the output from each level becoming the input of the following level. The grammatical levels considered relevant to tone group demarcation are: 1) sentence; 2) clause; 3) elements of clause structure; and 4) nominal group. This analysis yields the tone groups which are then analysed in terms of tonicity.

Halliday (1970), however, uses the clause as the unit of description, for "one clause is one tone group unless there is good reason for it to be otherwise" (3). By clause he means the 'non-rankshifted' (non-embedded) clause, such as simple sentences, main clauses, coordinate clauses and some subordinate clauses.

According to Trager (1972) "the intonation system of English whether American or any other variety, functions as part of the syntax, delimiting stretches of utterances - clauses - that are examined in order to determine their structure" (83). He developed the junctional view of boundary placement, which is basically phonological: the main junctional features are pause and direction of pitch change.

In Brazilian Portuguese, the clause has been taken as the main syntactic exponent of the intonational unit. Celso Cunha's grupo fônico bears an essential relation to the clause⁴. This is the norm, but sometimes, in slow utterances, the phonic groups can be realized by elements of the clause, as in his example:

//O povo comprimia-se//sob as marquises//e ã porta dos edifícios// (175)

The distinction Cunha makes between accentual and phonic groups resembles Halliday's distinction between foot and tone group. Even the notation - single bars for accentual groups and double bars for phonic groups - is similar.

4 Cunha establishes a distinction between oração and frase. The latter is defined as "a verdadeira unidade da fala" (1976:135), and may contain one or more orações (clauses).

Gebara calls attention to the fact that although there is no one-to-one correspondence between the tone group and specific grammatical units, the placement of tone group boundaries must conform to rules of grammatical nature, for example, intonational features would probably never separate a determiner from its noun.

The first step to define tone groups is to delimit their boundaries; the second is to isolate the elements which enter in their composition.

1.3.2 Elements of the tone group The essential element of the tone group isolated by phonologists is its tonic element (nucleus). According to Palmer (1939), the tonic element "is the one that the speaker considers to mark the maximum of prominence in what he is saying" (16). The tonic is the most distinctive element of the tone group. It carries the nuclear kinetic tone, i.e., the meaningful pitch movement which characterizes tone groups. The first syllable of the tonic is the point at which the pitch begins to fall or rise.

The literature distinguishes at least two more components, usually described as head and tail. The head, the second most important element of the tone group, begins in the first stressed syllable of the tone group, the on-set syllable, and generally includes all stressed and unstressed syllables from the on-set to the tonic syllables - but not including it. The tail follows the tonic and generally consists of unstressed syllables. It can, however, include stressed syllables as well. Most of the authors distinguish a third element: a pre-head, the initial unstressed syllables.

Thus, the structure of the tone group can be represented as follows: (P) (H) N (T) the parentheses indicating optional elements, and where P=pre-head, H=head, N=nucleus and T=tail. In Kingdon's description (1958), the head includes only the first stressed syllable of the tone group. Other stressed and unstressed syllables before the nucleus are called the body (xxi).

In Halliday's model, the tone group comprises an obligatory tonic segment and an optional pretonic segment. Each segment consists of at least one foot (see 2.3).

The syllables of the pre-head (unstressed) are relatively defined in terms of the level of the (stressed) preceding syllable,

Table 1.1 ELEMENTS OF TONE GROUP STRUCTURE

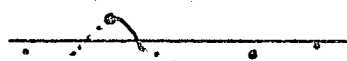
MODEL	PREHEAD	HEAD	NUCLEUS	TAIL	Page
PALMER (1939)		Did John see them		there	17
		Did John see them		there	17
		John saw them		there	17
KINGDON (1973)	He can	go there on		Saturday	23
	They ar	rived at six o'clock on a cold foggy		morning	26
	Did you	ask him to meet me		tomorrow	26
O'CONNOR & ARNOLD (1973)	It was an	expensive		oversight	23
	How did you	manage to do		that?	21
		Someone's bound to come along		soon	18
		Why did you tell me you couldn't		come?	19
CRYSTAL (1969)		provided they're	SANE	of course	160
		you people just won't go your	↑HOMEWORK	properly	164
		yes it is perfectly	↑TRUE	that...	164
		and charge eight dollars fifty cents to	↑Every American Coming		160
		PRETONIC			TONIC
HALLIDAY (1970)		//...1 he speaks /French /English /German and		/Russian//	102
		//.1. John's de/cided to be/come a		/doctor//	16
		//2 d'you /think we can /get some		/coffee in this /miserable /place//	103
		//-2 don't you /think you		/ought to /tell them//	17
		//.3 it's /no /use		/crying a/bout it//	110
		//-3 I /don't sup/pose it /really		/matters//	18
		//4 but it /certainly /couldn't be		/animal //	18
		//5 look at that /marvellous old		/steam engine//	19
	//-1+ why don't you /ask him to /give you your		/money back//	16	

i.e., it is "the pitch level towards which one automatically tends to return for the commencement of a new tone unit" (Crystal 1969:227).

The head (in Kingdon, also the body) determines the length of the tone group, because pre-heads are generally very short and tails are also usually short and relatively infrequent. The head is the most variable element in the tone group; it may consist of one or several syllables. Palmer distinguishes three types of head: inferior, superior and scandent. O'Connor and Arnold identify low, high, falling and rising heads, and two types of pre-heads: high and low. Crystal classifies heads into two major types: falling and rising, but also distinguishes a falling-rising(+falling) and a rising-falling(+rising) head.

The pitch of the tonic (nucleus) will vary according to the length and pitch variations which have occurred within the head, hence the importance of this element. The premodification of the tonic by the pretonic segment is accounted for in Halliday's model by pretonic secondary tones. The pretonic which modifies tone 1 (falling tone) in Halliday's model may be uneven (or bouncing), listing or even; high or low pretonic modify tones 2, 4 and 5; and mid or low pretonics modify tone 3.

The tail, in Halliday's description: all the syllables following the tonic - continues the pitch movement initiated in the nucleus. In complex tones, the pitch movement may either be complete on the tonic syllable itself or may extend over the syllables of the tail, e.g.



It doesn't matter (Jones 1962:301)

In some cases the tail may become very long:

//2 what was the /name of that /very /beautiful /actress//
(Halliday 1970:104).

No analysis of Portuguese intonation presents a study of tone group elements other than the tonic. Cunha refers to the first and last tonic, the pitch direction of the last being of greater distinctive significance.

1.3.3 Tonicity The tonic syllable is described as the most prominent syllable in the tone group. It marks out the beginning of the nuclear tone. In English, the tonic, as a rule, falls on the last lexical item in the tone group. When this occurs, tonicity is said

to be neutral. Whenever the tonic is displaced from its neutral position, and falls on any item other than the last lexical, we have marked tonicity. Cases of marked tonicity are treated by Jones, Armstrong and Ward and by Palmer as cases of emphasis.

Jones distinguishes two kinds of emphasis: contrast and intensity. Emphasis for contrast is said to be achieved mainly by 'intonation' (pitch change), while emphasis for intensity is produced mainly by length and stress. Intensity emphasis can only be applied to words which express measurable qualities, and has the same semantic value as the insertion of words such as very or extremely, e.g.

..... (309)

It's enormous

Contrastive emphasis is used either to indicate contrast between one word and another previously mentioned or "to introduce a new and unexpected idea" (298). It can be used with any kind of word, whether lexical or grammatical. Jones considers it a modification of 'tunes' 1 and 2. For example: .. (300) or

John doesn't care about it

..... (301).

That doesn't matter

Armstrong and Ward make the same distinction between intensity and contrast emphasis. They define emphasis as "an all round special increase of effort on the part of the speaker to express some added meaning or intensity or some extra-prominence which he attaches to particular words or sentences" (43).

Kingdon, however, views contrast emphasis as a matter of reduction of stress on the other words of the utterance, not of increase of stress on the contrasting word. 'Stress-reduction' is a device for giving prominence or emphasis. Another contrastive device pointed out by Kingdon is 'nuclear tone-shift': "This is the latest book I've read. Introducing 'latest' as a new idea and contrasting it with other qualities of books" (33).

In modern intonational studies the devices for giving emphasis are viewed as cases of marked tonicity. The notion of marked, in contrast with unmarked or neutral, is used with the sense of less frequent and carrying some additional or contrastive meaning.

Crystal and Halliday describe unmarked tonicity as the placement of the tonic (nuclear tone) on the final lexical item of an utterance and which "in a prosodic system is in all cases that which occurs in the majority of cases and which carries least attitudinal

information" (Crystal 1969:141n). Marked tonicity refers to cases where the tonic falls on grammatical items (final or not) or on non-final lexical items. Thus the examples of emphasis given above illustrate cases of marked tonicity.

The analysis of tonicity presented by Crystal in 1975 is more detailed than that presented in 1969. In his earlier book, tonicity is seen as performing two different functions: an accentual and a grammatical function. The former is determined by non-linguistic, situational factors while the latter is determined by syntax, thus being predictable from grammar. In his later book, he adopts a conditioning view; i.e., tonicity is conditioned either by grammar or by the speaker's attitudes. The distribution of information, a subjective choice on the part of the speaker, conditions the placement of the tonic on pre-final lexical items as well as on grammatical items (25). It seems that this approach comes closer to Halliday's in that syntax and information distribution (in terms of the dichotomy new x given) are taken into account more explicitly. Halliday's approach to tonicity will be given a fuller description in chapter 2.

Very little has been done as regards the study of tonicity in Portuguese. We find incidental references in Rocha Lima (1973), who mentions that Portuguese tends to put more important elements at the end of sentences and in Silveira Bueno who says that "palavras de interêsse encerrando a idéia ou o sentimento mais importante da frase, possuem também na sua generalidade o acento de maior importância" (138). He also relates tonic elements to context, stating that emphasis on specific items depends on their relative importance in the linguistic context.

The analysis of clausal intonation (entoação oracional) presented by Cunha (1976) includes changes in pitch, but there is no hint at information distribution or tonicity. His grupos acentuais have one 'tonic' (primary stressed) syllable each, but no reference is made to the tonic element of grupo fônico.

Milton Azevedo, as well as Clea Rameh and A. Staub point out the fact that in Brazilian Portuguese the tonic element ('element of highest communicative dynamism', 'phrase stress' and 'primary stress') tends to fall on the last item of the utterance (see 4.2).

is a system of systems. As sets of meaningful choices that can be made in a language, intonation systems may be of more or less grammatical relevance, depending on the kind of contrasts these choices imply. For stress languages, like English and Portuguese, these contrasts carry important grammatical distinctions.

We shall consider now the most significant intonational systems: tone, pause, loudness and rhythm. The system of pitch range, though of major importance, is not given separate treatment, because it is dealt with in the study of the system of tone. Tension and tempo, whose importance lies mainly in their correlation with other systems will not be considered in this study.

1.4.1 Tone This section focuses on the system of tone - its concept and main types - in both languages. Kingdon(1958) defines tones as "the active elements of intonation...which always occur in association with stresses"(3). The notion of tone involves at least two other elements: pitch direction and pitch range. Kingdon distinguishes six factors in the composition of kinetic tones: the direction of pitch change, the most important of all factors because it has semantic function; the position of voice on a pitch scale, i.e. the relative height of the voice in the accented syllable; pitch range: normal or extended; intensity; duration of tone on syllable: lengthening or shortening of consonants and vowels on which nuclear tone falls; and variations in the rate of pitch change (xxv).

Halliday accounts for tonal distinctions based on three parameters: pitch movement - falling, rising and combinations of these; pitch height - high, mid-high, mid, mid-low and low; and pitch-range - wide, medium and narrow. These three parameters apply both to tonic and pretonic elements.

Pike and Trager work with four pitch phonemes, which account for all tonal variations of contours. Pike states that pitches are significant only in relation to one another's height, i.e., "the absolute pitch of a syllable - the number of vibrations per second has no significance as such" (Pike 1945:61).

Celso Cunha (1976) applies Pike's definition of absolute pitch to the definition of tone (tom): "O tom é o resultado do número de vibrações completas das cordas vocais por unidade de tempo"(177). The notion of tone as equivalent to pitch (altura) appears in other Brazilian works.

1.4.1.1 Pitch direction and pitch range The directions that pitch take are extremely meaningful; they characterize tones and together with other elements express grammatical contrasts and the speaker's emotions. Pitch range is plotted in relation to the pitch norm of each individual. The extent of the upward and downward movements may be widened or narrowed to convey emotions and feelings⁵. Kingdon recognizes emotional and emphatic departures from normal unemphatic range. Crystal's system of pitch range accounts for differences in individual non-nuclear syllables (stressed and unstressed); individual nuclear syllables, and polysyllabic stretches. His analysis of pitch range is the most detailed and complete.

Halliday recognizes seven significant pitch movements at a primary level of distinction: a fall (tone 1), a high rise (tone 2), a low rise (tone 3), a fall-rise (tone 4), a rise-fall (tone 5), a fall plus low rise (compound tone 13) and a rise-fall plus low rise (compound tone 53). He accounts for subtler distinctions in pitch range and pitch direction in his secondary systems at tonic and pretonic.

1.4.1.2 Simple tones The basic pitch movements, the fall and the rise, are treated throughout the reviewed works as simple kinetic tones, with subdivisions into high and low according to pre-nuclear elements (in Crystal according to distinctions in the simple pitch range system). Halliday's primary tone 3, equivalent to the low rise in most of the analyses reviewed, is differentiated from tone 2 in terms of pitch height and pitch range. While tone 2, which may begin low or mid-low, goes up steeply to almost the top of the speaker's voice range, tone 3 only reaches the medium range, despite beginning at a mid or low level. Halliday's system of tone will be given separate treatment in the following chapter.

There is general agreement on the two basic kinetic tones: the rising and the falling. These two basic observable pitch changes

5 A wide pitch range is a pitch movement from very high (or very low) to a very low (or very high) pitch level. A narrow pitch range is a pitch movement from a high (or low) to a medium low (or medium high) level.

account for all the tonal contrasts in Jones's and in Armstrong and Ward's analyses. Other pitch movements are viewed as variations or emphatic forms of tones (tunes). Each is characterized in terms of preceding stressed and unstressed syllables; the significant falls or rises are said to occur in the last stressed syllable of sense groups. This simplified analysis is again a result of the didactic approach to the subject. The same pedagogic purpose led O'Connor and Arnold to classify tones mnemonically, on an analogy drawn between tones and some particular actions. Palmer had done the same before.

Palmer's distinction between static and kinetic tones is based solely on that the former does not "add meaning or feeling" to the utterance, while the latter does. In Crystal (1969) we find that although a perceivable pitch change is generally associated with tone, the definition of a static or level tone, based on the evenness of pitch throughout its duration, implies that a change or movement of pitch is not altogether necessary for the distinction of a tone. We infer from this that the main factor in determining the existence of tone seems to be the perception of a more prominent element in the utterance, the tonic or nuclear tone being characterized by greater prominence (intensity).

Crystal (1969) characterizes level tone in terms of the phonological features of pause and tone unit boundaries as well as of meaning and function. But Halliday (1970) does not recognize a level tone: "...the tonic syllable will never be level" (7). According to him, a slight movement up or down is perceived in any tone group. No author except Crystal, attributes meaning or a specific function to static tones. Kingdon and Palmer agree on that static tones do not carry meaning and Jones (1962) simply recognizes a level intonation - when the pitch of voice "remains on one note for an appreciable time" (275). In some Portuguese intonational analyses the level tone (reto tono) is said to be the neutral tone of parenthetical expressions, vocatives and comments (J. Rocha and Gebara).

1.4.1.3 Complex and compound tones The simple pitch movements (fall and rise) may combine to form complex and compound tones. Though there is divergence as to the form of the main complex and compound tones of English, the latter is characterized in the literature as the co-occurrence of two kinetic tones in the same tone group. O'Connor and Arnold consider the compound tone as a combination of a high fall and a low rise, each

falling on a different word. This compound tone(tune)is distinguished from the simple fall-rise tone by the incidence of pitch changes and by difference in meaning.

Incidence on different prominent syllables(double tonicity) is a generally accepted characteristic of compound tones, but while Kingdon postulates a combination of two high rising tones, Crystal (1969) asserts that

a compound tone must display an 'endocentric' relationship, i.e., / \ ^ / \ / , etc. but not \ \ / / \ / , etc. 'Exocentric' sequences of tone units are interpreted either as separate or subordinate(218).

Crystal's complex tones are:fall-rise (∨), rise-fall (∧),rise-fall-rise (∩),and fall-rise-fall (∞). These pitch movements fall on a single prominent syllable and this is the main difference between them and the compound tones. According to him, complex tones differ from compound tones in that a) the former have only one peak of prominence while the latter have two (the first generally - but not always - more prominent than the second); b) complex tones present a gradual rise or fall of syllables in the tail while in compound tones the pitch movement of the syllables between the two kinetic elements is continuous; and c) there are stressed syllables between the two kinetic elements of compound tones while it is impossible for this to occur in complex tones. Halliday does not make an explicit distinction between complex and compound tones, though his tones 4(fall-rise)and 5(rise-fall)bear characteristics of complex tones.

1.4.1.4 Tones in Brazilian Portuguese studies There seems to be no divergence as regards the three basic tone types in Portuguese:

falling: "João estudã" or "Quem viu o filme?" (Bechara:194);

rising: "João estuda?" (ibid.:195); and

sustained: "Ele, o irmão mais velho, ..." (ibid.,196).

Rameh and João Rocha characterize Portuguese tones in terms of pitch phonemes, following Trager's model: 1(low), 2(mid high) and 3(high).

Examples are taken from Rameh (1962):

/v²osê + kon³esi + esapoiz¹ia / You know this poem. (18)

/v²osê + kon³esi + esapoiz²ia mãznãũ + g¹osta / You know this poem, but you don't like it (19)

/v²osê + kon²esi + esapoiz³ia /Do you know this poem? (19)

Celso Cunha (1976) distinguishes five types of pitch contours:

- a) rising-level-falling, e.g.: "Eles vão ao cinema". (176)
- b) rising-falling-rising, e.g.: "Eles vão ao cinema?" (178)
- c) falling, e.g.: "Como fez isto?" (179) or "Deus lhe pague!" (183)
- d) rising, e.g.: "Queira Deus!" (183)
- e) rising-falling, e.g.: "Jogo péssimo!" (183)

Type (a) characterizes declarative, indirect interrogative and some exclamatory sentences; type (b) is the tone used for yes/no questions; type (c) which may present a rise before the tonic element is the common tone pattern of non-polar interrogatives and of exclamations in which the first word is prominent; types (d) and (e) describe exclamations.

Bechara distinguishes between final and pausal or suspended intonation. He observes that general questions (yes/no) are related to the content of the whole clause, while partial or wh-questions refer to a term of the clause and are answered by a word or group of words. The first rises in tone, the second falls, as in his examples: "Quem viu o filme?" (195) ("is that what you want to know?"), and "Quem viu o filme?" (195) ("I want to know who saw the film"). The suspended or pausal intonation is used in non-final clauses, "mostra que o enunciado não termina no lugar em que, em outras circunstâncias, a estrutura oracional poderia marcar o fim da oração" (196), as in: "Ele, o irmão mais velho, tomou conta da família" (196).

Gebara distinguishes six tonal types, five of which correspond to Halliday's simple tones 1, 2, 3, 4 and the compound 13. She distinguishes another compound, a rise-fall, corresponding to a combination of tones 2 and 1 in alternative questions.

João Rocha uses the term prosodeme to refer to tone. Following Trager, he uses numerical notation, e.g., a clause with a falling tone follows the pattern /231/ as in his example:
 /Os ¹sacis ¹marinhavam ²gálhos ²acima ² / (70),
 or the pattern /321/, as in:
 /³Onde ²foi ¹isso / (70). A clause with rising tone follows the pattern /1223/ as in:
 /¹Têria ²têmpo ²dê ²trânsport ²â ²figueirã ²ântes ²dô ²êscurecêr ² / (70).

A suspended or pausal intonation characterizes unfinished statements occurring in the middle of utterances. Exclamations and imperatives are said to take descending tones like declarative sentences. Direct speech markers and vocatives take suspended or pausal intonation.

1.4.2 Pause The system of pause relates to the silence which precedes and follows utterances, as well as to those voiced sounds heard in hesitations. Pauses for hesitation, or 'voiced' or 'filled' pauses should not be confounded with 'vocalizations'. The latter are considered by Crystal to include some types of hesitation noises and "other lexical noises (e.g. mmmm, sshh) which occur in definable linguistic and situational contexts" (1969:167).

The notion of pause, the forms it may take and its function are of great relevance to prosodic analysis. It is one of the main phonological criteria (see Crystal 1969:206) for tone group boundary placement, together with tone. Rhythm is closely related to pause.

Pike and his followers consider pause "a cessation of speech" (68) which may be tentative or final, a short or a long pause respectively. The tentative pause sometimes allows a prolongation of the last sounds of the preceding word, and generally implies uncertainty or non-finality on the part of the speaker. He provides some examples of both types:

Apples, pears, oranges, plums, peaches.

2- 4- / 2-4 / 2- -4 / 2-4 / 2- -4 // (70)

I think I'll...

3- 2- -3 / (71)

where / = tentative pause marker and // = final pause marker.

D. Jones (1962) considers two types of pause: "(1) for the purpose of taking breath, (2) for the purpose of making the meaning of the words clear" (274). He distinguishes breath groups from sense groups on grounds of pauses for breath. Breath groups are broader stretches of utterance, between two pauses for breath; sense groups are smaller stretches comprising just "a few words in close grammatical connexion" (274) allowing no subdivision by pauses. As the only phonological boundary markers, pauses are of great significance in Jones's model of analysis, as well as in those models which are based on the notion of sense groups, such as Palmer's and Armstrong and Ward's.

Crystal (1969) likewise says that "it seems safer to infer from the presence of a pause after the nucleus that the end of the tone unit has come" (206). On the other hand, Pike affirms that

pause cannot be equated with the borders of intonation contours since pauses may occur at the borders of the contours, ... in the middle of contours...and may be absent from a junction of two contours(81).

It is likely that Halliday's silent beat, which helps to keep the rhythm, can be thought of as equivalent to a silent pause or a pause for breath, though he does not consider pause as an obligatory tone group boundary marker. Pauses for hesitation occur in the middle of tone groups, e.g.

//1+ they just say...that/this paper is to be /marked out of two/
hundred// (1967:49).

Crystal (1969) distinguishes four types of silent pauses according to their relative length: a unit pause, a double, a treble, and a brief pause. Their length is determined in relation to an individual's norm in tempo and rhythm. A unit pause is thus defined as "the interval of an individual's rhythm cycle from one prominent syllable (arsis) to the next within a stable tempo" (171). The other types are defined in relation to the unit pause.

As to Portuguese, Cunha recognizes three kinds of pause: logical, expressive and respiratory. Bechara refers to a pausal intonation, characterized by a rising of voice within the clause before the final pause. Gebara follows Crystal and distinguishes two types of pauses: the structural and that of hesitation. According to Crystal (1969), the grammatical predictability of the former is questionable. Its placement can vary according to register and idiosyncrasies. Pauses for hesitation can occur at any point in the utterance and are not junctural marks.

Mattoso Câmara Jr.(1964) describes pause as breaks in phonation. They serve three functions: they help breathing, they help the speaker arrange his thoughts (thus helping the hearer's understanding), and they help to keep the impression of rhythm: "A pausa rítmica estabelece um mínimo de continuidade na frase, e é aproveitada para os fins da respiração fisiológica, da formulação mental e da comunicação compreensiva"(79).

1.4.3 Loudness British phonological studies describe general syllabic prominence as resulting from a combination of stress and pitch. Jones (1962) defines stress as "the degree of force with which a sound or syllable is uttered" (245). He distinguishes stress

from length, pitch ('intonation') and timbre, though these elements may combine to impart 'general distinctness' or prominence to a syllable. Gimson (1970) also views general prominence as the result of the combination of pitch, length, stress and quality (timbre). He differentiates accentuation in connected speech, which has contrastive function, from accent in words, whose function is of restricted application. According to him, stress results from a combination of loudness, sonority and the nature of words ('content' versus 'form' words).

Stress is characterized by duration and intensity, whereas accent involves pitch as well as stress. The term accent does not appear before O'Connor and Arnold (1961). Of course the term was known and used by many scholars, since the last century, but it was generally used as a synonym for stress. In O'Connor and Arnold (1973), accent is defined as a means of highlighting the most important words in speech; it may occur not only in the tonic (nucleus) but also in the head of a tone group (tune) and imparts greater word prominence, while stress refers to syllable stress only.

Accent is now generally used to indicate the co-occurrence of stress and pitch. Halliday (1970), following Abercrombie, prefers to refer to salient and non-salient syllables rather than stressed and unstressed, to avoid erroneous interpretations. Salient and weak syllables are related to word accent in that the salient syllables of certain words keep their prominence while others lose prominence in connected speech.

Crystal (1969) accounts for the loudness system in much greater detail. He distinguishes a simple and a complex loudness system. In the simple loudness system he distinguishes between syllabic and poly-syllabic loudness. He calls attention to the fact that simple syllabic loudness corresponds to what had generally been called stress. But he characterizes three accentual types (primary, secondary and tertiary) and three stress types (strongly stressed, stressed and unstressed). Simple polysyllabic contrasts are termed forte, fortissimo, piano and pianissimo; these terms refer to changes in the levels of loudness in an utterance. The complex loudness system, operating normally over polysyllabic stretches of utterance, consists of crescendo and diminuendo, which can be observed in single syllables. He also accounts for the evidence of a second kind of complex loudness system operating in English. Its terms are increasing and decreasing, and these refer respectively to a cumulative increase

or decrease of loudness so that the utterance seems to progress in a series of stages. He provides an example of this increase, which in common orthography would be: "That'll do! THAT'LL DO! THAT'LL DO!" (161).

Palmer found the traditional terminology of word stress and sentence stress inappropriate. In his grammar, revised by Kingdon, the last stress of a multi-stressed word is said to be kinetic, all other stresses being static. Kinetic stress is also used to refer to the last full stress of complete utterances. The distinction between static and kinetic tones is made in terms of prominence and meaning. While in kinetic tones meaning is added to general syllabic prominence, static tones are prominent but not meaningful. In many English authors, sentence stress applies to words losing or keeping stress according to their importance in the sentence.

Crystal's analysis of the system of loudness seems to provide the most accurate description of all that I have studied.

Sentence stress or phrase stress (acento frásico) appears with the same function in Brazilian Portuguese studies. Bechara states that word stress is regulated by etymology, but that word stress is weakened when the words are put into sentence. What prevails is sentence or phrase stress, all other stresses being subordinate to a single predominant stress (acento tônico) in the tone group (grupo de fôrça).

Rocha Lima and Cunha distinguish four physical qualities in speech sounds: intensity, pitch, quantity and timbre, the first three predominating in tonic accent.

Realmente, o acento característico da língua portuguesa é o de intensidade, que, regular e fixo, assinala sempre determinada sílaba de cada vocábulo, funcionando, portanto como elemento gramatical próprio do Idioma (Rocha Lima 1973:24).

According to Rameh there is only one primary stress in stressed words and only one sentence stress in each sentence. She also compares Portuguese sentence stress with English primary stress, calling attention to the relative mobility of English sentence stress within the sentence in contrast to the fixed position of Portuguese sentence stress.

There is common agreement on the part of Brazilian grammarians on one point: stress is one of the main factors in ascribing prominence to syllables within words and to words within sentences. Both English and Brazilian authors agree on that some words, in

connected speech, seem to lose some or all of their stress force, while others retain their inherent stress. The importance the words have in the utterance appears to regulate stress. Lexical words: nouns, verbs, adjectives and adverbs are considered important words in English and Portuguese.

The alternation of stressed and unstressed syllables in a sentence is related to the innate rhythm of the English language. In Brazilian Portuguese, Silveira Bueno, Bechara and Cunha also relate sentence-stress to rhythm. "Há uma constante alternativa de sílabas fracas e fortes, átonas e tônicas, na frase, que produz a graça do dizer... é preciso saber dispor desse fluxo e refluxo rítmico, fazendo sobressair seus pontos mais importantes" (Silveira Bueno 1958:94).

1.4.4 Rhythm All the English authors studied take for granted a perception of more or less regular beats or peaks of prominence. Daniel Jones (1962) observes that the nature of English rhythm is a "very involved subject" which he has not investigated in detail. His remarks about the dependence of vowel length on rhythm, the position of stress in pluri-syllabic words and grammatical relationships between words are of great significance. Gimson (1973) relates rhythmic beats to stress and says that:

at the onset, it is difficult to say whether it is the regular occurrence of prominence which produces an impression of beat, or whether it is the essential rhythm of English which determines the choice of syllable to be rendered prominent (95).

Pike (1962) says that the rhythmic succession resulting from the timing of rhythm units is a significant feature of English phonology. A rhythm unit is "a sentence or part of a sentence spoken with a single rush of syllables uninterrupted by a pause" (72).

Some intonational analysts prefer the foot as the rhythmic indicator and employ stress bars to separate the feet in an utterance. Halliday and Kingdon divide utterances into groups of syllables each having a salient syllable. These stress groups (Kingdon) or feet (Halliday) mark the rhythm and may vary in number according to the speed of utterance and register. Halliday calls attention to the importance of keeping rhythm in speech, as the disruption of rhythm makes the utterance difficult to understand.

However, different registers present different rhythmic patterns. More formal speech presents more feet, because there is more

new information being transmitted and also because gestures and facial expressions, which reinforce informal conversations, are reduced in formal speech.

English rhythm is analysed by Crystal (1969) in terms of 'polar pairs': arhythmic x rhythmic; staccato x legato; spiky x glissando. Although only rhythmic and legato were found in the extensive amount of data analysed, the postulation of polar pairs is helpful in that it sets up the parameters involved in English rhythmic contrasts.

As to Portuguese, several authors relate rhythm to sentence stress and register variation. Oliveira Guimarães (in Lacerda) appropriately remarks that

na dicção corrente da conversa, o movimento dinâmico da expressão é mais livre e variado, organizando-se as secções rítmicas, sem a preocupação do isocronismo, em unidades de gênero e de sentido diferentes (aloiopôdicas), embora sua expressão fônica, quando pausada e enfática, manifeste uma pronunciada tendência para igualar os grupos rítmicos que a constituem, o que se consegue, umas vezes acelerando, outras retardando a prolação de certas sílabas (153).

Bechara's grupo de força and Cunha's grupo acentual display a similarity to Halliday's foot: each group must have one salient syllable. Both Brazilian authors relate variations in stress groups to variations in rhythm. Ester Gebara points out that there is a perception of a rhythmic cadence marked by regular intervals between strongly stressed and weakly stressed syllables. Rameh concludes that while English rhythm is determined by primary or phrase stress, Portuguese rhythm is determined by weak stress and its allophones. These are merely assumptions as neither a theoretical basis nor exemplification is found in her work.

What stands out in the literature on Portuguese rhythm is that there is really a perceivable rhythm, and that rhythm is determined mainly by sentence stress, which in its turn is determined by variations in tempo (speed of utterance) and register.

2 MODEL OF DESCRIPTION

The model of description used for the analysis of English and Portuguese intonation systems is based on M.A.K. Halliday's functional theory of language and systemic grammar. Before the presentation of the model some considerations about each are necessary to show the suitability of our choice.

