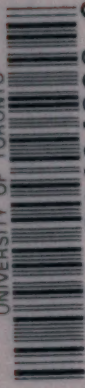


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FRENCH INTONATION EXERCISES

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FRENCH INTONATION EXERCISES

BY

H. KLINGHARDT and M. de FOURMESTRAUX

Translated and adapted for English Readers

BY

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Preface

THE idea of adapting the "Französische Intonationsübungen" of H. Klinghardt and M. de Fourmestraux for English-speaking teachers and students first occurred to me when I was demonstrating Professor Klinghardt's method at the Summer Vacation Courses for teachers of French, held at Durham in 1918 and 1920, under the auspices of the Board of Education.

The teaching of intonation seemed to be a new problem for most of the teachers, but the simplicity and practicability of Professor Klinghardt's method kindled their enthusiasm, and many urgent enquiries were made as to how and where his book could be obtained. Great disappointment was expressed when it was learned that the book was published in Germany, and that the Introduction and Notes were written in German for German teachers of French. Repeated requests for an English edition for English teachers followed, and this book is the outcome of those requests. It is hoped that it will supply a want, and that it will meet the needs of teachers for purposes of private study and also for use as a class-book.

Experience has shown that where pupils have been taught French intonation systematically, there has been a marked increase in the efficiency of the oral work, and several of H.M. Inspectors have paid tribute to the often surprisingly good results thus obtained.

Efficient oral work implies the teaching of two things—the correct *sounds* and *tones*. As Mr. Harold Palmer says in his excellent book on *English Intonation*,¹ "the two things, pronunciation and intonation, are so bound up with each other that it is futile to teach or to learn one without the other."

The Introduction has been specially rewritten and adapted for English-speaking teachers and students, and contains many

¹ H. Palmer, *English Intonation*. Heffer, Cambridge, 1922, page v.

references to the fundamental differences between English and French intonation. This comparative study of French and English intonation and the finding of suitable English parallels for the German examples are entirely original.

The systematic exercises which form the chief feature of the book record graphically how the typical Frenchman intones.

Observation of the simple rules given in the Introduction, together with frequent practice of the exercises, will enable teachers and pupils to intone—at first consciously, but later quite unconsciously—any passage of French prose or verse in such a manner that a native would recognise it as being typically French. That is the chief aim of the book.

Grateful acknowledgment is due above all to my friend, Professor Klinghardt, for permitting me to publish this English edition, and for his valuable help in the revision of the text.

I am also much indebted to Mr. T. E. Jones, B.A. (Cambridge), for kindly revising the proofs.

Suggestions and accounts of the personal experiences of teachers who use the book in school will be welcomed.

M. L. BARKER.

THE UNIVERSITY,
EDINBURGH.
March, 1923.

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Preliminary Remarks

1. By *intonation* we mean the musical rise and fall of the voice in speaking.¹

2. The importance of acquiring the correct intonation of a foreign language is generally underestimated. Yet the most characteristic element of any language is its intonation or melody. In our spoken intercourse the individual speech *sounds* may pass almost unnoticed, but the *tones* immediately arrest our attention.

A correct intonation seems to be even more important than a correct pronunciation for the acquirement of a spoken foreign tongue.

The present writer, when in France, once heard an English lady, who spoke French fluently and with correct intonation, being congratulated on her excellent French *pronunciation*, even though she never failed to diphthongise her vowels! Mr. Palmer tells us that what is often diagnosed as a foreign "pronunciation" or foreign "accent" frequently turns out to be a foreign *"intonation."*²

The melody of our native language seems to us something instinctive and natural. We hardly notice it. But if we hail from the South the intonation of the Highland boatman in J. M. Barrie's *Mary Rose* amuses us vastly! Again, it is the "sing-song" (i.e. intonation) of the Glasgow man that gives him away—even if he avoids his local pronunciation $b\lambda^?ə$, $w\alpha^?ə$, $\delta\alpha^?$, etc.

3. Recognising the importance of intonation, phoneticians have made repeated attempts to record it graphically for practical teaching purposes. Pierson, Storm and others used

¹ Or intonation may be defined as the variations in the pitch of the voice, i.e. the variations in the pitch of the musical note produced by vibration of the vocal chords. D. Jones, *English Phonetics*, Teubner, Leipzig, 1914, p. 135.

² H. Palmer, *English Intonation*. Heffer, Cambridge, 1922, p. 4.

the conventional musical symbols—an obvious method, but of little practical value, because (1) in speaking the voice does not pass from one pitch to another by definite musical intervals, (2) it is extremely difficult to speak according to musical notes, (3) many people are unfamiliar with the conventional musical notation, and lack a musical ear.

Thus it was a distinct improvement when, instead of notes, Passy used certain signs (oblique lines and angles) indicating approximately the variations in pitch. He achieved a still more exact graphic representation of intonation when he used a curved line to indicate the rise and fall in pitch. Professor Daniel Jones was the first to publish a collection of phonetic texts in which intonation was marked throughout by means of curved lines on a musical staff.¹ While using Passy's method, he perfected it in a very simple way by indicating exactly the parts of the curve and text which correspond. The fact that he gives the curves relative musical values does not, in the opinion of Professor Klinghardt, constitute an improvement—for the reasons given above—but his method of indicating the intonation can be used without reference to the musical values.

4. The method adopted by Professor Klinghardt in the present exercises is that of dots, which represent syllables. This system he has used himself in France when he wished to record for future use the intonation of sentences just as he had heard them spoken by the French. In class, too, he found that the system worked well, but sometimes in the latter case he found it more convenient to replace a continuous row of dots by a line. Again, he saw that this device was more practical when it came to recording the intonation of whole texts with a view to publication. Thus he and his collaborator, M. de Fourmestraux, have limited their use of the dot system to Exercises 1–11, which contain only disconnected words or sentences; from this point onwards the line system is used—in such a way, however, that Nos. 12–15 show the transition: 12–13 still indicate the separate syllables by the dots placed on the lines; in 14 and 15 these aids are

¹D. Jones, *Intonation Curves*, Teubner, Leipzig, 1909.

omitted, but the lines correspond exactly in length to the rows of dots they replace. After this, for the sake of economising space, the lines have been perceptibly shortened, and now merely indicate to the already initiated reader the trend of the intonation.

5. It is both interesting and instructive to compare Professor Klinghardt's method with that of Professor Daniel Jones. The latter made his observations by means of a gramophone, and his results record how certain French people spoke certain texts on some definite occasion. Professor Klinghardt records how a Frenchman is in the habit of speaking on any occasion. Again, Professor Jones reproduces with photographic accuracy all the details and small variations in the speech of his models. Professor Klinghardt intentionally neglects these lesser details, so that what is typical alone may stand out in bold relief. In a sense he conventionalises.

The renderings given by Professor Jones's highly cultured artists bear an individual stamp, but Professor Klinghardt, in his many and varied texts, records exclusively the typical inflections of the average Frenchman.

Professor Jones gives us graphic representations of intonation, but no theory. Professor Klinghardt annotates his systematic exercises with a view to enabling the student to discover for himself, in *other* texts, the approximately correct French intonation. Professor Jones has preferably chosen lofty poetical texts, whereas Professor Klinghardt has selected as far as possible subject-matter suitable for practical teaching purposes. Thus the aim of the *French Intonation Exercises* is fundamentally different from that of the *Intonation Curves*, yet the student might profitably combine the study of both. With the help of the former he could discover the typical French inflections in the *Intonation Curves*, and at the same time study in the latter the manifold individual variations of speech melody.

Introduction

I.

GENERAL CHARACTERISTICS OF FRENCH SPEECH.

6. One of the characteristic differences between French and English speech is that of accentuation or stress.¹ In English there is a well-marked contrast between stressed and unstressed syllables, and in German this contrast is still more evident. In English we say 'Paris,² the German Pa'ris, but the Frenchman puts what appears to be an almost equal stress on both syllables 'Pa'ris. The force of the breath with which the Frenchman pronounces 'Pa'ris is not weaker than that expended by the Englishman and the German in 'Paris and Pa'ris. All that the Frenchman does is to divide the force equally. "In French the syllables should be all perfectly clear and distinct, like a row of pearls on a string, not weak and confused, with a few syllables coming into prominence here and there."³

That all the syllables of a French word are equally stressed is, of course, an exaggeration, but for practical teaching purposes it is quite legitimate to insist on the observation of this rule, especially with beginners. By this means it is possible to avoid atrocities of accentuation which are committed daily in our schools, e.g.: *nous 'avons, vous 'avez, or 'comment vous 'portez-vous?* etc.

¹ Stress = the force of the breath with which a sound or a syllable is pronounced. D. Jones, *English Phonetics*, p. 110.

² The mark ' precedes the stressed syllable.

³ L. Soames and Viëtor, *Introduction to English, French and German Phonetics*. Macmillan & Co., 1913, p. 141.

Equal stress implies a certain monotony, but "monotony is the first goal to be aimed at, though by no means the ultimate end in view."¹

To bring this fact of "equal stress" home to the pupil, it is a good plan sometimes during the reading lesson for the teacher to beat time with his hand, or with a ruler on the desk. He could mention, too, that in English we have some words with equal stress, e.g. 'back-'bite, 'a'men, 'hul'lo, etc.² The main thing is that the pupil should be made to realise that in French no syllable must be unduly accented.

Generally speaking, only the last syllable of a word or word-group is stressed in French, and even then the stress is weak.

In this connection pupils will find it interesting to compare words like the following:

| English. | French. |
|--------------|--------------|
| 'danger | dan'ger |
| 'Hugo | Hu'go |
| e'ternity | éterni'té |
| natio'nality | nationali'té |
| re'volver | revol'ver |

Then, in passing, the teacher might mention that French people learning English often make mistakes in stress which to us sound ridiculous, e.g. ne'ver, pa'per, dis'tance. That is, they follow the general rule of French accentuation and put a slight stress on the final syllable of a word. The same principle holds good in word-groups. In the following examples, *un journal intéressant*; *il y a plusieurs sortes de chronomètres*; all the syllables have equal stress except the last, which is slightly more accented.

The recognition of this principle of equal stress is the first step to the acquiring of a correct French intonation.

Now, if all syllables in a French sentence are to receive equal

¹ Dumville, *Elements of French Pronunciation*. Dent, London, 1920, p. 124.

² For these and other examples see D. Jones, *English Phonetics*, p. 122.

stress, how is the Frenchman going to distinguish between important and unimportant words? How can he make his meaning clear?

In only a few cases can he use "logical stress" (*accent logique, ou oratoire*).¹ He may say, for example, *l'homme propose, et Dieu dispose. Ce que vous appelez arranger, je l'appelle déranger.* Then in familiar conversation or animated discussion he can use what is known as "*l'accent émotionnel*";² he may say « Oh, je suis heureux, bien heureux! » « C'est désolant! » « C'est un ingrat! » « Mais c'est incroyable » « C'est épouvantable, » etc.

But he does not say, for example, « ceci est *ma conviction*, » for "le Français n'aime pas cette façon un peu lourde d'appuyer sur les déterminatifs."³ How then does he distinguish between important and unimportant words? How does he make his meaning clear? We say, for instance, "I knew him in *Paris*," the Frenchman says, "*c'est à Paris que je l'ai connu.*" That is, he has to alter the construction of his sentences to give the words the necessary prominence. He says, « *et ces plans, les approuvez-vous?* » instead of « *approuvez-vous ces plans?* » when he wants to emphasise the word "approve." Again in the sentence—*les chèvres, il leur faut du large*—greater importance is attached to the words "*du large*" than in the following: *il faut du large aux chèvres.* The position of "*du large*" at the end of the sentence is all the "emphasis" it requires.