2.1 The Functions of Language

Halliday's theory of language is socially oriented, i.e., he views language mainly through the roles it performs in society, in the life of man as a social being. The theory presupposes that the organization of the language reflects the different functions that language is to serve. Language is communication. It results from men's need to interchange ideas and experiences. Every speech act reflects the functions that language serves and there must always be something worth transmitting, otherwise communication would be unnecessary.

Halliday's theory of grammar is to some extent a development and a reformulation of the social approaches to language proposed by Malinowsky, Firth and Whorf (see Kress 1976). The notion of meaning as "function in context" (Kress 1976:viii) and also the multi-functional basis of language are derived from Malinowsky; the main category of his grammar, the category of system, is a modification of Firth's concept of system; the part played by language structures in shaping our thoughts is based on Whorf's hypothesis.

The three functions of language postulated by Halliday which underlie and inform his theory are the ideational, the interpersonal and the textual.

The ideational function accounts for the organization of language in terms of processes, participants in the processes and of circumstances which accompany the processes. It meets man's need to convey ideas, exchange experience, and communicate his personal interpretation of the world. We are so conditioned by our language that a significant effort is required for us to think in different terms than those provided by our language.

The interpersonal function refers to the way language is used for social interaction. Man uses language to exercise influence upon others, to act upon his environment. This function encodes language in terms of the relations between speaker and listener. Each

speech act involves two participants: the addresser and the addressee; the interpersonal function accounts for the types of relationship between the participants.

The textual function relates to the organization of language as a message, which has to be arranged in a consistent manner in the form of texts to be understood and interpreted by the speakers of the same language. "A text is a unit of language in use" (Halliday 1976:1). It is a stretch of language in context.

All languages reflect these functional components simultaneously in their organization, though the formal means through which they are expressed may differ substantially from one language to another. Each linguistic act involves at least a process and two participants, however the latter may not be explicit in the formal arrangement of the structural items. In an English clause like:

She's coming back from the seaside today

the ideational function informs the organization of the clause in terms of a process: come, of a participant in the process: she and of accompanying circumstances: from the seaside and today. The interpersonal function accounts for the statement and for the other participant - the speaker, who is conveying some factual information. The textual function accounts for the structuring of the elements of the clause so as to make it relevant within the context of situation. In other languages, like Portuguese, Spanish or French, the three functions will be realized in essentially the same way. In each of them, we would have a statement, two participants, a process, and a slightly different textual arrangement:

Ela vem hoje da praia

Ella viene hoy de la playa

Elle viene de la plage aujourd'hui

2.2. Systemic Grammar

The functions are abstract, extra-linguistic components of the grammar. The functional components are the semantic input to the grammar and the clause is the structural output. It is a postulation of the theory of grammar that the organization of languages into formal categories reflects the three macro-functions.

The grammar of any language is the body of linguistic options available in that language. The objective of the grammar is to account for all linguistic contrasts by means of categories set up in the

theory.

Halliday's systemic grammar operates with four categories at the highest order of abstraction: unit, class, structure and system. The last category is basic in the theory. It accounts for paradigmatic contrasts, for the choice classes which contrast with chain classes. A brief description of the four categories is necessary to the understanding of the distinction between 'choice' and 'chain'.

The unit is the category which stands for a sequence of linguistic items in syntagmatic relation. In English the units are: sentence, clause, group, word and morpheme in a descending order on the rank scale. Structure accounts for the arrangement of elements in a linear progression, each element occupying a place in the structure. Places are determined by order. For instance, the structure SPCA is a structure of the unit clause which has four places occupied respectively by the elements subject, predicator, complement and adjunct. The elements of a structure are defined in relation to their similarity or 'likeness' with the elements of the unit next below and its relation to their operation in structure. Class is the category that represents the grouping of elements which may occupy the same place under the same conditions in the structure of a unit. This category accounts for the paradigmatic relations of elements. It is the abstract category of class which enters into the grammatical relations of structure, e.g., in the structure NVA (Peter got up early) it is the classes of nouns, verbs and adverbs which account for the structure, not their actual exponents. The category of system is related to deep grammar, from which choices are made. Each language contains a body of options from which the speaker selects the appropriate terms with which to build up structures. The selection is of one term in contrast with other similar terms of the paradigm: choice implies selection within a paradigm. "A system is a limited (closed) set of terms in choice relation" (Halliday, in Kress 1976:84). This category accounts for the formalization of the notion of choice.

The syntagmatic relation in terms of class and sequence is referred to in the grammar as chain. The classes which relate to structure are chain classes. The classes of verbal group, nominal group, adverbial group are primary chain classes. Each primary class may expound more than one element of structure, e.g., the nominal group may expound the structural elements subject and complement, e.g.:

My children like chocolate cake

Thus, while chain is related to structure in a syntagmatic

relation, choice is related to system in a paradigmatic relation. The clauses

The child plays in the garden, and
The children play in the garden

differ in choice, i.e., they expound different terms in the English system of number, though the structure: SVA, is the same in both clauses.

The clause is the structural unit used as a frame of reference for the description of the systems of English grammar. It is the clause which best reflects the interaction of the three macro-functions. The organization of the clause in terms of roles is realized through the system of transitivity. Transitivity expresses the ideational function of language.

The systems of mood and modality express the interpersonal function. The clause is again taken as reference: it reflects the roles the speaker chooses in communication. Both major and minor speech functions are displayed in the clause.

The systems of thematization and information are components of the textual function. They also operate in the domain of the clause. These systems account for the arrangement of discourse as a coherent message or text. The capacity for arranging the linguistic items in a contextually relevant message reflects the speaker's creative use of language.

Thematization, i.e., the grammar of the message, assigns a thematic structure to clauses. The elements of clause structure are organized in terms of theme and rheme. Theme is the part of the message about which something is going to be said; rheme is what one says about the theme. Theme generally precedes rheme both in English and Portuguese. The system of information involves the distribution of information in terms of 'new' and 'given' elements. The notions of 'new' and 'given' are related to choices on the part of the speaker. The speaker decides what elements are to be considered 'new' or 'given'. 'New' is what is to be taken as unknown or non-recoverable from the situation or from the preceding discourse; or it may refer to something which contrasts or adds to what is going on in the speech situation. 'Given' information is what the speaker decides is anaphorically or situationally recoverable. For instance, in the tone group:

//Thomas can do it for you//

the informationally marked element relates to the context of a

question such as: "Who could do it for me?", and all the elements which follow the 'new' information item(Thomas) are treated as 'given'. Information distribution is related to thematization though the structures each assigns to the clause are of a different order. Theme coincides with 'given' and rheme with 'new' in the unmarked instance, e.g., in the utterance:

He sold the other house

the item he expresses theme in thematic structure and 'given' in information structure. But in:

The other house he sold

the elements the other house express theme, but carry 'new' information. Both theme and information are marked. In English, as in Portuguese, marked theme generally constitutes a separate information unit:

//the other house//he sold//

//a outra casa//ele vendeu//

There is a tendency in both languages to organize the discourse favouring end-focus, i.e., favouring the placement of 'new' information at the end of the clause. Supposing that She studies English (Ela estuda inglês) is an answer to the question "What does Mary study?" (O que é que a Maria estuda?), the analysis of the simultaneous structures is as shown in Table 2.1.

FUNCTION	SYSTEM	STRUCTURE		
Ideational	Transitivity	She	studies	English
		Ela	estuda	Inglês
Interpersonal	Mood	actor	process	goal
		Modal	Propositional	
Textual	Thematization	Subj.	Pred.	Object
		Theme	Rheme	
	Information	Given		New

Information structure is expressed by intonation systems, at the phonological level. Table 2.2, taken from Halliday(1974:141), shows with greater detail how the functions of language and the grammatical units are interrelated.

2.3. Intonation

The basic unit of intonation is the tone group, which is

Table 2.2

rank	IDEATIONAL		INTERPERSONAL	TEXTUAL
	Experiential	Logical		
CLAUSE	TRANSITIVITY types of process participants & circumstances (identity clauses) (things, facts & reports)	condition addition report	MOOD types of speech function modality (the WH-function)	THEME types of message (identity as text relation) (identification, predication, reference substitution)
Verbal GROUP	TENSE (verb classes)	POLARITY catenation secondary tense	PERSON ('marked' options)	VOICE ('contrastive' options)
Nominal GROUP	MODIFICATION epithet function enumeration (noun classes) (adjective classes)	classification sub- modification	ATTITUDE attitudinal modifiers intensifiers	DEIXIS determiners 'phoric' elements (qualifiers) (definite article)
Adverbial (incl. prepositional) GROUP	'MINOR PROCESSES' prep. relations (classes of circumstantial	narrowing sub- modification	COMMENT (classes of comment adjunct)	CONJUNCTION (classes of discourse adjunct)
WORD (incl. lexical item)	LEXICAL 'CONTENT' (taxonomic organization of vocabulary)	compounding derivation	LEXICAL 'REGISTER' (expressive words) (stylistic organization of vocabulary)	COLLOCATION (collocational organization of vocabulary)
INFORMATION UNIT			TONE intonation systems	INFORMATION distribution & focus

COHESION ('above the sentence', non structural relations) reference; substitution & ellipsis; conjunction; lexical cohesion

HYPOTACTIC COMPLEXES OF CLAUSE, GROUP & WORD

PARATACTIC COMPLEXES (see titles on p. 10)

also the unit of information. It is structured in terms of 'new' and 'given' elements. As mentioned before, there is a tendency in English and Portuguese for the 'new' element to go at the end of the tone group, the 'given' elements occupying thematic position. This ordering of the elements in the information unit or tone group, with 'given' preceding 'new' is the usual or unmarked order. The converse, with 'new' occupying thematic position is considered as marked or unusual.

The main element of the tone group is the tonic, which carries 'new' information. The tonic element consists of at least one silent syllable or one silent and one or more non-silent or weak syllables, which form the tonic foot. The foot is the phonological unit immediately below the tone group and is composed of at least one silent syllable or one silent beat, which marks the commencement of the foot.

The tonic element may be preceded by other silent and non-silent syllables which may comprise one or more feet, e.g.

//1 there is a/nother one in the /kitchen// (Halliday 1967:24)

The set of elements which precede the tonic is called pretonic. The pretonic element is characterized by at least one silent syllable. There is no 'post-tonic' element, because all the silent and weak syllables which follow the tonic just continue the pitch movement initiated in the tonic, and therefore do not carry meaning, e.g.

//4 seemed to /think it was /very /good// (Halliday 1967: 29)

Tone groups in English may sometimes present two tonics: in a double tonic tone group the first tonic carries major information and the second tonic only minor or subsidiary information, e.g.

//13 they /change peri/odically// (Halliday in Kress 1967: 114)

The main characteristic of compound tone groups is that only the first tonic can be preceded by a pretonic element. The structure of the tone group may be represented as:

"(Pl...n) T (2...n)* or (Pl...n) T (2...n) T (2...n), with each place representing one foot, and elements in parentheses optional" (Halliday 1967:13).

The clause is taken as the unmarked exponent of the tone group. One tone group is equivalent to one clause in conversational English. In other languages other grammatical units can perhaps be

taken as unmarked exponents of the information unit.

Four variables are recognized within the structure of the tone group: tonality, tonicity, tone and rhythm.

2.3.1 Tonality Tonality is the systemic variable of intonation which accounts for the division of utterances into tone groups. The discourse is organized into message blocks, and there may be as many tone groups as there are 'new' information items in it. For instance, in an utterance like:

There are children in the garden

if the speaker wants to mark two items of the utterance as 'new' or focal information, the clause is divided into two tone groups with marked tonality:

//There are children in the//garden//

But if the speaker delivers it in a usual, unmarked manner, meaning that either all the elements are assigned the status of 'new' or only the last, the whole clause is one tone group, and tonality is neutral or unmarked:

//There are children in the garden//

In Portuguese, as well as in other Romance languages, tonality also expresses grammatical contrasts. For instance, the same utterance in Portuguese, French and Spanish could be one or two information units:

//há crianças no jardim// or

//há crianças// no jardim//

//il y a des enfants dans le jardin// or

//il y a des enfants// dans le jardin//

//hay niños en el jardín// or

//hay niños// en el jardín//

However, the grammatical contrasts expounded by tonality may differ from language to language. In English, the following example

//she is intelligent I think//

would display a different tonality in Portuguese:

//ela é inteligente//eu acho//

Also, the utterance "what do we have for breakfast, darling?" has the following phonological realization in English:

//lwhat do we /have for/ breakfast /darling//

In French and Portuguese, it would have the following realizations respectively:

//qu'est ce qu'on a pour le déjeuner//cherie//

// que é que nós temos pro café// querida//

2.3.2 Tonicity Whereas tonality identifies and isolates the information units, tonicity accounts for the assignment and location of the focus of information. It was said before that tone groups may have at least one and at most two points of information. In English, neutral tonicity is expressed by the placement of the focus of information in the last lexical element of the tone group, e.g.

// I gave it to her//

In other languages, this neutral term may differ. Daneš (1967) states that in Slavonic languages like Czech, the high variability of word order is compensated by a fixed position of the focal element. In English, the relatively fixed position of elements in structure is compensated by a great flexibility of tonic placement. And he exemplifies:

"The train has come" contrasts with the neutral tonic placement:

"In Russian: Pōedz prišel x Poedz prišel; and also (due to 'free' word order) Prišel poedz x Prišel pōedz" (227). In Portuguese: O trem chegou x o trem chegou (neutral x marked), or Chegou o trem (neutral) x chegou o trem (double tonicity).

Unmarked focus does not specify the status of the rest of the information unit. It may indicate that all the elements preceding the tonic are 'new' (in a context of initial position in discourse) or it may indicate that only the focal element is 'new', the rest of the information unit carrying 'given' information. However, whereas in English

//I gave it to her//

is the neutral tonic placement, in Portuguese

//eu dei isso pra ela// or //eu lhe dei isso//

is the neutral term, contrasting with the marked instance

//eu dei isso pra ela//

The tonic on the verbal element indicates contrast with other items of the verbal class and would occur in a context like:

//eu não emprestei isso pra ela//

The pretonic segment may carry information which, though structurally given, is not anaphorically recoverable, while the elements which follow the tonic carry information which is structurally and lexically anaphoric. This explains the assertion that the tonic segment extends all over the rest of the tone group, e.g.

- (1) // -2 is your /brother a /teacher at the Uni/versity//
 ("I know your brother works at the University")
 // -1 it's /rather /interesting//,

where rather may contrast with fairly in the same linguistic environment.

If (1) is translated into Portuguese, French or Spanish with the same tonic placement, it conveys the same meaning in these languages:

- // -2 teu ir/mão é profes/sor na Universi/dade//
 // -2 est-ce que ton /frère est profes/seur dans
 l'Universi/té//
 // -2 es tu her/mano profes/sor en la Universi/dad//







2.3.3 Tone Tones are distinguishable in all languages, though the functions they have in the grammar of each language may differ. In English, as well as in Portuguese, the system of tone carries important grammatical distinctions.

Halliday postulates five simple tones and two compound tones, in a primary degree of delicacy, for the description of the English system. In a secondary degree of analysis, he recognizes nine terms at pretonic and nine at tonic, as presented in the tables taken from Intonation and Grammar in British English, pp.16-17.



While tonality and tonicity divide the discourse into units of information and locate main points of information, the tones assign distinctive grammatical meanings to them. Differences between secondary tones at tonic are given by pitch range (which is relative to the individual's normal pitch range). Therefore tone 1+ (wide) falls from high to a very low pitch; tone 1. (medium) falls from about mid-high or mid to low; and tone 1- (narrow) presents only a slight fall from mid-low to low. The fall of this secondary tone is

Table 2.3

The primary tone system is as follows:

Term in system:	Visual symbol:	Tonic movement:	Terminal tendency:
1		falling	low
2		rising	high
3		falling-rising	high
4		rising	mid
4		(rising-) <u>falling</u> -rising	mid
5		(falling-) <u>rising</u> -falling	low

Double Tonics:

Term in system:	Visual symbol:	Tonic movement:	Terminal tendency:
13		(as tone 1 plus tone 3)	mid
53		(as tone 5 plus tone 3)	mid

In tones 4 and 5 undelining indicates the part of the movement which carries the greatest intensity. The initial movement shown in parentheses is an optional on-glide.

Table 2.4

Secondary systems at tonic










Term in primary system:	Term in secondary system:	Transcription symbol:	Visual symbol:	Tonic movement:
1	1 wide	1+		high to low
1	1 medium (neutral)	1		mid to low
1	1 narrow	1-		mid-low to low
2	2 straight (neutral)	2		rising to high
2	2 broken	<u>2</u>		high falling-rising to high
4	4 high	4		falling to mid, rising
4	4 low	<u>4</u>		falling to low, rising
5	5 high	5		rising to high, falling
5	5 low	<u>5</u>		rising to mid, falling; "breathy"

Table 2.5

Secondary systems at pretonic (: indicates pretonic-tonic boundary)

Term in primary system:	Term in secondary system:	Transcription symbol:	Visual symbol:	Pretonic movement:
	1 even (neutral)	1	----- : \	stepping towards point of onset of tonic
1	1 bouncing	-1	v v v \	each salient syllable low, foot movement rising
	1 listing	...1	----- : \	each salient syllable mid, foot movement rising
2	2 high (neutral)	2	----- : /	high level (may step down with neutral tonic)
	2 low	-2	----- : /	low level
	3 mid	3	----- : /	mid level
3	3 low	-3	----- : /	low level
4	4 high	4	----- : /	high stepping to mid
	4 low	<u>4</u>	^ ^ ^ : /	each salient syllable mid, foot movement falling

sometimes so imperceptible that it may be taken for what Crystal distinguishes as level tone, mainly if preceded by a 'neutral' (or 'even') pretonic, as in:

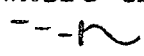
//.3 you'd/better /go and//1- talk to him//
 //1- é me/lhor vo/cê ir conver/sar com/ele//

Tone 1+ is sometimes very similar to tone 5, which is the neutral tone of exclamations. In the examples:

//1+ I've /lost my /book// and //5. my/Goodness//

the difference lies in that the tonic of the tone group taking tone 1+ begins at a high and falls directly to a low pitch while in the tone group with tone 5. the tonic begins at mid level, rises to high and then falls. Although Halliday is not explicit about it, the movements of tones 4 and 5, mainly if contrasted with tones 3 and 1+, imply an increase of duration. This increase in duration is better exemplified in tone groups with two or more feet following the tonic, as in:

//4 they /didn't /take the /car /last time they /went// (Halliday 1970:11)

where the pretonic and tonic movements are pictorially represented as  and where the representation shows that the tonic movement will be completed at the end of the tone group, as well as in:

//5 I /didn't /know they'd /ever /been to /Italy// (ibid.:11)

Secondary tones 2 (neutral) and 2 (pointed) as well as their secondary pretonics are exemplified by the tone groups below:

//-2 don't you /think you /ought to /tell them// (ibid.: 17)

//2 hadn't you /better /take your um/brella in//.2 case it /rains// (ibid.:105)

In tone 3, the tonic begins at a low pitch and rises to mid-low. The neutral or 'mild' pretonic is at the same level as the final movement of the tonic, therefore secondary tone.3 sounds also like a level tone, the downward movement after the pretonic being very slight:

//.3 Arthur /likes to /have it /while he's /there// (ibid.:11)

This tone may be undoubtedly equated with the level tone (reto tono or sustained intonation) of other descriptions. The low pretonic to tone 3 (-3) characterizes the low rise of other descriptions; it is the tone which gives the impression of incompleteness or continuation

to the utterance, e.g.

//-3 if you don't /mind I'll//.1- just/borrow this /chair for a /
while// (ibid.:113)

Tone 4 is characterized by the fall before the slight rising movement which finishes it. The falling movement is more intense, the final rise being a kind of return to the level of the tonic syllable. The pretonic element is determined by the tonic, thus tone 4.(high) will only have a pretonic which starts high and steps down to mid, while tone 4 (low) will take the 'swinging' pretonic, which with its upward turn at the bottom anticipates the final movement of the tonic. Examples of secondary tones 4. and 4 are:

//4. if you/don't/mind me/asking//...(ibid.:113)

//4 but it /certainly /couldn't be /animal// (ibid.:18)

What characterizes tone 5 is the rise followed by a smooth fall. Like the rising movement of tone 4, the fall of tone 5 extends over the rest of the tonic. It starts about mid and rises as high as in the neutral form. The pretonic, if present, steps up to mid or mid-high:

//5. what a /thing to ex/pect of anyone// (ibid.:112)

Tone 5 also rises, but not as high as neutral 5. The pretonic which may precede tone 5 also presents a 'swinging' movement, but with downward movements anticipating the final movement of the tonic:

//5 look at the/mess they've /made of that /garden// (ibid.:112)

The compound tones 13(one three) and 53(five three) display the characteristics of the tones which form them. Only the first element of a compound tone may take a pretonic, which may be selected from the terms in secondary systems at pretonic, e.g.

//-1.3 they/haven't any/proper con/trol over all these/building/
schemes// (Halliday 1970:116)

//5.3 stone would look /better than/brick// (ibid.:117)

Some of these tones sound rather alike, making it very difficult to distinguish one from the other, as for instance, secondary tone 1+ from neutral 5. Or the compound 13, which presents a fall

followed by a low rise, from a tone 4, which presents similar movements only in a continuous and gradual manner. Discerning tonics in compound tones is not an easy task, even for a trained ear. Halliday himself recognizes that it is not always easy to isolate the tonic elements.

Another pair of tones that sound similar is tone .2 (high) with neutral (high) pretonic and tone 3. Both display the same movements at tonic and pretonic, the difference being in the level of the on-set: one begins high and the other mid, as can be seen by the representation.

Tone.2. pretonic high level, tonic rising to high $\text{---}\checkmark$, tone .3, pretonic mid level, tonic rising to mid $\text{---}\checkmark$.

2.3.3.1 Meaning of tones Tones are basic, significant elements of English intonation and carry meaning. In a primary stage of analysis two main meanings can be derived from the two fundamental contours: a fall means certainty and finiteness and a rise means uncertainty and incompleteness. The voice falls when there is certainty concerning either yes or no and it rises when this polarity is unknown.

Thus, statements are normally said in a falling tone, as well as wh- questions, while yes/no questions are normally said in a rise. Tone 1 is the neutral tone of statements and wh- questions, as tone 2 is the neutral tone of yes/no (polar) questions. A statement with tones 3 or 2 implies incompleteness, contradiction, etc.: a yes/no question said with a fall implies certainty about the answer, as in:

//I are you /satisfied// ('you ought to be') (27)

Considering that a fall means polarity known and a rise, polarity unknown, the other tones which present changes of pitch direction denote a 'change of mind' between the two movements; tone 4, for instance, which falls and then rises means 'there may be something else involved in the utterance': reservation or condition. If clauses generally take tone 4. "Tone 5, which phonetically is the contrary of tone 4 is also its converse in meaning: it conveys 'there may seem to be a doubt, but in fact all is certain'" (Halliday 1970:23).

The low rise of tone 3 expresses incompleteness, dependence or unconcern. It implies that the speaker accedes to a request or

confirms an expectation. All intensified forms (-2, -3, 4, 5, -1+) share a common characteristic in meaning: with them the speaker expresses personal opinion, surprise or protest. Here are some examples of tones with the meaning in parentheses:

//1. it's /just /starting to /rain// (unemotional, neutral)
 // 1+ it's /just /starting to /rain// (excited, strong or unexpected)
 //1- it's /just /starting to /rain// (calm, mild, expected) (ibid.:31)
 Tone 1+ is generally preceded by the uneven pretonic, as in:
 //-1+ why don't you /ask him to /give you your /money back// (forceful
 (ibid.:16)

A wh- question with a rising tone 2 sounds mild or deferential:

//2 what's the /time// ('may I ask, please?') (ibid.:27)

The same tone 2 used in a statement sounds like a request for confirmation:

//2 Peter hasn't /come yet// ('is that what you're saying?') (ibid.:27)
 and in negative responses, it sounds like a contradiction or denial:
 //2 no I /haven't/got the/tickets// ('out of question!') (ibid.:29)

Tone.3, in statements denotes reassurance or gives confirmatory or incomplete information:

//.3 they'll /soon be /here// ('don't worry') (ibid.:27)

with low pretonic, -3, it expresses unconcern or uncertainty:

//-3 he's /probably /left an ad/dress// ('it doesn't matter anyway')
 (ibid.:33)

Tone -2 (low pretonic) indicates surprise, disapproval or concern:

//-2 shall I /take your /coat// ('would that help?') (ibid.:32)

And tone 2 (falling-rising) specifies the point of query and generally implies unexpectedness:

//2 have you /seen their /new /house// (ibid.: 17)

Tone 5. (high) is the neutral tone of exclamations, while tone 5 (low pretonic) is intense, showing awe or disappointment:

//5. wonderful i sea// (ibid.:29)

//5 what a /pity// (disappointment) (ibid.:32)

Tone 4, the second most common in English, is the normal tone of dependent clauses. Its low form (4) implies contrast or reservation, or in dependent clauses an improbable condition, as in:

//4 if/no one/else /wants it//1+ I'll /have it// (ibid.:113)

It may also reveal sarcasm:

// 4 you've/made a fine/start// (ibid.:34)

Compound tone groups or double tonic tone groups are characterized by the fact that information is distributed over two tonics, one 'major' and the other 'minor'. The major meanings are those of tones 1 or 5, and the minor are those of tone 3 neutral, since the second tonic cannot have a pretonic.

In sum, tone indicates the types of linguistic activity involved in speech; it displays speech functions through an opposition between certain and uncertain polarity: if polarity is certain, the tone falls; if uncertain, the tone rises. Thus tone 1 expresses statements and non-polar questions; tone 2 is used in polar questions; tone 3, rising to mid, denotes uncertainty, inconclusiveness or request for confirmation; tone 4, which falls and rises to mid is a reserved assertion, entailing some query; tone 5, which rises and then falls is assertive, expressing a dismissed query.

But choices of tones are free selections on the part of the speaker: that is why a declarative clause may be phonologically realized as a question, as in:

//2 you are /going/out//

Nevertheless, there are grammatical contexts where the selection of one tone excludes the selection of another, as in the tone sequences used in subordination and coordination.

2.3.4 Rhythm Halliday postulates the foot as the basic structural unit of rhythm in English. Based on Abercrombie's definition, he identifies two elements of foot structure: ictus and remiss. Each foot must begin either with an ictus or with a silent beat. The silent beat, felt as a kind of rest or pause for breath, does not break the rhythm.

A characteristic of the foot is its relative phonological isochronicity, that is, salient syllables occur at more or less regular intervals of time regardless of the number of weak syllables in between. Some syllables are elongated and some are shortened in order to keep the rhythm, as in:

// 2 were you with the/first group//2 the/ones who went to/
Finland// (Halliday 1970:84)

where the syllables first and Fin(land) are elongated while the

syllables of the other feet are shortened.

The foot, then, is a unit which operates in tone group structure, rhythm being derived from a succession of feet. Rhythm may change according to the situation or purpose of communication. The rhythm of counting and of children's verses is quite different from that of normal conversation, which, in turn, is different from the rhythm of poetry.

Rhythm determines the places where the focus of information might fall, for only salient syllables can be tonic. However, rhythm and tonicity are two independent variables: one may vary while the other remains constant.

2.3.5 Intonation and meaning Halliday (1970) points out the meaningfulness of intonation: "it is a means of saying different things" (21). Any change in the way an utterance is produced, i.e., any change in intonation, carries some specific meaning.

Besides the inherent meanings of each tone (as stated in 2.3.3.1), all choices in intonation are made to mean different things. The choice of where to put tone group boundaries depends on the relevance or 'newness' attributed to the components of the message. The choice of which element is to receive prominence in the tone group depends on which element is considered to be the focus of information. The choice of melodic line, i.e., of tone systems, reflects the speaker's attitude and relates what is being said to preceding discourse. Choices of rhythm, which are related to tempo and pause systems, express different styles of discourse or the speaker's emotions.

In short, all intonational systems carry grammatical meaning, considering the grammar as "the system of available options" (Halliday in Lyons 1970:142). Thus in English, the differences between

//1 who is /coming//, and

//2 who is /coming//

or between

//there are/pens// on the/table//, and

//there are/pens on the/table//

are accounted for by intonation systems alone, in the same way as in the Portuguese utterances:

//1 eles chegaram//, and
 //2 eles che/garam//

or between

// sem/ela// tudo seria dife/rente//, and
 //tudo seria dife/rente sem/ela// or
 //tudo seria dife/rente sem /ela//

2.4. Comments The theory of information which underlies systemic grammar is based on the notion of choice. The linguistic output expresses the specific choice made in each system and reflects the set of options, the systemic input, from which the specific items were chosen. The theory provides an excellent model for description. It favours 'poly-systemicness', i.e., more systems with fewer terms. Hence the multiplicity of systems operating in clause structure.

The theory sets up categories which account for all the systemic contrasts in the grammar, though their formal realization may vary from language to language. There are many differences between English intonation and the intonation of other languages. The role played by intonation in English may be different from the role it plays in other languages, as Daneš points out.

However, the theory provides specific categories for the description of these differences. The categories set up by Halliday for the description of English intonation are sufficient for the analysis of other languages, though there need not be a one-to-one correspondence between the variables in each system of one language and those in each system of the other language. For instance, English and Portuguese both have a system of tone, with roughly the same distinctive tones; tone 1 is not only the most frequent but also expresses the same meanings in the two languages. However, the second most frequent tone in English is tone 4, while in Portuguese it is tone 3, as will be seen in the analysis of the data in chapter 4. That the model is fully adequate to our purpose, we hope to show in the following chapters.

3 DESCRIPTION OF BRITISH ENGLISH INTONATION

British English intonation systems are described here according to the model presented in the preceding chapter. The description is far from exhaustive. Only those contrasts which were found to be relevant to the purpose of the dissertation are considered.

The analysis is divided into four parts. The first section deals with tonality. Both neutral and marked tonality are examined and exemplified. Neutral tonality means that one tone group is equal to one clause, which occurs with simple sentences - SV(C)(A) type, main clauses, coordinate clauses and some subordinate clauses. Some types of subordinate clauses and some special types, as comment clauses and 'quoting' clauses (direct speech markers), which are not co-extensive with the tone group come under the heading of marked tonality. Vocatives, disjuncts, and noun-phrase tags are treated separately.

The second section deals with tonicity: neutral, marked, and double tonicity.

The third section presents the main characteristics of the English tone system. As tones are related to speech functions, these are divided into major and minor speech functions according to whether they are necessarily realized in complete sentences (major) or not (minor).

The fourth section describes some features expounded by the system of rhythm.

All the examples used in sections 1 to 4 were extracted from Halliday (1970), therefore reference is made to page only. The contexts in which the examples might have occurred are given when necessary.

3.1 TONALITY

It was seen that tonality is concerned with the arrangement of discourse into units or blocks of information. Each tone group is a message block or information unit. Therefore each must contain at least one focal point of information. Tone group boundaries do not necessarily coincide with pauses and each tone

group begins with a salient syllable, or with a silent beat, to prevent rhythm from being disrupted.