For purposes of emphasis the French are fond, too, of repeating words, e.g. « *ah, j'ai couru, couru, couru!* » or « *elle lui détacha un coup de sabot si terrible, si terrible que. . .* » (Daudet: *La Mule du Pape.*)

Then again to make his meaning clear the Frenchman will often add a word. He does not say « ceci est *ma conviction*, » but « *ceci est ma conviction personnelle.* »

¹ Nyrop, *Manuel phonétique du Français parlé.* Copenhagen, 1914, p. III.

² The question of "*l'accent logique*" and "*l'accent émotionnel*" need not be dwelt upon in class.

³ *Annales pol. et litt.* Nov. 28, 1909, p. 500.

Generally speaking, emphasis in French is not conveyed by the stressing of words as it is in English.¹

So if a teacher wishes his pupils to read French intelligently and with expression, let him beware of English accentuation! For instance, in the following sentence: *trois bergers passaient un soir par Eaux-Bonnes en s'en retournant à leur village*, the English pupil, if he is trying to read "intelligently," usually puts a specially strong stress on the syllables *ber, tour, vil*. The scheme of the correct French stress, according to the rules given above, is as follows:

Trois ber'gers | passaient un 'soir | par Eaux-'Bonnes | en s'en retour'nant | à leur vil'lage.

This characteristic "accentuation croissante" or crescendo trend of French speech is the antithesis of the equally characteristic "accentuation décroissante" or decrescendo trend of English speech.

7. Differences of quantity or length, like those of stress, are not so clearly distinguished in French as they are in English.

There are only a few cases in which the Frenchman distinguishes words by quantity alone: tête—tette—scène—saine—maître—mettre, etc.² (Long vowel in tête, scène, maître.)

As a general rule he has rather vague ideas about the lengths of his vowels!³ Passy, speaking of quantity in French, writes as follows: "Il y a quelque temps, Darmsteter m'a prié de revoir avec lui la préface phonétique de son dictionnaire: nous avons tous deux été stupéfaits de voir comme nous prononcions différemment."⁴

What the English person has to remember is that he must not lengthen final vowels in French; e.g. he must not pronounce

¹ See Duhamel, *Advanced French Prose Composition*. London, Rivingtons, 1907, p. 56. Also Brunot, *La Pensée et la Langue*. Masson, Paris, 1922, under "Renforcement" and "Insistance."

² See Nyrop, p. 89, for these and other examples.

³ Nyrop (p. 89) mentions "l'attention médiocre que les Français accordent en général à la longueur le leurs voyelles."

⁴ Storm, *Englische Philologie*, I., p. 185.

si, tout, like the English words *sea, too*. « Le son doit se terminer brusquement, sans prolongements ni aspirations parasites. »¹

Again, in a word like *fromage* (frɔ'ma:ʒ) the English person either unduly lengthens (as well as stresses) the syllable frɔ and skips over ma:ʒ, or (having been told that the a is long), he unduly lengthens the syllable ma:ʒ, and now skips over frɔ.

Quantity, like stress, in French tends to evenness, and the syllables must be given their proper values.

8. Another point in which French speech differs from English is that of articulation. Verrier² says: « les Anglais articulent avec moins de précision et de force que les Français . . . aussi trouvent-ils qu'en parlant nous faisons sans cesse des grimaces avec la bouche. » In short, English people are lazy speakers. They neither speak out nor form their vowels properly. In French they must do both these things. — *I myself speak to the*

It is impossible to mention all the faults of articulation made by English people, but one of the most frequent of these occurs in words like tɔ̃'be, ɑ̃tɑ̃'dy, mɑ̃'ke, which are spoken by the English person as 'tɔ̃mbe, ɑ̃n'tɑ̃ndy, 'mɑ̃ŋke. This tendency is due also to the above-mentioned decrescendo trend of English speech as compared with the crescendo trend of French speech.

The Frenchman says tɔ̃-be, ɑ̃-tɑ̃-dy, mɑ̃-ke; the Englishman
 < < < < < < <
 > > > > > > >
 tɔ̃-be, ɑ̃-tɑ̃-dy, mɑ̃-ke. The Frenchman finishes his nasal vowel cleanly, so to speak, at the point where its formation is most energetic and distinct, and proceeds abruptly to the articulation of the following sound, which begins weak and reaches its maximum energy only at the very end. The Englishman begins his nasal vowel with maximum energy, which decreases gradually; and even before a proper finish is reached he is already occupied in concentrating a maximum of effort on the beginning of the next sound. In other words, he begins the articulation of his stops b, t, (d), k, without first raising the soft palate. To this lowering of the soft palate in conjunction with the b, t, (d), and k stops is

¹ *Nyrop, Remarque, 2, p. 91.*

² *Verrier, Métrique Anglaise. Welter, Paris, 1909, p. 125.*

due the insertion of those m, n, and ŋ sounds between the nasal vowel and the following plosive.

The best way to counteract this tendency is to make the pupil divide the word into syllables, with distinct pauses between each syllable, and make him concentrate on these pauses, thereby drawing his attention from the following initial plosives. At first the pupil should make the nasal vowel rather short and abrupt, and then breathe out before beginning the following consonant.

II.

GENERAL CHARACTERISTICS OF INTONATION.

9. The musical rise and fall of the voice, in so far as it is expressive of certain emotions, is approximately the same in all languages. If we hear two people in the room next to us talking loudly in a language which we do not understand, we may nevertheless get a fairly definite idea of the state of their feelings. The tones of their voices may be reproachful, angry, despairing, comforting or tender, yet we are able to distinguish between them. The speakers' emotional expression is recorded in the melody of their speech. The words themselves are of little or no account. In Thomas Hardy's *Tess of the D'Urbervilles* we read the following passage: "Some of the dairy people, who were also out of doors on the first Sunday evening after their engagement, heard her impulsive speeches, ecstasised to fragments, *though they were too far off to hear the words discoursed*; noted the spasmodic catch in her remarks, broken into syllables by the leapings of her heart, as she walked leaning on his arm!" Characteristic *tones* are even more important than *words*. Palmer gives us the following excellent example of this fact. "If we say to a very young child 'Aren't you a nasty wretched little brat!' in the same intonation as 'Aren't you a dear precious little angel!' the effect produced will be that of the latter sentence."¹ Similarly we recognise by the

¹ H. Palmer, *English Intonation*, p. 4.

A rest with a deep
to hear the sound
nothing. The words
mean everything

tone if the speaker is asking a question, if he has completed his sentence, or if he has still something to say.

10. In addition to this *international* intonation expressive of the emotions there exists another used in unemotional utterances, and it is the latter intonation that gives such a varied character to the speech of the different nations and races. It is an intonation that is characteristically different for each nation and province. For instance, the average Scotsman's intonation of a simple unemotional sentence like the following—*we are going across the water*¹—will probably be quite different from that of the man in the south of England. In the Preliminary Remarks (p. 1) the Glasgow man's characteristic "sing-song" was referred to. The Edinburgh man makes fun of it, but he is quite oblivious of the fact that he, too, has an Edinburgh intonation. Verrier says: « Nous 'chantons' tous plus ou moins en parlant Nous ne nous en rendons pas compte, parceque la mélodie de notre langue est pour nous toute naturelle. . . . Ce que nous remarquons, ce sont les infractions à cette mélodie que commettent certains provinciaux et la plupart des étrangers. Nous trouvons qu'ils chantent, parce qu'ils chantent autrement que nous.»²

These two intonations, international and national, are closely allied. For instance, the two sentences: "*Have you been in Paris?*" and « *Avez-vous été à Paris?* » end with the international rising intonation used in direct questions requiring the answer *yes* or *no*; but in addition the Englishman and the Frenchman give these sentences their typical national melody. The Englishman begins with the highest tone on the word *have*, the pitch descending gradually and uniformly till the lowest tone on *Pa*—the most emphatic syllable in the sentence—is reached. Then the pitch rises again, *the final tone being somewhat lower than the pitch of the initial high tone.*³ But the Frenchman begins with a low tone, the pitch ascending gradually and uniformly till the

¹ D. Jones, article in *Mod. Lang. Teaching*, Vol. X., No. 7, Nov., 1914.

² Verrier, *Métrique*, p. 88.

³ See D. Jones, *English Phonetics*, p. 145, § 709.

last syllable but one—the *Pa*—is reached, then there is a sudden rise for the syllable *-ris*, the pitch of *this final tone being much higher than the pitch of the initial tone.*

11. The chief difficulty for the foreigner lies in combining these two intonations—the international and the national. He will more easily learn the typical trend of the national intonation if he confines his attention at first to unemotional utterances. If he attempts to express his emotions in a foreign language he will be sure to lapse into his native intonation. The “Duchess” in Bernard Shaw’s *Pygmalion* gets along nicely with her “high-class” English when the conversation is of the ordinary unemotional type, but when her feelings are roused and she becomes excited, she forgets herself, and we hear immediately the intonation and accents of the Cockney flower-seller she once was.

The characteristic melody of French speech, the melody, for instance, in which simple stories, dictations, or historical texts are read in French schools, can be learned by the average English person. To teach this typical melody is the aim of the Exercises. If the teacher becomes thoroughly familiar with it he will find no real difficulty in teaching his pupils to use it in reading class texts.

It is, of course, considerably more difficult to use French intonation in conversation, because there is little time for reflection, and because in conversation the feelings of the speaker influence his intonation. But once the student has learned to use the typical French melody in reading ordinary, simple, unemotional texts, he will very soon be able to use it correctly in conversation as a means of expressing his thoughts and feelings. Intercourse with French people, and the hearing of good gramophone records, will be of the greatest assistance to the student at this stage.

12. There are two arguments one sometimes hears used against learning the typical melody of a foreign language. The first is that the constant use of that melody in reading and speaking produces a decidedly monotonous effect. The answer to that is, of course, that it is better to speak monotonously with

the *correct* intonation, than in a lively manner with the *wrong* intonation. Besides, people often speak their native language in a monotonous manner. The second argument used by "unbelievers" is that the typical melody of a language is something artificial. To the unaccustomed ear it sounds affected and unnatural. Yet there is no such thing as natural speech. "All speech is acquired or taught movement."¹ The foreign melody sounds artificial only because it is so different from the one the hearer is accustomed to. And pupils have a right to hear and be taught, not only the correct sounds, but also the typical intonation of the foreign language they are studying.

13. A gramophone with some really good French records is a valuable aid to the successful teaching of intonation. There are a few such records to be had nowadays, and the teacher must choose the best. But intonation lessons with the help of a gramophone must be intelligently prepared. The fable, poem, or prose passage selected must be thoroughly understood and analysed before the pupils are allowed to hear the record. "By repeating a number of times short portions of a record (say three or four words at a time), the intonation tune becomes so fixed in the memory that the pupil can hardly help imitating it."²

III.

FUNDAMENTAL PRINCIPLES OF FRENCH INTONATION.

14. In section 6 it was pointed out that one of the characteristics of French speech is its even stress. Another of its characteristics is that the intonation evinces a similar evenness: each of the successive tone-groups has the same upward trend.

In this respect, too, it differs from English speech. Let us take, for example, the following English sentence³: *he was about the only intelligent man in the country.* We note that it has a falling intonation, and that there are four important words:

¹ E. Fogerty, *First Notes on Speech Training*. Allen & Unwin, London.

² D. Jones in *Mod. Lang. Teaching*, Vol. X., No. 7, Nov., 1914.

³ D. Jones, *Eng. Phonetics*, p. 161.

only, intelligent, man, country—which are all stressed. The first four words—*he was about the*—are spoken uniformly in a low pitch; then there is a sudden rise on the word *only*, the first important stressed word, which has the highest tone. The first unstressed syllable of the next important word, *intelligent*, is maintained at practically the same pitch as the word *only*, then there is a sudden lowering of the pitch for the following stressed syllable; the pitch is again lowered on *man*; the following unstressed syllables—*in the*—being maintained at the same pitch as the stressed syllable *man*; the pitch then descends again on the stressed syllable *coun-* and drops to its lowest tone on the last syllable of the sentence, this final tone being, in the approximate musical notation, a fourth lower than the initial tone.

An analysis of the intonation of the following French sentence will show how fundamentally different it is from the English speech melody.

Mar'seille | est le premier port commer'cial | et la ville la plus popu'laire | de'France. This sentence, like the English example, requires a falling intonation at the end. In the French sentence the pitch gradually ascends within each word-group except the last. The rise in pitch within each little section is gradual, but to each stressed syllable at the end of the word-group there is a sudden upward jump, the high pitch indicating that the sense is not completed, and that there is more to follow. In the last word-group the pitch falls suddenly to the final syllable *France*, indicating the completion of the sentence. The intonation of this final word-group differs from that used in the final word-group of the English sentence, for in the latter the voice "glides" downwards (the *legato* of the singer), whereas in French the voice "jumps" down to the final level tone. At the end of English sentences this final tone is usually gliding, and not level as in French. This same characteristic feature of French intonation, as compared with English, should be noted in the last syllable of word-groups with rising intonation. English people would be inclined to use a rising intonation (an upward glide) on the last syllable of the word *populaire* in the above sentence,

where the French would use a high level tone. That is, the last stressed syllable of any word-group (except the last) "should be practically sung on one single high note."¹ The voice should not rise throughout this syllable. This *legato* the Englishman is so fond of sometimes occurs in French in emotional utterances, but its use should be dispensed with in school.

15. The sentence: *Marseille | est le premier port commercial | et la ville la plus populaire | de France* consists of four separate tone-groups.² But it is often possible for two closely related tone-groups to be combined into one, which is then known as a double tone-group. For example, in the following sentence: *Ce jeune ¹ prince de vingt ² ans, | le plus ³ bel homme de son ⁴ royaume, | était le vrai roi | des gentilshommes | et le héros | des guerres d'Italie*—most people would consider that the separate tone-groups 1 and 2 form one double tone-group consisting of two elements. Tone-groups 3 and 4 are so closely related that they, too, may be treated as one double tone-group. Of course this question of tone-group division allows plenty of scope for individual interpretations. No two people would divide a long passage into exactly the same tone-groups. No two people would intone such a passage in exactly the same manner. We may sometimes find three tone-groups combined into one, e.g. *¹ils ont trouvé | les poires | à leur goût | ²et je n'ai pas eu le courage | ³de les leur refuser*. As in the French sentence discussed in section 14, the pitch here ascends gradually within tone-groups one and two, and to the stressed syllable at the end of each tone-group there is a sudden upward jump; the last syllable of the final tone-group, however, does not show this rise in pitch, for there is a sudden downward jump from the penultimate to the final syllable. If a sentence consists of only one tone-group the latter ends with the characteristic fall.

¹ D. Jones, *Mod. Lang. Teaching*, Vol. X., No. 7, Nov., 1914.

² H. Palmer defines a tone-group as a word or series of words in connected speech containing one and only one maximum of prominence.

English Intonation, p. 7.

16. In the tone arrangement, or melody, of simple and complex sentences there is one feature which all languages have in common. It is the grouping and gradation of the tone-groups relative to the tone-group containing the highest pitch, and therefore the maximum of prominence. This is merely an extension of the principle which unites the different syllables of a word into a whole, i.e. into a tone-group. In the French words *la maison* and *commencement*, the middle syllable has the highest pitch, and the syllables on either side have a lower pitch; for the last syllable there is the sudden characteristic fall in pitch, and this lowest tone denotes completion. The tone-groups of a sentence show a similar arrangement, e.g. *Trois*¹ *bergers* | *passaient*² *un soir* | *par*³ *Eaux-Bonnes*. The middle-tone group (2) begins and ends on a higher pitch than do tone-groups 1 and 3; the latter being final, has the lowest pitch. If a syllable is added to the above words, *la maison*, *commencement*, so that we have *la maison neuve*, *commencement triste*, the syllable which previously had the lowest pitch now has the highest.

The same thing happens if another tone-group is added to the above sentence.

*Trois*¹ *bergers* | *passaient*² *un soir* | *par*³ *Eaux-Bonnes*, | *grande*⁴ *station thermale*. Tone-group 3, which had the lowest tone, now rises to the highest pitch, and the new tone-group, being final, has the lowest tone. The pitch of tone-group 2 is intermediary and forms the transition between tone-groups 1 and 3.

This French sentence-melody is, so to speak, predetermined, for if we invert grammatically the order of the last two word-groups, their intonation must be altered to conform to the characteristic melody of the sentence as a whole. *Trois bergers* | *passaient un soir* | *par une grande station thermale*, | *nommée Eaux-Bonnes*. This arrangement, of course, gives the maximum of prominence to the tone-group—*par une grande station thermale*, and the importance of the tone-group *nommée Eaux-Bonnes* is thereby considerably lessened.

The highest pitch need not always occur in the last tone-group but one. One may say: *trois*¹ *bergers* | *passaient un soir*² | *par*³ *Eaux-Bonnes* | *pour gagner leur village*⁴, with the highest pitch in tone-group 3; or, *trois*¹ *bergers* | *passaient un soir*² | *par*³ *Eaux-Bonnes* | *en s'en retournant*⁴ | *à leur village*⁵, with the highest pitch still in tone-group 3, the thought of the return being expressed in two final tone-groups instead of one. The pitch of tone-group 4 is, in that case, intermediary, and forms the transition between the highest pitch in 3 and the lowest in 5 (just as tone-group 2 forms the transition between tone-groups 1 and 3). The even trend of French intonation becomes evident not only in the gradual ascent in pitch between the syllables *trois*, *pa* . . ., *par* (the first syllables of the first three tone-groups of the above model sentence), but also in the regularly increasing intervals between the last syllable but one and the last syllable in each of these tone-groups. The pitch of the syllable *gers* is but slightly higher than that of *ber*, which is slightly higher than *trois*; but the interval between *soir* and *un* is greater; while the pitch of *Bonnes* is noticeably higher than that of *Eaux*.

The above are characteristic features of French intonation which English people are apt to neglect.

17. The following is a short summary of the general rules to be observed in reading the model sentence: *Trois*¹ *bergers* | *passaient un soir*² | *par*³ *Eaux-Bonnes* | *en s'en retournant*⁴ | *à leur village*⁵. (It is assumed that the individual sounds are correctly pronounced. The figures in brackets refer to the sections.)

1. The pupil must speak out. Each syllable must be clearly articulated. (8.)
2. All syllables are to have equal stress except the last syllable of each tone-group, which is to be slightly more accented. (6.)
3. There must be no "gliding" between the penultimate and final syllable of a tone-group. (14.)

4. The pitch should gradually ascend within each tone-group except the last. (14.)
5. There should be regularly increasing intervals between the last syllable but one and the last in each of the tone-groups. In the last tone-group the pitch should fall suddenly from the penultimate to the final syllable. The latter has a level tone. (16 and 14.)
6. The syllables within the tone-groups gradually ascend in pitch, and the tone-groups should be similarly graded, the highest pitch occurring at the end of tone-group 4; but the highest pitch *may* occur at the end of tone-group 3 (see section 16) in which case tone-group 4 is intermediary and forms the transition between the highest pitch in tone-group 3 and the lowest in tone-group 5.

Of course it is not a general rule that the highest pitch, the maximum of prominence, will always occur exactly in the middle of the sentence, as it does in this case. In a symmetrically constructed sentence like the above, however, we have a clear illustration of the fundamental principles of French intonation.

Theory alone, of course, will not enable the pupil to acquire a correct French intonation; it must be combined with careful observation and imitation of the teacher's performance, example being always better than precept.

IV.

THE TEACHING OF FRENCH INTONATION.

18. "All users of speech (no matter what their nationality or language, no matter whether musically trained or not) are users of tones, and consequently already possess the elements of any intonation system. All they have to do is to perform wittingly and consciously what they are already in the habit of doing unwittingly and unconsciously."¹

¹ H. Palmer, *English Intonation*, p. 5.

In helping the pupil to intone the foreign language "wittingly and consciously," the example of the teacher is all-important. for the class will reflect the teacher's ability to intone correctly. If the teacher reads and speaks French with the intonation peculiar to his native town or country, if he is not even aware of the differences that exist between the melody of his native language and that of French, he is actually deceiving his pupils. They have a right to hear and be taught to intone the foreign language correctly. They can learn to do this as easily as they learned the intonation of their native tongue. It is fundamentally a matter of habit.

Therefore, in the beginners' class the teacher should speak and read all French words and sentences with the characteristic French melody, and should require his pupils to repeat them in the same manner. Simultaneous practice of the exercises is to be recommended. The voices of 20-30 pupils intoning a word or sentence bring out the melody much more clearly than the teacher's voice alone. It is a good plan for the teacher to indicate the rise and fall of the melody with his hand; as a matter of fact, if the pupils experience any difficulty in distinguishing between the rising and falling of the voice, they can often be made to overcome this difficulty by indicating the rise and fall with their hand whilst intoning the word or sentence.

Again, the teacher can indicate the trend of the intonation by means of dots and lines on the blackboard.

In the upper classes where the pupils have been learning French for some time, but do not intone correctly, and in cases where the teacher himself is not thoroughly familiar with the principles of French intonation, too much should not be attempted at first. For instance, the whole lesson should *not* be spent in trying to intone *all* conversational and reading matter correctly. The teacher should spend five (or more) minutes of each lesson in the upper classes in systematic practice of the French Intonation Exercises. By the end of the year there will not only be a marked improvement in the pupils' oral work, but, once the Intonation Exercises have been worked through, teachers

and pupils will be able to tackle any passage of French prose or verse and intone it correctly. They will do this at first consciously, but later quite unconsciously.

In all poems and prose passages learned by heart the correct French intonation should be insisted on.

EXPLANATION OF THE SYMBOLS.

THE DOT SYSTEM.

Each dot represents a syllable. Its position with regard to the preceding and following syllables indicates its relative pitch. A thick dot represents the final syllable of a tone-group, and signifies at the same time that this syllable is to be slightly accented.

A continuous upward slanting row of dots indicates a corresponding succession of rising syllables. The thick dot marking the final syllable of an ascending tone-group is placed perpendicularly over the dot of the preceding syllable, so that the abrupt rise in pitch between the syllables may be clearly illustrated. Similarly the final syllable of a sentence is indicated by a thick dot placed perpendicularly below the dot of the preceding syllable.

If a tone-group consists of only two syllables, the dots representing them are placed in a vertical line, the position of the thick dot indicating the direction of the rise or fall. Thus, if the thick dot is placed above, the tone-group is a rising one, if it is placed below, it indicates a falling tone-group.

A small ring (Ex. 10) in place of a thick dot gives special prominence to the syllable with the highest pitch, the "*point culminant*" of a whole series of tone-groups.