3.1.1 Neutral Tonality Halliday postulates the clause as the neutral exponent of tonality because it corresponds more closely to the information unit or tone group. Each type of clause which expounds neutral tonality is exemplified without comments, for they would be superfluous here. The examples, however, are necessary to serve as terms for comparison with the Brazilian Portuguese examples.

3.1.1.1 Simple sentence: //1 she's a /primary school /teacher// (78)

3.1.1.2 Main clause: //1 Mary stayed at /home when//4 John went/out// (30)

3.1.1.3 Coordinate clause: //3 take your /money and//1 get /out// (94)
 //1 shocking//-2 but /nobody /minds// (128)
 //4 you must /eat it /quickly//1 or it'll/
 melt// (94)

3.1.1.4 Subordinate clause:

a) Restrictive relative

//2 would you like /one of these /chocolates that I//2 got for
 my /birthday// (84)

//1 that's /quite a /different /question which I//1 don't
 pre/tend to be /able to /answer// (83)

b) Non-restrictive relative

//4 Arthur//4 /who /lives in /Beckengham//1 has /four /children// (36)

c) Conditional

//-1 that's /quite a /bargain if you//4 come to /think of it// (114)

d) Concessive

//4 al/though he was /tired he//1 couldn't /sleep// (30)

e) Cause or Reason

//1+ probably /more be//1 cause he's /more /helpless// (132)

f) Time and Place

//1 he's /staying in /Prague where//1 one of his /cousins /lives//
(83)

//5 I /laughed when he//4 said the /test never /failed// (114)

3.1.2 Marked Tonality The clauses exemplified below generally constitute one tone group with their preceding clauses.

3.1.2.1 Nominal clauses

//13 I didn't /know the /time had been /changed// (92)

3.1.2.2 Comparative clauses

//1+ it /seems to /me /bigger than the /one Aunt /Lucy /has//
(100)

//4 it's /better than I ex/pected// (90)

3.1.2.3 Cause or Reason Clauses with why are one tone group with the preceding clause:

//5.3 I /can't /think why he /hasn't /said anything// (112)

//4 once you /look at it /that way you be//1 gin to /wonder why they /haven't gone on /strike be /fore// (94)

3.1.2.4 Comment clauses normally do not go in separate tone group:

//53 didn't /notice you I ex/pect// (126)

3.1.2.5 Direct speech markers if initial or final in the utterance, do not constitute separate tone groups, being incorporated into the pretonic segment (if initial) or functioning as tails (if final):

//1 said it's /five o'clock// (122)

//2 will it be /twins asked Pa/tricia /anxiously// (81)

In medial position, direct speech markers may constitute separate tone groups:

//4 A/lecko//3 I said /hopefully//1 would /eat /anything//
(124)

3.1.2.6 Fronted themes are informationally marked,

//1 one of the /things you /had to be /careful a/bout was//4
not to walk /too near the /edge of the /cliff because...
it's// 1 full of rabbit holes// (133)

3.1.3 Vocatives if initial, normally constitute single tone groups,
for they introduce 'new' information. If final, they
are always incorporated into the preceding tone group; they are
'given' elements and may at most convey secondary information:

//3 don't be /late for /dinner /Robert// (37)

//3 porter /madam// (73)

//2 is that /you /Daphne// (37)

//13 I /love you /Sally// (87)

//1+ it's /me /Alison// (105)

3.1.4 Disjuncts take separate tone groups.

//1 possibly//1+ but /you weren't /asked to /come here to/... (125)
//1 anyway I//1 haven't /got a sense of /humour// (126)

3.1.5 Conjuncts generally do not constitute single tone groups.

//1 you've /made up you /mind in /other words// (37)

//2 have you by the /way// (37)

3.1.6 Adverbials do not form separate tone groups, as a rule.

//1 Arthur and /Jane /left for /Italy this morning// (10)

//1-3 it's done /now// (109)

3.1.7 Noun-phrase tags or 'substitution clauses' are treated in
Halliday's analysis as part of compound tone
groups.

//13 it's a /real /nuisance that /dog// (38)

//13 they're /very good /company the /Joneses// (87)

3.2 Tonicity

Tonicity determines the focal points in tone groups. Which item is to be made more prominent is an individual choice, but it is largely determined by context. The assignment of the tonic in a tone group is "a means of relating what is being said to what has gone before" (Halliday 1970:41).

The notions of 'new' and 'given' information were discussed in Chapter 2, where it was seen that the organization of information in English tends to favour end-focus, i.e., 'new' information being marked by the tonic on the last lexical item. Whenever a final grammatical item receives tonic prominence, we have marked tonicity.

3.2.1 Neutral Tonicity The tonic element occurs at the end of the tone group, beginning on the first syllable of the last lexical word. When this occurs all the other elements of the tone group may be 'given' information or may also be 'new'. In an utterance which is initial in the discourse all the elements will probably be equally 'new', the last lexical word carrying the tonic:

//74 by the /time the /Great /Central was /built the//1+
trains could /manage the /gradients /much more /easily...//
(127)

3.2.2 Marked Tonicity The displacement of the tonic from its neutral position may be explained in contextual terms. Some examples of marked tonicity are given below, with possible contexts in parentheses:

//4 it /looks /healthy e/nough// ('my plant doesn't seem
to be growing') (89)

//4 Shakespeare /wouldn' have ob/jected//('...so why should
you?') (89)

//5 no /wonder they /don't /grow// ('...nobody ever waters them') (91)

//5 hundreds of /people /saw it// ('I wasn't the only one') (91)

//3 to /some ex/tent it /works all /right// ('it's not bad') (85)

//53 you'd take a /taxi if you /had all /this to /carry// ('why take a taxi for such a short distance?') (92)

3.2.2.1 Words like 'this' and 'that' usually informationally unmarked, are tonic when 'pointing' or cataphoric, i.e., when they refer to something the speaker is going to say:

//1 this is /what I /meant// (48)

or when they are anaphoric, i.e., when they imply contrast with something previously stated:

//4 if /Peter /said /that// -1+ he just /doesn't know /what he's /talking a/bout// (114)

3.2.2.2 Intensifiers when tonic, convey greater intensity or emphasis, but not contrast:

//1 the /story was ex/tremely dull// (48)

//4 Mr /Brohill is//5 far too /busy// (114)

3.2.2.3 Final grammatical words generally anaphoric, only receive prominence for purposes of contrast:

//1 I /know /him// ('but I don't know his wife') (41)

//.1. I /don't think he /looks very /well//2. do/you// (117)

3.2.2.4 Echo questions the wh- item - in non polar questions and the finite verb - in polar questions receive tonic prominence instead of the last lexical item:

//2 who is that /man ever /there// (48)

//2 is there a /cheaper one// (49)

3.2.2.5 Adverbials when final, normally do not receive prominence.

"Items like yesterday, next year, which can be interpreted only by reference to the present, also behave like anaphoric words" (Halliday 1970:41). They are treated as 'given' and, therefore, do not receive tonic prominence:

//1 neverthe/less there's//1 going to be /quite a /shortage of /staff next /year// (83)

//1 the /blossoms's /looking /beautiful /this year//1 isn't it// (83)

//.1- you'd /better /put your /name on the /cover as//1- well// (105)

//-2 isn't there /anyone on /duty at /this time of /night// (104)

3.2.3 Double Tonicity It was stated earlier in the paper that the two tonic elements of compound tone groups are not equal in value. The second tonic conveys secondary information as follows:

3.2.3.1 'Given' information when considered important, takes a minor tonic in a compound tone group:

//1 no//13 we don't often /go to the /theatre// ('did you see any of these new plays while you were in London?') (44)

3.2.3.2 Final adjuncts are generally treated as 'minor' information:

//13 Jane goes /shopping in /town /every /Friday// (43)

//13 he /loves to spend his /weekends in the /garden// (96)

3.2.3.3 Dependent and coordinate clauses may also be expressed by the second tonic of a compound tone group:

//13 I /tried to /help him but he /wouldn't /let me// (43)

//53 keep it if you /think you can make /use of it// (92)

//.1+3 she was /ninety /eight when she /died// (116)

3.2.3.4 In negative commands where the double tonic is frequently used, the second tonic calls attention to something which is already known, but which is found significant:

//13 don't make /such a /mess// ('as you are doing') (44)

3.3 Tone

Changes in tone imply changes in meaning. In fact "it is very helpful to think of attitudes and emotions as part of meaning" (Halliday 1970:22).

Halliday has been criticized for ascribing too much meaning to tones, and for overloading the grammar with "spurious categories and artificial distinctions" (Crystal 1975:35). But the categories and distinctions established by Halliday are actually required in a more delicate analysis, such as those presented in his two main works on intonation (1967 and 1970). The categories of key (expressed by secondary tones at tonic) and force (expressed by secondary tones at pretonic) account for tonal contrasts which are, in Crystal's model, explained by different types of head and by the pitch range system.

Tones are described in relation to speech functions. The major speech functions considered here are statements, wh- questions, yes/no questions and commands; the minor are responses, exclamations and calls. The most significant tone sequences in English are discussed and exemplified, as well as items in apposition, salutations, valedictions and expressions of politeness.

The neutral tonal term for each speech function is dealt with first.

The context attributed to each example (when necessary) is one of the possible contexts in which the utterance might have occurred.

Differences of key and force are exemplified only when relevant.

3.3.1 Statements are neutrally expressed by tone 1:

//1 it's /very ef/ficient// (26)

//1 she's /rather /clever// (26)

//1 it's a /bit of a /risk// (27)

3.3.1.1 Tone 4 Expresses speaker's involvement, indicating different attitudes such as reservation, contrast or personal opinion:

//4 it's /very ef/ficient// ('it may not be beautiful') (26)

//4 she's /rather /clever I /think// ('don't you?') (27)

//4 it's a /bit of a /risk// ('but as long as you know that
you can try it if you want')
(27)

3.3.1.2 Tone 3 indicates speaker's agreement or assent to a request or to unexpressed expectation. In this sense it is also reassuring:

//3 I'll /see what I can /do// ('since you ask me')
(27)

//3 they'll /soon be /here// ('don't worry') (27)

3.3.1.3 Tone 5 implies involvement on the part of the speaker; it expresses assertiveness or surprise, or even indignation, sarcasm or awe:

//5 he wasn't /telling the /truth// ('I'm quite certain') (27)

//5 he's a /strange /character// (112)

//5. look at the /time// ('I'd no idea it was so late') (112)

3.3.1.4 Tone 2 denotes contradiction or denial:

//-2. it /wasn't /Shakespeare who /wrote all those /plays//
+ it was /Bacon// (106)

//2. I didn't /do it//+ Peter /did// (106)

3.3.2 Wh- questions are neutrally said with tone 1:

//1 what's the /time// (27)

//1. what do you /do when the com/puter goes /wrong// (106)

3.3.2.1 Tone 1+ indicates sudden realization and surprise:

//1+ what /time is it// ('Good Lord! I'm going to be late!')
(99)

//1+ how did you /know// ('you weren't supposed to know') (100)

3.3.2.2 Rhetorical questions functioning as forceful statements, are expressed by tone 1+:

//-1+ so /what's the /point of /letting /Arthur /feel /
worried// (101)

3.3.2.3 Echo-questions take tone 2:

//2 who is that /man over /there// (48)

3.3.2.4 Mild questions also take tone 2:

//2 who is that /man over /there// (48)

3.3.3 Yes/no questions neutrally, tone 2:

//2 are you /satisfied// (27)

3.3.3.1 Tone 1 sounds forceful or impatient:

//1 are you /satisfied// ('you ought to be') (27)

3.3.4 Multiple questions composed of two tone groups, are of two types depending on whether the coordinator OR is inclusive or exclusive.

3.3.4.1 Alternative questions with exclusive OR, the first tone group takes tone 2 and the second tone 1:

//2 did you play /tennis//1 or /golf// ('which')

3.3.4.2 List questions with inclusive OR, all tone group take tone 2:
//2 did you play /tennis//2 or /golf// ('yes or no') (28)

3.3.5 Statement-questions with tone 2, ask for confirmation; with tone 1 express realization:

//2 Peter isn't /here yet// ('is that what you're saying?') (27)

//1 Peter isn't /here yet// ('I notice; is that correct?') (27)

3.3.6 Statement-questions with tag in which the tag may change the polarity of the preceding statement, or may keep the polarity unchanged.

3.3.6.1 Statements and tags in separate tone groups statements with any of the tones for statements and tags with tones 1, 2 or 5:

//-2 that /can't be /them yet//2 can it// (117)

//4 there won't be any /dinner on the /station//1 will there// (111)

//4 he /might get into /Cambridge//2 mightn't he// (111)

//5 you /are a /generous /husband//1 aren't you// (129)

3.3.6.2 Statements and tags in a single tone group take tones 1, 2, 4 or 5:

//.1. they /want /higher /wages /do they// ('not much chance of that') (106)

//1 Peter's here /is he// ('I see') (28)

3.3.6.3 Tones 1 & 1, polarity changed express certainty or demand
an admission:

//1- the /whole /story /sounds a /bit re/heard//1 doesn't
it// (106)

3.3.6.4 Tones 1 & 2, polarity unchanged indicate new understanding,
with forcefulness, accusation
or criticism:

//1 Peter's here//2 is he// ('I've just heard', 'that explains
it') (28)

Quirk and Greenbaum (1974) approach tags from a different
point of view. They divide tags according to assumption - conveyed
by the statement, and expectation - conveyed by the tag, and
characterize four main types:

Positive assumption + Neutral expectation, e.g.

"He likes his JÖB, DÖESn' he?" (194)

Negative assumption + Neutral expectation, e.g.

"He doesn't like his JÖB, DÖES he?" (id.)

Positive assumption + Positive expectation, e.g.

He likes his JÖB, DÖESn't he? (id.)

Negative assumption + negative expectation, e.g.

"He doesn't like his JÖB, DÖES he?" (id.)

They observe that a falling tone in the tag "invites confirmation of
the statement, and has the force of an exclamation rather than a
genuine question" (195). They recognize that there are less common
types of tags, of which the type with both statement and tag positive
expresses that the speaker has come to a conclusion by inference, as
well as implying sarcasm:

"So THAT's your little game, IS it?" (195)

3.3.7 Positive commands normally take tone 1:

//1 tell me /all a/bout it// (instruction) (28)

3.3.7.1 Tone 3 commands are softened, expressing request or invitation:

//3 promise to be /careful// (108)

//3 give my re/gards to /Arthur// (96)

3.3.7.2 Compound tone 13 makes positive commands sound persuading or pleading:

//13 do tell me all a/bout it// ('won't you, please?') (28)

3.3.7.3 Tone 4 expresses compromise or concession:

//4 give him a /chance// ('at least') (28)

3.3.8 Negative commands may take tones 1, 3 or the compound 13.

3.3.8.1 Tone 1 indicates forcefulness:

//1 don't stay /out too /long// ('I mean it') (28)

3.3.8.2 Tone 3 expresses politeness or request:

//3 don't stay /out too /long// ('I know you won't') (28)

3.3.8.3 Tone 13 common in negative commands, where the first tonic indicates prohibition of an action that is 'given', and the second re-states something that is also 'given'. Therefore, prohibitions with tone 13 sound pleading or dissuading:

//13 don't stay /out too /long// ('like you did last time')
(28)

3.3.9 Responses are divided into favourable, unfavourable and exclamatory, and require contextualization.

3.3.9.1 Favourable responses neutrally take tone 1. In the context of a question such as: 'have you got the tickets?', neutral responses might be:

//1 yes// or //1 yes//1 -I/have// or //1 yes//1 -I/have/
got the /tickets//
(29)

Tone 3 makes the answer sound confirming or reassuring:

//3 -yes I've /got the /tickets// ('that's all right,
'it's as you
thought') (29)

3.3.9.2 Unfavourable responses also neutrally said with tone 1. In the same context as above:

//1 no// or //1 no//1 -I /haven't// or //1 no//1 -I/
haven't /got the /tickets// (29)

Tone 2 The speaker either contradicts, denies, or does not confirm what is expected:

//2 -no I /haven't// or //2 -no I /haven't /got the /
tickets// ('out of question') (29)

3.3.9.3 Exclamatory responses may neutrally be said either with tone 1 or with tone 2, while tone 5 indicates surprise. In a context such as: 'they're coming home on Saturday', the responses could be:

//1 oh// or //1 are they// or //1 -on /Saturday//
('I see') (29)

//2 oh// or //2 are they// or //2 -on /Saturday//
('is that so?') (29)

//5 oh// or //5 are they// or //5 -on /Saturday//
('that's unexpected') (29)

3.3.10 Exclamations neutrally said with tone 5, which expresses surprise, personal reaction or sudden realization:

//5 wonderful i/dea// (29)

//5 I /think that's a /dreadful hat// ('you're not going to wear that!') (29)

3.3.10.1 Tone 1 makes exclamations sound cool and dispassionate:

//1 wonderful i/dea// (29)

3.3.11 Calls may be said in any of the five tones.

3.3.11.1 Tone 1 for summons or commands:

//1 Eileen// ('come here!', 'stop that!') (29)

3.3.11.2 Tone 2 for enquiry:

//2 Eileen// ('is that you?', 'where are you ') (29)

3.3.11.3 Tone 3 for requests for attention or warnings:

//3 Eileen// ('listen') (29)

//3 Eileen// ('I'm warning you') (30)

3.3.11.4 Tone 4 for requests for personal attention:

//4 Eileen// ('be honest', 'listen carefully!') (30)

3.3.11.5 Tone 5 for insistent calls:

//5 Eileen// ('take a look at that') (30)

3.3.11.6 Tone 5 expresses reproach:

//5 Eileen// ('you shouldn't have done that') (30)

3.3.12 Tone sequences The most common sequences are: 1&4, 4&1, 3&1, and 1&1. They indicate the types of relation between clauses.

3.3.12.1 When two clauses are independent, the neutral sequence is 1&1:

//1 John went /out//1 Mary stayed at /home// (30)

3.3.12.2 When the first clause is incomplete without the second, the neutral sequence is 3&1:

//3 John went /out and//1 Mary stayed at /home// (30)

3.3.12.3 When one clause is dependent on the other, the neutral sequence is 4&1 or 1&4 (much more frequent in conversation). The main clause - with tone 1, carries the main information:

//4 when /John went /out//1 Mary stayed at /home// (30)

//1 Mary stayed at /home when//4 John went /out// (30)

3.3.12.4 Long utterances in loud-reading as, for instance, in news broadcasting, are generally divided into tone sequences of 4&4&4&4...&1 or 3&3&3...&1:

//4. I /wonder if /Peter's//4. ever con/sidered//4. how the /government could//4. raise the /money with//1 out im/posing /taxes// (37)

//3 the /prime /minister has ac//.3 cepted an /invi/tation to//1 visit /Belgium// (37)

3.3.13 Items in apposition always display tone concord, i.e., both tone groups take the same tone:

//1 she /always /gives us /mutton//1 which I /don't /like// (36)

//2 did you /see Mr /Garrod//2 the /new /manager// (36)

3.3.14 Salutations normally take tone 1:

//1 good /morning// //1 good /evening// //1 how do you
/do// (38)

3.3.15 Valedictions usually take tone 3:

//.3 good /morning// //.3 good /night// //.3 good /evening//
(38)

3.3.16 Expressions of politeness may take tones 1, 2, 3 or 13:

//13 yes /please// //.3 no /thank you// //1 thank you//
//.3 sor/ry// //.3 excuse /me// //2 thank you// (39)

3.4. RHYTHM

It should be noted that rhythm is largely dependent on stress patterns. Each rhythmic unit (foot) must begin either with a salient syllable or a silent beat. Some contrasts expounded by the systemic variable of rhythm are examined and exemplified here.

3.4.1 Variations in tonicity determine substantial variations in rhythm,

//1 I /know /him// (41) is rhythmically different from

//1 I /know him//,

though "it is important to note that variation in rhythm represents a different choice from that represented by variation in tonicity; the two are interconnected, but either may vary while the other remains constant" (Halliday 1967:38), as will be seen in the sections below.

3.4.2 Different registers display different rhythmic patterns. In informal or colloquial speech the faster the tempo, the longer the tone groups and the fewer the feet:

//-1+ why don't you /ask him to /give you your /money back//(101)

In more formal registers, as for example, news broadcasting and official reports, the tempo is generally slowed down, there are more tone groups, therefore shorter, and more feet in long tone groups:

//.3 the /prime /minister has ac//3cepted an /invi/tation to//
1 visit /Belgium// (37)

3.4.3 Emotions also contribute to variations in rhythm and tempo; angry or excited utterances are produced slower than unaffected utterances, and this slowing down affects rhythm so that more syllables are made salient:

//-1+ so /what's the /point of /letting /Arthur /feel /worried//
(101)

3.5 COMMENTS

The four intonational systems are interdependent variables which interact simultaneously in spoken language assigning further meaning to it, a meaning which is, in some cases, not given otherwise, neither by lexicon nor by structure.

The most common tones of English are tones 1 and 4. In general, tone 1 is the neutral exponent of major speech functions, with the exception of yes/no questions, which are neutrally expressed by tone 2. Tone 1 is also the most frequent tone in minor speech functions. The sequences of tones 1&4 and 4&1 are the most common in subordination, while tone sequence 3&1 is the most common in coordination.

Sequences of tones 2&1 and 1&2 are also found in English. In sequence 2&1, tone 2 indicates contradiction or denial, tone 1 explains the point of contradiction, as in:

//2 I didn't do it//1+ Peter did// (106)

In sequence 1&2, tone 2 asks for confirmation about something which had been mentioned in the preceding tone group:

//1+ I've /lost my /keys//2 have you /got the /spare ones//

(106)

The sequences 2&1 and 1&2 are not found in subordination, in English.

4 DESCRIPTION OF BRAZILIAN PORTUGUESE INTONATION SYSTEMS

This chapter presents the description of Brazilian Portuguese intonation, in comparison with British English intonation as described in chapter 3. The description is based on a corpus of recorded speech (four tapes: three hours) which consists of 6,233 tone groups. The corpus comprises informal conversation of educated adults and children, recorded 'in loco' (for the most part without the awareness of the participants) as well as pieces from television plays, news and weather broadcasting, interviews, sports reports, monologues and speeches on medical subjects, radio interviews, telephone conversations and sports reports. It appears in the Appendix divided into five sections according to register.

For the purposes of the analysis the following criteria were used in the classification of the corpus data: register; marked x unmarked tonality; marked x unmarked tonicity; speech functions

The analysis of the data in terms of intonational variables was carried out in three steps.

The first was to identify the tone groups, setting their boundaries and determining tonic placement. Since the most distinctive feature of a tone group is indisputably the tonic syllable, this element was the main indicator of tone groups and the first to be detected from the recorded utterances. The main problem in the analysis of intonation is that all systems have to be considered simultaneously. It is impossible to delimit tone group boundaries without marking the tonic or ascribing the tones at primary and secondary levels, or without marking feet.

The second step was to analyse the tone groups according to neutral and marked terms in tonality and tonicity. Though neutral terms occur in each of these systems, they do not always coincide with their English equivalents.

The third step of the analysis was to organize the tone systems according to the different speech functions. The analysis follows Halliday's description of the meaning of tones and his tapes are used for comparison (Halliday 1970:21 - 35/99 - 115).

This chapter is organized in six sections. The first four deal with the four intonational variables; the fourth presents the results of the analysis of different registers; and the sixth contains some observations about dialectal variations.

Throughout the chapter, comparisons are made with the description in the previous chapter and with the findings of other authors. The analysis of the data has led to conclusions which differ in some cases, from the descriptions presented by other authors. The first three sections are supplemented by tables, containing English and Portuguese examples. The comments which close each of the first four sections, point out the main similarities and differences between the two languages. The examples receive the number of the first tone group.

4.1 TONALITY

This section presents the basic characteristic features of the Brazilian Portuguese tonality system.

4.1.1 Neutral Tonality The neutral term for Portuguese tonality is one clause = one tone group, because the clause is the structural unit in Portuguese grammar which best reflects the systems of thematization and information. It is the clause which most frequently and most closely corresponds to the information unit. Besides, out of 215 tone groups 145 display neutral tonality (1 t.g. = 1 clause) and 90 display marked tonality (54 t.g. = less than 1 clause, 16 t.g. = more than one clause).

Some types of clauses which display neutral tonality are exemplified below.

4.1.1.1 Simple sentence

(3469) //1 -vo/cê per/deu com/plêta/mente o ju/ízo//

4.1.1.2 Main clause

(3718) //3 -eu /quero /todas reu/nidas//1 -pra ou/vir essa/
retrata/çãõ//

4.1.1.3 Coordinate clauses are rarely found in a single tone group.

(2834) // -3 pra explo/dir com o car/neiro//1 e come/car o
chur/rasco//

(3044) //2 mas em /vez de me ti/rarem /dúvidas//1 me
acres/centam /outras//

(3057) //2 são /meus// -2 ou me /são suge/ridos// -2 ou
im/postos//

4.1.1.4 Subordinate clauses Like coordinate clauses, subordinate clauses display neutral tonality, with the exception of nominal clauses.

a) Restrictive relative

(1068) //3 a /última /lata//3 que eu com/prei//

b) Non-restrictive relative

(2804) //1 o chur/rasco...//13 de /manga com ba/nana//3
que tava mar/cado pra do/mingo /

c) Conditional

(202) //4 se vocês /leem em /casa//1 os /filhos vão /ler//

d) Concessive

(3353) //5 a/inda que por /pouco//

e) Cause or Reason

(180) //1. porque par/tiram de um /nível pe/queno//

(3630) //3 e é por /isso//13 que eu tenho /tanto direito
de fa/zer aquele /túmulo//1 quanto vo/cê//

f) Time and Place

(2787) // -3 e no con/junto habitacio/nal ipi-/urra//1- onde
a /carne só apa/rece//13 quando um /gato da vizi/
nhança va/cila//

g) Comparative, unlike English, generally constitute separate tone groups.

(337) //2 quanto /mais indepen/dência//1 me/lhor//

4.1.1.5 Comment clauses differ from their English counterparts in that they normally constitute single tone groups:

(606) //3- ~no /ano pas/sado//1- ~eu /acho//

4.1.1.6 Direct speech markers normally take separate tone groups:

(804) //1 ~eu /ontem /disse pra /ele//3 ôi//3 ~cada /um que...//

4.1.2 Marked Tonality Nominal clauses, which constitute a single tone group with their main clauses, and fronted themes, which form separate tone groups, are exemplified below.

4.1.2.1 Nominal clauses

(716) //13 ~você fa/lou que que/ria//

(261) //3 ~eu não /sei se o /mais inteli/gente//

4.1.2.2 Fronted theme Objects and complements when fronted constitute separate tone groups:

(598) //1- ~aquela /casa//-3 ~se /fosse fazer /hoje//

4.1.3 Final Vocatives The analysis of my data confirms to a large extent the observations made by Ester Gebara, João Rocha and Crystal. Ester Gebara states that a lowering (rebaixamento) characterizes parenthetical phrases, appositives, direct speech markers and vocatives, and that these elements of discourse have a characteristic intonation.

According to João Rocha vocatives and direct speech markers are "palavras exteriores ao complexo sintático" (1974:70) and as such they take level tone (reto tono). He also states that these elements receive a lowering from normal tone and exemplifies: "9b) Sabe o que você viu, menino?" (66)

Crystal observes that Portuguese vocatives "always have a separate tone unit, even in final position", and exemplifies: "você vem conosco João" (Are you coming with us, John)" (1975:44).

The analysis of the data reveals that vocatives usually constitute separate tone groups. However, there are a few doubtful cases where final vocatives do not seem to be separate tone groups. These have been disregarded for total lack of proper testing apparatus in Brazil.

Table 4.1

TONALITY

FEATURES

STRUCTURES

PORTUGUESE

Number of Examples

ENGLISH

STRUCTURES	PORTUGUESE	TONALITY	Number of Examples	ENGLISH
Simple Sentence	//1. seu Mar/ceio /tá na /praia// //1. você per/ceu completa/mente o ju/izo//		02 3469	//1 Gladstone was /Prime /Minister /five /times//
Main Clause	//3 eu /quero /todas /reus/nidas//1. /pru ou/vir /essa /fetrata/ção//		3718	//1 Mary stayed at /home when//4 John went /out//
Coordinate clause	//-3 pra /explor/ar com o /car/ro//1 e /come/çar o /chor/zasco// //2 mas em /vez de /se /fazerem /dividas//1 me /aercentam /outras// //2 são /reus//2. /ou me /são /cuge/idos//2. /ou im/postos//		2934 3011 3057	//3 take your /money and//1 get /out// //1 shocking//2 but /nobody /minds// //4 you must /eat it /quickly//1 or it'll /melt//
Subordinate clause:				
Restrictive relative	//3 a /última /lata//3 que eu /com/prei//		1068	//2 would you like /one of these /chocolates that I//2 got for my/birthday//
Non-restrictive relative	//1 o /chor/zasco...//13 de /manga com /ba/nana//3 que /tava /mar/cado /pra /do/mingo//		2804	//4 <u>AY</u> /thur//4 who /lives in /Buckingham//1 has /four /children//
Conditional	//4 se /você /leem /em/casa//1. /os /filhos /vão /ler//		202	//-1 that's /quite a /bargain if you//4 come to /think of it//
Concessive	//5 a /inda que /por /pouco//		3353	//4 although he was /fired he//1 couldn't /sleep//
Cause or Reason	//1. /porque /par/tiram de um /nível /pe/gueno// //3 e é /por /isso//13 que eu /tenho /tanto /direito de /fa/zer /aquele /túmulo// 1 /quanto /vo/çô//		180 3630	//1+ probably /more be//1 cause he's /more /helpless// //53 I /can't /think why he /wasn't /said anything//
Time and Place	//3 e no /conjunto /habita/cio/nal /ipi-/urra//1- /onde a /carne /só /apre/ce// 13 /quando um /rato /da /vizinhança /va/cia//		2787	//5 I /laughed when he//4 said the /best never /failed// //1 he's /staying in /Paris where//1 one of his /cousins /lives//
Nominal clauses	//13 você /fal/ou que /ria//		716	//13 I /didn't /know the /time had been /changed//
Fronted theme	//1. /aquela /casa//3 se /fosse /fazer /hoje//		598	//1 one of the /things you /had to be /careful a/bout was//4 not to walk/oo near the /edge of the /cliff//
Direct speech markers	//2 eu /entom /disse /pra /cic//3 ô// //1- eu /disse//4 não//		804 09	//2 will it be /twins asked Pa/tricia/anxiously// //1 he said /Henry//
Comparative	//2 quanto /mais /indepem/dência//1 me /liber//		337	//1+ it /seems to /me /bigger than the /one /hurt /Lucy /has//
Comment clauses	//5 depen/dendo do /tempo/mento//1- é /claro// //3 graças a /Deus//1 /eu /tenho /emprego//		1647 1686	//4 they /have to be given in/struction of /course and... //53 didn't /notice you I ex/posed//
Final vocatives	//5 /quêra /logo /fada//1- /doutor /Ar/mando// //3 /isso é /quatro /quarenta//1- /filha//		1299 225	//2. is that /you /begins// //3 don't be /late for /dinner /Robert//
Disjuncts	//3 /frança/mente//1 /eu /não /sei o que /fa/zer// //1 /com as /gal/gatas//1- /natural/mente//		3690 4079	//1 possibly//+ but /you weren't /asked to /come here to//... //1 any way I//1 haven't /got a /sense of /humour//
Adverbials	//1 /eu /trouxe /três /quilos//1- /s/agra// //1- /eu /tenhei /noje...//1- /essa /linda//		1048 56	//1 Arthur and Jane /left for /Italy this /morning// //1-3 it's /gone /now//
Conjuncts	//3 /de /qualquer /modo//3 /o /mal/or /con/selho /vem a/gra// //3 /ca/ta a /quarta /co/lor//1- /vamos /di/zer//3 /com/primas do /outro//		4662 1240	//1 you've /made up your /mind in /other words// //2 /have you by the /way//
Non-phrased tags	//1 /o /título /pra /uma /casa//13 /pra/que/la e /pra /pasta// //1+ /o /exceçante /fofo é a /sua /lira//1- /do /doutor /Ar/mando//		638 679	//13 it's a /real /puzzler that /day// //13 they're /very /good /looking the /day//

- (4299) //5 quebra /logo /nada//1- doutor Ar/mando//
 (225) //3 isso é /outro quarenta//1- filha//

4.1.4 Disjuncts, take separate tone groups, whether final or initial:

- (3890) //-3 franca/mente//1 eu não /sei o que fa/zer//
 (4079) //1 com as ga/rotas//1- natural/mente//

4.1.5 Conjuncts are, generally, separate tone groups.

- (4069) //.3 de /qualquer /modo//.3 o mai/or can/saço vem
 a/gora//
 (3000) //-3 en/tão//1+ como /é que eu /posso res/ponder//
 (4240) //.3 en/tão a gente co/loca//1- vamos di/zer//-3
 cem /gramas da / outra//

4.1.6 Adverbials in final position, frequently form single tone groups:

- (1328) //1 fica /pronta ama/nhã//1- já//
 (4048) //1 eu /trouxe tres /quilos//1- a/gora//
 (56) //1- eu /sonhei /hoje//1- essa /noite//

4.1.7 Noun-phrase tags constitute separate tone groups in Portuguese:

- (608) //1 o ti/jolo pras /duas /casas//13 pra/quela e
 pra /esta//
 (679) //1+ o expe/diente /dele é ã /uma /hora//1- do
 dou/tor Pi/canço//

4.1.8 Comments

From the description above we conclude that English and Portuguese tonality systems present the following similarities:

- a) A neutral exponent may be postulated for both systems;
- b) This neutral exponent corresponds to the same structural unit in both systems; and
- c) Neutral and marked tonality are expressed, for the most part, by the same syntactical terms.