Two tone-groups, closely connected as regards subject-matter, are sometimes combined to form one double tone-group. In this case the ascending melody of the second section is merely a continuation of that occurring in the first section, but the position of the first syllable of the second section is a little lower than

that of the penultimate syllable of the first section. This is shown by the corresponding arrangement of the dots. The abrupt rise in pitch between the penultimate and ultimate syllables of the first section is in no way diminished by the joining of the tone-groups. Three tone-groups combined into one are represented in a similar way by a corresponding arrangement of the dots.

The horizontal line found in each intonation-picture is, in the first instance, merely a guiding line enabling the reader to determine at a glance the relative positions of the dots. But it also represents an approximate middle pitch. The reader should not, however, waste time trying to discover what his middle pitch is. The line is a mere guide.

THE LINE SYSTEM.

As the dots in Exercises 1-11 represent the syllables within a tone-group, so the lines in Exercises 16-30 represent a tone-group within a sentence.

Exercises 12-15 show the transition. Exercises 12 and 13 still indicate the separate syllables by the dots placed on the lines; in 14 and 15 these aids are omitted, but the lines correspond exactly in length to the rows of dots they replace. After this, for the sake of economising space, the lines have been perceptibly shortened, and now merely indicate the trend of the intonation.

Throughout the exercises dots alone have been used to illustrate the abrupt rise or fall in pitch occurring at the end of each tone-group. Tone-groups consisting of one syllable are, of course, represented by a single thick dot, and tone-groups consisting of two syllables by two dots as described on page 19. In addition, dots have been used in cases where the syllables of the tone-group, for some reason or other, do not follow the normal trend of the intonation. This often occurs when the final low tone draws down with it one or more preceding unstressed syllables.

A small ring in place of a thick dot has the same value as indicated in the dot system above.

Lines with one or two indentations in the middle represent double or triple tone-groups respectively, and should be read as described above. The indentation itself indicates the point of contact of two tone-groups. In the printed texts the longer perpendicular lines mark the limits of the tone-groups, the shorter ones the point at which the indentations occur in double or triple tone-groups.

The figures placed before the tone-groups in the texts and above the corresponding intonation-pictures will facilitate the comparison of the different sections.

APPENDIX I.

TREATMENT OF THE FINAL TONE-GROUPS.

In Exercises 2–11 the principle underlying the construction of the final tone-groups is that all syllables preceding the final syllable of the tone-group gradually ascend. The subject-matter of the texts has been specially selected with a view to illustrating this simple and fundamental principle of French intonation.

From Exercise 12 onwards the subject-matter of the texts has been taken at random from various sources. It will be seen that the intonation-pictures of these final tone-groups do not always show the regular intonation of Exercises 6–11. The final low tone often draws down with it one, two, or even three preceding unstressed syllables. The reason for this seeming contradiction is that from Exercise 12 onwards the subject-matter of the texts has not been specially chosen to illustrate the above fundamental principle, and full liberty has been allowed for individual interpretation. Thus in all cases where M. de Fourmestraux's intonation differed from the rule stated above, such departures from the normal have been recorded in the intonation-pictures.

In order that the reader may draw his own conclusions with regard to the treatment of final tone-groups, it has been considered helpful to make the following synopsis of the examples occurring in the first eleven connected texts (12–22).

I. INTONATION OF FINAL TONE-GROUPS FOLLOWING THE RULE OF EXERCISES 6–11.

A. The final tone-group ends in a word of two or more syllables. The final syllable has the lowest tone, and the penultimate has the highest tone in the ascending tone-group.

Dissyllabic endings:—*en hiver* 12, I. 10; *le dîner* 12, V. 11; *et le dîner* 12, VI. 7; *sont écrites* 13, I. 8; *il y a deux aiguilles* 10; *qui*

NOTE.—Black figures denote exercises; Roman numerals, the sections of the texts; and small Arabic figures, tone-groups.

marque les minutes 14; *du gilet* II. 5; *en acier* III. 8; *ou en argent* IV. 9; *ou en albâtre* 11; *que la pendule* V. 3; *de votre voisin* 15, V. 2; *si tu veux répondre* 15, VII. 5; *son ministre* 16, I. 4; *du cabinet* II. 4; *et qui pleurait* 17, I. 6; *pour la fermière* 18, I. 3; *resta sans réponse* 19, I. 10; *les lignes suivantes* 15; *de vous écrire* II. 26; *Victor Hugo* 31; *dans le monde entier* 20, I. 46; *et d'un pays* II. 51; *ou embarqués* | *à Marseille* III. 4; *et du nord* | *de l'Europe* IV. 29; *et le contrôle* | *à sa façon* 21, II. 13; *pour s'assurer,* | *si elles sont solides* 16; *avait été précoc?* 22, I. 2; *si tu touches* | *à un pinceau* II. 2; *c'est le petit Stevens* VII.; *chez tes parents* VIII. 4; *le gamin* | *le suivit* IX. 2; *à l'examen suivant* XIII. 4; *n'était admis* 7.

Polysyllabic endings:—*de chronomètres* 13, II. 2; [*décorées* 13, IV. 7]¹; *de commandement* 15, title; *il faut m'excuser* 19, II. 8; *en tourbillons* 20, I. 32; *de comparable* II. 7; *qu'on renverra* | *à l'étranger* III. 13; *et cetera* 23; *et compte plus* | *de 640000* | *habitants* IV. 6; *suivi la même* | *progression* 8; [*d'importance* 14]; *est supprimé* 20, IV. 17; [*ambulant* 21, I. 7]; *de l'animal* 9; *il demanda* 22, V. 2; *l'en dissuadait* XI. 11. — *d'être interrogé* 15, VII. 2; *avant d'être interrogé* VII. 7; *une lettre* | *de remerciements* 19, I. 8; [*ineffaçable* 20 I. 15]; *brûlait* | *de désobéir* 22, III. 2; *à se réaliser* XI. 3. — *sur la Méditerranée* 20, I. 39; *est tout à fait* | *extraordinaire* II. 3.

B. The final tone-group ends in a monosyllabic word, which has the lowest tone.

(a) A preceding unstressed syllable has the highest tone in the ascending tone-group: *que tu fais* 12, VIII. 2; *de devant la bouche* 15, III. 7; *ne croisez pas les jambes* 8; *à la bouche* VI. 4; *attends ton² tour* VII. 3; *quand je te parle* 9; *avec son frère* 18, V. 4; *à votre mère* (votrə) 19, II. 13; *doit être douce* (ɛ:trə) 19, II. 22; *qu'on en tire* 20, IV. 21; *met à jour* 21, II. 11; *mais pour voir* 19. Cf. the following polysyllabic endings with unstressed penultimate: *avec le porteplume* (pɔrtəplym) 15, VI. 2; *elle est dure* | *quelquefois*

¹ The square bracket indicates that the word is not only the end of the final tone-group, but is itself the final tone-group. Such words are included in the summary at the end of this appendix.

² Possessives often have the same syntactical value as the definite article; they are in that case to be treated as unstressed. Similarly prepositions like *pour*.

(kɛlkəfwa) 19, II. 24; *dans l'atelier | de Roqueplan* (rəkəplä) 22, XI. 6.

(b) A preceding stressed syllable has the highest tone in the ascending tone-group: *regardez-moi!* 15, IV. 5; *ne le dérangez pas* V. 3; *ne ris pas* VIII. 1; *derrière moi* 17, III. 6; *n'oubliez pas cela* 19, II. 16; *et restez sage* 30; *il les sort tous* 21, II. 24; *pour qu'il ne les retrouve pas* 31; *qui sera un grand peintre* 22, X. 6; *n'en revenait pas* XIV. 2.

II. INTONATION OF FINAL TONE-GROUPS DEPARTING FROM THE RULE OF EXERCISES 6-11.

A. The final tone-group ends in a dissyllabic or polysyllabic word.

The final syllable has the lowest tone.

One or more preceding syllables participate in the fall.

Tone-groups ending in a dissyllabic word: *je mange une]* *beurrée* 12, II. 2¹; *et aux autres édifices]* *publics* 13, V. 12; *laissez votre voisin]* *tranquille* 15, V. 1; *êtes-vous au]* *travail* 16, II. 10; *pour tous vos]* *trésors* 16, III. 11; *je l'ai]* *perdu* 17, II. 7; *une belle pêche]* *vermeille* 18, I. 6; *et tu ne sais rien]* *encore* 22, XII. 3. Similarly: *ne vous courbez pas]* *comme ça* 15, II. 2.

Tone-groups ending in a polysyllabic word: *les plus petits]* *chronomètres* 13, III. 2; *est cap]* *tivante* 20, I. 18; *le fruit]* *rafraîchissant* 18, II. 5. In a polysyllabic word-group: *qui dit]* *tout joyeux* 17, III. 8; *l'importance]* *de Marseille* 20, II. 53; *sur les édifices publics]* *de notre* (nɔtrə) *ville* 14, VIII. 4.

Compare final tone-groups with falling pitch throughout: *[à quoi sert le timbre]* *des pendules* 14, VII. 2; *[où sont placées]* *les horloges?* 14, VIII. 2; *[qui était la résidence]* *de Sully* 16, I. 11; *[chargée d'une masse]* *de papiers* 16, II. 7; *[depuis trois heures]* *du matin* 16, II. 13; *[servent à orner]* *les cheminées* (4 syllables) 13, IV. 3; *[pour mener]* *une pareille vie* 16, III. 6.

B. The final tone-group ends in a monosyllabic word.

The latter has the lowest tone.

¹ The single square bracket at this point is placed after the syllable with the highest pitch in the ascending tone-group.

(a) A single preceding unstressed syllable participates in the fall : *à sept heures et demie*] *du soir* 12, IV. 4; *le mouvement*] *des roues* 13, V. 6; *où porte-t-on*] *les montres?* 14, V. 1; *je vous rends*] *le vôtre* 17, III. 11; *lui porter*] *la pêche* 18, III. 5; *à tous*] *les deux* 18, V. 7; *cinq fois*] *par jour* 12, I. 2; *je fais cinq repas*] *par jour* 12, I. 3; . . . *manges-tu*] *par jour?* 12, VII. 2; *regardez droit*] *devant vous* 15, IV. 3; *lui défendait*] *de peindre* 22, I. 7; *ses habitudes*] *se fixent* 21, II. 2.

(b) Two preceding unstressed syllables participate in the fall : *éloignez votre buste*] *de la table* 15, II. 4; *mettez les mains*] *sur la table* 15, III. 3. — A whole final tone-group with similar falling pitch : [*ne vous appuyez pas la tête*] *dans les mains* 15, III. 2.

SUMMARY.

The following summary gives the number of examples collected under each heading.

- I. Intonation following the rule of Exercises 6-11.
 - A. Final tone-groups ending
 - in a dissyllabic word : 34.
 - in a polysyllabic word : 24.
 - B. Final tone-groups ending in a monosyllabic word,
 - (a) a preceding unstressed syllable having the highest tone in the ascending tone-group : 12 (15),
 - (b) a preceding stressed syllable having the highest tone : 10.
- II. Intonation departing from the rule of Exercises 6-11.
 - A. Final tone-groups ending
 - in a dissyllabic word, the final syllable having the lowest tone, and the penultimate syllable participating in the fall : 9.
 - in a polysyllabic word, the final syllable having the lowest tone, and several syllables participating in the fall : 3, 3, 7.

B. Final tone-groups ending in a monosyllabic word :

- (*a*) a single preceding unstressed syllable participating in the fall : 12; two such syllables participating in the fall : 2 (3).
- (*b*) a preceding stressed syllable participating in the fall :0.