Portuguese tonality system differs from that of English as follows:

- a) final vocatives, conjuncts, adverbials, comments and

direct speech markers constitute separate tone groups;

- b) noun-phrase tags form single tone groups in Portuguese. In English, there are two views: according to Halliday, tags are minor tonics in compound tone groups, whereas according to Crystal (1975) and Quirk and Greenbaum (1974) they are separate tone groups;
- c) clauses of reason and comparative clauses generally form single tone groups.

4.2 Tonicity

This section presents the analysis of Brazilian Portuguese tonicity system in terms of neutral, marked, double and 'intra-syllabic' tonicity.

4.2.1 Neutral Tonicity

A neutral term for tonicity can be postulated in Portuguese, as seen from the data analysis: out of 2.289 tone groups, 1.225 have the tonic on the last item. But it is different from the English neutral term in that the tonic falls on the last item of the tone group whether lexical or not. This fact is pointed out by Crystal, who exemplifies with translations from examples of his data. He states that

it was difficult to establish any precise principles for tonicity, though, because of the differences in grammatical patterning between the two languages, e.g. the considerable differences in thematic construction, as in:

(/ The hat was BLUE/= "Chapéu era AZUL/

/ The HÂT was Blue/= /Azul era CHAPEÛ (Crystal 1975:44)

However, subject-verb inversion is unnecessary to make chapéu tonic. In a context like: o Chapéu era azul (não o casaco), any Portuguese speaker would normally give prominence to the syllable underlined. Subject-verb inversion as in Crystal's example is more common in poetry, e.g. in a sequence like: azul era o céu,

verde o mar, where the colours being expected or 'given', the tonic falls on the 'new' elements céu and mar.

It does not seem, though, that English and Portuguese thematic structures are considerably different, for the principle of end-focus applies to both. Bechara remarks that

na língua portuguesa moderna predomina a sequência progressiva, que consiste em apresentar, de preferência a declaração no fim (o predicado, o determinado antes do determinante, o que se torna como aos interesses do interlocutor (Bechara 1972: 56).

Staub also observes that "between two terminals the last stressed syllable carries the heaviest or primary stress in Portuguese".

Daneš (1967) provides a clue for the explanation of the neutral tonicity term of Brazilian Portuguese when he states that, in English, the fixed word order is compensated by the variability of tonic placement, while in Slavonic languages, like Czech, word order variability is counterbalanced by a fixed position of the tonic element.

This hypothesis is reinforced by Azevedo (1976) in his study on thematic meaning and word order in Brazilian Portuguese. He observes that the sequence SVO is unmarked, with subject as theme and object as rheme. But the subject may occupy rhematic position by means of passivization. He states that

... the general tendency of the language is for the element containing the highest degree of communicative dynamism to be placed at the end of the sentence, where it will receive sentence stress to indicate rhematic status... (217).

Probably, the most remarkable difference in thematic structure lies in that the theme in both declarative and interrogative (polar) sentences is the subject in Portuguese, while in English the theme in polar interrogative is a finite verb. But

the tendency in Brazilian Portuguese is to have the ellipsis of the pronoun, the verb becoming the theme, e.g.

declarative sentence: (nós) vamos junto
 polar interrogative: (nós) vamos junto?

Cunha (1976:90) makes a distinction between 'palavra' (lexical item) and 'vocábulo' (grammatical item). Nouns, adjectives, numerals, adverbs of manner and verbs are included in the class of 'palavras'. Articles, pronouns, prepositions, conjunctions and other types of adverbs are included in the class of 'vocábulo gramaticais'. It seems, though, that the distinction between 'vocábulo' and 'palavra' does not hold when tonicity is neutral.

It seems that, in general, pronouns and adverbs attract the tonic, even when they are used anaphorically:

(16) //2 se vo/cê dis/sesse /antes//1 eu não le/vava
 a mu/lher//

(439) //1 a mamãe /lava a mão /dela//

Gebara (1976:106) remarks that there are two distinct, non-coincidental types of prominent elements in Portuguese tone groups: one, prominent by pitch, and the other by intensity. Her observation may be attributed to the fact that the tonic of tone 2 is characterized by intensity at a low pitch level (tonic prominence) but with the tone (contour) being completed at a very high pitch, which might be erroneously interpreted as another tonic. Besides, the primary stress of each foot in the uneven pretonic to tone 1+ can be misinterpreted as intensity prominence (proeminência acentual) and the high fall of the tonic, misinterpreted as pitch prominence (proeminência tonal). Therefore, the contrasts between these two types of prominence are accounted for in this analysis by the secondary tonic and pretonic systems, which assign meaning in terms of key and force, respectively.

4.2.1.1 Imperatives Gebara states that imperatives have marked tonicity:

o elemento tônico se encontra em posição temática do enunciado, isto é, começa na primeira sílaba portadora do acento de intensidade no primeiro item lexical do grupo tonal (78).

However, João Rocha points out that imperatives "...obedecem ao esquema da declarativa relevando-se a intensidade maior sobre a palavra na qual recai a maior importância" (71).

The analysis of the data shows that imperatives normally take neutral tonicity, as shown in the examples:

(246) //1 en/tão não /pode ficar a/qui//
 (2968) //1 en/tão res/ponde//1 vamos /lá//
 (527) //1+ tens que /ver os /verbos//

4.2.2 Marked Tonicity

Marked tonicity is characterized by the placement of the tonic on any non-final item. Wh- questions, which are characterized by marked tonicity, are examined first, and then some cases of tonicity marked by contrast or intensity are discussed and exemplified.

4.2.2.1 Wh- questions The tonic element in questions of this type falls sometimes on the interrogative pronoun and sometimes on the verb which immediately follows the wh-element:

(3050) //1. quais /são os meus obje/tivos//
 (3001) //1+ como /é que eu /posso respon/der//
 (3102) //1. por/que surgiu com /essa//

To this João Rocha remarks:

As orações interrogativas parciais ou de "Qu" obedecem ao esquema entonacional cujo tom mais alto incide sobre o elemento interrogativo:
 /321 /. Assim: $\overset{3}{\text{Onde}} \overset{2}{\text{foi}} \overset{2}{\text{isso?}}$ (Rocha 1974:70).

Gebara analyses wh- questions as having two intonational realizations: one with marked tonicity (tonic on wh-item) and the other with double tonicity, as in: "//Por onde você entrou?" (95). But this example expresses mild or polite questions (see 4.3.2).

The tonic of non-polar rhetorical questions, mild questions and echo-questions usually falls on an element other than the wh-element:

(3073)//-1. o que eu /sei a res/peito /disso ao longo
de /toda minha /vida//

(3441)//+1. e que /é que você /tem a ver com tudo /isso//

4.2.2.2 Non-final items The tonic on non-final items, whether lexical or grammatical, implies contrast within the speech situation:

(3110)//1 não me ad/mira vo/cê não ter ca/sado//
('rude as you are!')

(2427)//+1. eles não /querem ir ao en/contro da /gente//
('they can, but they don't want to')

(45)//4. ele é apai/xonado pela mu/lher//('they may
quarrel, but')

4.2.2.4 Demonstrative pronouns are usually prominent, whether anaphoric or cataphoric:

(45)//4. isso são /outros qua/renta mas//4. ele é
apai/xonado pela mu/lher//

(3397)//1. esta é a/planta do seu /túmulo//2 não /é//

(724)//4. mas com /esse dinheiro a gente//1 faz uma
/casa// ('they want 5.600 UPC for the house')

Cunha (1976) observes that Portuguese pronouns are especially marked by intonation, intensifying the feeling of admiration, reassurance, indignation, pity, sarcasm, disdain and malice, and exemplifies:

"Aqueles, sim, eram dois torenas que se valiam!" (328)

"...Nunca pensei que houvesse homens com aquela coragem".
(328)

"Aquilo é um selvagem" (329)

"Essa é boa!" (330)

4.2.2.4 Intensifiers and emphatic words such as até, próprio, etc. are generally prominent, though they do not express contrast:

(2419)//1+ mas esse /próprio pes/soal//3 que /faz esse
/tipo de /música//

(3499)//1+ eu fui /muito idi/ota//

(3431)//4. devia ter a/té estória do santo do /dia//1
pra comen/tar//

Cunha calls attention to this type of word, which receives special classification and which, according to him, should not be included with adverbs or any other class of words (1976:508).

4.2.2.5 Repeated items in coordinate structure generally do not receive neutral tonicity, unlike Crystal's exemplification (1975:44).

/Este livro custa cinco DÓlares/ e este aqui tres DÓlares/
The repetition of same items is avoided in such constructions and the tonic generally falls on a non-final item:

(729)//3 você /compra um ter/reno de du/zentos mil//3
faz uma /casa de sete/centos mil//

(1707)//1+ eu não quero /nada grande//1+ não quero
ne/nhum comparti/mento /grande//1+ mas eu
/quero a /casa grande//

4.2.2.6 Echo-questions When wh-questions and yes/no questions ask about something previously stated, the tonic normally falls on the elements which the speaker wants to be repeated:

(431)//2 não /vais almoçar//("eu não vou almoçar")

(3339)//2 que /tipo de liber/dades//("quer saber que
tipo de liberdades?")

(462)//2 quanto//2 pai//("quer repetir, por favor?")

4.2.3 Double Tonicity There is a high frequency of compound tone groups in Portuguese. The main characteristics of such tone groups is that they carry two information elements; the first a major and the second a minor information element:

(842)//13 ele é profes/sor da Universi/dade//

4.2.3.1 Final adjuncts are generally treated as minor information elements in compound tone groups:

(676)//53 e /há /quantos /anos que ele /mora /lá//

(839)//13 foi com a /Carmen no /bancó//

4.2.3.2 Nominal clauses are commonly expressed by a secondary tonic:

(6437)//13 basta di/zer que é /sangue de /carpa//

4.2.3.3 Coordinate clauses may sometimes be expressed by a minor tonic:

(2783)//13 onde exis/tir uma bra/sinha e um fi/apo de carne//

4.2.3.4 Negations are generally expounded by compound tone groups, the minor tonic being either a reinforcement of negation or of something which is already known or derivable from the situation, but found significant by the speaker:

(820)//13 não/vou ven/der / não//

(713)//13 não era pre/sente / não//

4.2.4 Intra-syllabic Tonicity Cases of displacement of primary stress for the purpose of contrast are also found in English as Quirk and Greenbaum exemplify: "I'm afraid that BŪreaucracy can be worse than AŪtocracy" (1974:407). These cases are treated as cases of contrastive stress, mainly on long words which

For the purposes of this analysis Cunha's approach is adopted. He defines these cases as acento de insistência, which may be of two kinds: acento intelectual and acento afetivo. The former is used to impart greater significance to a word or to characterize it in contrast with another. The latter expresses the speaker's emotions or attitudes. The greater prominence of acento intelectual is given mainly by intensity, while the main elements of acento afetivo are duration and pitch.

(a) acento afetivo

(3639) //4. e se al/guém neste /mundo tem o /direito
de fazer o /túmulo do Ante/nor//

(3510) //4 quando a /gente quer /realmente uma /
coisa//

(b) acento intelectual:

(2418) //1 -e/xata/mente//

(2527) //1 'tã no /micro/fone//("você não está no
telefone")

4.2.5 Comments Portuguese tonicity system resembles that of English in two main features:

- a) the tone group may contain at most two tonic elements, and
- b) tonic placement is regulated by the principle of end-focus in both languages.

The main differences between Portuguese and English tonicity systems are:

- a) Neutral tonicity in Portuguese is expressed by tonic placement on the final item, whether lexical or grammatical, while in English it is expressed by tonic placement on the final lexical item only;
- b) Wh- questions in Portuguese have marked tonicity (the theme receives the tonic accent), whereas in English tonicity is neutral in wh- questions;
- c) Double tonicity in negative statements in Portuguese may allow the second element of negation to be a minor tonic, whereas two negations only appear in

PORTUGUESE

Number
Of
Examples

ENGLISH

//2 se você dis/sesse /antes//1 eu não le/vava a ma/lher//
 //1 a man/e /lava a mão /dele//
 //2 não man/dou arru/mar a televi/são a/inda//
 //1 então não /pode ficar a/qui//
 //1 quem /é que pode ler bas/tante

//4 by the /time the/great /central was /built the//1+ trains could /make the gradients /much more /easily.
 //2 would you like /one of these /chocolates that I//2 got for my /birthday//
 //1 don't stay out too /long//
 //1 who /told /Granny//

Wh-questions //1 quais /são os meus obje/tivos//
 //1+ como /é que eu /posso respon/der//

//1 what's the /time//
 //1+ how did you /know//

Rhetorical questions //1+ como /é que eu /posso ir lá a/gora e dizer o con/tário//
 //2 não /você almo/çar//
 //2 que /tipo de libe/rdades//

//1+ so /what's the /point of /letting /Arthur /feel /worried//
 //2 is there a /cheaper one//
 //2 what did you /say you in/tended to /do//

Demonstrative //4 isso são /outros qua/renta mas//1. ele é apalxo/nado pela ma/lher
 pronouns //1. esta é a /planta do seu /túmulo//2 não /é//

//1 this is /what / /meant//
 //4 if /Peter said /that//1+ he just /doesn't know /what he's /talking a/bout//

Intensifiers //1+ eu fui /muito idi/ota//
 //1+ mas esse /hábito pas/soal//3 que /faz esse/tipo de /música//

//1 the /story was ex/tremely dull//
 //1 Mr./Borchill is//2 far too /busy//

Contrastive //1+ não me ad/mira vo/ê não ter ca/sado// ('rude as you are!')
 //1+ eles não /querem ir ao en/contro da gente// ('they can, but they
 don't want to')

//4 Shakespeare /wouldn't have ob/jected// ('why should you?')
 //5 no /wonder they /don't /grow// ('nobody ever waters them!')

Adverbials //13 na /última /sexta-feira a/gora do /mês de a/gosto//
 //1- eu sonhei /hoje...//1- essa /noite//

//1 neverthe/less there's//1 going to be /quite a /shortage of /staff next /year//
 //53 girls are /so well in/formed /these days//

Minor Tonic //13 onde exia/tir uma bra/silha e um fi/apo de /carne//
 //13 foi com a /Carmen no /banco//
 //13 não /brega com /ela//
 //13 não /era pre/sente /há//

//13 it was /kind of you to /help me like /that//
 //13 Jane goes /shopping in /town /every /Friday
 //13 don't make /such a /mess//

205

3059

3001

3975

431

3333

45

3397

3459

2419

3110

2427

2459

55

2783

839

447

713

sub-standard English.

- d) Echo-questions are realized differently in English and Portuguese. In Portuguese, the tonic of echo-questions falls on the element which is the focus of doubt or which is asked to be repeated. In English, the wh-element in echo-wh-questions, and the finite verb in echo-yes/no questions receive prominence;
- e) Pronouns and adverbs usually attract the tonic in Portuguese, while in English these elements normally do not receive prominence; they may have a minor tonic in a compound tone group or may be given prominence for contrast.

Crystal (1975) calls attention to the difficulty of analysing the tonicity system of Portuguese:

All that can be said is that this is probably the area of greatest divergence between English and Portuguese, and thus the area where one has to be extremely cautious before talking about intonation universals (Crystal 1975:45).

4.3 TONE

In this section primary and secondary tones are examined according to the major and minor speech functions, the neutral tone for each speech function being given first.

4.3.1 Statements The neutral tone for Portuguese statements is also tone 1 (neutral and low):

(368)//1. O Osval/dinho vem ama/nhã//

(712)//1. É a no/tinha da cer/veja//

4.3.1.1 Tone 1- Implies doubt or contradiction:

(597)//1- você /disse que /sai ba/rato//

(1287) //1- a/gora//1- jo/gar /fora//

4.3.1.2 Tone 1+ is forceful; it expresses surprise, enthusiasm, or protest:

(953) 1+ mas /tem que /ler//

(115) 1+ a discus/são e uma /coisa impor/tante pra /ele//

4.3.1.2 Tone...1 (listing pretonic), which might be replaced by sequences of tones 3 and 1, is common in lists:

(2649) //...1+ neces/sitam de um /rádio de comunica/ção de no/tícia de informa/ção de comunica/ção em si//

(557) //...1. temos to/mate temos ce/noura temos /tudo//

(1447) //...1. eu /canto eu es/cuto eu /choro//1- me/nina//

4.3.1.3 Tone -1 is also forceful, enthusiastic or aggressive:

(735) ⁴1+ uma /casa de sete/centos mil é uma se/nhora casa//

(4326) //-1+ eu nem sa/bia que eram /livros proi/bidos pelo /Index//

4.3.1.4 Tone 4 is contrastive or indicative of reservation, doubt, or personal opinion:

(2636) //4 mas o /Valter mora no Es/treito//("não é possível que seja ele")

(459) //4 a dona /Déspina Boa/baid tele/fonou//
("mas não resolveu nada")

(3047) //4 tá le/gal no pa/pel//3 mas...//3 e /dentre de /mim//

4.3.1.5 Tone 2 is used to express contradictory opinion, as well as contrast and reservation. 'If' clauses generally take tone 2 in Portuguese:

(2955) //2 se vo/cê dis/sesse /antes//("...eu não levava a mulher")

(774) //2 e de/pois quando a pes/soa pro/cura//
("eles dizem que não tem")

4.3.1.6 Tone 3 indicates unfinished thoughts, incompleteness. In negative statements tone 3 indicates doubt:

- (4588)// -3 a /Monumental /Filmes do Bra/sil apre/senta//
 (4055)// -3 se preci/sarem//
 (4278)// -3 eu/sei/lã//

4.3.1.7 Tone 5 expresses surprise, assertiveness, agreement:

- (279)//5 en/tão eles ti/veram dife/rença//
 (2945)//5 a /gente não a/caba /nunca de sa/ber as /
 coisas//

4.3.2 Wh- Questions Tone 1 is also the neutral tone for wh- questions

- (206)//1 quem /é que /pode /ler bas/tante//
 (4588)//1+ mas por/que que eles não /dão//

4.3.2.1 Echo-questions take tone 2:

- (4373)//2 vão /quando//
 (3339)//2 que /tipo de liber/dades//

Gebara treats wh-echo-questions as cases of compound tonicity where the wide range of the rising tone denotes surprise, marks a new, polemic item or emphasizes previously given information. Her example:

//✓Quando você vai em/bora//(97) with compound tonic, is interpreted in our analysis as
 //2 Quando você vai em/bora//.

4.3.2.2 Mild questions where the answer is requested, rather than insisted upon, take tone 3:

- (500)//3 que/dê os gu/ris//
 (489)//3 quem /era//

4.3.3 Yes/No Questions The neutral tone for polar questions is tone 2:

(488) //2 não sa/bia quem /era//

(1365) //2 -vocês /deram pro /Zê//


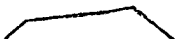
4.3.3.1 Tone 2 specifies the point of query:

(3070) //2 -não /danço conforme a /música//2 -ou a/tê
sem ela//2 -ou até/mesmo /contra ela//

4.3.3.2 Tone 3 is used in yes/no questions to express mild questions, polite requests, invitations:

(05) //-3 você não /quer almoçar co/migo//

(468) //-3 -você /quer um to/mate//

4.3.3.3 Tone 1+ and Tone 5 make the question sound like an exclamation. Navarro Tomás (1957:226) distinguishes two types of questions in Spanish: the absolute and the relative question. In absolute questions, the speaker ignores whether the answer will be positive or negative. The contour of this type is  (tone 2 or 2), the height of the rising movement depending on curiosity or interest. In relative questions, the speaker knows the answer, he is given some information on which to base his assumptions. The contour of this type is  (tone 1+ or 5).

According to this analysis, absolute and relative questions in Portuguese are expressed by the same tones as in Spanish, e.g.

(2940) //1+ -o se/nhor tam/bém 'tá estu/dando//1+ nessa
i/dade//

(29) //5 é /mesmo//

(414) //5 pra /ela//

(3024) //-1+ -e /antes eu não /era//

4.3.3.4 Tone 1 indicates request for approval, or for confirmation of expectation; it is normally reinforced by a tag-question :

(95) //1 -ele é /muito nega/tivo//2 nê//

(1155) //1- vo/cês fi/zeram pu/dim//

4.3.3.5 Tone -1 denotes forcefulness, challenge:

(3009) //-1. vai di/zer que não tem dicio/nário aqui
nesta /casa//

4.3.4 Alternative Questions They are the most common type of multiple questions observed in Brazilian Portuguese. They are composed of two tone groups, the first taking tone 2, the second taking tone 1:

(466) //2 vai até o /fim do seu ter/reno//1 ou vai
em/bora até a outra /rua//

(3105) //2 sobre o pro/grama de treina/mento//1 ou o
casa/mento//

Gebara (1974:92), however, analyses alternative questions as part of a single tone group, with a compound rising-falling tone, as in: // \wedge você vai ou fica//, which would be correct if the second item carried minor information. But where there are two equally 'new' information elements, there will be two tone groups.

The analysis of the data and the author's intuition favours the hypothesis of two tone groups in alternative questions. Gebara's example "// \wedge O Guia Quatro Rodas é ou não é eficaz//" (89) should be described as://2 o /Guia Quatro/Rodas /é//1 ou não /é//1- efi/
caz//

4.3.5 List Questions with all tone groups taking tone 2 were infrequent in the data:

(3057)//2 são /meus//2 ou me /são suge/ridos//2 ou
im/postos//

4.3.6 Rhetorical Questions take either tone 2 in yes/no questions, or tone 1+ in wh- questions:

(3023)//2 será que /eu me tornei re/al//

(3975)//-1+ como /é que eu posso ir lá a/gora e dizer o
con/trário//

4.3.7 Statement - Question With Tag The performative não é and its contracted form né are the most common forms of tags used for both statements and questions, i.e., for 'telling' and 'asking', to use Crystal's terminology.

It was found that whenever an answer is expected, the speaker uses a high beginning-point, and the tone may be a high fall (1+), a high rise (2) or a high level (2//2):

(2632)//1 é vo/cê// 2 nê//1- ga/roto//

(484)//1+ é uma de/lícia esse to/mate//2 nê//1- Si/nhã//

When the tag is only a reinforcement of the statement (Crystal's 'telling' sense), it may take either tone 1 or 3, which begin low or mid-low:

(5293)//4 logo vão servir o e/xêrcito//1- não ê//

(2711)//.3 isso é /muito impor/tante//-3 não ê//

(833)//1 é /muito /alta//3. nê//1- mãe//

4.3.8 Positive Commands The neutral tone for positive command is tone 1.

(416) //1 senta//

(3401) //1 pois então /olhe o que eu /vou fazer com /ela//

4.3.8.1 Tone 4 indicates warning; generally the vocalization hem is used as reinforcement of the tone.

(2957) //4 vê lá hem//

4.3.8.2 Tone 3 and 13 express pleas, request or invitations:

(4138)//3 vamos cor/rendo prá /lá//

(490)//13 adi/vinhe quem /era//

(447)//-3 dá pra /mim//1 que eu /mando conser/tar//

4.3.9 Negative Commands are normally said with tone 1:

(4354)//1 não res/ponda//

(3314)//1 não /deixa a/sala sem /mim//

4.3.9.1 Tone 13 is pleading, persuasive or plaintive, and is generally reinforced by por favor (please):

(447)//13 não /briga com /ela//

4.3.9.2 Tone 4 expresses warnings:

(2956)//4 não /bote o nosso /nome no /meio /não hem//

(5443)//4 mas não /vai lá /não hem//

4.3.10 Responses Both favourable and unfavourable responses normally take tone 1:

(665) //1- não //1- as aber/turas pin/tadas mesmo //1- de /
branco //

(221) //1 é //1- sim //

4.3.10.1 Tone 1+ indicates protest, irritation:

(136) //1+ o /Bento não //1+ mas o Mar/celo //

(205) //1+ filho ne/nhum vai /ler //

4.3.10.2 Tone 2 in negative responses indicates contradiction or denial:

(1256) //2 não //1+ dã tra/balho //

(1373) //2 empres/tada /nãoo //

4.3.10.3 Tone 3 expresses inconclusiveness or uncommitment:

(75) //3 é //3 eles /são um tempera/mento... //

(1278) //3 eu sei /lã //

4.3.10.4 Tone 13 is used in negative responses to emphasize the element of negation:

(1175) //13 não perde /nãoo //

(743) //13 não era pre/sente/nãoo //

4.3.10.5 Tone 5 expresses certainty, conclusiveness:

(737) //5 ah é // (345) //5 se é //

(745) //5 não //

4.3.10.6 Tone 4 denotes contradictory thought or doubt:

(742) //4 não //

4.3.11 Exclamations generally take tone 5 or 1+, expressing surprise or personal reaction:

(48) //5 meu Deus // //5 nossa se/nhora //

(959) //1+ mas /é uma be/leza //

4.3.11.1 Tone 1 denotes awe, amazement:

(1445) //1 meu /Deus //

(984) //1 que /coisa //

(781) //1 que hor/ror //

4.3.12 Calls are normally said with tone .3 or -3:

(2818)//.3 seu /Chico//

(854)//-3 Sebas/tião//

4.3.12.1 Tone 1 expresses seriousness, concern or anger:

(2765)//1. e...dou/tor Leo/poldo Fer/reira//

(1503)//1- o /Lívia//

4.3.12.2 Tone 2 demands attention:

(474) //2 Si/nhã//

4.3.12.3 Tone 5 implies reproach:

(448)//5 tia Sinhã//

4.3.12.4 Tone 4 denotes reservation, warning:

(3428)//4 mas /Nina//

4.3.13 Final Vocatives usually take tone 1-:

(3341)//1+ como /todas//1- Ar/lete//

(3666)//2 você tem /fósforos//1-...João /Cláudio//

4.3.13.1 Tone 2 or 3 indicate politeness, deference; vocatives with rising tones generally follow salutations, valedictions or benedictions:

(4772)//1- em que /posso ser /útil//2 Coro/nel//

(3925)//1 boa /sorte//3 dona /Nina//

(4827)//3 bom /dia//3 ma/mãe//

4.3.14 Tone Sequences The most common sequence of tones in

Portuguese is 3&1, followed by 1&1 and 2&1.

Out of 743 tone sequences, 346 are 3&1, 280 are 1&1 and 117 are 2&1.

The sequence 4&1 is infrequent in the data, and 1&4 seems to be impossible in Portuguese.

4.3.14.1 The sequence 1&1 indicates that the two facts are independent:

(808) //1+ en/tão você não /tem cli/ente//1+ você tem
ini/migo aqui em Canasvi/eira//

4.3.14.2 Tone sequence 3&1 implies that the first fact is incomplete without the other. This is the neutral sequence in coordinate structures:

(3547) //3 ele en/trou com /ar de exce/lência//1 e
sa/iu com /ar de exce/lência//
(388) //3 mis/tura assim mal e /mal e//1 assa//

4.3.14.3 Tone sequence 4&1 expresses a contrast, reservation:

(3047) //4. tã le/gal no pa/pel//1 mas e /dentro de /mim//
(1521) //4 eu /ia sa/ir//1 mas não /vou//

4.3.14.4 Tone sequence 2&1 the second most common in Portuguese, indicates that the second fact is circumstantial or conditioned by the first:

(3488) //2 estava /sim//1 e não /vou ne/gar//
(3602) //2 se o go/verno mudar ama/nhã//1 ele /muda
tam/bém//

This is the neutral sequence in subordination, but may also occur with items in coordination, as in (3488).

4.3.14.5 Long utterances display sequences of tones 3&1:

(3040) // - '3 dito por uma pes/soa de si /própria// -3
quando consi/dera ter alcan/çado os seus obje/tivos// -3 no ter/reno /ético// .3 ou no de
/suas ativi/dades profissio/nais//1 ou
ar/tísticas//

4.3.15 Items In Apposition display tone concord, generally with tones .3// -3, the appositive rising a little higher:

(374) // .3 a A/mélia// -3 a ir/mã da dona Etel/vina//3
es/tava /lã//1...//
(1307) // .3 a da Sil/vana// -3 que es/tava na /praia//1
estra/gou//

4.3.16 Salutations generally with tone 1:

(4825) //1- bom /dia//

4.3.16.1 Tone 1+ indicates friendliness, enthusiasm:

(2524) //1+ como /é que /vai//

4.3.16.2 Tone 3 implies concern, polite interest:(4827)//.3 bom /dia//4.3.17 Valedictions are generally said with tone 1:(4425)//1 boa /noite//(5316)//1. -a/té amanhã//(5762)//1 -pa/ssar /bem//(4967)//1- tchau//4.3.18 Expressions Of Politeness as a rule, with tone 1:(3932)//1 muito obri/gado//(4768)//1 -com li/cença//4.3.18.1 Tone 3 expresses politeness or inconclusiveness:(3822)//3 me des/culpe//3 dona Te/téia//(3579)//3 obri/gado// ("e até amanhã")4.3.19 Requests For Attention or 'phatic communion' devices such asviu, entende, compreende, viste, etc.,

take tones 2 or 1+, resembling tag-questions:

(2482)//1 -uma apare/lhagem /sensacio/nal//2 en/tende//(524)//1+ viste//(1077)//1 mas /vale a /pena//2 viu//4.3.20 Comments The major similarities between English and Portuguese tone systems are:

- a) All speech functions are, in general, expressed by the same neutral terms;
- b) Tone 1 is the most common tone overall. In spontaneous conversation, out of 2.289 tone groups, 1.191 are tone 1.