The results may be summed up as follows :

- A.* If the final tone-group ends in a dissyllabic or polysyllabic word, the intonation of Exercises 6-11 is preferred.
- B.* If the final tone-group ends in a monosyllabic word a preceding unstressed syllable may either have the highest tone or else participate in the fall of the final syllable. A preceding stressed syllable never seems to participate in the fall.

APPENDIX II.¹

EMPHATIC INTONATION² IN CONVERSATION.

I.

“One of the functions of intonation is to indicate subtle shades of meaning which cannot well be expressed in words. . . . In fact, we may say that what we call expression depends almost entirely on intonation.”³ Where final words require an emphatic intonation the typical French melody differs slightly from the normal in that the antepenultimate syllable of a sentence has the lowest tone, the penultimate syllable rising correspondingly above the middle pitch, while the final syllable ends on the middle pitch, or slightly above it. The preceding part of the sentence is usually spoken more or less uniformly. The following are examples heard by Professor Klinghardt in Paris and the provinces :

(a) 1. *c'est une*] *comédie!*⁴ 2. *à huit heures*] *du matin.* 3. *on peut écrire ça*] *dès maintenant* (in the last case the five syllables in front of the bracket fell gradually from a somewhat higher pitch to the middle pitch).

In addition, the antepenultimate syllable and the last one received rather more stress—a characteristic feature in conversation. This is indicated in the intonation-picture by thick dots. The stress on the antepenultimate syllable is somewhat greater than that of the last syllable, but this is not shown in the intonation-picture.

The principle seems to be that the speaker inclines to emphasise only the antepenultimate syllable by a decided fall in pitch. The rise in pitch on the penultimate syllable is a

¹ See the Intonation-pictures to Appendix II., p. 90.

² See page 6 for treatment of emphasis in French.

³ *Modern Language Teaching*, Vol. X., No. 7, 1914 (article by D. Jones).

⁴ The small dashes in the intonation-picture merely indicate the preceding words of the sentence.

kind of reaction against the preceding fall. The last syllable simply terminates the tone-group by returning approximately to the middle pitch.

- (b) In most cases this kind of emphatic intonation is combined with a "gliding" rise or fall in pitch (*legato*), which is abnormal in French speech, and therefore all the more striking when it does occur. The trend of this *legato* movement is as follows: The antepenultimate syllable begins on a low tone and has a strong stress. As this stress gradually diminishes, the tone rises in a crescendo-decrescendo movement through the high pitch of the penultimate syllable, and falls again with strong stress to the final syllable, which terminates with diminished stress and falling tone. The whole gives an effect of "elasticity," which is heightened by the fact that this emphatic intonation is accompanied by an increase in stress as well as a lengthening of the vowels in the antepenultimate and final syllables. As a symbol for the rising tone of the antepenultimate syllable and the falling tone of the final syllable, an inverted comma and an ordinary large comma have been used.

1. *il nous faut des] expériences.* 2. . . . *et alors.* 3. . . . *cela veut dire.* 4. *vous avez] bien tracé.* 5. *j'en]ai mangé.* 6. *nous traversons] bien une salle* (here the tone glides down on *l*). 7. *ah, la] belle enfant!* 8. *rien que la] nourriture* (downward glide on the final *r*).

The small part played by logical stress in French speech is clearly seen from the fact that the strongly stressed antepenultimate syllable often consists of words like prepositions, auxiliary verbs, or weak prefixes. 9. . . . *en Sicile.* 10. . . . *dans l'espace.* 11. *j'ai hurlé.* 12. *avec] les enfants.* 13. *on n'est pas] des enfants.* 14. *de grandes] relations.*

It is evident then that emphatic intonation obeys a law of its own and does not depend upon the particular sounds or words with which the given sentence ends. In none of the above examples did the antepenultimate syllable imply a contrast.

(c) A third type of this emphatic intonation occurring at the end of sentences is seen in the following examples, where two or more unstressed syllables are found between the first and last stressed syllable.

1. *oh,*] *absolument!* 2. *elle n'en*] *a pas l'air du tout.* In 1 the pitch of the syllable "so" lies between the lowest pitch on "ab" and the highest on "lu"; in 2, the two syllables "l'air du" descend gradually in pitch from the highest tone on *pas* till the lowest tone of the final syllable is reached.

(d) A fourth type is seen when the middle syllable drops out altogether. In this case the first and last syllables retain their characteristic intonation—rising and falling "glides."

1. *il l'est*] *toujours* (the highest pitch is discernible on the intermediary *j* (3); the tone glides down on the final *r*, as in *b* 8 in *nourriture* and *b* 6 in the *l* of *salle*). 2. *combien ses idées sont*] *anciennes* (downward gliding tone on *n*). 3. *ne le*] *dites pas.* 4. *c'est toujours le*] *mariage* (highest pitch on the *j* of *marja:3*, cf. No. 1.)

In this case, too, there is no logical stress. The strongly stressed penultimate syllable consists of insignificant words or parts of words, like the antepenultimate syllable in *b* above. 5. *une révolution s'est faite*] *en lui.* 6. . . .] *des crampes.* 7. . . . *et qui se*] *repent.* 8. *vous connaissez la*] *recette.* The lengthening of the penultimate syllable seems to be general, even when the penultimate syllable contains an *ə*.

II.

The following fragmentary sentences with final tone-groups have this in common that the final tone rises suddenly—in normal intonation it falls—is lengthened and then "glides" down.

(a) In these examples all the preceding syllables have a uniform pitch. 1. . . . *Non, le*] *quinze!* 2. *C'est com*] *mode!* 3. *Malheureuse*] *ment!* 4. . . . *qui n'est pas*] *sûr.* 5. . . . *dans la na*] *ture.* 6. *une gerbe de*] *fleurs.* 7. *c'est agré*] *able.* 8. *une jolie An*] *glaise.* 9. . . . *comme on fait les lu*] *nettes.* 10.

et dire qu'elle est stu]pide! 11. *elle a une timidi]té!* 12. *vous vous êtes levé à sept] heures [ce matin* (highest tone on *heures*; the three syllables of the two following words have the uniform pitch of the first part of the sentence).

- (b) The preceding syllables gradually fall till middle pitch is reached, the final syllable has the highest tone as in (a):
 1. *on peut] dire!* 2. *Gentil]ly!* (in calling out the name of the station). 3. *vous voulez] rire!* 4. *ça me fait] mal* (tone gliding down on *l*). 5. *j'ai assez de]vous!*

III.

The following additional collection of specimens of French intonation has been added to show the reader that the authors have not turned a deaf ear to the extraordinary variety of French speech-tones. The authors also wished to encourage the reader to make a similar collection when on a visit to France.

The following examples consist of small sentences—or concluding parts of sentences. The pitch in the preceding part of the latter (as pointed out on page 27) is nearly always uniform.

The emphatic intonation begins on the concluding part of the sentence, and the hearer gets the impression that this predominating intonation gives expression to the meaning of the whole sentence. Therefore, in collecting specimens of this emphatic intonation, it is the end of the sentence that must be specially noted.

The thick dot in the accompanying intonation-pictures again indicates the syllable that has the strongest stress (often very strong in animated conversation). Sometimes several syllables in succession, or at intervals, receive an additional stress.
 1. *Mais, mon Dieu, ce n'est pas la peine!* 2. *Mais, c'est très joli!* (two syllables with additional stress). 3. *c'est la chose la plus terrible qui existe.* 4. *je suis incapable d'en prendre une goutte!* 5. *qu'est-ce que c'était, je mę rappelle plus.* 6. *ah, merci, impossible!* (three syllables in succession pronounced with strong stress, and in addition separated by short pauses to make the

whole more expressive).¹ 7. *mais, on en boit* tellement! (an appeal to the hearer's judgment, hence rising tone; otherwise the two stressed syllables are treated as the three in No. 6). 8. *ah, c'était effrayant!* 9. *il a toujours tout.* 10. *j'ai énormément à lire.* 11. *elle est très bien payée!* (an appeal to the hearer's judgment, cf. No. 7). 12. *c'était vraiment bien arrangé!* 13. *lui est répugnant.* 14. *de menues dépenses.* 15. *elle n'en a pas l'air du tout.* 16. *le matin pour aller au bain.* 17. *ah, je n'ai pas plié ma serviette!* 18. *c'est la fille du comte de Paris* (meaning "don't you know that?"). 19. *je ne connais personne.* 20. *quelle idée de descendre avec elle enfin!* 21. *c'est impossible!* (different from No. 6). 22. *moi, j'ai les pieds bouillants.* 23. *ah, ça vient de Paris!* 24. *cela m'éviterait la peine de lui écrire* (no contrast implied—lui considered as the first syllable of the compound "*lui écrire*"). 25. *malheur aux vaincus* (the actual pitch of the breathed *u* is hard to determine, but the speaker seems to feel the pitch as indicated in the intonation-picture).

The following additional examples occur only in animated conversation. They show a fairly regular alternation between stressed syllables with high pitch and unstressed syllables with low pitch.

1. *une redingote.* 2. *mais, c'est très joli!* 3. *un décavé.* 4. *ah vous rêvez!* (no contrast implied). 5. *c'est malhonnête!* 6. *un canard!* 7. *désarmé* (meditatively). 8. *mille baleines!* (feminine exclamation). 9. *quelle horreur!*

It will be seen that the above collection of examples is not very extensive, and is concerned merely with quite short groups of syllables spoken for the most part with great animation.

¹ In the following sentence taken from André Gide's *La Porte étroite*, Paris, Mercure de France, 1910, p. 21, the separated syllables convey the same expressive emphasis as *im-pos-sible* above.

—*Veux-tu que je te dise, mon ami: tout cela, c'est de la comédie.—Et plusieurs fois, séparant les syllabes: de la co-mé-die.*

APPENDIX III.¹

THE INTONATION OF CERTAIN VERBAL FORMS.

The repetition of the tenses is an excellent method either of ruining the pupils' French intonation from the start, or of inculcating correct habits of intonation. It all depends on the teacher. He ought to insist upon his pupils repeating the tenses in exactly the same way that French children have to repeat them.

(a)

| | |
|----------------|-------------------|
| 1. <i>j'ai</i> | <i>nous avons</i> |
| <i>tu as</i> | <i>vous avez</i> |
| <i>il a</i> | <i>ils ont.</i> |

Just think for a moment of the way in which English children are apt to intone the present tense of avoir. This is what we usually hear: There is a fall in pitch after each person, singular and plural, and probably the voice glides down on the syllables *as* and *a*. Then the *a* of *avons* and *avez* both receive a strong stress, the voice again gliding down on the *a*. The last syllable *ont* ends on a low gliding tone.

In French the whole tense should be intoned as follows: the first syllable *j'ai* is slightly above middle pitch, the pitch rises for *as*, the highest pitch being reached on *a*. The syllable *nous* begins above middle pitch (a little higher than *j'ai*), rises slightly for *a* and jumps up to *vous*. *Vous avez* follows practically the same trend, but all the syllables have a slightly lower pitch. The last two syllables—*ils ont*—finish in the characteristic French way with an abrupt fall to *ont*, this final low tone being *level*, not gliding as in English.

| | |
|-----------------------|-------------------------|
| 2. <i>je n'ai pas</i> | <i>nous n'avons pas</i> |
| <i>tu n'as pas</i> | <i>vous n'avez pas</i> |
| <i>il n'a pas</i> | <i>ils n'ont pas</i> |

The negative is treated in a similar way (cf. the intonation-picture).