From the analysis, the following differences were noticed:

- a) Tone 2 is largely used instead of tone 4, both in subordination and coordination in Portuguese;
- b) The beginning point of the tone determines the meaning of tag-questions in Portuguese, while in English their meanings are expressed by polarity and tone;

6 In Santa Catarina's coastal area, the form "visse" with assimilation of the t is very frequent, sounding as an exclamation or request for attention.

enthusiasm	//1+ como tem me/minha bo/vita nessa ca/dade a/i//	2676	//1+ it's ex/actly the /same as be/fore//	87
surprise	//5 mau humor/(48)//5 puxa vida//	738	//3 wonderful i/des//	29
reaction	//5 mas /sem que /ler//	953	//5 I /think that's a /dreadful hat//	29
cool	//1- linda//	626	//1 wonderful i/des//	29
command	//1- es/sube//	1263	//1 Eileen//	30
enquiry	//2 si/ahã//	474	//2 Eileen//	30
request	//3 o/livia//	684	//3 Eileen// //4 Eileen	30
warning	//4 mas /mira//	3423	//3 Eileen//	30
insistent call	//2 mas /vin//1- o//	515	//5 Eileen//	30
reproach	//5 tia si/ahã//	448	//2 Eileen//	30
neutral	//1 bon /da/(4825)//2 Como /vai//1- dona /Velma//	2318	//1 good /morning// //1 how /are you//	33
deferential	//3 bom /dia//	4827	//13 morning /bob//	37
neutral	//1 bon /noite/(4425)//1 bon /saída/(5762)//1 pas/sar bom//	3945	//3 good /night//	33
neutral	* //1- com li/ença/(4768Y)//1 muito obri/gado//	3932	//3 excuse /me// //1 thank you//	39
deferential	//3 me des/culpe/(3922) //3 muito obri/gado//	2511	//3 sorry// //2. thank you// (=/-2. that's very /kind of you//)	39

Exclamations

Calls

Salutations

Valedictions

Politeness

- c) Wh- questions: echo-questions take tone 2 and mild questions take tone 3. In English, the difference between these two types is expressed by tonicity and not by tone contrasts;
- d) Comments take tone 1- in final position; when initial .3 or -3, while in English they continue the pitch movement initiated in the tonic, or in medial position they may take tone -3;
- e) Valedictions take tone 1 in Portuguese, while in English their neutral tone is 3.

4.4 RHYTHM

It is rhythm that confers musicality to languages. Rhythm relies on sentence-stress, i.e., on the subordination of word-stress to a single primary stress in a foot or accentual group. This section presents the main characteristics of Brazilian Portuguese rhythm and the elements which make for its rhythmic variations.

4.4.1 Variations in Tonicity Rhythm is changed if an ordinarily weak syllable receives strong stress:

(3639)//4. e se al/guễm neste /mundo tem o /direito de
fazer o /túmulo do Ante/nor//

(2482)//1 uma apare/lhagem /sensacional//

4.4.2 Intensifiers and adjectives when tonic, generally have their duration increased so as to keep the rhythm:

(5911)//1 so/mavam uma /boa /dose de espe/rança//

(784)//1+ a/tende /muito mal a /gente//

(390)//1+ diz que /fica a coisa /mais linda//

4.4.3 Register Variations Different registers display differences in rhythm. Medical reports and news broadcasting present heavy rhythmic patterns, i.e., there are more feet in each tone group, and more tone groups in an utterance than in spontaneous conversation:

(5859) //1 na /quarta /festa//13 do /porco no ro/lete//
1 no Para/nã//

(6170) //3 e/são caracteri/zadas//-3 principal/mente//
-3 por uma /sintomatolo/gia que consta de//-3
febre//.3 vômitos e//1 cefa/léia//

4.4.3.1 Spontaneous conversation displays a large use of pretonic secondary tones and successions of more or less equal number of syllables in each foot, which confers to it a varied and 'light' rhythm:

(3269) //-1 não /posso fazer /nada se estiver ocu/pado
mantendo você /vivo//

(354) //-1+ e é /isso que es/tã a posi/ção do A/ri
agora//

(1937) //-1 bo/tar uma aber/tura /sô pra /tela//

(2944) //-2 se o cho/fer do Fenemê não en/fia uma
primeira e não se ar/ranca//

4.4.3.2 Sports reports tend to present more varied rhythmic patterns, which resemble those of spontaneous conversation, though tone groups are not as long:

(5782) //-1 foi um /gol que não /foi um gol crista/line//

(5655) //-1 'tã /todo mundo bri/gando por /duas vagas//

4.4.4. Emotions influence rhythm, so that in a context of irritation, impatience or liveliness there may be more feet in a tone group:

(3470) //13 agora /junte /todos os pe/daços da /planta
do meu /túmulo//

(3441) //-1+ o que /é que você /tem a/ver com /tudo /
isso//

4.4.5 Comments The perception of regular beats, which mark rhythm both in Portuguese and English, derive from sentence-stress. Some words lose their stress-force when put into sentences while others retain it. In English, pronouns are normally unstressed in connected speech whereas in Portuguese they are stressed. This accounts for the fact that Portuguese speakers of English give prominence to pronouns and to some intensifiers which normally do not receive tonic accent in English.

Besides, the patterns of accentuation in Portuguese differ substantially from English, the former being more predictable. Vowel reduction in English is narrower and more frequent than in Portuguese. The syllables which lie between Portuguese rhythmic bars are not as weakened as those which are found in the English foot. For instance, in the utterances //5 you /should have /known it was /much too /difficult for you//, (Halliday 1970:112) the unstressed elements are so reduced that they are hardly audible. There is only a slight perception of the 'in between' words such as have, it, for and you. Portuguese unstressed syllables are not as reduced as their English counterparts, as can be perceived in the examples:

(3589) // -1 sô es/pero que /seja al/guêm do /lado do
go/verno//

(2862) // -1- _essa /bomba ainda /vai arreben/tar por
a/qui//

Furthermore, almost all Portuguese words end in a vocalic sound, whether in connected speech or not. However, there is reduction of the last vowel of words in sentences, mainly of the last vowel of primary stressed words, as in:

(974) // 3 _uma mu/dinha do /Tiro Ale/mão// 3 que eu
man/tinha num /vaso//

The syllables nha in mudinha and mantinha, as well as the o of vaso and the e of que are reduced. When a word begins with the same vowel as the last of the preceding word, there is assimilation, e.g., que eu ≠ qu'eu; seja alguém = sej'alguem; bomba ainda = bomb'inda.

All these facts make Portuguese rhythm different from English.

Portuguese learners of English seem to find more difficulty in reducing speech sounds than in lengthening them. This difficulty has been revealed in the test applied to three Portuguese teachers of English, who still show the influence of Portuguese accentual patterns in their English speech (see Conclusions (5)).

4.5 Analysis of Registers

By register, according to Halliday, is meant the different uses of language, in different contexts. The study of registers covers all language activities and accounts for grammatical, lexical and phonological variations which depend on situations and on subject matter.

4.5.1 Register analysis of data Five types of informal register are analysed on a descending scale of informality. (1) Spontaneous conversation, the most informal, includes data recorded 'in loco', that is, at the time and place conversations were being held, interviews on the radio and television and telephone conversations. (2) Colloquial speech, which includes plays, studio programmes, monologues, and translations from films, on television. (3) Sports retrospective reports. (4) News and weather broadcasting are analysed together for they vary only in lexis. (5) Medical reports on television, the least informal.

The description of Brazilian Portuguese in the preceding sections uses examples of spontaneous conversations as well as of colloquial speech because both are similar as regards tonal variability and tonicity.

The main characteristics of spontaneous conversation are:

- a) Variable length of tone groups with a tendency to keep them short, due to: high frequency of minor speech functions, mainly responses, exclamations and comments; many incomplete utterances; a substantial amount of simultaneous speech, and many repetitions and rephrasing of utterances;
- b) High frequency of marked or contrastive tonicity, associated with the large use of intensifiers, tonic elements generally receiving an increase in duration, mainly in exclamatory utterances;
- c) Tone 1 is the most common tone, followed by tones -3, 2, the compound tone 13, tone 5, 4 and 53 in this order. Out of 2.289 tone groups, 1.191 are tone 1, 554 are tone 3, 236 are tone 2, 134 are tone 13, 86 are tone 5, 76 are tone 4 and 12 are tone 53;

- d) Tempo is highly variable, depending on subjective choices as well as on other elements of the speech situation; as tempo and rhythm correlate, rhythm is also variable and light. Rhythm variability is partly conveyed by the high occurrence of assimilation and elision which are characteristic of this type, and partly by the variable length of tone groups, by the frequency of hesitation features and by pauses which break the rhythm;
- e) An overall high pitch is used in excited, contradictory or enthusiastic stretches of utterances, whereas an overall low pitch is used in calm, unconcerned or even disdainful utterances. In this respect, comments, 'phatic communion' devices, and direct speech markers contrast with other types of utterances, which represent involvement on the part of the speaker.

Colloquial speech is characterized by very few incomplete utterances, complete absence of overlapping speeches, hesitation features and rephrasing of utterances, which yields longer tone groups than in spontaneous conversation. Pauses are particularly significant in this type, mainly in colloquial monologues, where the speaker wants to convey the atmosphere of hesitancy, of the search for words so characteristic of spontaneous dialogue. Pauses convey suspense and a sense of further implications. This pausal effect is used mainly in plays and monologues. In all the other relevant aspects this register is similar to spontaneous conversations.

News and weather broadcasting are characterized mainly by marked and intra-syllabic tonicity, which is used to highlight every important element of the news report. Other characteristics of this field of discourse is the large number of short tone groups, marked rhythm and the high frequency of tones 1, 3 and 13. Out of 263 tone groups, 106 are tone 1, 91 are tone 3 and 47 are tone 13.

Retrospective reports on football games present the following features: short tone groups, though there are longer tone groups than in news broadcasting; a relatively fast tempo. The most frequent tones in this type are 1, 3, and 13. Out of 224 tone groups, 108 are tone 1, 76 are tone 3 and 28 are tone 13.

Medical reports on television are distinguished by short tone groups, more feet in each tone group than in colloquial speech; many cases of intra-syllabic tonicity; high frequency of tones 3,1 and 13-out of 93 tone groups, 35 are tone 3, 33 are tone 1 and 16 are tone 13; tonicity is neutral for the most part; the tempo is generally slow and the rhythm heavy.

The characteristics of each type of register are not exemplified here. We hope that the organization of the Appendix will help to make these characteristics evident.

4.6 Dialectal Variations Dialectal variations were observed mainly in the system of tone. The Santa Catarina coastal variant - spoken on the island of Santa Catarina and in other places which were settled mainly by Azorian Portuguese - presents a peculiar accent with the following characteristics:

4.6.1 Use of 'pointed' 2 (fall-high rise) where the standard variant normally uses 2:

(2143)//2 vais /tu so/zinha//

(2957)//2 mas vo/cê não tem /duas lapi/seiras//

4.6.2 Large preference for tone 4. (fall-high rise) in if and but clauses, in negative responses expressing contradiction or denial - where tones 13 and 2 or 3 would be the standard:

(202)//4. se vocês /leem em /casa//1 os /filhos vão /ler//

(128)//4. de senti/mento//1 ele é /muito /bom//

(2636)//4. mas o /Valter mora no Es/treito//

(742)//4. não//

4.6.3 Preference for tone 5 (high rise-high fall) in responses and statements expressing protest or indignation instead of 1+.

(1299)//5. quebra logo /nada//1- doutor Fer/nando//

(28)//5. sempre com a /Lola//

(97)//5 negativo// ('ele é muito negativo, ne?)

C O N C L U S I O N S

1 The study of the most recent approaches to intonation in English and in Brazilian Portuguese has led us to conclude that the subject needs further investigation in both languages. In spite of the advanced level of British English intonational studies there are still some controversial areas such as that of the systematization of the semantics of intonation. As to Brazilian Portuguese, there remains much more to be done. It should, however, be mentioned that Celso Cunha's contribution to the systematization of the role played by intonation in the grammar of Brazilian Portuguese is very important.

2 The categories set up in Halliday's systemic grammar for the description of British English intonation have proved to be valid for the description of the intonation systems of Brazilian Portuguese.

3 The comparison between British English and Brazilian Portuguese intonation systems has shown that there are some significant differences between them. The differences are shown in Tables 4.1, 4.2 and 4.3, and they account for the foreign accent which characterizes Brazilian speakers who have not acquired what is usually called 'a good English accent'. Errors that can be attributed to transfer are listed below.

3.1 Differences in tonality, such as direct speech markers, final vocatives and comments constituting separate tone groups in Brazilian Portuguese account for many errors on the part of Brazilian learners of English, such as:

//2 are you coming//1 Peter//

//3 she is rather clever//1 I think//

3.2 As to tonicity:

3.2.1 The high variability in word order, which explains neutral tonicity on any final item in Brazilian Portuguese tone groups accounts for many incorrect utterances in English.

3.2.2 The difference in the placement of neutral tonicity also explains the tendency that Brazilian speakers of English have of giving inappropriate prominence to anaphoric pronouns and adverbials in clause-final position. The following utterances are quite frequently produced by Brazilian students and would sound foreign:

- * //1 It is /difficult to /give a /title to /it//
- * //1 I /told you /this//
- * //2 Do you think /so//1- Bob//
- * //1 They were /late yester/day//

WH→ questions present a number of different problems:

3.2.3 The fact that the tonic element of the wh- questions is, as a rule, the wh- item in Portuguese accounts for the following:

- * //1 where are you going//
- * //1 what would you like//

3.2.4 Wh- questions with tonic on an item other than the wh- or final lexical item, such as:

- * //2 what /kind of /houses are you /talking a/bout//

would sound quite strange to an English listener, for the tonic in this type of question should fall either on the wh-element (echo-question) or on the final lexical element (mild questions).

3.3 Differences in tone are extremely important as tone is also an indicator of the speaker's attitude towards the addressee and towards the content of the communication.

3.3.1 An English Wh- question said with tone 3 - tone 3 being the one used in mild wh-questions in Portuguese - would probably be interpreted as an unconcerned, irrelevant question by an English listener, and the speaker would probably get no answer or just a brief, uninterested reply:

- //3 who are you /going with//

3.3.2 Tones 3 and 2 are preferred by Brazilian students for English wh-questions.

3.3.3 The use of tone 2 instead of tone 4 in utterances such as:

* //2 if you /want to /talk to /me//1 you'd /better /do it /now//is foreign to English.

3.3.4 The different meanings conveyed by the different types of tag-questions through tone are rarely perceived by a Brazilian listener, on account of the fact that Brazilian Portuguese distinguishes only between the opposition of 'asking' and 'telling' and is much more restricted in the form of the tags.

3.3.5 While in English salutations are said with tone 1 and valedictions with tone 3, in Portuguese the converse is found: salutations may take tone 3 (more deferential than tone 1) while valedictions take tone 1.

3.4 The rhythm of Brazilian spontaneous conversation is more marked and heavy than the rhythm of English spontaneous conversation. It tends to follow a binary or ternary measure, i.e., each foot being composed of two or three primary stressed syllables.

4 There are, however, a number of similarities between the two languages.

4.1 Tonality is similar in both:

4.1.1 The clause may be taken as the syntactical exponent of the phonological unit for the purpose of the description of both English and Portuguese.

4.1.2 In general, neutral tonality is expressed by the same terms.

4.2 The tonicity systems of the two languages resemble each other in the following points:

4.2.1 There can be at least one and at most two tonic elements in each phonological unit. Whenever there are two prominent elements, the first carries major 'new' information and the second only minor or secondary 'new' information.

4.2.2 The systems of thematization and information organize the clause elements in the same way in both languages, i.e., the neutral sequence of elements in the clause is theme - rheme (thematic structure) and 'given'-'new' (information structure).

4.2.3 Marked tonicity expounds the same contrasts in the two languages, i.e., it is used either for 'contrast' or for 'intensity'.

4.2.4 Intra-syllabic tonicity or primary - stress shifting inside the word (acento de insistência) is used in both languages to the same purposes.

4.3 The following are the main points of resemblance between the English and Brazilian Portuguese tonal systems.

4.3.1 Tone 1 is the most frequent in the two languages; most major and minor speech functions are neutrally (more frequently) expounded by tone 1.

4.3.2 The general meaning of the tones - a fall indicating finality and polarity known, a rise expressing incompleteness and polarity unknown - is the same in both tonal systems. While tone 1 is the neutral tone for statements, polar (yes/no) questions neutrally take tone 2.

4.4 Register variations present the same characteristics in English and Portuguese; the more formal the speech the shorter the tone groups, the number of feet increases, and there is less variation in tone.

5 Three English teachers, native speakers of Brazilian Portuguese were asked to read a short dialogue taken from Halliday (1970:128-129). The recorded readings were analysed and the results are given below. Sentences (a) are as transcribed by Halliday;

sentences (b) are transcribed as read by the testees:

- (1a)//-3 I sup/pose we /might as well /have a /whole
/bottle//2 don't you /think so /Jane//
- (1b)//1 I sup/pose we /might as /well have a/whole
/bottle//2 don't you /think /so//2 Jane//
- (2a)//4 un/less I /order one /you don't /like of /course//
- (2b)//1+ un/less I order /one you don't /like//1 of /
course//
- (3a)//-2 I /don't think we're /so unap/preciative a/bout
our /food//2 are we//
- (3b)//1 I don't /think we're /so unappreci/ative about
our /food//2 are we//
- (4a)//1 what would you /like /Jane love//
- (4b)//1 what would you /like//3 Jane love// or
(//1 Jane /love//)
- (5a)//1 good /evening /sir//1- good /evening /madam//
- (5b)3 good /evening//3 sir//3 good /evening//3 madam//
- (6a)//1 yes I//1 think we /will /please//
- (6b)//3 yes//1 I/think we /will//3 please//

Sentences b) reveal transfer of Portuguese intonational patterns in all systems. The fact that the testees preferred neutral terms in tonicity and tone for 1b, 2b and 3b can be explained by the lack of context. However, the question-tag in sentence (1b) displays a tonicity term which is very unlikely in English, thus being attributable to Portuguese transfer.

Differences in tonality confirm that final vocatives, final comment clauses and expressions of politeness, as well as tags are separate tone groups in Portuguese. Salutations are said with a low rise in Brazilian Portuguese, thus the low rise in (5b).

Variations in rhythmic patterns can be accounted for by interference of Portuguese sentence-stress, which tends to balance stress distribution, each foot containing approximately the same

number of syllables. Pronouns normally receive primary stress in Portuguese, hence the foot division in one in (2b).

6 We conclude that, as the differences between the intonation systems of English and Brazilian Portuguese account for many misunderstandings and misinterpretations on either side, teachers of English in Brazil, both native and non-native speakers of English, should have a basic knowledge of the intonational systems of the two languages.

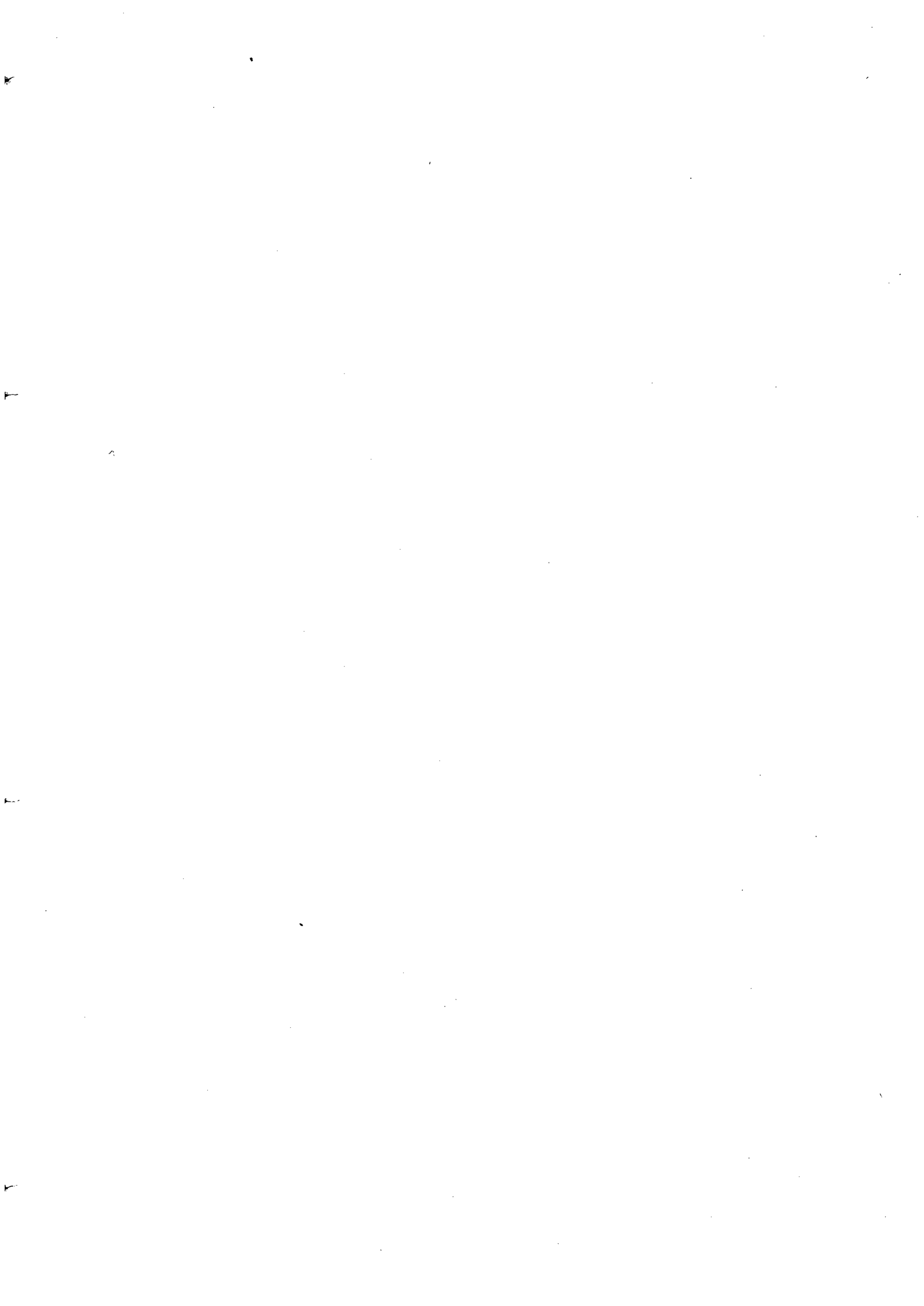
BIBLIOGRAPHY

- ARMSTRONG, Liliás E. and WARD, Ida. A Handbook of English Intonation. 2.ed. Cambridge, Heffer, 1944.
- AZEVEDO, Milton M. Thematic meaning word order and indefinite actor sentences in Portuguese. In: RAMEH, Clea (ed.) Semantics: theory and application. Georgetown University Round Table on Language and Linguistics. Washington Georgetown University Press, 1976. p.217-235.
- BECHARA, Evanildo. Moderna Gramática Portuguesa. 18 ed. São Paulo, Companhia Editora Nacional, 1972.
- BOLINGER, Dwight. Introduction. In: BOLINGER, Dwight. (ed.) Intonation; selected readings. Harmondsworth, Penguin Books, 1972 p.11-15.
- _____. Around the edge of language: intonation. In: BOLINGER Dwight (ed.) Intonation; selected readings. Harmondsworth, Penguin Books, 1972. p.19-29.
- CHAPALLAZ, Marguerite. Notes on the intonation of Questions in Italian. In: BOLINGER, Dwight (ed.) Intonation; selected readings. Harmondsworth. Penguin Books, 1972.
- CRYSTAL, David. Prosodic systems and intonation in English. London, University Press, 1969.
- _____. Prosodic features and linguistic theory. In: The English Tone of Voice; essays in intonation, prosody and paralanguage. London, Edward Arnold, 1975. p.1-46.
- CRYSTAL, David and DAVY, Derek. Investigating English Style. London, Longman, 1970.
- CRYSTAL, David and QUIRK, Randolph. Systems of prosodic and paralinguistic features in English. London, Mouton, 1964.
- CUNHA, Celso Ferreira de. Gramática da Língua Portuguesa. 3.ed. rev. e atual. Rio de Janeiro, FENAME, 1976.
- DELATTRE, Pierre. The distinctive function of intonation. In: BOLINGER, Dwight. (ed.) Intonation: selected readings. Harmondsworth, Penguin Books, 1972.

- DANEŠ, František. Order of Elements and Sentence Intonation. In: BOLINGER, Dwight (ed.). Intonation; selected readings. Harmondsworth Penguin Books, 1972. p. 216-232.
- GEBARA, Ester Miriam Scarpa. Alguns aspectos da intonação no Português. Dissertação de Mestrado. Campinas, Universidade Estadual de Campinas, 1976.
- GIMSON, A.C. An Introduction to the Pronunciation of English. London, Edward Arnold, 1970.
- _____. The linguistic relevance of stress in English. In: JONES, W.E. and LAVER, J. (ed.). Phonetics in Linguistics; a book of readings. London, Longman, 1973. p. 94-101.
- GUIERRE, Lionel. Drills in English Stress-Patterns; ear and speech training drills and tests for students of English as a foreign language. London, Longman, 1970.
- HALLIDAY, M.A.K. A Course in Spoken English: Intonation. London, Oxford University Press, 1970.
- _____. Explorations in the Functions of Language. London, Edward Arnold, 1973.
- HALLIDAY, M.A.K. and HASAN, Rugaiya. Cohesion in English. London, Longman, 1976.
- HALLIDAY, M.A.K. Intonation and Grammar in British English. The Hague Mouton, 1967.
- _____. et al. The Linguistic Sciences and Language Teaching London, Longmans, 1968
- _____. Language structure and language function. In: New Horizons in Linguistics. Edited by John Lyons. Harmondsworth, Penguin Books, 1971. p.140-65
- _____. Some notes on 'deep' grammar. In: Journal of Linguistics. vol. 2, nº 1:57-67, 1966.
- _____. Notes on transitivity and theme in English, parts 1, e & 3. In: Journal of Linguistics, 3: 37-81, 199-244 (1967); 4:179-215 (1968).

- _____. The tones of English. In: Jones, W.E. and LAVER, J. (ed.). Phonetics in Linguistics; a book of readings. London, Longman, 1973. p. 103-126.
- _____. La base fonctionelle du langage. In: Langages, nº34, 1974. p. 54-73.
- JONES, Daniel. An Outline of English Phonetics. 9.ed. Cambridge, W. Heffer & Sons Ltd., 1962.
- KINGDON, Roger. The Grounwork of English Intonation. London, Longman, 1973.
- KRESS, Gunther R. Halliday: System and Function in Language. Selected papers edited by G. R. Kress. London, Oxford University Press, 1976.
- LACERDA, Armando de. Características da Entoação Portuguesa; trabalho de investigação baseado no estudo sistemático do comportamento tonal. Coimbra, Coimbra ed., 1941 vol.2
- LYONS, John. Phonemic and non-phonemic phonology: some typological reflections. In: JONES, W.E. and LAVER, J. (ed.). Phonetics in Linguistics; a book of readings. London, Longman, 1973. p.229-239.
- MACHADO FILHO, Aires da Mata. Português fora das gramáticas. 2.ed. Rio de Janeiro, Acadêmica, 1965. p.232.
- MATTOSO CÂMARA JR., J. Princípios de Linguística Geral. 4.ed.rev.e aum. Rio de Janeiro, Livraria Acadêmica, 1964
- _____. Estrutura da Língua Portuguesa. 3.ed. Petrópolis, Vozes, 1972.
- _____. Dicionário de Filologia e Gramática. 2.ed.ref. Rio de Janeiro, J. Ozon Editor, 1964.
- NAVARRO TOMAS, T. Manual de Pronunciación española. 8.ed. Madrid, Consejo Superior de Investigaciones Científicas - Instituto Miguel de Cervantes, 1957.
- O'CONNOR, J.D. and ARNOLD, G.F. Intonation of Colloquial English; a practical handbook. 2.ed. London, Longman, 1973.
- PALMER, Harold E. and BLANDFORD, F.G. A Grammar of Spoken English. Cambridge, W.Heffer & Sons Ltd., 1939.

- . A Grammar of Spoken English.
Revised and rewritten by Roger Kingdon. 3.ed. Cambridge, W.Heffer & Sons Ltd.,1969.
- PIKE, Kenneth L. General characteristics of intonation. In: BOLINGER, Dwight (ed.). Intonation; selected readings. Harmondsworth, Penguin Books, 1972. p.53-82.
- QUIRK, Randolph et al. A Grammar of Contemporary English. London, Longman, 1972
- QUIRK, R. and GREENBAUM, S. A University Grammar of English. London, Longman, 1974.
- RAMEH, Cléa A.S. Contrastive Analysis of English and Portuguese intonation. Dissertation for the degree of M.S.in Linguistics. Washington, Georgetown University, 1962.
- ROBINS, R.H. Aspects of prosodic analysis. In: JONES, W.E. and LAVER, J. (ed.). Phonetics in Linguistics; a book of readings. London, Longman, 1973. p.262-276.
- ROCHA, João. Tentativa de sistematização da oração interrogativa no Português. Tese de livre docência. Joinville, Fundação Universidade Norte Catarinense, 1974 (não publicada).
- ROCHA LIMA, Carlos Henrique da. Gramática Normativa da Língua Portuguesa. 16.ed. Rio de Janeiro, José Olympio ed., 1973.
- SILVEIRA BUENO, Francisco. Manual de califasia, califonia, e arte de... 5.ed. S.Paulo, Saraiva, 1958.
- STAUB, Augustinus. The Sounds of English and Portuguese; some pronunciation tendencies of Brazilian students of English. Tese de livre docência (em) linguística. Porto Alegre, Pontifícia Universidade Católica do Rio Grande do Sul, s.d.
- STOCKWELL, Robert p.et al. Spanish juncture and intonation. In: Readings in Linguistics I. 4.ed. Chicago, The University of Chicago Press, 1957. p.406-418.
- TRAGER, George L. The intonation system of American English. In: BOLINGER, Dwight. Intonation; selected readings. Harmondsworth, Penguin Books, 1972.
- ULDALL, Elizabeth. Attitudinal meanings conveyed by intonation contours. In: JONES, W.E. and LAVER, J. (ed.). Phonetics in Linguistics; a book of readings. London, Longman, 1973. p.324-331.



APPENDIX TO

"A STUDY IN ENGLISH AND PORTUGUESE INTONATION"

MASTER DISSERTATION BY

LILIA M. OLIVEIRA CARIONI

NOTES TO APPENDIX

The corpus is organized in five sections, according to different registers.

<u>Number</u>	<u>Register</u>	<u>Page</u>
I	Spontaneous conversation	3
II	Colloquial speech	43
III	Sports reports	106
IV	News and weather broadcasting	110
V	Medical reports	116

The source of the material is indicated by the following notation:

(I.L.) = 'in loco' recording

(R.B.) = radio broadcasts

(T.V.) = television

Note: Just a sample of the corpus is added to the thesis. The rest of the Appendix is available with Universidade Federal de Santa Catarina.

APPENDIX

I - (I.L.) //1. seu To/nico 'tá na /praia//1. seu Mar/celo 'tá na
/praia//1- o Mar/celo 'tá na /praia//1- disse//3 você não /quer
almoçar co/migo//1 como /é que 'ocê /vai//1- disse//1 eu /vou com
a mu/lher//1- eu /digo//4 não//1 já não /deu//2 é//1- é//1- a/gora
eu vou /lá fazer o /que//3 ah//2 se vo/cê dis/sesse /antes//1 eu
não le/vava a mu/lher//1- eu /digo//5 não//3 leva a mu/lher//1 que
/é o me/lhor que 'cê /faz//5 nunca le/vou//2 né//1- coi/tada//
25
53 nunca le/vou /não//2 vai /todo do/mingo//2 o /tio Mar/celo//
28
5 sempre com a /Lola//5 é /mesmo//1 sempre//1- engra/cado//3 o /que
que /é//1- o /que que /é o...//5 o Mar/celo é apaixo/nado pela mu/
lher//3 né //1 quem//13 o Mar/celo é apaixo/nado pela mulher /dele
38 39 40 41 42
//4 não//5 ah é//5 que apaixo/nado//4 apaixo/nado sei /lá//1- né//
43 44 45
l aquelas /brigas que ele /faz//3 ah /bom//4 isso são /outros qua/
46 47 48
renta mas//4. ele é apaixo/nado pela mu/lher//5 ah é//5 meu /Deus//
49 50
l mas eu so/nhei com ele /hoje//1. eu so/nhei com o /pai...//
51 52 53
5 eo /tio Mar/celo//2 fe/chando o por/tão//1 pra não en/trar mais
54 55 56
nin/guém//1 na /casa do Mar/celo//1 é//1- eu /sonhei /hoje...//
57
l- essa /noite//

59 //1+ o /pai...que o /pai.../fica /brabo//3 chega /lá//1+ en/
60 61
62 63
contra aquela mon/toeira de /gente//3ah /fica /ruim//13 ah /não
64 65
/vai /mais//3 e eu so/nhei /hoje//13 que o /pai estava fe/chan
66 67
do a /porta...lá do /coisa//1. um por/tão//3 uma va/randa//
68 69
1+ pra não en/trar mais nin/guém na proprie/dade//13 tinha uma
70
por/ção de bar/raca lá ... no /lado//3 que /que é o ne/gócio//
71 72 73
3 né //1. o /pai é... /muito exclu/sivo//1+ ele /são exclu/si-
74 75 76 77
vos//2 né //3 é //3 ele /são um tempera/mento...//1+ nós /so-
78 79
mos exclu/sivos//1+ eu /tambem /sou//3 eu tam/bem sou as/sim//
80
4 ainda que a /gente com/preenda um /pouco /mais mas /não...//
81 82
5 tal/vez seja o me/lhor deles//1+ mas é /mais esquisito /de-
83 84 85
les//1- quem//2 o seu To/nico//13 eu não con/sigo ficar con-
86 87 88
ver/sando...//1 meia//3 com o /tio To/nico//3 con/verso as/sim
89 90
...//1 tudo a /parte nega/tiva//1. tudo /tudo que ele /tem de...
91 92 93
é o a/margo//1+ o amar/goso//1. é o /tio To/nico//5 está /sem-
94 95
pre com con/versas a/margas//1- é //1. ele é /muito nega/tivo//
96 97 98
2 né //5 nega/tivo//1+ eu não con/sigo conversar /meia hora//
99 100
-3 me /dá uma uma...uma depres/são//1+ que eu /tenho que sa/ir
101 102
//3 e a /gente não con/segue...//3 dar uma...uma opini/ão
103 104
as/sim.../coisa//3 que ele as/sim...//1+ a/caba com a /gente//
105 106 107
1. e de/pois//1+ se a /gente dis/ser é /isso//5 meu /Deus//

108 //2 que ele /tem ra/zão//1+ 109 en/tão ele /fica /brabo//1+ não /dá
110
111 112 113
pra discu/tir com o /homem//2 né //1- não /dá// 4.não //1+ ele/
114 115
quer//1+ ele pre/cisa//1+ a discus/são é uma /coisa impor/tan-
116 117
te pra /ele// -3 quando ele con/corda//.3 a /gente fica descon/
118 119
fiado que...// -3 pa/rece que ele /tá querendo go/zar// -3 ou
120 121
es/tá concor/dando pra...//2 se discor/dar//1. a/í está como
122 123
ele /gosta//3 ou /quando ele con/corda com a /gente//1-3 ou
/quando a gente /diz alguma /coisa que acon/tece com /ele//
124 125
1+ pa/rece que ele /tá fazendo um fa/vor pra /gente//5 não con/
126
corda plena/mente//1- tá fa/zendo assim como quem /diz...//
127 128 129 130
1- a/gora// 4 de senti/mento//1. ele é muito /bom//.3 tem uma
131 132 133
es/tória//.3 do /tio To/nico//1. ve/rídica//1- de /quando ele
134 135 136
era pe/queno//1- ele ia co/mer//2 o se/nhor /sabe//1+ o /Ben-
137 138 139
to não//1+ mas o Mar/celo//1- dou/tor Ar/mando//1+ o Mar/celo//
140 141 142
2 de cora/ção//1+ é o ma/ior//1+ o Mar/celo dá pra todo /mundo
143 144 145
//1- dou/tor Ar/mando//1+ o Mar/celo /tem// -3 o To/nico não /
146 147 148
tem//1. e /dá//...//5 o Ama/deu es/tá se arru/mando na /vida//
149 150 151 152 153
5 mas /tá se fa/zendo//1. na Deco/rama//2 né//1- e//1+ mas
154 155
ele es/tá se fa/zendo// -2 mas é o pro/blema da fa/mília//1- os
156 157
/tios//13 todos eles qui/seram trazer os /filhos//1+ e /todas
158 159
as fa/mílias são i/guais//1+ mas o /pai ampara /todos//1+ to -

160 161 162 163
dos /eles//.3 o tio To/nico//... //1- o /pai//13 é o /modo de
164 165 166
tratar//13 somos o que /somos//13 temos o que /temos//1- quer
167 168
di/zer//13 conse/quimos o que conse/quimos//1. então ele /acha
169 170
//13 que que é pro/duto da da educa/ção /dele//1. da da orienta
171 172 173
/ção//2 da orienta/ção /dele//1+ não /é//1+eu /digo que /foi por
174 175 176
circuns/tancias//2 por necessi/dade//1- não//3 e que vocês
177 178
sa/íram//.3 que vocês sa/íram...//1+ vocês /vão subir de /nível
179 180
//1+ mas não atin/giram o /nível ide/al//1. porque par/tiram
181 182 183
de um /nível pe/queno//1- pe/queno//5 é dife/rente//4 é dife/ren
184
te de quem /parte de um /nível mais /alto//5 é /filho de /rico//
185 186
.3 filho de /rico tem dificul/dade...//13 as oportuni/dades pra
187
quem /tem mais di/nheiro//5 isso não tem /dúvidas que são /muito
188
dife/rentes//13 das oportuni/dades que / surgem pr'um /pobre//.
189 190 191
.3 a não /ser que...//1. não /vá//53 oportuni/dades tem pra /to -
192 193 194
dos//1- de/pende//1- de/pende//1+ a/í é que entra a educa/ção//
195 196 197 198
2 né//1. a educa/ção não de/pende /disso//1- de/pende//13 não de/
199 200
pende de di/nheiro//3 de /nível//4. a par/tida cultu/ral um /pouco
201 202 203
é//3 se uma pes/soa /lê//4 se vocês /leem em /casa// 1. os /fi -
204 205
lhos vão /ler//2 se vo/cês não /leem /nada//1+ filho ne/nhum vai
206 207
/ler//1 quem /é que /pode ler bas/tante//1+ quem /pode comprar
208 209 210
/livro//3 uma vi/agem não escla/rece/ção /dá ma/ior...//1. não
211 212 213
am/plia a vi/são//2 uma vi/agem//3 não /é uma be/leza//3 quem

/é que não /tenha di/nheiro//1. ²¹⁴ que /possa via/jar//1- eu /digo ²¹⁵
²¹⁶ //4 oportuni/dade//1+ nesse sen/tido//1- que eu /digo//3 via/jar ²¹⁸ ²¹⁹
já não /é...//1. ²²⁰ já não é /luta por /nível//1. ²²¹ ²²² ²²³ é //1- sim//1 am/
²²⁴ ²²⁵ plia//.3 am/plia /muito a vi/são//3 isso é /outro qua/renta//
²²⁶ ²²⁷ ²²⁸ 1- filha//4 a /luta por /nível é uma /coisa//3 que /nível que
o se/nhor /fala//3 ²²⁹ ²³⁰ que /nível//1+ é o /que ela es/tava discu/
²³¹ ²³² ²³³ ²³⁴ ²³⁵ tindo//.3 ela//.3 eles//.3 os ir/mãos//.3 e /ela//3 par/tiram
de /nível muito ruim ²³⁶ de...//1. em /termos de /vida//.3 ²³⁷ é lu/tar
²³⁸ //1. por uma /coisa me/lhor//13 ²³⁹ o /pai não dá va/lor a esse ne/
²⁴⁰ ²⁴¹ ²⁴² gocio//1+ ele não /tem muita espe/rança//5 nem ambi/ção//5 e
²⁴³ ²⁴⁴ ²⁴⁵ ²⁴⁶ /nem ambi/ção//4 ele /não /tem//1- não//1. ele não /tem//1. a /
²⁴⁷ ²⁴⁸ filosofia /dele é dife/rente//.3 não//13 ele não /tem ambição /
²⁴⁹ ²⁵⁰ ²⁵¹ mesmo//1 não /é ambição//1- o /pai//1. ele usa /muito os pensa/
²⁵² ²⁵³ mentos que con/solam//1. o /pai não /teve oportuni/dade//.3 en
²⁵⁴ ²⁵⁵ ²⁵⁶ /tão ele...//.3 pra /não...//.3 pra as/sim//-3 pra se conso/lar.
²⁵⁷ ²⁵⁸ ...ele...//13 foi carpin/teiro com ca/torze /anos//13 doze /anos
²⁵⁹ ²⁶⁰ ²⁶¹ era carpin/teiro /já//.3 eu /acho//1- eu /acho//3 eu não /sei
²⁶² ²⁶³ se o /mais inteli/gente//1. ou de /mais bom /senso//1. dales /
²⁶⁴ ²⁶⁵ ²⁶⁶ todos//-3 ... que /pega /mais//-3 que /pesa /mais//3 en/xerga /
²⁶⁷ ²⁶⁸ ²⁶⁹ mais//1- não//13 você não /pode pensar na seme/lhança//...1 seu
²⁷⁰ ²⁷¹ A/dão o Mar/celo seu Or/lando To/nico//1- não /pode//1+3 porque
²⁷² /eles ti/veram um pa/drão de /vida dife/rente//1. total/mente

dife/rente//²⁷³-3 do /Zeca//²⁷⁴-3 do Di/di//²⁷⁵2 não /é//²⁷⁶.3 do /Chico//
277
3 do Pau/linho//1- ²⁷⁸pois /é//²⁷⁹5 en/tão ele ti/veram dife/rença//
280
1+ o Di/di//1+ por e/xemplo//1+ o Di/di é /vítima da fa/mília//
283 ²⁸⁴ né//1 es/tá em São /Paulo//.3 ²⁸⁵ o Di/di//3 ²⁸⁶ né//1. ²⁸⁷acho que de-
ze/nove//1. dia deze/nove//2 ²⁸⁸ né//2 ²⁸⁹ vai ope/rar//1- ²⁹⁰ é //1 ²⁹¹ es/tá
pra ser ope/rado//13 ²⁹² e /ontem ele telefo/nou pro Mar/celo//
294
53 e o Mar/celo me con/tando o ne/gócio//1+3 ²⁹⁵ o/pai estava ma/
luco com /ele//2 ²⁹⁶ o tio Mar/celo//²⁹⁷-3 quando...o tio Mar/celo me
fa/lou//.3 ²⁹⁸ di/zendo pra /mim//1. ²⁹⁹ pois /é//5 ³⁰⁰ puxa//³⁰¹-2 a/gora es-
tão fa/zendo enxoval...não sei/que...pra via/jar...tal//1+ ³⁰² a/í
diz o /pai as/sim//5 ³⁰³ bom//2 ³⁰⁴ mas /quando foi o Lapa/rolli//
305
...1+ foi /ele foi a /Lola foi o /filho foi a /vó foi a /tia
/quem pagou /tudo foi o Mar/celo//³⁰⁶-1+ e é /concu/nhado//5 ³⁰⁷ mas /
ele vai pa/gar do mesmo /jeito//1+ ele /vai pa/gar do Di/di//
309
1+ ³¹⁰ ele já /tá man/dando di/nheiro//13 pois /ontem ele rece/beu
um tele/grama//³¹¹-3 ³¹² um a/viso//1+ ³¹³ tem que /pagar /mesmo//2 se /po-
de pa/gar//1. ³¹⁴ tem que pa/gar//1- ³¹⁵ tem que pa/gar//1+ ³¹⁶ ele não /
tem que pa/gar//2 ³¹⁷ ele não /tem obriga/ção//1+ ³¹⁸ nin/quém tem obri-
ga/ção//53 ³¹⁹ mas o pi/or é /mesmo preci/sar de /ter que fazer /is
so//1. ³²⁰ tem que lu/tar//3 ³²¹ né//1+ ³²² é /isso que vocês /lutem//1 ³²³ é //
324 ³²⁵ é //3 ³²⁶ vocês /lutem//1. pra não depen/der de nin/quém//1+ ³²⁷ a /
luta é pra não depen/der dos /outros//

328 //3 porque /é a coisa /mais...//1- né//13 mesmo que a gente /
331
tenha a quem recor/rer//3 e /mesmo que esse re/curso não tenha
332 333
sentido mai/or//1. senão o sentimen/tal//5 mas /mesmo as/sim//
334 335 336
2 a pes/soa se pu/der não fa/zer//1. não /faça//13 e quanto /
337
mais no /campo sentimental ou afe/tivo//2 quanto /mais indepen/
338 339 340 341
dência//1. me/lhor//2 não /é//1+ porque /mais amadu/rece//1+ mais
342 343
a pes/soa /crece//4 é /duro pra /gente /mesmo//1 ter que.../
344 345
ter que pe/dir alguma /coisa a outra pes/soa//2 né //5 se é//
346 347 348
1- acho que pra /todo mundo//1- né//1. todo /mundo de/pende dos /
349 350
outros//1- depende//4 mas /toda a /vez que a /gente depender//
351 352 353
1. já /é...já /é um pro/blema//.3 quer di/zer//1- de/pende//
354 355
-1+ e é /isso que es/tá a posi/ção do A/ri agora//1- eu /digo
356 357 358
as/sim//3 depender//13 depender as/sim//13 de a/juda finan/cei
359 360
ra as/sim//.3 eu /acho /isso...//...//3 se/rá que a /porta da
361 362 363 364
co/zinha está a/berta//1 . está /frio//3 né//4 es/tá frio//4 não
365 366 367 368
//1- engraça/dinho//2 né //3 An/drea//1. o Osval/dinho vem ama/
369 370
nhã//3 en/tão a Marilza /disse//1. que vai tra/zer o Osval/di
371 372
nho//3 vou fa/zer...//.3 apren/di a fazer o /bolo formi/queiro
373 374 375
//1- pras cri/anças//.3 a A/mélia//3 a ir/mã de dona Etel/vina
376 377 378
//3 es/tava /lá//1. e me /deu a re/ceita//3 que /bolo é /esse
379 380 381
//.3 um /bolo lá que /vai...//13 que vai /côco na /massa//1. e

na /hora de as/³⁸² sar//.3 de/pois de fer/mento e /tudo//³⁸³ a gente /
compra um pa/cote daquele...//³⁸⁴ -3 choco/late granu/lado//³⁸⁵ 1+ um
pa/cote assim meio /grande//³⁸⁶ 2 de briga/deiro//³⁸⁷ 1- de briga/deiro//
³⁸⁸ -3 mis/tura assim mal e /mal e//³⁸⁹ 1 assa//³⁹⁰ 1+ diz que /fica a
coisa /mais linda//³⁹¹ 13 a gente /corta o /bolo//³⁹² .3 salta aquelas
coi/sinhas assim...//³⁹³ 2 não des/mancha o choco/late//³⁹⁴ 5 não//
³⁹⁵ 1- não des/mancha//.3 ³⁹⁶ ah//³⁹⁷ 5 que be/leza//³⁹⁸ 1. chama-se /bolo for-
mi/queiro//³⁹⁹ 1. parece /cheio de formi/quinha//⁴⁰⁰ 5 vem//⁴⁰¹ 1- tutuca//
⁴⁰² 3. hum//⁴⁰³ 1+ as sa/ladas da Au/rinha são fa/mosas//⁴⁰⁴ 1. senta//
⁴⁰⁵ 1- a/mor//.3 ⁴⁰⁶ que a /mãe está completa/mente...//⁴⁰⁷ 5 não//⁴⁰⁸ 5 não//
⁴⁰⁹ 1+ como não//⁴¹⁰ -1+ vem almoçar /perto da vovó a/qui//⁴¹¹ 1- mi qui/ri-
ta//⁴¹² -3 a No/êmia fez bata/tinha /frita//⁴¹³ -3 pra senho/rita//
⁴¹⁴ 5 pra /ela//⁴¹⁵ 1 senta ali//⁴¹⁶ 1 senta//⁴¹⁷ 1 senta//.3 ⁴¹⁸ minha /filha//
⁴¹⁹ 1. senta//⁴²⁰ 3 ela /tem que lavar a /mão//⁴²¹ 1- dona /Livia//⁴²² 1. tem
que lavar a /mão//⁴²³ 13 'tava com a /mão na /gata//⁴²⁴ 5 vem//⁴²⁵ 4 ah é//
²⁴⁶ 1. en/tão não /pode ficar a/qui//.3 ⁴²⁷ vai /lá//.3 ⁴²⁸ vem//⁴²⁹ 1+ mas eu
não /vou almoçar//⁴³⁰ 3 vem//⁴³¹ 2 não /vais almoçar//⁴³² -3 en/tão não
/ganhas o bolo formi/queiro//⁴³³ 1 que a /vó vai fa/zer//⁴³⁴ 1. ama/nhã
vou fa/zer um /bolo formi/queiro//...⁴³⁵ 1 pra /ela pro Osval/dinho
pro Jua/nito//⁴³⁶ 1. um /bolo com formiga /dentro//⁴³⁷ 2 sa/bias//⁴³⁸ 1 vem
/cá//⁴³⁹ 1. a mamãe /lava a mão /dela//⁴⁴⁰ 1- vem /cá//⁴⁴¹ 1. vamos la/var

442 443
a mão/zinha//4 mas /és de fazer bo/quinha /não//2 mas eu não /
444 445 446 447
vou almo/çar//1. e /pronto//1+ porque não//1+ porque não//13 não
448 449
/briga com /ela//5 tia Si/nhá//2 ela /disse que não /vai almo/
450 451 452
çar//1 porque tu bri/gaste com /ela//5 nunca//1+ eu não /vou
453 454 455
brigar com ela /nunca//1. pronto//2 viu//1. tia Si/nhá até /já
456
pediu des/culpa//13 hoje nós /íamos comer /bife a ca/valo//
457 458
2 o fei/jão com piripi/ri da No/êmia//1- o /velho e fa/moso pi-
459 460
ripi/ri//4 a dona /Déspina Boa/baid tele/fonou//2 o ter/reno
461 462 463 464
de Canasvi/eiras//2 quanto//2 quanto//2 pai//1. cento e cin/quen-
465 466
ta//2 cento e cin/quenta aquele peda/cinho /só//2 vai até o /fim
467 468
do seu ter/reno//1. ou vai em/bora até a outra /rua//3 você /
469 470 471
quer um to/mate//3 quer um to/mate//1- não//1. eu /quero /suco
472 473 474 475
de maracu/já//1- bas/tante//2 chega//2 Si/nhá//1. de/pois ela /
476 477 478
come mais bata/tinha//2 né //1- An/dréa//3 come as/sim um arro/
479 480
zinho//3 come um /bife//1+ depois a ma/mãe dá /mais bata/tinha
481 482 483
pra /ela//2 quer um to/mate//3 An/dréa//2 quer um to/mate//
484 485 486 487
5 é uma de/licia esse to/mate//2 né //1- Si/nhá//1 hum /hum//
488 489 490
2 não sa/bia quem /era//3 quem /era//13 adi/vinhe quem /era//
491 492 493 494
1. a /Ime//2 inter/naram o A/dir /mesmo//2 não//4 tia Si/nhá//
495 496 497 498
5 ca/iu//1. o ca/valo...de to/mate// 1. é um tra/balho//2 né//
499 500 501
1- dona /moça//3 que/dê os gu/ris//13 o Christi/ano foi na/ca-

502 503
sa do Ale/xandre//13 dor/mir lá /ontem//1. e o Feli/pinho foi
504 505
via/jar com o Balta/zar//1. pra São /João Ba/tista//.3 lônge//
506 507 508
1+ foi /longe pra /nunca mais /veio//5 ai//1- minha /filha//
509 510 511 512
2 o /que//...//1+ mas tu apa/gaste /muito no co/meço//.3 né//
513 514 515 516 517
.3 meu /filho//en/tão vai fa/zendo//3 vai//2 vai//1. qual /é o
518 519 520 521
próximo /verbo//1- apa/gar//1. apa/gar//1. apa/gar//1. esse é /
522 523
fácil//1. os em a/erre são mais /fáceis//1. a termina/ção é /
524 525 526 527
sempre a /mesma//1+ viste//2 tá//1. não//1+ tens que /ver os /
528 529 530 531
verbos//2 em /ar//1. tu já /tens o /outro//1. lá //1. can/tar
532 533 534 535
//-3 em /er//1. tu já /tens o var/rer// -3 em /ir// -3 tu já/tens
536 537 538
o sa/ir//1. e a/qui tens des/cer//1- nova/mente com /er//1+ e
539 540
a/gora//2 quando o /verbo termi/nar em /ar//1. tu /fazes que /
541 542
nem can/tar//2 tá //...1 eu apa/guei tu apa/gaste ele apa/gou
543 544 545
//2 né //2 de/pois os termi/nados em /ir//1. faz que nem sa/ir
546 547 548 549
//1- por e/xemplo//1- var/rer//.3 por e/xemplo//1. por e/xemplo
550 551 552 553 554
par/tir//1- isso//.3 ah//5 que /jóia//1. par/tir//1- que /nem
555 556
sa/ir//...1 tu pagaste ele pa/gou//13 nós temos /coisa pra /bur
557
ro aqui em /casa tam/bem hem//...1+ temos to/mate temos ce/nou-
558 559 560 561
ra temos /tudo//1+ porque é sau/dável//1- né//1- ver/dura//1- né
562 563
/Aver/dura não /falta//3 a/qui vocês /comem muita ver/dura//
564 565 566
2 lá em /casa não//2 não /tem mais da/quele de sa/lada//2 só

567 568 569 570
tem /esse//2 é//.3 tem /mais uns /dois//5 ou//5 barbari/dade//

571 572 573 574
5 que to/mate hem//... //1- é//1. o ne/gócio tem que /ser bem

575 576
/simples//1+ a /nossa lá é bem /simples.e...// -3 os /móveis /

577 578 579
tudo de pa/lhinha//.3 de /coisa//1- é //1. a /nossa tam/bem//

580 581 582
13 não dá tra/balho pra lim/par//.3 a/quela /casa//1+ e saiu

583 584 585 586
ba/rato//3 né// -3 a/gora//1. tem uma /coisa//.3 daqui uns /tem-

587 588
pos//.3 daqui uns /tempos//13 se /eu me chate/ar daqui uns /

589 590 591 592
tempos//5 vou mo/rar em Canasvi/eira//1- a/gora//.3 ah//1- pois

593 594 595 596 597
/é// -3 faz uma /casa /boa//1- né//2 mas/viu//1- ó//1- 'cê /dis

598 599
se que /sai ba/rato//1. aquela /casa//3 se /fosse fazer /hoje//

600 601
4 ia sair por /mais de trezentos /mil//5 ima/gino o /preço atu/

602 603 604
al//.3 ah//1- pois /é// -3 é porque nós fi/zemos no ano retra/za-

605 606
do e//1. já /tínhamos com/prado o materi/al//.3 no ano pas/sado

607 608 609
//1- eu /acho//1. o ti/jolo pras /duas /casas//13 pra/quela e

610 611
pra /esta//1+ faz tres /anos que es/tou com/prando//1. quatro,

612 613 614
mil cru/zeiros//1- a la/jota//.3 ele com/prou//13 a qua/renta e /

615 616
oito o /metro qua/drado//1- pois /é//1+ a/gora já está /cento e

617 618
se/tenta //1- a/quela la/jota//1+ cento e se/tenta aquela la/jota

619 620
a/gora//1. a /casa /toda//.3 mas /ele fez aquela amare/linha//

621 622 623 624
.3 que /fica bo/nita//1- fica//1+ fica/muito bo/nita//1+ a/que-

625 626 627
la ama/rela é /linda//1- aquela alaran/jada//1- linda//.3 a/que-

la am/plia ... mais tam/bém...//1- ⁶²⁸ o es/paço//3 ⁶²⁹ né//1. que a
es/cura fecha /muito//3 ⁶³¹ é//3 ⁶³² onde é que o senhor tem ter/reno//
⁶³³ .3 es/tá constru/indo//3 ⁶³⁴ é a/li//1. per/tinho do /country/Clube
⁶³⁶ /ba/li//1. per/tinho da tia Is/mênia//1+ ⁶³⁸ a/li//3 ⁶³⁹ bem per/tinho
da ...//5 ⁶⁴⁰ ah sei//1. ⁶⁴¹ naquela /rua//1. ⁶⁴² a/li é um /ponto muito /
bom//5 ⁶⁴³ é /mais /calmo//2 ⁶⁴⁴ né//1 não es/tá bem no /centro//3. ⁶⁴⁶ e a
/nossa não /pega aquela aquela /rua cal/çada//1. ⁶⁴⁷ que /vem pela
late/ral//1- ⁶⁴⁸ aquela /rua de /muito movi/mento//3 ⁶⁴⁹ né//1- ⁶⁵⁰ não//
⁶⁵¹ l. não /pega//13 ⁶⁵² a /nossa pega do /lado a/li//13 ⁶⁵³ a /tua é /
toda de ti/jolo à /vista//2 tu vai...tu /vai pin/tar o ti/jolo
à /vista//1- ⁶⁵⁵ não//1. ⁶⁵⁶ não /vou//13 ⁶⁵⁷ só pas/sar esse sili/cone /só
//3 ⁶⁵⁸ ele vai fi/car da...//3 ⁶⁵⁹ é pra ser /só//1+ ⁶⁶⁰ é /só pra prote/
ger da umi/dade//1- ⁶⁶¹ ele /tem que a/char um /jeito//1 ⁶⁶² se/não o
ti/jolo come li/geiro//3 ⁶⁶³ e as aber/turas...//1. ⁶⁶⁴ envernizadas
//1- ⁶⁶⁵ não//1+ ⁶⁶⁶ as aber/turas pin/tadas mesmo//1- ⁶⁶⁷ de /branco//
⁶⁶⁸ l- ah /branco//1. ⁶⁶⁹ fica bo/nito//4 ⁶⁷⁰ mas /lá em Canasvi/eira é /
longe pra mo/rar hem//5 ⁶⁷¹ não /é//1+3 ⁶⁷² tem muita /gente morando /lá
//2 ⁶⁷³ o dou/tor Pi/canço//3 ⁶⁷⁴ por e/xemplo//2 ⁶⁷⁵ mora /lá//53 ⁶⁷⁶ e a
quantos /anos que mora /lá//2 ⁶⁷⁷ e /vem diaria/mente//2 ⁶⁷⁸ preci/san-
do vir diaria/mente//1+ ⁶⁷⁹ o expe/diente /dele é a uma /hora//
⁶⁸⁰ l- do doutor Pi/canço//1 ⁶⁸¹ co/meça a uma e /meia//3 ⁶⁸² mais ou /menos