¹ See the intonation-pictures to Appendix III., p 93.

| | |
|------------------|--------------------|
| 3. <i>ai-je?</i> | <i>avons-nous?</i> |
| <i>as-tu?</i> | <i>avez-vous?</i> |
| <i>a-t-il?</i> | <i>ont-ils?</i> |

No difference between the intonation of this and (a) 1.

| | |
|---------------------|--------------------------|
| <i>n'ai-je pas?</i> | <i>n'avons-nous pas?</i> |
|---------------------|--------------------------|

The fact that *ai-je?* is pronounced as a monosyllable and *n'ai-je pas?* as a dissyllable (*neʒpa?*) should be noted.

| | |
|-------------------------|------------------------------|
| 4. <i>j'ai été</i> | <i>nous avons été</i> |
| <i>je n'ai pas été</i> | <i>nous n'avons pas été</i> |
| 5. <i>ai-je été?</i> | <i>avons-nous été?</i> |
| <i>n'ai-je pas été?</i> | <i>n'avons-nous pas été?</i> |

(b)

| | |
|------------------|--------------------|
| 1. <i>j'aime</i> | <i>nous aimons</i> |
| <i>tu aimes</i> | <i>vous aimez</i> |
| <i>il aime</i> | <i>ils aiment</i> |

In *nous aimons* and *vous aimez* avoid the mistakes pointed out above in reference to *nous avons*, *vous avez*.

Also note that the ϵ vowel should not be unduly lengthened.

| | |
|-------------------------|------------------------------|
| <i>je n'aime pas</i> | <i>nous n'aimons pas</i> |
| 2. <i>j'ai aimé</i> | <i>nous avons aimé</i> |
| <i>je n'ai pas aimé</i> | <i>nous n'avons pas aimé</i> |
| 3. <i>aimes-tu?</i> | <i> aimez-vous?</i> |
| <i>n'aimes-tu pas?</i> | <i>n' aimez-vous pas?</i> |

Insistence on the repetition of these tenses in the manner indicated will not only lead to the acquisition of correct intonation in all verbal forms, but will also aid materially in the reading of continuous passages.

Exercises.

Texts.

One tone-group.

1.

Paris, Marseille, Toulouse, Bordeaux, Châlons, Nancy; Carnot, Loubet, Fallières; Robert, Gustave, Marcel, Fernand; l'armée, la chasse, l'argent, la peine, la tante, la glace; les hommes, les pères, les mères, les bancs, les tables, les arbres, la classe, l'élève, le maître, le roi, la reine, l'enfant, l'amour, l'ami, l'artiste, les gens, la règle, le froid, le poêle.

2.

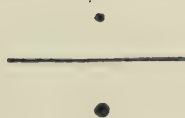
A Paris, à Marseille, à Toulouse, à Bordeaux, à Châlons, à Nancy; à Carnot, à Loubet, à Fallières; à Robert, etc.; à l'armée, à la chasse, à l'enfant; les parents, les amis, le tableau, le pupitre; étonnant, étonné; en été, en hiver, en automne, au printemps; en marchant, en lisant, en mangeant; pour partir, par la ville, sur la table, dans la poche; le crayon, l'écolier, le plumier, le lycée; le couloir, le marchand, le discours; dans les champs, la manœuvre, l'arrivée, le départ, le ballon, les soldats.

Exercises.

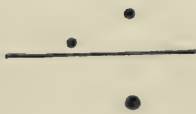
Intonation-pictures.

One tone-group.

1.



2.



3.

Le pavillon, le postillon, le président; la marguerite, les tableaux noirs, les professeurs, le directeur; nous arrivons, vous protestez, ils commencèrent, vous les avez, il m'a puni, tu les prendras; près des Tuileries; une joie énorme; l'honneur sacré; à Montluçon; c'est mon ami; en bavardant; il est tombé; un beau jardin; l'aéroplane, le dirigeable, les artilleurs; c'est ma patrie; dans la forêt; à la bonne heure; le chant du cygne; le tour du monde; il faut s'instruire; c'est à mon tour; je ne l'aime pas.

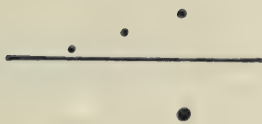
4.

Je lis à haute voix; c'est un bon ami; nous nous en irons; il cause en marchant; l'administration; c'est plus fort que moi; en mangeant des noix; c'est la charité; nous les avons vus; elle le recevra; on l'a admiré; tu m'en parleras; en me l'expliquant; il s'en souviendra; je l'ai emporté; ça m'est bien égal; tu viendras nous voir; sur la mer Baltique; c'est la Normandie; je pars pour l'Afrique; nous irons demain; tu ne m'écoutes pas; je vais vous punir; c'est un paresseux; ils s'endormiront; ne nous pressons pas; tu criais trop fort.

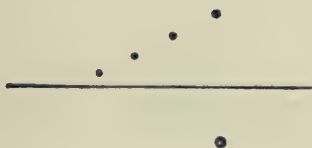
5.

Après avoir parlé; avec tous mes amis; dans la plus grande misère; pour vous le démontrer; nous vendrons la maison; nous ne l'avons pas vu; nous l'attendrons toujours; ne parlons pas trop tôt; c'est ma meilleure amie; votre chien est méchant; je veux bien t'écouter; ne vous dérangez pas; c'est la récréation; nous en avons plusieurs; ils emportèrent leurs livres; l'amour de la patrie; c'est bien trop difficile; en attendant son train; l'automobile est là; nous n'aimons pas la bière.

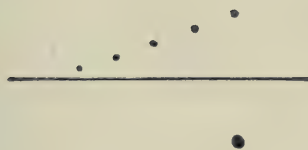
3.



4.



5.



Two tone-groups.**6.**

A Paris, | on travaille; à Paris, | on s'amuse; mon ami | arrivera; à la joie | de mon père; le plaisir | des enfants; dans une heure | il viendra; suivez-moi | à Nancy; ils viendront | à cinq heures; n'en dis rien | à Robert; je l'ai dit | à Alfred; il mentait | constamment; je l'ai lu | dans Jules Verne; nous jouerons | aujourd'hui; cet été | il pleut trop; en causant | il tomba; cet hiver | est glacial; la marine | est très forte; notre armée | est puissante; je l'ai vu | tout à l'heure; il viendra | dans huit jours; c'est le tour | de Gustave; nous partons | en vacances.

7.

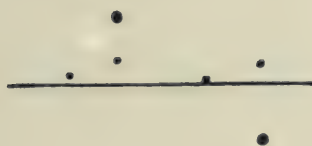
Nous t'attendrons | chez tes amis; on va élire | un président; on a élu | deux députés; nous avons vu | cet accident; on l'avait vu | avec plaisir; pour vivre heureux, | vivons cachés; le tour du monde | en quarante jours; n'en parlez pas | à vos amis; n'arrivez pas | après sept heures; qui l'aurait cru | à sa naissance? les monuments | de cette belle ville; je l'ai connu | dès son enfance; la nourriture | des animaux; je l'enverrai | où tu voudras.

8. Two tone-groups with a varying number of syllables.**a) L'école.**

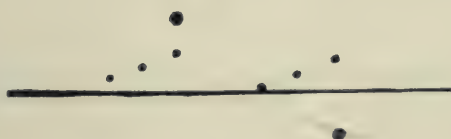
¹ Nous allons | à l'école. ² Nous sommes | des élèves. ³ Nous entrons | dans la salle.

Two tone-groups.

6.

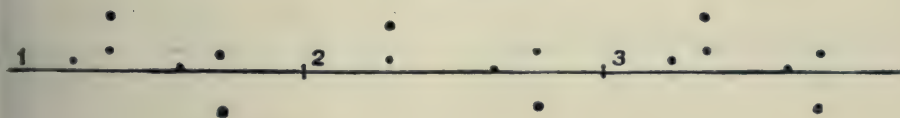


7.



8. Two tone-groups with a varying number of syllables.

a) L'école.



⁴ La salle | a une porte. ⁵ Nous sommes assis | sur des bancs.

⁶ Nous lisons | des fables. ⁷ Nous avons | des maîtres.

⁸ Nous avons des sacs | pour nos livres. ⁹ Notre salle d'étude | est haute et grande. ¹⁰ Pendant les leçons | nous sommes assis.

¹¹ Nous sommes charmés | de l'histoire. ¹² Chaque banc | a deux places. ¹³ Il y a de l'encre | dans les encriers. ¹⁴ Chacun a | un petit casier.

¹⁵ J'ai mon casier | pour serrer mes livres. ¹⁶ Beaucoup ont leurs livres | dans des serviettes. ¹⁷ Le maître occupe | une estrade élevée.

¹⁸ A côté de lui, | il y a un grand tableau. ¹⁹ Le tableau noir | est sur un grand chevalet. ²⁰ Pendant les leçons de géographie, | nous avons un globe.

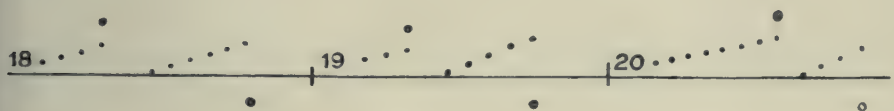
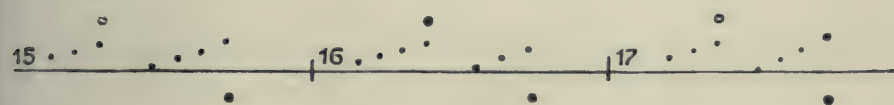
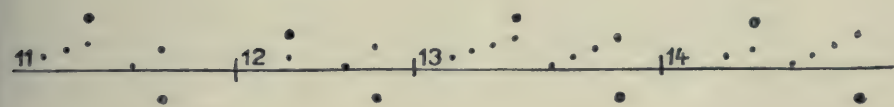
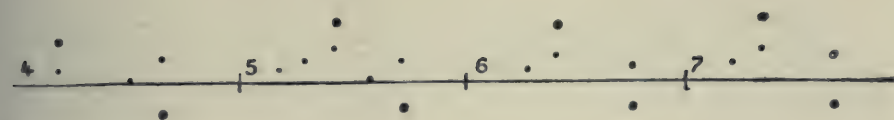
²¹ Nous avons aussi | des cartes murales. ²² Le globe | représente la terre. ²³ Une carte murale | représente l'Allemagne.

Note that in Ex. 8a) 13 and elsewhere Professor Klinghardt evidently insists on a very slow pronunciation, making three syllables of il y a instead of two, which is the usual pronunciation.

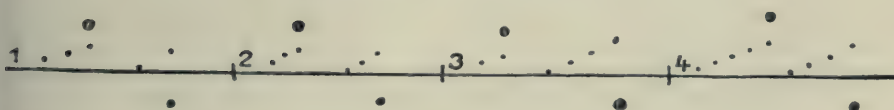
b) Lever et Déjeuner.

¹ Le déjeuner | vous attend. ² Ils ont le temps | de se laver.

³ Ils se lavent | avec du savon. ⁴ Ils se lavaient toujours | avec du savon.



b) Lever et Déjeuner.



⁵ Il est sept heures | et quart. ⁶ Dépêchons-nous | de manger. ⁷ Vous arriverez tous | beaucoup trop tard.

⁸ Nous serons habillés | dans dix minutes. ⁹ Ils se dépêchent | autant que possible. ¹⁰ Ils ont vite fait | de s'habiller.

¹¹ Ils ont encore le temps | de se débarbouiller. ¹² Ils nettoient leurs dents | avec la brosse à dents. ¹³ En dix minutes, | leur toilette est faite.