⁶⁸³ //1. a mulher /dele não aguentou aqui na ci/dade//⁶⁸⁴-3 o /Lívia
⁶⁸⁵ //13 em Jure/rê tem uma /casa /lá//⁶⁸⁶1+ com jar/dim de in/verno//
⁶⁸⁷ 1- a/tê//⁶⁸⁸2 é //⁶⁸⁹-1. o dou/tor Miranda /Ramos tam/bem fez com
jar/dim de in/verno//⁶⁹⁰-3 com la/reira//⁶⁹¹5 tem bas/tante gente
mo/rando lá em Jure/rê//⁶⁹².3 é //1- Jure/rê//⁶⁹³1+ Jure/rê melho/rou
⁶⁹⁴ //1- de uns /tempos//⁶⁹⁵.3 a Carvo/eira é a/cima da/quela...//
⁶⁹⁷ 1. ela fica /bem na Trin/dade//⁶⁹⁸13 mas eu /soube que na /Trin/
dade//⁶⁹⁹1 a/trás da Universi/dade//⁷⁰⁰13 a/trás do atrás do /campo
de es/portes da Universi/dade//⁷⁰¹.3 a/li//⁷⁰²1+3 e a Carvo/eira
são as /casas dos funcio/nários//⁷⁰³1+ eles ofere/ceram pra /nós
⁷⁰⁴ -2 sabe quanto /é que estão co/brando uma /casa a/li//⁷⁰⁵.3 tem
umas /casas//⁷⁰⁶1. tem uma casa /pronta a/li//⁷⁰⁷1- que es/tão ofere/
⁷⁰⁸ cendo//⁷⁰⁹3lá//⁷¹⁰2 dentro...da/quele /todo mu/rado /lá//⁷¹¹1- é//⁷¹²2 do
ter/reno da Eletro/sul//⁷¹³1. é a no/tinha da cer/veja//⁷¹⁴13 não
era pr/sente /não//⁷¹⁵13 o homem /diz que vocês conver/saram a/i
⁷¹⁶ //3 não sei /que//⁷¹⁷13 você fa/lou que que/ria//⁷¹⁸1 tá /certo//
⁷¹⁹ 1+ qui/nhentos e...//1- cinco /mil e seis/netos upe/cê//⁷²⁰1- uma
⁷²¹ /casa//1+ sai um mi/lhão e tre/zentos e quarenta e /cinco//⁷²²5 nos
sa se/nhora//1+ en/tão são /casas muito /boas//⁷²³4 mas com /esse
dinheiro a /gente//1 faz uma /casa//⁷²⁴3 compra um ter/reno//1 e /
faz uma /casa /boa//⁷²⁵1- olha//⁷²⁶3 você /compra um ter/reno de du/
⁷²⁷

zentos /mil//⁷³⁰-3 faz uma /casa de sete/centos /mil//⁷³¹1- é //⁷³².3 que
/é//⁷³³1- uma /casa//⁷³⁴1- lógico//⁷³⁵1+ uma /casa de sete/centos /mil
é uma se/nhora /casa//⁷³⁶5 ah /é//⁷³⁷5 ah /é//⁷³⁸5 puxa /vida//⁷³⁹1- é//
⁷⁴⁰1+ essa /minha//⁷⁴¹1. ela foi muito /cara//⁷⁴²4 não //⁷⁴³1- é//⁷⁴⁴1+ nós
es/tamos plane/jando mais ou /menos /isso mas//⁷⁴⁵5 não//⁷⁴⁶4 mas /é//
⁷⁴⁷1. e uma se/nhora /casa//⁷⁴⁸3 ó//⁷⁴⁹-3 nessa /minha estou gas/tando//
⁷⁵⁰1 vou gas/tar quinhentos e cin/quenta//⁷⁵¹1- nessa /casa//⁷⁵²3 seis/
centos//⁷⁵³1- vai por a/i//⁷⁵⁴2 vocês com/praram o materi/al /todo//
⁷⁵⁵1. nós com/pramos o material /todo//⁷⁵⁶1- nós com/pramos o material
/todo//⁷⁵⁷1. deram o materi/al//⁷⁵⁸1. mas /sai mais ba/rato//⁷⁵⁹2 não /é
⁷⁶⁰/Adou/tor//⁷⁶¹1- sai//⁷⁶²1+ bem mais ba/rato//⁷⁶³13 a /gente s'incomoda /
muito tam/bem//⁷⁶⁴1- s'inco/moda /muito//⁷⁶⁵2 na /casa da Água//⁷⁶⁶1. a
gente /tem que com/prar e tirar o materi/al//⁷⁶⁷2 se dei/xar esto/
cado//⁷⁶⁸1. eles fa/turam a /gente//⁷⁶⁹2 se você compra o materi/al e
/deixa estocado /lá//⁷⁷⁰1. ele /vendem//⁷⁷¹2 vendem//⁷⁷²1. o /nosso azu/
⁷⁷³lejo eles ven/deram//⁷⁷⁴2 e de/pois quando a pes/soa pro/cura//
⁷⁷⁵2 a/i//⁷⁷⁶1+ encomen/damos de São /Paulo//⁷⁷⁷13 e nós le/vamos dois
/meses e não /vinha//⁷⁷⁸.3 a Lia pe/gou qualquer /um//⁷⁷⁹1. que /tava
/lá//⁷⁸⁰1- é//⁷⁸¹1 que hor/ror//⁷⁸².3 e /essa Forma/con//⁷⁸³-3 que tem /lá
em Canasvi/eira//⁷⁸⁴1+ a/tende /muito mal a /gente//⁷⁸⁵1+ nossa//
⁷⁸⁶1+ mas hor/rível//⁷⁸⁷1- né//⁷⁸⁸13 ontem /ontem eu /quiz ba/ter no /cara

789 790 791 792
/lá//.3 ah//1 o Ar/mando tam/bem//1+ teve /cada /pega//13 com
793 794
a/quele /Dilo /lá//1+ que não /pode /nem ver a /cara//.3 a/gora
795 796 797
//1. é um pica/reta//1- a/quele /cara//13 as/sim de pri/meiro a
798 799 800
/quinto//2 viu//1+3 muita coisa a /gente com/prava /lá//1+ por/
801 802 803
que é mais /fácil//3 pra entre/gar e /tudo//3 né//13 mas eu /
804 805
disse pra ele uma coisa /ontem//1 eu /ontem disse pra /ele//3 ó
806
//2 você pa/rece pa/rece que /cada um que cons/troi casa a/qui
807 808 809
//1+ fica ini/migo /teu//1+ en/tão você não /tem cli/ente//1+ vo
810
cê tem ini/migo aqui em Canasvi/eira//1+ porque a /gente faz pro
811 812 813 814 815
pa/gando /contra//1 né//1- ah//3 mas eu// -3 por e/xemplo//1+ só
816 817
preci/sando /muito//2 eu /fui comprar as /mesas//1- a mu/lher
818 819
não gos/tou das /mesas//2 queres com/prar aquilo a/li//1- não//
820 821 822
13 não /vou ven/der /não//4 deixa//1. mas eu /vou tirar aquelas /
823 824
coisas//13 vou ser/rar /tudo aqueles penduri/calhos//1 que eu
825 826
não /gosto da/quilo//3 mas essa /mesa a/i//1 do/que que /é//
827 828 829
2 pra /centro//2 de /sala// 1- ela pre/cisa ser ence/rada//
830 831
.3 ela tá na...//1 pra /mesa de /centro ela è muito /grande//
832 833 834 835 836
13 pra /mesa de /centro /não//1 é/muito /alta//3 né//1-mãe//5 não
837 838 839
//1. é /mesa dos /lados//1. quedele a Ma/rilza//13 foi com a /
840 841
Carmen no /banco//3 ele sa/iu no ano pas/sado//1. e a/gora es/
842
tá como /médico da Eletro/sul//13 ele é profes/sor da Universi/

843 844 845
dade//5 não//4 se a se/nhora não quiser /mesmo//5 pelo /menos
846 847 848
uma da/quelas eu a/ceito//.3 de presente//5 que /golpe//5 que /
849 850
golpe//1 a/té a/i tem candi/dato na /frente//1+ de pre/sente não
851 852
//1- não//.3 eu /tive pensando que uma da/quelas a/li é muito /
853 854 855
boa//3 pra fa/zer uma /mesa de televi/são//.3 Sebasti/ão//3 tu
856 857 858 859
/vai//1 tu /vai botar /pia lá de /que//1 ou já /tem//4 já//1 já
860 861 862
/pos//1. já//1. já /tem /pia//1+ só /falta acaba/mento mesmo//
863 864 865 866
3 né//2 os ba/nheiros//3 os ba/nheiros /tudo//1 já está /tudo
867 868 869
pron/tinho//2 tudo /mármore//1. tudo /mármore//13 eu /tenho uma
870 871 872
/pia de /mármore//3 pra ven/der//1+ então é /chique//1- a /casa
873 874 875
5 pras cri/anças aquilo vai ser uma be/leza//1 né//1 já está /
876 877
tudo adian/tado//5 e é bo/nita//13 que é com /móvel já mon/ta-
878 879 880
do /tudo//3 mas justa/mente//1 é pra uma /peça /grande//...
881 882
//.3 eu prepa/rei uns bo/linhos de /soja//1 e o meu /sogro não
883 884 885
acredi/tava que eu fi/zesse//3 né//.3 en/tão eu fui /lá//1 pe/
886 887
guei//1- ca/tei /soja//1+ porque a/gora não é /época de /soja//
888 889
//.3 e a/gora nós es/tamos co/mendo em casa /só com//1+ o açu-
890
car /nosso é mas/cavo agora//1+ vou pas/sar /três meses só com
891 892
açucar mas/cavo//3 e onde é que o senhor ar/ranja//3 eu c onse
893 894 895
/gui com//3 um vi/zinho do meu /sogro /fez//1- trouxe//1+ porque
896 897
a/qui eu /ando a/trás//1- não//2 a/gora aqui sabe a/onde a se -

nhora /vai conseguir encon/trar//1+ ali /perto do Tiro Ale/mão⁸⁹⁸
⁸⁹⁹ //3 ali /perto do /Tiro Ale/mão//13⁹⁰⁰ tem um natura/lista a/li//
⁹⁰¹ .3 tem um restau/rante natura/lista//3⁹⁰² en/tão nós es/tamos pra
ir /lá esta se/mana//.3⁹⁰³ quero /ver se vou /lá//1+⁹⁰⁴ o a/çucar
mas/cavo é o /mais /puro que /tem//1+ eles es/tão fornecendo /
⁹⁰⁵ tudo//2 a/onde//1- ali /perto do Tiro Ale/mão//1- um restau/ran⁹⁰⁶
⁹⁰⁷ te natura/lista//1. eles for/necem co/mida//2⁹⁰⁸ perto do Tiro Ale
⁹⁰⁹ /mão aonde//1. na Monsenhor /Topp//.3⁹¹⁰ é //1. na Monsenhor /Topp
⁹¹¹ //1. na su/bida//2⁹¹² perto da Rodovi/ária//13⁹¹³ fica/bem perto da
⁹¹⁴ Rodovi/ária a/li//⁹¹⁵ -3 por a/li//1+⁹¹⁶ na/quela /área//1-né//3⁹¹⁷ a/li
⁹¹⁸ //2 eles for/necem pra ...interes/sados//2⁹¹⁹ esse /tipo de manti/
⁹²⁰ mentos//1- me fa/laram que na Sobe/rana//.3⁹²¹ eu a/té vou fa/zer
a Co/bal//1- a Co/bal//⁹²² -3 vou com/prar os manti/mentos na Sobe/
⁹²³ rana//1- ver se eu /acho//⁹²⁴ -3 trigo inte/gral//3⁹²⁵ a/rroz inte/gral
⁹²⁶ //3 a/çucar mas/cavo//1. eles /tem tem forneci/mento//⁹²⁷ -3 quem me
fa/lou a/gora//1. foi a ...Gabriela /Reis//4⁹²⁸ ah /é//1. ele /tá
⁹²⁹ t'a na/quela /fase//2 o se/nhor já /leu o /livro//2 "A/vida se/
⁹³⁰ creta das /plantas"//1- não//13⁹³¹ não /sei /não//5⁹³² o se/nhor pre
⁹³³ /cisa ver o que /tem nesse /livro//1. o Balta/zar tá /lendo//
⁹³⁴ 1+ mas /é uma be/leza//1+ é uma /jóia//⁹³⁵ -2 se o se/nhor não/con-
⁹³⁶ se/guir na Lunar/delli//13⁹³⁷ é ca/paz de já /ter na Lunar/delli//

946 947 948 949
1- esse /livro//5 é uma be/leza//⁻³ pra quem /é...//1. como /é
que vocês /são//2 logoso/fistas//1- é //4 ah //5 mas /tem que
/ler//1- é //13 eu /vou fazer /isso a/gora//3 é a integra/ção
das /plantas//1. com o /homem//2 sabe//1+ mas /é uma be/leza//
1. o pa/pel que as /plantas desem/penham//1- é //3 por que a /
gente normal/mente...//1+ não valo/riza a /planta//2 né//1 mas/
sacra-as//2 né //1- isso//.3 e /é go/zado//⁻³ eu pe/guei um
pé de de flamboy/ant daqui//.3 uma semen/tinha//3 uma mu/dinha
do Tiro Ale/mão//.3 que eu man/tinha num /vaso//⁻³ fi/camos cul
ti/vando pra le/var pra /casa da...//1. pra /lá pra Cor/bélia//
1. pra fa/zenda do meu /sogro//1 pra plantar /lá//⁻³ e a/qui
ela já es/tava mais ou /menos dessa al/tura//⁻³ quando eu che/
guei no /ônibus//1 o /cara não acei/tou//1- disse//.3 ó //
⁻³ planta no /ônibus//1 não vi/a/aja//1 que /coisa//1 que /discri-
mina/ção//1- a/í eu /disse//1+ mas /vem /cá//1+ isso a/qui é
ba/gagem//1. en/tão consegui fazer via/jar como ba/gagem//
⁻³ quando en/trei com as /malas//2 le/vei//⁻³ e ela foi so/fren
do a/qui//1+ oito/centos e /poucos qui/lometros//1- né//⁻³ eu
che/guei /lá//4 eu /sei que es/tava /boa a tempera/tura//1. e
/tá /lá//1. tá vi/cosa//⁻¹. a/gora vamos espe/rar mais um /mês
pra mu/dar//13 vamos ver se /pega /lá//1+ porque /lá não e/xiste

1002 1003 1004 1005 1006 1007
//1+ é di/fícil dar//1- eu /acho//2 né//5 não //4 dá //1. mas /
1008 1009
não dá /flor//1- é //1 ele /vai plantar em/baixo de uma /árvore
1010 1011 1012
//. 3 pra prote/ger//1- é //3 ele /vai plantar em/baixo de uma
1013 1014
/outra árvore//3 porque eles /tem bana/neira//1+ tem /tudo lá//
1015 1016 1017 1018 1019
3 né//3 tem ba/nana//1 tem /tudo//1- quer di/zer//2 dá ba/nana
1020 1021 1022
//5 dá //3 se /dá ba/nana//3 porque quem /foi que /disse//
1023 1024
-3 que /lá em Cano/inhas//3 diz que tem um /pé de flamboy/ant//
1025 1026 1027
1. mas não /dá//13 ele /tem la/ranja/ lá//5 o vi/zinho dele
1028 1029
come há /anos//1. só açucar mas/cavo//1. o a/çucar. é um espe/
1030 1031 1032
táculo//3 bem amare/linho as/sim//1- boni/tinho as/sim//4 não
1033 1034
//3 diz que /tudo que é bo/nito//1. que a /gente tem na /mesa
1035 1036 1037
1+ é o /sal de co/zinha//3 esse clo/reto de...//5 é o ma/ior
1038 1039
ve/neno//1. que a /gente tem na /mesa//1. e o a/çucar refi/nado
1040 1041 1042
//1- é//3 a/gora o mas/cavo//1. esse mas/cavo é uma cor bo/nita
1043 1044
//3 nós can/samos de tomar ca/fé com açucar mas/cavo//1. quan-
1045 1046
do não tinha a/çucar em São/paulo//5 não//1+ eu ga/nhei dele /lá
1047 1048 1049
//1. desse vi/zinho//1+ eu /trouxe três /quilos//1- a/gora//
1050 1051
-3 pode to/mar café com /mel//1. o /mel é tam/bém tão /bom//
1052 1053
.3 o /mel//1+ lá /perto do Tiro Ale/mão tem uma se/nhora que
1054
fornece /mel ali//1. eu vou bus/car em São João Ba/tista//
1055 1056 1057
1+ mas esse a/qui é bem /puro//2 a/onde//2 perto do /Tiro Ale/

1058 1059
mão//1- é//.3 é uma ca/sinha no /mesmo...na /mesma posi/ção da

1060 1061
i/greja//⁻³ uma ca/sinha de dois an/dares//.3 sempre/tem uma

1062 1063
camio/nete velha na /frente//⁻³ ela for/nece/mel a/li//1+ cobra

1064 1065
/trinta cru/zeiros uma /lata//.3 deve ter um /quilo//1. um /qui-

1066 1067
lo e /pouco//4 é //1 em /todo lu/gar é esse /preço /mesmo//

1068 1069 1070
.3 a /última /lata//⁻³ que eu com/prei//1 foi /quinze cruzeiros

1071 1072
o /quilo//1+ mas eu /compro em /lata de//1+ a/quelas /latas /

1073 1074 1075
grandes//5 ah bom//.3 a/quilo é que é /bom//1. mas precisa de

1076 1077 1078 1079
esto/cagem//3 né//1 mas /vale a /pena//2 viu//5 café com /mel

1080 1081 1082
fica gos/toso//1 esse a/çucar mas/cavo//1- por e/xemplo//⁻³ a Bia

1083
/tava com um problema/zinho de constipa/ção//1. en/tão com o a/

1084
çucar já melhorou//...1 o /mel pro intes/tino pra /pele pra /

1085 1086 1087
tudo//1- é //5 o /mel no ca/fé não/fica ruim//1+ ele não /sai

1088 1089 1090
muito /caro//1- bom//1- o a/çucar...//2 eu não conse/gui comprar

1091 1092
ainda//1+ porque eu não /tinha /tempo//5 fazia /horas que eu es/

1093 1094
tava procu/rando /ele//.3 en/tão//2 a Gabriela conse/guiu//

1095 1096
-1+ antiga/mente a /gente com/prava na /feira//⁻¹ mas a Gabriela

1097 1098 1099
conse/guiu nesse restau/rante ali//1 ela com/prou ali//.3 ah//2 é

1100 1101
//⁻³ eu ia a/té falar com a dona /Dalva//⁻³ ver se o restau/ran-

1102
te ainda estava funcio/nando//1 e se /eles ven/diam comida as/

1103 1104
sim ...fora//1. porque eu que/ria experimen/tar//.3 fa/zer as/sim

1105 1106
// -3 com/prar de /pouca quanti/dade// -1+ pra /ver se as cri/an-
ças se a/daptam// 1- né // -3 a/gora eu prepa/rei na /casa do meu
1107 1108
/sogro// 1. foi bo/linho de /soja// 1. e pre/parei o /leite//
1109 1110
1. mas o /leite fica com gos/tinho// 1+ en/tão nós prepa/ramos
1111 1112
pu/dim// 1- com ... bau/nilha// 1. pu/dim de bau/nilha fica espe/
1113 1114
tacular// 2 não /fica com gos/tinho// 1+ e/i /tira o /gosto//
1115 1116
1. a bau/nilha /tira o /gosto// .3 eu /tenho...// 1. uma fa/rinha
1117 1118 1119
de /soja que o Ar/mando trouxe// 5 mas é /coisa /ruim// -3 é ruim
1120 1121
// 1. se u/sar assim /puro// 1 mas a /gente tem que associ/ar//
1122 1123
1124 1125
13 se vo/cê /quer fazer um bo/linho de /soja// -3 que a /gente
1126 1127 1128
pre/para// -3 e a /gente faz com /ovos// 1 e /trigo// 1- quer di/
1129 1130 1131
zer// .3 en/tão co/loca /trigo// .3 pra /dar /liga// 1 e /dois /ovos
1132 1133
.3 numa quanti/dade que /dá pra /seis pes/soas// 2 é com essa fa/
1134 1135 1136
rinha que tem a/i// 1- não// 3 com com /soja /mesmo// 13 a /gente
1137 1138
/moe na /hora// 1 ele...é piór ainda// 1 em /termos do que você /
1139 1140
tá pen/sando// 1- essa fa/rinha é que é desodori/zada// 1- o /so-
1141
gro /dele é plantador de /soja// 2 da/i é com /grão de soja /mesmo
1142 1143 1144
// 3 pe/guei o /grão// 3 dei/xei de /molho// 3 pra amole/cer a /cas-
1145 1146
ca// 1 dei/xei uma /noite de /molho// 3 de manhã/zinha tirei a /cas-
1147 1148 1149 1150
ca// -3 pas/sei na /máquina// -3 .3 ti/rai// -3 ca/vei /bem// 1- e a/
1151 1152
quela mas/sinha// 3 a/quela /pasta// -3 en/tão eu colo/quei dois /

1153 1154 1155 1156
ovos//3 o /sal//1- e o /leite//1- vocês fi/zeram pu/dim//1. do
1157 1158
/leite fi/zemos pu/dim//1. que o /leite /puro não /dá//4 pra /
1159 1160
nosso /gôsto//1. não /dá//1. ele /tem um a...um gos/tinho as/sim
1161 1162
que a /gente não a/c~~ce~~ita//1. pois é /esse que tem a/í//1- eu /
1163 1164
acho//1. mas a /gente põe um /pouco de bau/nilha//3 bau/nilha//
1165 1166 1167 1168 1169
3 nes/cau//3 choco/late//3-3 nem /nós//1+ nem vo/cês//1+ vo/cês
1170 1171
tam/bem não /tomam//1. eu /vou le/var esse /leite//3 en/tão//
1172 1173 1174 1175
2 mas não /perde a vita/mina//5 não//1. não /perde//13 não /
1176
perde /não//1 por/que o /leite pasteuriz/ado não tem /nada//
1177 1178 1179 1180 1181
1+ muito fer/vido//1- né//4 não//4 mas o /leite de /soja//1 não
1182 1183 1184 1185
tem pro/blema//2 não /tem//5 não//.3 esse /leite//3 que vo/cês
1186
estão to/mando a/í//1. é /mais de se/tenta por /cento de /ãgua
1187 1188
//4 não//1 mas mas eu es/tou fa/lando no /leite que você pre/
1189 1190
para//13 não nesse /leite /pronto a/í//.3 ela está fa/lando
1191 1192 1193
nesse /leite de /vaca//3 que /vende a/í//5 não//1- eu /digo//
1194 1195
-3 esse /leite de /soja pode fer/ver//1. que não /tem pro/blema
1196 1197 1198 1199
//1- pode//1. não /tem pro/blema//.3 a/gôra//1+ você /tem que
1200 1201
prepa/rar//1. ela /vê pela /bula//1 você só en/contra pronto é o
1202 1203 1204
/Sobee//1. mas /esse é pra cri/ança//3 não//4 mas o /pai /tem//
1205 1206 1207 1208
1 esse já ...está prepa/rado//3 né //3 esse es/tá a/í//3 eu /
1209 1210 1211
tenho um pa/cote//.3 eu /acho//1. que já es/tá estra/gado//5 não

1212 1213 1214
//1- não /tã//1. você /tem que prepa/rar// -3 você /tem que pe/
gar a /soja em /grão// -3 1215 1216
dei/xar de /molho// -3 quando você re-
sol/ver fazer isso a/í// -3 1217 1218 1219
você qui/ser//1- não// -3 nós /temos
que /ir na Federa/ção de agricul/tura// -3 1220
e conver/sar com o /
cara//1. pra /ele nos conse/guir a /soja//1. ótimo//1. você não
1221 1222 1223
/compra o grão de /soja//1 isso a/í é a fa/rinha//1. tá /certo//
1224 1225
1226 1227 1228 1229
1- esse é da Samrig//1+ não//1+ isso não /é Samrig//1. isso é
1230
uma /firma /nova que es/tã...//1- mas /esse a se/nhora não con/
1231 1232 1233
segue//1- quer di/zer//13 essa fa/rinha real/mente//3 a se/nhora
1234 1235
na/máximo a se/nhora//1- essa fa/rinha// -3 a se/nhora tem que
1236 1237
associ/ar à farinha de /trigo//1 pra prepa/rar /pão//1+ quinze
1238 1239 1240
por /cento só//3 ah//1. faz /pão com /isso//.3 en/tão a gente
1241 1242 1243
co/loca//1- vamos di/zer// -3 cem /gramas da /outra//1. e /quin-
1244 1245
ze gramas /dessa//1- sei//3 a/í então a se/nhora con/segue//
1246 1247
1. aí não... não /fica /gosto//13 a/gora o /máximo de percen/tagem
1248 1249 1250
//1. é /quinze por /cento//1+ posso mistu/rar o cen/teio//1- tam
1251 1252
/bém// -3 deixa eu conse/guir a /soja pri/meiro// -3 os grão/zinhos
1253 1254
// 4 eu /tendo os grão/zinhos//1 da/í nós combi/namos e fa/zemos
1255 1256 1257 1258
//1. porque /dá tra/balho//2 não//1+ dá tra/balho//1 porque a/í
1259
tem umas /seis pessoas fa/zendo//5 a/qui está es/crito /leite de
1260 1261 1262
/soja//.3 mas não//13 não /é /não//1. isso é fa/rinha//...//

1263 1264
//1- es/cute//1 ama/nhã eu tenho que ir /cedo em Canasvi/eira//

1265 1266 1267
2 se vo/cê quer /ir//1. e nós /só vol/tamos segunda /feira//2 nós

1268 1269 1270
//1+ o /pai e a /mãe//1+ e vo/cê tem que /ir//1+ vo/cê /tem que

1271 1272 1273
acompa/nhar o pa/pai ea ma/mãe//3 ah//1. eu tam/bem /vou//2 vão

1274 1275 1276
/quando//1. amanhã /cedo//1 vol/tar domingo à /tarde//2 não man/

1277 1278
dou arrumar a televi/são a/inda//1- doutor Fer/nando//3 eu /sei

1279 1280 1281 1282
/lá//1. não /vou mandar arru/mar//1. não tem /jeito//2 não//1 não

1283
/tem//3 o /homem disse que é me/lhor dar de pre/sente pra al/

1284 1285
quém//1+ al/guém que a/ceite com cu/pim//1. pôto bo/tar no meu

1286 1287 1288
quin/tal//3 man/dar arru/mar//1- a/gora//jogar /fora//1 não//

1289 1290 1291 1292
1+ dá pra arru/mar//1- elle /disse//3 dá//1 mas /quebra /logo//

1293 1294 1295
-3 por qui/nhentos /contos//1. claro que /dá//1+ du/zentos...

1296 1297
du/zentos e cin/quenta cru/zeiros//3 mais ou /menos//3 tre/zen-

1298 1299 1300
tos...//1. pra arru/mar//5 quebra logo /nada//1- doutor Fer/nando

1301 1302 1303
//1+ uma televi/são /boa da/quelas//3 dá pra /mim//1 que eu /

1304 1305 1306
mando conser/tar//1- é //1. ah mas /isso é ver/dade//1+ o /dia

1307
que pi/fou as /três televisões lá em /casa//3 a da Sil/vana//

1308 1309 1310
-3 que es/tava na /praia//1. estra/gou//3 a/minha preta e /bran-

1311 1312 1313 1314
co da /copa//-3 estra/gou//1- e a colo/rida//3 né //1 a colo/

1315
rida não /tava colo/rindo//1 a pe/cinha deu pro/blema de umi/dade

1316 1317 1318
//1. e o /som da da /copa//-3 ficou ru/im//-3 eles foram /lá//

1319 1320 1321
3 mu/daram a /peça//1 'tá a /mesma /coisa//1- ou é pro/blema no

1322 1323
/filtro//3 ou en/tão essa do /pai pra poder /vir//3 ou pro

1324 1325
pai /dar a televi/são pra /eles//1. se inco/moda /menos//1- né//

1326 1327 1328
.3 fui no /homem das bici/cletas//1. le/var as bici/cletas//1 fi-

1329 1330 1331 1332
ca /pronta ama/nhã//1- já//.3 pois /é//.3 tu me dis/seste//1. que

1333 1334 1335 1336 1337 1336
ado/raste//.3 é//1- não//1. eles são /bons//1- ali//1. sim//1. é

1337 1338
um tra/balho bem /feito//2 sabe//1. a gente /vê que o trabalho

1339 1340
/deles é bem /feito//2 viu//4 a/quela televi/são que tem na /pra

1341 1342 1343
ia//1+ o /cara lá tem /três//1- lá//3 que se ti/ver quem /leve//

1344 1345 1346 1347
1. ele dá /graças a /deus//1+ nós /vamos tra/zer//1+ né//1- Ma/

1348 1349 1350
rilza//1. três//1. eu tam/bém quero /uma//1+ pois é /só ir pe/

1351
gar lá//4 mas se esti/ver no es/tado em que es/tá aquela /sua//

1352 1353 1354
1. eu tam/bém não /quero//2 eles /pagam pra lim/par//1 pra ti/

1355 1356 1357 1358
rar as /coisas//1- ah//2 é//1 en/tão vam'em/bora//1- porque /di-

1359 1360
zem//13 o pro/blema é botar /onde esses ferro /velho//1. eu /

1361 1362
sei//1. no /quarto da No/êmia//4 lu/gar é que não//1. falta//

1363 1364
2 eu es/tou quefendo me desfa/zer da /minha//3 e a/quela /pre

1365 1366 1367
to e /branco//2 vocês /deram pro /Zé//1. de pre/sente//2 as/sim

1368 1369 1370 1371 1372 1373
//1. de gra/cinha//2 as/sim//5 não//1- empres/tada//3 né//2 em-

1374 1375 1376
pres/tada não//1- dada//.3 pois /é//1. dada com muito a/mor e ca/

1377 1378 1379 1380
rinho//5 não //3 nós /demos//.3 nós dei/xamos na /praia//1. por

1381 1382
que eles quefiam uma televi/são pra /praia//3 né//1- pra não es/

1383 1384
 tar levando a /deles pra lá e pra /cá//3 que é /grande//1- a /de-
 1385 1386 1387
 les//~3 en/tão ficou na /praia//1 e o Balta/zar /disse//2 não//
 1388 1389 1390 1391
 l. deixe//1 deixe pra /eles u/sarem aí//1 a/quela é /boa//2 né //
 1392 1393 1394
 l. pra es/ter le/vando pra /praia//1- a/quela é /boa//1. ela é /
 1395 1396 1397
boa mesmo//1 aquela /máscara negra é uma be/leza//1. da G/E//1. é
 1398
 uma televi/são que é uma bele/zinha//1- ela foca/liza so/zinha//
 1399 1400 1401
 l. é uma bele/zinha//~3 aguen/tou o Christi/ano//~3 aguen/tou o Fe
 1402 1403 1404
 li/pinho pe/queno//1. é um ta/manho /bom//3 né//.3 bom pra carre/
 1405 1406 1407
gar//1+3 uma i/magem uma bele/zinha//1- a/quela pe/quena//~3 era
 1408 1409
 a/té bom pra tu /pores no /quarto dos gu/ris//.3 ah//1+ mas /eles
 1410 1411 1412 1413
 querem /ver colorida//3 né//2 eu não /gosto//1. não//1+ eu não /
 1414 1415
gosto de televi/são//~3 eu /acho que a televi/são//13 com os pro/
 1416 1417 1418
 gramas que nós /temos//2 faz /mal//3 pras cri/anças//1 do que /bem
 1419 1420 1421
 l. o me/lhor é não /ter//1. eu não /faço ques/tão//1. a /minha
 1422
 de vez em/quando eu tiro a to/mada//1. digo que es/tá estra/gada//
 1423 1424 1425
 ~3 des/ligo a /luz//1- pra eles não /verem televi/são//~3 o /Lívia
 1426 1427
 //3 é impressio/nante//13 a gente /chega a bri/gar com as cri/
 1428 1429
anças por /causa da televi/são//4 ah é//1 a minha /briga aqui em
 1430 1431
 /casa//1 não /ver televi/são//1. agora ultima/mente eu não tenho /
 1432 1433 1434
visto//~3 en/tão eu /vou//~3 boto /música no grava/dor//1. leio//
 1435 1436 1437
 3 ontem//1 fui can/tar verso do Co/ral//1- a "Ca/noa no /mar"//

1497 1498 1499 1500
no /mundo//1- quando e u can/tava//.3 ah//4 senti/mento né//5 sente

1501 1502 1503
a /música//2 es/tás to/cando vio/lão//.3 o /Sandra//1- o /Lívia//

1504 1505 1506 1507 1508
l es/tou //1- sim//13 es/tou com a /mão cor/tada ainda//1- ó//1- é//

1509 1510 1511 1512 1513
l Maria la/vava//1. Jo/sé esten/dia//2 sabe//2 co/nhece//1- ah//

1514 1515
l o An/dréa me /pede pra can tar /essa//3 vai sa/ir antes do al/mo-

1516 1517 1518 1519 1520
ço//1- o /Lívia//2 ah//1- não//1- eu não ti/rei o /carro//1. vou

1521 1522 1523 1524
ti/rar//4 eu /ia sair//1 mas não /vou//.3 eu telefo/nei//4 que eu

1525 1526 1527 1528 1529
al/moço e//1 saio//1- o /Lígia//1 ele /chora//1- Lígia//1- ele /

1530 1531 1532
diz//2 por/que o me/nino o me/nino cho/rava de /frio//1- mãe//2 não

1533
/tinha rou/pinha pra /ele//5 ele tem uma /pena que o me/nino cho/ra-

1534 1535 1536
va//1. mas /pede /sempre pra /mim can/tar//1- mas eu es/tive//-3 nós