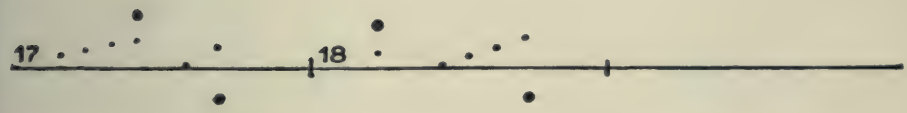
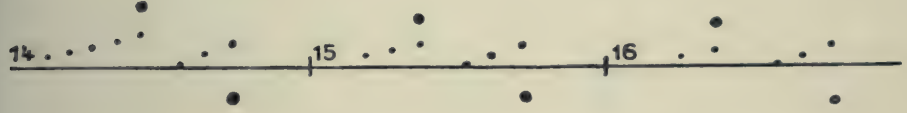
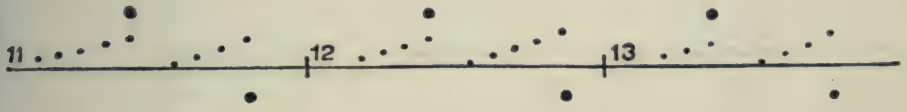
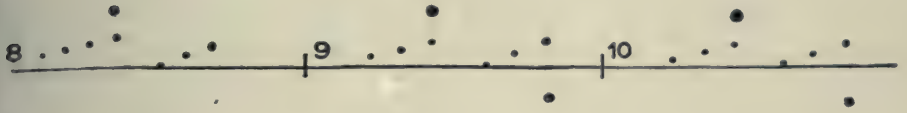
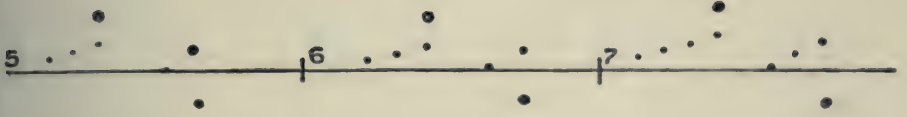
¹⁴ Ils vont à la cuisine | pour déjeuner. ¹⁵ Ils disent bonjour | à leurs parents. ¹⁶ Chacun prend | une tasse de lait.

¹⁷ Chacun mange aussi | deux petits pains. ¹⁸ Enfin, | ils partent pour l'école.

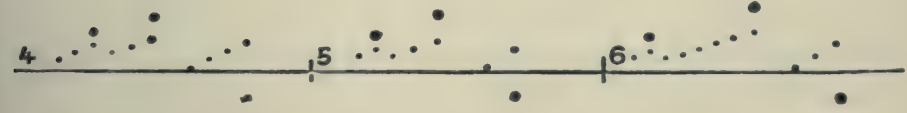
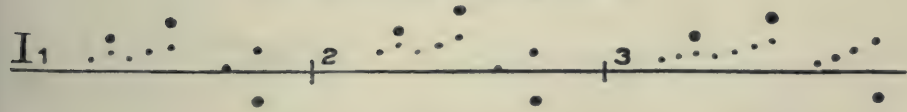
9. Double tone-groups.

I. ¹ Nous avons | de jolis sacs | pour nos livres. ² Ils se rendent | tous les dimanches | à la messe. ³ Notre lycée | a été bâti | en dix-neuf cent deux.

⁴ Nous avons fait | hier matin | une composition. ⁵ Je demeure | à dix minutes | du lycée. ⁶ Nous passerons | le premier octobre prochain | en rhétorique.



9. Double tone-groups.



⁷ Mon frère aîné | entrera alors | en philosophie. ⁸ Je crois bien | qu'il fera après cela | sa médecine. ⁹ J'entrerais | probablement | à Saint-Cyr . . .

¹⁰ Mon cousin | est entré premier | à Polytechnique.

II. ¹ A Paris, | on peut s'instruire | et s'amuser. ² Dans cette ville, | les étrangers | sont en grand nombre. ³ Dans les rues, | la circulation | est très vive.

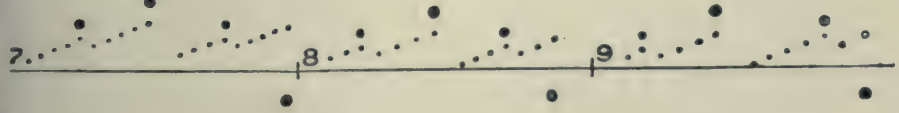
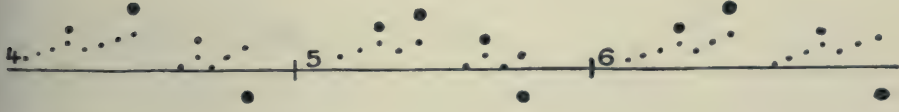
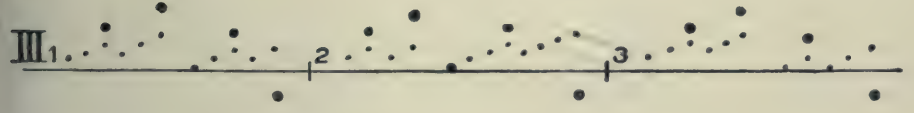
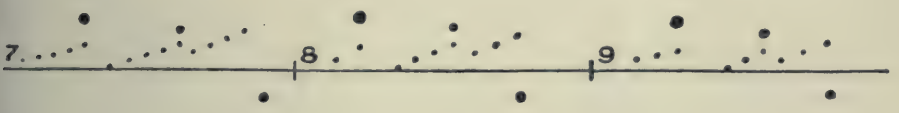
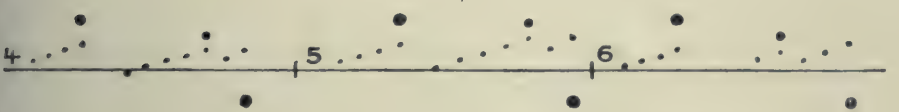
⁴ Charles-Quint disait : | «Paris n'est pas une ville, | mais un monde.» ⁵ Les Champs-Élysées | sont la plus belle promenade | de Paris. ⁶ Sur les grands boulevards, | les promeneurs | sont très nombreux.

⁷ Le Métropolitain | est le meilleur moyen | de communication. ⁸ Tous les fiacres | sont des taximètres | à pneumatiques. ⁹ Les taxautos | sont également | très recherchés.

III. ¹ La Seine divise | la capitale | en deux parties | inégales. ² Sur ce beau | et grand fleuve, | une trentaine de ponts | ont été bâtis. ³ La capitale | est divisée | en plusieurs | arrondissements.

⁴ Chaque arrondissement | est administré | par un maire | et ses adjoints. ⁵ Les monuments | de Paris | sont nombreux | et grandioses. ⁶ Le musée du Louvre | et l'Opéra | ont une renommée | universelle.

⁷ La gigantesque tour | de l'ingénieur Eiffel | est le monument | le plus élevé du monde. ⁸ Les environs | de la capitale | sont aussi célèbres | par leur beauté. ⁹ A Versailles | et à Saint-Germain, | on peut voir deux châteaux | merveilleux.



10. Three tone-groups with a varying number of syllables.

I. ¹ Revenons | à la question | qui nous occupe. ² En le traduisant, | nous n'aurions | qu'un mauvais allemand. ³ Il ne faut pas | trop recourir | au dictionnaire.

⁴ La provenance | de ce mot | n'est pas connue. ⁵ A la maison aussi, | il vous faut lire | à haute voix. ⁶ Il faut | que l'oreille s'accoutume | aux sons étrangers.

⁷ Ici, | il ne faut pas | lier le *t*. ⁸ Toutes les syllabes | doivent être articulées | distinctement. ⁹ La virgule, | en français, | est un signe d'arrêt.

¹⁰ Observez surtout | les expressions | qui diffèrent | de l'allemand. ¹¹ Depuis quelque temps, | votre écriture | devient plus mauvaise.

II. ¹ Deux voleurs | avaient pris | un âne. ² Mais chacun d'eux | voulait le garder | pour lui seul. ³ Pendant qu'ils se disputaient | et se battaient, | un troisième larron l'emmena.

⁴ Il voit s'approcher | son frère tout brillant | et lui dit . . . ⁵ Un jour, | en traversant un jardin public, | je rencontrai un enfant ⁶ qui semblait chercher | un objet perdu | et qui pleurait.

⁷ Ma mère | m'avait donné un sou | pour acheter du lait. ⁸ J'ai perdu | une pièce de deux sous | que ma mère m'avait donnée. ⁹ Tout à coup, | l'enfant se mit à pleurer | de plus belle.

¹⁰ Le monsieur | se retourna étonné | et lui demanda . . .

¹¹ Si je n'avais pas perdu deux sous, | j'en aurais quatre | à présent. ¹² La mère berçait dans ses bras | son enfant | malade.

10. Three tone-groups with a varying number of syllables.

I

Section I contains 11 numbered musical exercises on a single staff. Each exercise consists of a sequence of notes with stems and dots, representing a specific tone group. The exercises are arranged in three rows: the first row has exercises 1, 2, and 3; the second row has 4, 5, and 6; and the third row has 7, 8, and 9. Exercises 10 and 11 are positioned below the third row. The notes are connected by dotted lines, and some notes are marked with a small circle above them. Vertical bar lines separate the exercises.

II

Section II contains 12 numbered musical exercises on a single staff. Each exercise consists of a sequence of notes with stems and dots, representing a specific tone group. The exercises are arranged in four rows: the first row has exercises 1, 2, and 3; the second row has 4, 5, and 6; the third row has 7, 8, and 9; and the fourth row has 10, 11, and 12. The notes are connected by dotted lines, and some notes are marked with a small circle above them. Vertical bar lines separate the exercises.

11. Sentences with a varying number of tone-groups.

- I. ¹ Votre traduction | n'est pas littérale. ² Traduisez toujours | mot à mot | quand la traduction | littérale | donne un bon allemand. ³ Ne vous pressez pas | de répondre. ⁴ Prenez le temps | de réfléchir. ⁵ Vous paraissez | avoir saisi | la pensée de l'auteur. ⁶ Je vais reprendre | l'explication.
- ⁷ Nous ne serons | vraiment contents | que lorsque nous aurons | tout compris. ⁸ Revenons maintenant | à notre sujet. ⁹ Revenons | à la question | qui nous occupe.
- II. ¹ Ce chapitre | contient beaucoup | d'expressions rares | qui ne sont peut-être pas toutes | dans votre dictionnaire. ² Sous bien des rapports, | la langue de la conversation | s'écarte de la langue | littéraire. ³ Il s'agit | de trouver le sens | qui convient | à ce passage.
- ⁴ Par rapport à l'allemand, | *en* est ici | un pléonasme. ⁵ En le traduisant, | nous n'aurions | qu'un mauvais allemand. ⁶ Ce mot | n'est pas pris ici | au sens propre, | mais au sens | figuré.
- III. ¹ Rendez | le plus brièvement possible | la périphrase | que forment les vers | cinq, six et sept. ² Interprétez | ces paroles! ³ Il ne faut pas | trop recourir | au dictionnaire.
- ⁴ La partie allemande-française | surtout | peut vous faire faire | de grosses fautes. ⁵ Pour bien écrire | en français, | il faut penser | en français. ⁶ Pour perfectionner votre style, | il faut lire beaucoup | de bons auteurs.
- IV. ¹ Prenez-en | quelques-uns. ² Je vous les recommande | pour votre lecture | personnelle. ³ Ils vous intéresseront | et vous instruiront. ⁴ Relisez lentement | tous vos devoirs | avant de les donner. (*Schmidt-Tissèdre, Franz. Unterrichtsspr., pp. 18-24.*)

11. Sentences with a varying number of tone-groups.

I 1. 2. 3.