1537
esti/v emos nesse /fim de se/mana//2 pra /ver nosso terreno /lá no

1538
r...lá em Itacorobi//.3 nós /fomos /ver aquele Jar/dim Anchi/eta//

1539 1540 1541
-3 antes do... o jar/dim dos /padres//2 mas tem /cada /casa//2 mãe/

1542 1543 1544
2 viu//1 a Valéria comprou ter/reno /lá//1+ ai tem /cada casa que

1545 1546 1547
é uma be/leza.../mesmo//4 mas o arrua/mento//1 é me/lhor//1- do E/

1548 1549 1550 1551
lias//2 é me/lhor//2 o do E/lias//4 o lotea/mento//1. é me/lhor//

1552 1553 1554
l+ o Anchi/eta é lá pra /trás né //1. é pra /trás//1. é nos /

1555
padres//1. a gente /entra pela...pela es/trada do Córrego /Grande//

1556 1557 1558
4 o pesso/al que /pode//1 tá /todo mundo fu/gindo da ci/dade//.3 né

1559 1560
l+ tem uma man/são que é a /coisa mais /linda//1+ acho que /deve ter

1561 1562
assim uma /quadra inteira//2 o /que//-3 a man/são que /tem nesse

1563
Jar/dim Anchi/eta//1+ que /deve ser uma /quadra in/teira assim//
1564
1. porque é /todo cer/cado//1. todo mu/rado//1- o ter/reno//1+ mas
1565 1566 1567
a/quela casa as/sim//13 com a/queles ar/quinhos as/sim//1 com /te-
1568 1569
lha /goiva//5 que /coisa /linda//1+ para//1+ para//1+ para//1 que
1570 1571 1572 1573 1574
eu /dar uma espi/ada nessa va/randa//1- ai//1. olha /mesmo//1 olha
1575 1576 1577
bas/tante /casa//3 antes de fa/zer//1. mas eu já es/tou mu/dando
1578 1579
//1. porque eu estou /vendo que vai sair /muito /caro//3 meu /se-
1580 1581
nho//1. o/homem da da da energia e/létrica não/vai ligar a /luz//
1582
1. onde//3 porque /tem que pedir li/ceça pros vi/zinhos//1. se/
1583 1584 1585
não não /pode//2 mas /eles não /dão//2 que eu /já pe/di//1+ mas
1586 1587 1588
por/que que eles não /dão//2 porque /tem que fe/char//2 não /pode
1589 1590
sair do /poste//2 direta/mente do /poste//1. ou eu /ponho um /poste
1591 1592
/novo//3 na /frente//1+ e como /é que tinha /luz na /rua//1+ ah//
1593 1594 1595
1+ então /sai do /poste do vi/zinho//1- eu /disse//2 a se/nhora
1596 1597 1598
podia me /dar autoriza/ção//2 pra/eu poder pas/sar com o /fio a/li//
1599
1600 1601 1602
2 um /poste sai muito /caro//1- ah//5 mas não pre/cisa por /poste
1603 1604 1605 1606
//1+ meu /Deus//.3 pois/é...//1+ qui/nhentos /contos//1- um /poste//
1607 1608 1609 1610
5 mais ...seis/centos//1. e /olhe /lá//2 mais a liga/ção//1+ mas
1611 1612
não /é o /poste//2 eles não /querem /por//3 que /dizem que tem que
1613 1614
fa/zer um ne/gócio de cimento ar/mado//3 aí pra /casa//3 casa em
1615 1616
ci/dade//1 cada /vez é pi/or//1+ lá em Canasvi/eira eles criaram
1617
/caso barbari/dade//1+ a pape/lada pra conse/guir um financia/

1618 1619 1620
mento já /sai uma for/tuna//.3 e é /tudo emper/rado//1- é //-3 você

1621 1622 1623
/corre a/li//-3 corre a/qui//-3 tem que /ter pistolão/zinho//1. e

1624
não /dá mais pra parar em ci/dade//.3 porque /tem tem muito vi/zi-

1625 1626 1627
nho//3 muita incomoda/ção//.3 muito ba/rulho//3 aparta/mento//

1628 1629 1630
1. o pesso/al tá completa/mente só/zinho//.3 morre a/li//1 lá em

Itagua/cu//nós vamos ter /mais vi/zinhos//que em qualquer /parte//

1631 1632 1633 1634
.3 casa//-3 tem /mais vi/zinho//1. do que aparta/mento//4 acho que

1635
em aparta/mento a pessoa vive /muito mais fe/chada//1. dentro de

1636 1637
/casa e /coisa//3 pra /hão se me/ter//-3 porque se/não fica as/sim//

1638 1639 1640 1641 1642
1. uma /coisa//3 né//1. intima ou...//1+ não /pode /mesmo//1- né//

1643 1644 1645
1+ en/tão a pessoa se /fecha//3 às /vêzes você não co/nhece//1+ não

1646 1647
sabe /nem o nome do vi/zinho//1- às /vêzes//5 depen/dendo do tempe-

1648 1649 1650
ra/mento//1- é /claro//1 em /casa a /gente se dá /mais//1+ porque

1651 1652
geral/mente é mais dis/tante//1. tem mais necessi/dade//1- tam/bém//

1653 1654 1655
-3 tem /mais necessidade de conver/sar//5 não//1+ por /causa da

1656 1657
segu/rança//1- mesmo//1. você /tem necessi/dade mesmo de es/tar//

1658 1659
-3 a /casa de vo/cês é fe/chada por...pra /fora//1. e a/berta pra

1660 1661
/dentro//13 o /dia que eu não /quero falar com o vi/zinho//1. não

1662 1663 1664
não adi/anta//3 eu /fico lá /dentro//1+ nin/quém me /vê//3 o Ni-

1665 1666
ca/nor//3 não /sei se é ver/dade//...//3 mas eu /acho que sai /

1667 1668
muito mais...mais mais mais...ci/mento//3 mais ti/jolo//1 porque /

1669 1670
tem que fazer /duas//4 mas /eu se /fosse fazer minha /casa//1 já fa/

1671 1672
zia em /ele//.3 pois /é//-1. o Alia/tar está pen/sando em fazer

1673 1674
em /ele//1. porque em /u é muito /lôngo//.3 o Alia/tar tem..//

1675 1676
-3 o Alia/tar tem /plano//1. mas /é pra ter/reno muito /grande//

1677 1678 1679 1680
1. é um fo/quete//.3 um avi/ão//1. não /é um fo/quete//1. é um a-

1681 1682 1683 1684
vi/ão//1+ como um /ele//2 as/sim//1- é//-3 mas pra man/ter uma /

1685 1686 1687
c~~asa~~//1- a /minha//.3 graças a /Deus//1 eu /tenho empre/qada//

1688 1689 1690
1+ mas a /minha é pra /ter assim empre/qada//. mor/domo//1. ainda

1691 1692
/bem que eu /tenho nó//1. eu /quero /c~~asa~~//1. não /quero casa /

1693 1694
grande//3. mas eu /quero as/sim//1+ eu /quero os /quartos pe/quenos

1695 1696
//1+ ba/nheiros pe/quenos//4 eu /quero os comparti/mentos pe/que-

1697 1698 1699
nos//1+ mas eu /quero /tudo//3 eu quero /c~~opa~~//3 co/zinha//

1700 1701 1702 1703
-3 des/pensa//3 um /quarto pra /cada cri/ança//2 en/tende//1. as/

1704 1705 1706
sim... uma sala /intima//.3 ai//.3 a /c~~opa~~ sepa/rada//1- é//

1707 1708
1+ eu não/quero /nada/grande//1+ não /quero ne/nhum comparti/mento

1709 1710 1711
/grande//1+ mas eu /quero a /c~~asa~~ /grande//1- tu /vê//1. os /meus

1712 1713
foram /todos diminu/idos//1+ todas as /peças//1+ e a/inda são /gran

1714 1715
des//3 eu /acho que ele deve /ser...//4 quatro por /seis né//

1716 1717
2 o ta/manho do meu /quarto//13 era as/sim tudo /cinco por /sete//

1718 1719
1+ o T~~o~~nico diminuiu /todas as /peças//3 eu /quero os /quartos

1720 1721 1722
pe/quenos//1. que eu /quero /c~~loset~~ em cada /quarto//1- não//13 eu

1723 1724
não /vou fazer /grande /mesmo//1- Ma/filza//3 a /c~~asa~~ do I/vinho

1725 1726
Sil/veira//1. tem o re/boco que de/via ter na tua /c~~asa~~//1+ que /era

1727 1728 1729 1730
pra /ter//1- de/certo//1- na tua /casa//2 por /fora//1+ não /não//
1731 1732 1733
1. é /menos//1 não /é cheio de mon/tanha//1. ele é as/sim...go/
1734 1735 1736 1737
zado//3 mas /tão /lindo//2 onde /é//1- dona/Nilva//2 es/tilo
mediter/râneo//2 mãe//,-3 eu não lembro /mais qual /é o meu pa/
1740 1741
pel de pa/rede//1+ é a/quele assim todo /bem compri/dão//2 todo /
1742 1743 1744
cheio de ris/quinho assim//2 bem bo/nito//1- não//1- o /teu é cha-
1745
malo/tado//13 o teu /quarto é a/quele que pa/rece /seda as/sim//
1746 1747 1748 1749
1. é aquele /lá mesmo//1- que eu que/ria//1- tafe/tá//4 mas o que
1750 1751
eu que/ria /mesmo//1. não /era a/quele//1. a/quele é mais bo/nito//
1752 1753 1754
1. tinha um /cheio de ris/quinho assim//.3 ó//1+ tinha /vários
1755 1756
cheios de ris/quinho//1. vou ti/rar o /carro da ga/ragem//1- já//
1757 1758 1759
1- é//1. deixa es/tar que não es/tá /fácil//1. como tu /dizes//
1760 1761
-3 fazer as /peças me/nores//1. mas ter /todas as /peças neces/sá-
1762 1763
rias//1+ porque /quarto//...1 você não pre/cisa mais do que a /cama
1764
e o/closet e uma pentea/deira//.3 que eu /quero fazer as/sim//
1765 1766 1767 1768
1- mais pra en/faite//,-3 sala de televi/são//,-3 copa//1. e uma
1769
me/sinha de cabe/ceira//1 as áreas /intimas tem que ser mai/gres//
1770 1771
1+ a sala /íntima de televi/são então eu /quero /grande//,-3 porque
1772
eu /quero a televi/são lá no /fundo//1. pra /todomundo po/der ficar
1773 1774
a/qui longe//1. com /todas as especifica/ções de sa/úde//1. que /
1775 1776
nem a do seu Dar/ci//1. a do seu Dar/ci é bem as/sim//.3 grande//
1777 1779 1780 1781
1. com os /bancos lá adi/ante//2 co/nheces//1. não//1. não co/nheço
1778 //1- são//

1782 1783
a /casa do seu Dar/ci//1. e não com o /banco na /frente//2 não//

1784 1785
1+ e /sem possibilidade de chegar pra /frente// -3 banco de alvenaz/

1786 1787 1788
ria// -3 bem /longe//1. que não /dá pra che/gar// -3 na /sala /ínti-

1789 1790 1791
ma// -3 eu /quero a /sala de /som// -3 sala de de televi/são//1 e bi-

1792 1793
blio/teca//1 tudo /junto numa /sala /só//1. vai /ser meio di/fícil//

1794 1795
1 mas tam/bém não /quero /quarto// -3 ... o To/nico lê dei/tado na

1796 1797
/cama//1+ a /nossa su/íte//1 que o Alia/tar está pen/sando plane/

1798 1799
jando fa/zer é as/sim//.3 quartinho a/qui pe/queno//1- quarto pe/

1800 1801 1802 1803
queno//.3 closet// -3 ba/nheiro// -3 e a/qui na /frente//2 tá//

1804 1805 1806
13 tem pas/sagem as/sim//.3 na /frente do /quarto//.3 antes de che/

1807 1808
gar no /quarto//1. tem um /tipo de escritório/zinho//.3 ah //

1809 1810 1811 1812 1813
1- pois /é//2 tá // -3 e com escriva/ninha//1 e com /coisa//1. pra

1814 1815
umabiblio/teca mais particu/lar//1. pra /gente//1. um escri/tório//

1816 1817
1- um /quarto mais reti/rado//1+ quatro/centos metros qua/drados//

1818 1819 1820 1821
1- essa /casa//1- não//1+ du/zentos /metros qua/drados//1+ põe /me

1822
tro qua/drado /nisso// -3 a do Sala/tiel diz que /é du/zentos metros

1823 1824 1825 1826
qua/drados//5 tem /três quartos//1- a da /praia//5 ima/gina//1+ não

1827 //2 dois an/dares//1829
tem depen/dência de empre/gada//2 é de /dois an/dares//1- não//

1830 1831 1832
-3 ele /disse que /é// -3 da/quele. te/lhado es/tilo ale/mão//13 com

1833
o te/lhado no /meio as/sim//1. en/tão... ele /fez um /quarto no /

1834 1835 1836
meio//1. é uma su/íte//1+ não /é quarto//1 ele /fez uma su/íte en/

1837 1838 1839
cima//-3 e /fez a tal gale/ria//-3 que /ela queria fa/zer//1+ não

1840 1841 1842
/sabe//1- é //1- fez//3 mas só /tem uma instala/ção sani/tária em/

1843 1844 1845
baixo//1 e /uma en/cima//1. mais /nada//-3 eu /quero bo/lar minha

1846 1847
/casa nos /tipos dessa da/quela da /tua vi/zinha//3 lá//3 da He/

1848 1849 1850
lena//2 da He/lena//2 da Le/ninha//2 fica aquela /area in/terna//

1851 1852 1853
1 mas a/sim. /sem corre/dor//13 re/donda as/sim//1 sem /bico//

1854 1855 1856 1857
1 sem /quina//1 pra não que/brar//1+ isso//13 e vó/cê poder as/sim

1858 1859 1860 1861
//3 en/trar de uma /peça//1 entrar na /outra//2 en/tendes//1- sei

1862 1863 1864
.3 sem/ter corre/dor//3 sem/ter coisa /uma//1 comunica/ção coma /ou-

1865 1866
tra//1+ não /sei como /é que eu /vou bolar a/inda//1- a /casa do

1867 1868
fu/turo//1 sem /ter corre/dor e sem /quina//1. a minha /casa era

1869 1870
pra fazer sem /quina//4 mas eu /não enten/di//1 o que/é que o /Nico

1871 1872 1873
di/zia//1- re/dondo//1- re/dondo//1 os /cantos /tinham que ser /to-

1874 1875
dos as/sim//1- a/gora//1 não /sei se vou con se/quir mão de /obra

1876 1877 1878
pra /isso//1. não /sei se vou conse/quir//4 não//1. vais /ter que

1879 1880 1881
di/zer pra /eles//1 não não não//1 vamos /ter que arran/jar//1+ o

1882
seu Jo/ão vai ver se ar/ranja pra /nós//-3 uma pes/soa que /tenha//

1883 1884 1885
2. mas/tens que ficar cui/dando//1+ mas/é tão /fácil//-1. é /fácil

1886
a /gente que não /tem no/ção//2 né//1- mãe//1. o ti/jolo tem que

1887 1888
/ser que/brado//13 o me/lhor de /tudo era as/sim//1 se fi/zesse

1889 1890
um ti/jolo arredon/dado//1 já /tem ti/jolo re/dondo//1. é ca/paz né

1891 1892 1893
//1 de es/tarem fazendo a/quilo com /quina já//1- que/brada//1- já

1894 1895 1896 1897 1898
//1- ti/jolo arredon/dado//.3 ah//1- bom//1 en/tão tá /ótimo//2 né//

1899 1900 1901
2 ou en/tão quando que/brar//1 da/í tu /vai acer/tando//1+ só que

1902 1903
sai /muito mais /caro né//3 ou en/tão faz /quina//3 depois quebra

1904 1905
/tudo//1. de/pois faz re/bôco//1. então /bota di/nheiro nessas /coi-

1906 1907 1908 1909 1910
sas//2 né//3 é-//3 não//3 eu /ia fa/zer as/sim//3 te/lhado aboba/

1911 1912 1913 1914
dado//.3 não /sei o /que//1+ tudo /isso eu /já tirei//3 né//1+ faz

1915 1916 1917
o /teto de uma vez /só//1- pois /é//3 não// 1. não me /lembro di/

1918 1919
reito//1- em Canasvi/eira tam/bém já es/tá proi/bido//1- não /pode

1920 1921 1922 1923 1924
mais fa/zer//1- ah//2 é //3 só /lage//2 é obriga/tório//1. casa de

1925 1926 1927
ma/deira é uma/ coisa//1. lage é /outra//1- casa de ma/deira//1+ o

1928
/forro da /Lena não é /nada de /lage//1+ é /tudo de ma/deira//

1929 1930 1931
1+ eu que/ria também /tela//1. como /ela /tem//1+ ela tem /três

1932 1933
aber/turas//1- três aber/turas//...1 o /vidro a /tela e o...a vene

1934 1935 1936
zi/ana//1+ a /tela é bo/tar por /dentro//4. não//1- dou/tor Ar/mando

1937 1938
//1 . bo/tar uma aber/tura/só para /tela//1. são /três /trilhos//

1939
...1 é uma ja/nela de venezi/ana umade /vidro outra de /tela//

1940 1941 1942
3 a/quele tr/balho de /pedra...//3 que /ela /fez//1+ a/quilo cus/

1943 1944 1945
tou um /dinheirão//1 cus/tou um dinhei/rão//3 a/quilo//1. o /corte

1946 1947
da /pedra é dife/rente//.3 o /corte//1+ e o tra/balho de ajei/tar

1948 1949
as /pedras a/li//1 a/quilo é que sai /caro//1 ela não gas/tou com

1950 1951
/lage//1 eu que/ria que o Balta/zar fosse /ver//1- mas a casa /

1952 1953
dela tem corre/dor//1- um corre/dor es/curo//2 mas a /casa do /Zé

1954 1955 1956 1957
//-3 a divi/são da /casa do /Zé//1- eu /gosto//1. é /boa//1. mas /

1958 1959
eu /gosto//5 por/que não tem /mesmo corre/dor//3 a se/nhora /entra

1960 1961
//1 de uma /peça vai pra /outra//1 só /tem aquele corre/dor dos /

1962 1963
quartos//1 que fi/cou de/pois que eles fi/zeram//3 que a /casa não

1964 1965 1966
está ...//3 os /quartos ficam pas/sagem//1- claro//1- é /óbvio//

1967 1968 1969
...//2 de /que que vocês /tão brin/cando//1 de she/rife//2 ó //

1970 1971 1972 1973 1974
1 de quem /é esse cha/péu//1 é as/sim//1- ó //1. é as/sim//3 quer

1975 1976 1977 1978 1979
/ver//3 o //1. monta//13 monta esse da/qui ó//4 não//1. é a/i//

1980 1981 1982 1983
2 é as/sim//2 que a/marro//2 quer que eu /monte pra /ti//1. quero//

1984 1985 1986
1 tu /vai me dando /isso que é pra /pôr//5 não /tão pronto//3 fal-

1987 1988 1989
ta bo/tar...//2 isso da/qui tem cha/péu//1 tem//3 hum //13 esse

1990 1991 1992
não en/caixa a/qui//4 An/dréa//1. isso não /é da/qui//13 tem que

1993 1994
/ver qual é /um//1. que en/caixa na ca /beça direi/tinho//1 isso é

1995
pro pro pra colocar o re/vólver//1+ eu /sei arru/mar o azul/zinho//

1996 1997
1+ esse a/qui tem ca/beça /grande//13 não é todo cha/péu que entra

1998 1999 2000
nele /não//1 tem /mesmo//1 igual um...um gi/gante//1+ cabe/cudo//

2001 2002 2003 2004 2005 2006 2007
1- esse//1- ó //1. en/trou//4 cus/tou//1 mas en/trou//2 né //1- Vera

2008 2009 2010 2011 2012
1+ Rita//1 esse já /tá o//1. já /tá boni/tinho//1 cabe/linho//1. é

2013 2014 2015
da da /Rita//2 viu que boni/tinho//1. só tem mais /três//1. es/pera

2016 2017
a/i//...//3 o que /é que vocês es/tão escre/vendo//1 minha assina/

2018 2019 2020 2021 2022
tura//1 'pera//3 vou escre/ver outra /vez//4 feia//1 Coc//2 não /é

2023 2024 2025 2026
//3 não//1 isso não é /Coc//3 parece um/laço de /fita//1 é Coc//

2027 2028 2029
1 com/plete com a pa/lavra do /texto//1 pelo /sol ar/dente//2 né //

2030 2031 2032 2033
1- seu /tolo//4 a es/trada não é ar/dente//4 não//13 an/dar de/bai-

2034 2035
xo de sol ar/dente//3 por /essa es/trada empoei/rada//1 empoei/rada

2036 2037 2038
en/tão//1 empoei/rada//1 1 antes de/pe ou /be vai /eme//5 não/ene//

2039 2041 2042 2043
1 eme//1 antes de /pe ou /be só /eme//1 empoei/rada//13 ah não /lamba

2044 2045 2046 2047
a bor/racha//3 seu porca/lhão//1- é //1 que é /isso//13 olha a/i//

2048 2049 2050
13 que su/jeira tá fa/zendo no /livro//2 em /vez de lim/par//1. tá

2051 2052 2053 2054
su/jãndo//1- é //1 mais ou /menos//3 quanto mais /meche//1 pi/or

2055 2056 2057
/fica//1 en/tão é empoei/rada//1 eme poei/rada//4. mas vo/cê não

2058 2059 2060
/tem /duas lapi/seiras//1 tenho// 3 empoei/rada//...//2 vo/cês já

2061 2062 2063
fi/zeram /todas as /contas//1- já //2 aca/bou /tudo//1. en/tão vem

2064 2065 2066
/cã//1- a /mãe vai /ver//...//2 que /foi//.3 ah /tava mo/lhada//

2067 2068 2069
.3 a cal/çada//1+ ela a/dora uma molha/dura//1+ pri/meiro não gos/

2070
tava de /banho//1 não queria tomar /banho de /jeito ne/nhum né//

2071 2072 2073 2074 2075
5 ber/rava//5 ber/rava//1. eu fi/quei de/sespe/rada//2 lh//5 ela

2076
ber/rava como se esti/vesse ma/tando//1+ como eu /nunca bi a Jo/ana

2077 2078 2079
ber/rar na /vida//1- pra to/mar /banho// -3 en/tão//2 sabe como /é

2080
que ela to/mava /banho//1 ela não dei/xava eu por /ela dentro da

2081 2082 2083
/coisa//1. eu com a ma/iior /força// -3 mesmo as/sim// -3 ela /tinha

2084 2085 2086 2087
mais /força//1- do que /eu//1 fi/cava em /pé//3 aqui em /mim//1.as/

2088 2089 2090 2091
sim//3 ó //13 em /pé na ba/nheira as/sim//3 meio em /mim//1+ e eu

/só jogava /água as/sim//3 em /cima /dela//1+ e /ela be/rrando as/
 2092 2093
 sim//1 desespe/rada//.3 fi/cava até /rouca//1 de/pois de tomar /ba-
 2094 2095 2096
 nho//2 da/i//...//1. da/i a psi/cóloga /disse//.3 ói//1. não /força
 2097 2098 2099 2100
 //4 por/que se a cri/ança//2 por /falta de /banho//1. ela não /morre
 2101 2102 2103
 //4. se a cri/ança é de /manha//4. se ela não /quer//4.se /nega a
 2104 2105 2106
 fa/zer alguma /coisa//2 se/é de /manha//1. a /gente tem que for/car//
 2107 2108
 .3 a/gora//2 se /tem al/gum mo/tivo//13 houve algum /trauma de al/
 2109 2110 2111
 guma /coisa//1. en/tão tu não /força//.3 es/pera//.3 tal//i. foi o/
 2112 2113 2114 2115
 que eu ten/tei//1+ mas uma /vez tinha que tomar /banho//1-né//1 e não
 2116 2117 2118
 que/ria tomar /banho//-3 e eu fi/cava mexendo na /água//1. fazia /
 2119 2120
mil mi/cagens//.3 e não /seu o /que//4 André teve uns /tempos que...
 2121 2122
 //1 não /houve quem pu/desse lavar a ca/beça//1. se afo/gava//.3 mas
 2123 2124 2125
 não /era//.3 não /era pra la/var a ca/beça//1 era /só com o ba/rulho
 2126 2127
 da /água//-3 ela escu/tava o ba/rulho da /água//1 cor/ria que...//
 2128 2129
 1+ cui/dado//2 Jo/jô//-3 ói o /beijo da /tia//1. corre//13 vem dar um
 2130 2131 2132 2133 2134
 /beijo na sua /tia//1+ de/pressa//1+ corre//1- que/rida//1 corre//
 2135 2136 2137 2138
 1- nega//-3 De/dé//13 não atra/palha /ela//1- De/dé//2 vais tu so/zi-
 2139 2140 2141 2142 2143
 nha//.3 Vera//-3 não //2 a /Mama vem bus/car vo/cê//2 que/rida//1+ é
 2144 2145 2146 2147 2148
 /quase meio /dia//1- não//3 eu /vou te le/var//3 vou te bus/car//
 2149 2150 2151
-3 com essa /chuva//1. eu /vou me mo/lhar//1. posso a/té me derre/ter
 2152 2153 2154
 //1. não der/rete//1 a /chuva não der/rete//-3 to/mei /banho//-3 vou
 2155 2156 2157 2158
 mo/lhar meus /pés//-3 eu tam/bém tomei /banho//2 to/maste /banho//
 2159 2160

2161 2162 2163
1 ama/nhã tá//⁻³ a/inda por /cima//1. e ainda /vou me mo/lhar /toda//

2164 2165 2166 2167
1. en/tão /fica//1. vai brin/car//^{.3} não //2 eu não /tenho nin/guém

2168 2169
pra brin/car//³ não /sou me/nino//1. pra brin/car com play /mobil...

2170 2171 2172 2173
1- de me/nino//^{.3} o play/mobil//⁻³ o play/mobil é pra me/nino//1 e

2174 2175
pra me/nina//1 a /Táta brinca con/tigo/ó//1. a /Táta não tem /mais o

2176 2177 2178
que fa/zer//1- ó //1- a /Táta vai sen/tar aí na /mesa//1 pra brin/

2179 2180 2181 2182
car con/tigo//⁵ a /Táta também é me/nina//1. não /é //1 pes/soa//1 tá

2183 2184 2185
.³ e é /moça ainda//2 e me/nina não é pes/soa não//1+ mas/ela é /

2186 2187
grande//1 tá//² e tu não brin/cavas com a /Táta antes de a/char as

2188 2189
ami/guinhas//1. antes de tu /teres a/migas... as a/migas//³ com

2190 2191
/quem que tu brin/cavas//⁻³ quando a dona Ira/ci morava a/li//1. não

2192 2193
/era essas ami/guinhas/tuas//1. como /é que tu brin/cavas//1. só/

2194 2195 2196
zinha//1- não //1 mas a/gora eu /quero bbrin/car//⁴ eu /tenho ami/

2197 2198
guinhas pra /mim brin/car//1. en/tão /fala di/reito//1. porque eu

2199
/tenho ami/guinhas pra mim brin/car//³ mas eu vou /ter que le/var//

2200 2201 2202 2203 2204
13 e te bus/car na hora do al/moço//1- é //2 hum//2 vou//1. a /Tá-

2205 2206 2207 2208
ta /leva//³ a /Táta /leva//1 e /busca//1+ e /busca não//1- leva e /bus

2209 2210 2211 2212
ca//^{.3} é //1- e /busca /sim//^{.3} en/tão a /Táta /leva//^{.3} de/pois a /

2213 2214
maã...//⁴ mas um /dia a /Táta foi te bus/car//⁻³ tu man/daste a /Tá-

2215 2216
ta em/bura//⁻³ não qui/seste vir com a /Táta//1. estás /muito mal-

2217 2218 2219
cri/ada//1. acho que tu /não mereces//² sabe//⁻³ da/i...da/i quando

2220 2221 2222 2223
o /Lipy foi me bus/car//1 da/i eu /quis//1 tá//⁻³ pois /é//¹³ porque

/é que vo/cê não /veio /já//²²²⁴1 quando a /Táta /disse//²²²⁵1 tá //²²²⁶1 Déia//
2227
1 vem pra /casa almo/car//²²²⁸-3 da/qui um pou/quinho o pai/zinho tá em
/casa//²²²⁹-3 o pai/zinho não te /viu a/inda//²²³⁰4 ah mas /vem pra /cá me
chate/ar//²²³¹1. vai e/bora//²²³².3 vai//²²³³.3 vai//²²³⁴1. mas eu /tava brin/cando//
²²³⁵2236
1 tá//²²³⁷1 a /Táta também /vai se molhar to/dinha//²²³⁸-3 mas quando a /gent
for cha/mar//²²³⁹-3 aca/bou a brinca/deira//²²⁴⁰-3 tem que /vir pra /casa//
2240
1 já brin/caste bas/tante//²²⁴¹1 quando a /gente for cha/mar//²²⁴²1- chega//
2243
1 tu tens /bota//²²⁴⁴-3 a /Táta não tem /bota//²²⁴⁵1 como /é que a /Táta vai
te le/var pro outro /lado//²²⁴⁶1 olha a /chuva na ja/nela//²²⁴⁷.3 olha /lá//
2248
1 mas /chove /mesmo de enchar/car//²²⁴⁹1 me mo/lhei /toça só de che/gar
ali no /tanque//²²⁵⁰1 tá /bom//²²⁵¹1 tá /bom//²²⁵²3 vai vai vai//²²⁵³1 a /Tata disse
que /leva//²²⁵⁴1 tu /vai//²²⁵⁵1 não /vou sair /não//²²⁵⁶4 tou com a gar/ganta
ru/im//²²⁵⁷1 de/pois o Christi/ano vai te bus/car//²²⁵⁸-3 e /quando ele for
bus/car//²²⁵⁹1 tu /vens//²²⁶⁰2 tá /bom//²²⁶¹-3 pega a tua som/brinha//²²⁶²1. e /fi-
ca co m a tua som/brinha /lá//²²⁶³1. de/pois tu /trazes de /volta//²²⁶⁴1. tá
2265
1- querida//²²⁶⁶-3 pega a tua som/brinha//²²⁶⁷1 a /Táta vai com a som/brinha
da /mãe//²²⁶⁸2 tá//²²⁶⁹.3 tchau//²²⁷⁰1- um /beijo//²²⁷¹4 com/porte-se hem//²²⁷²2 onde /é
que se mo/lhou /toda//²²⁷³1- sua mar/reca//²²⁷⁴1+ não /pode ir no por/tão//
2275
13 feche o por/tão en/tão//²²⁷⁶1- ne/quinha//²²⁷⁷1 deixa que eu /vou só/zinha
2278
1. diga pra /Rita//²²⁷⁹1. diga//²²⁸⁰1 dei/xa que eu /vou so/zinha//²²⁸¹1 Dedé tá
lá na /frente//²²⁸²1 a/juda a Dedé a fechar o por/tão//²²⁸³1 a/juda//²²⁸⁴1- Rita
2285
//²²⁸⁶5 meu /Deus//²²⁸⁷1+ que assa/nhada com o ca/chorro//²²⁸⁸1 a/té pa/rece que