4. 5. 6.

7. 8. 9.

II 1. 2. 3.

4. 5. 6.

III 1. 2. 3.

4. 5. 6.

IV 1. 2. 3. 4.

Sentences from daily life

12. Les repas.

I. ¹ Je mange | ² cinq fois par jour. | ³ Je fais cinq repas par jour. | ⁴ Je prends | ⁵ mon premier repas | ⁶ le matin | ⁷ à six heures et demie | ⁸ en été, |

⁹ à sept heures et demie | ¹⁰ en hiver. **II.** ¹ A neuf | ou dix heures | du matin, | ² je mange une beurrée; | ³ c'est mon second repas.

III. ¹ Je prends | ² mon troisième repas | ³ à midi | ⁴ ou midi et demi. **IV.** ¹ Je mange | ² à quatre heures | ³ de l'après-midi | ⁴ et à sept heures et demie du soir.

V. ¹ Le repas | du matin | ² s'appelle | ³ le petit déjeuner; | ⁴ le repas | de midi | ⁵ s'appelle | ⁶ le déjeuner; | ⁷ celui | de quatre heures |

⁸ s'appelle | le goûter, | ⁹ et le repas du soir | ¹⁰ s'appelle | ¹¹ le dîner. **VI.** ¹ Il y a | bien des gens | ² qui ne font | ³ que trois repas: |

⁴ c'est alors | ⁵ le petit déjeuner, | ⁶ le déjeuner | ⁷ et le dîner. **VII.** ¹ Combien de fois | ² manges-tu par jour?

VIII. ¹ Quels sont les noms | des repas | ² que tu fais?

IX. ¹ Quand fais-tu | ² tes repas? (*K. Kühn, Franz. Leseb. f. Anf., No. 42.*)

Sentences from daily life

12.

I 1^o 2. 3. 4. 5. 6. 7. 8^o

9. 10 II 1^o 2. 3

III 1. 2. 3. 4 IV 1. 2. 3. 4.

V 1^o 2. 3. 4^o 5. 6. 7.

8^o 9. 10. 11. VI 1^o 2. 3

4. 5. 6^o 7. VII 1^o 2.

VIII 1^o 2 IX 1^o 2.

13. Les chronomètres.

I. ¹ Les chronomètres | ² servent à indiquer l'heure. | ³ Chaque chronomètre, | ⁴ grand ou petit, | ⁵ a un cadran, | ⁶ où les heures | ⁷ et les minutes | ⁸ sont écrites; |

⁹ sur le cadran, | ¹⁰ il y a deux aiguilles: | ¹¹ une petite aiguille | ¹² qui marque les heures, | ¹³ et une grande aiguille | ¹⁴ qui marque les minutes.

II. ¹ Il y a plusieurs sortes | ² de chronomètres: | ³ les montres, | ⁴ les pendules | ⁵ et les horloges.

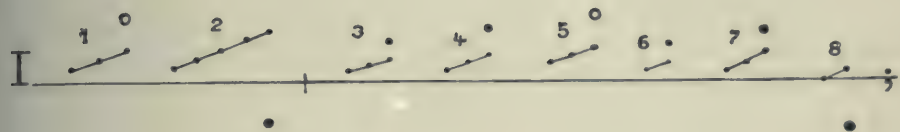
III. ¹ Les montres | ² sont les plus petits chronomètres; | ³ on les porte | ⁴ dans la poche | ⁵ du gilet. | ⁶ Il y a des montres en or, | ⁷ en argent | ⁸ et en acier.

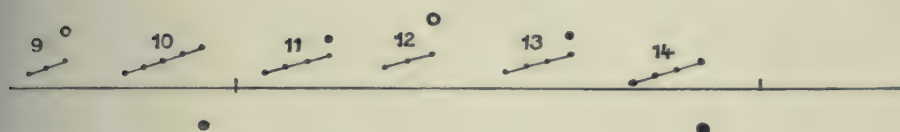
IV. ¹ Les pendules | ² servent à orner | ³ les cheminées; | ⁴ aussi | ⁵ leurs formes sont-elles | très gracieuses | ⁶ et très richement | ⁷ décorées.

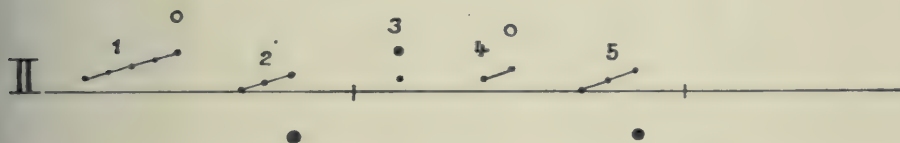
⁸ Les unes | sont en bronze | ⁹ ou en argent; | ¹⁰ d'autres en marbre | ¹¹ ou en albâtre. | ¹² Elles sont munies d'un timbre | ¹³ qui sonne les heures | ¹⁴ et les demies.


V. ¹ L'horloge | ² est encore plus grosse | ³ que la pendule; | ⁴ elle a un long balancier, | ⁵ nommé le pendule, | ⁶ qui règle | le mouvement des roues.

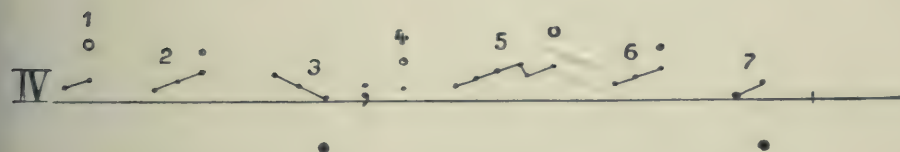
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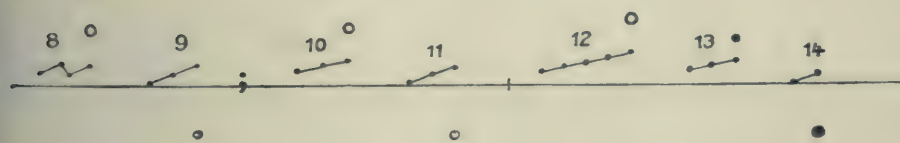
I 



II 

III 

IV 



V 

⁷ Il y a des horloges | ⁸ qu'on suspend aux murailles, | ⁹ et d'autres | ¹⁰ qui sont dans les clochers, | ¹¹ aux gares | ¹² et aux au | tres édifices publics.

¹³ Les gens | ¹⁴ qui passent dans les rues | ¹⁵ peuvent voir les cadrans | ¹⁶ qui leur indiquent | ¹⁷ l'heure qu'il est (*ibid.* No. 48.)

14. Questions.

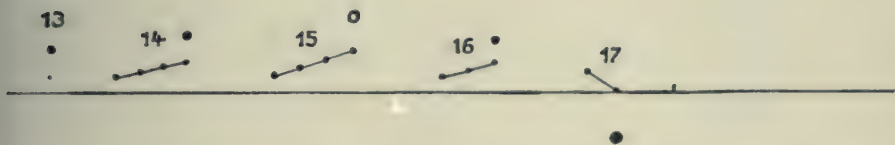
I. ¹ A quoi servent | ² les chronomètres? II. ¹ Qu'est-ce qui est écrit | ² sur le cadran | ³ des chronomètres?
III. ¹ A quoi sert | ² la petite aiguille? | ³ la grande aiguille?

IV. ¹ Quelles sortes de chronomètres | ² y a-t-il? V. ¹ Où porte-t-on les montres? | ² De quoi | ³ sont-elles faites?
VI. ¹ Où sont placées | ² les pendules? | ³ De quoi | ⁴ sont-elles faites?

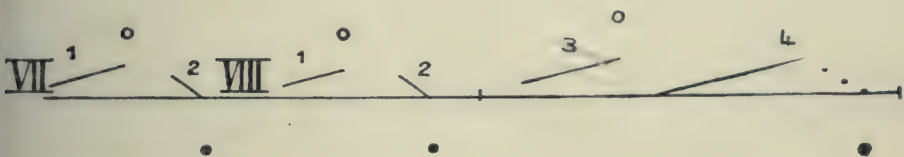
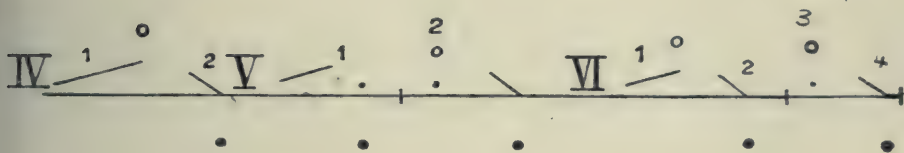
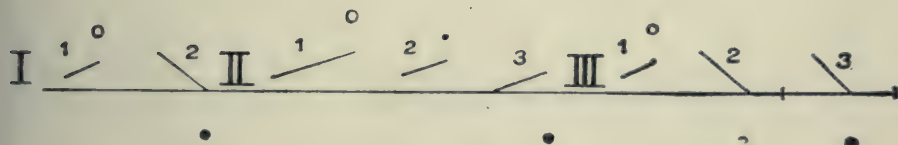
VII. ¹ A quoi sert le timbre | ² des pendules? VIII. ¹ Où sont placées | ² les horloges? | ³ Y a-t-il des horloges | ⁴ sur les édifices publics de notre ville? (*ibid.*)

15. ¹ Intonation | ² de commandement: | ³ *En classe.*

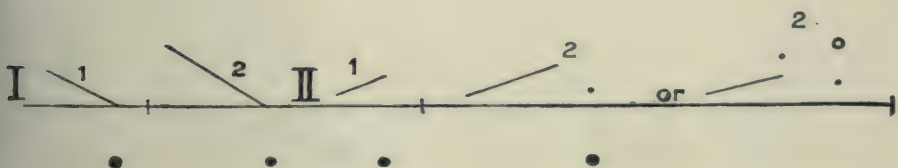
I. ¹ Chacun à sa place! | ² Personne ne doit quitter sa place! II. ¹ Tenez-vous droit! | ² Ne vous courbez pas comme ça!



14.



15.



³ Ne vous rejetez pas en arrière! | ⁴ Éloignez votre buste de la table! **III.** ¹ Ne vous appuyez pas la tête | ² dans les mains!

³ Mettez les mains sur la table! | ⁴ Les mains sur la table! | ⁵ Laissez vos mains tranquilles! | ⁶ Otez les mains | ⁷ de devant la bouche! | ⁸ Ne croisez pas les jambes!

IV. ¹ Ne regardez pas de côté! | ² Ne regardez pas | autour de vous! | ³ Regardez droit devant vous! | ⁴ Regardez par ici! | ⁵ Regardez-moi!

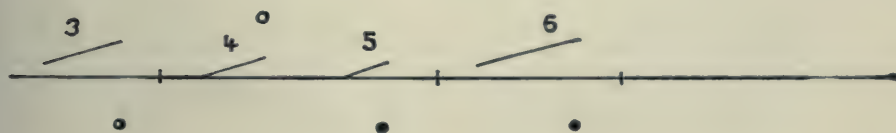
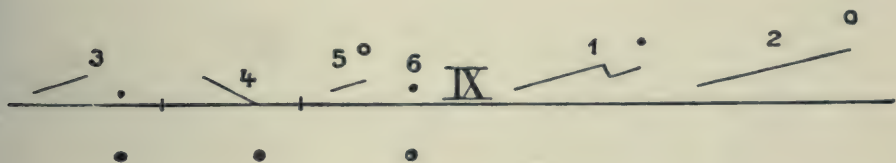
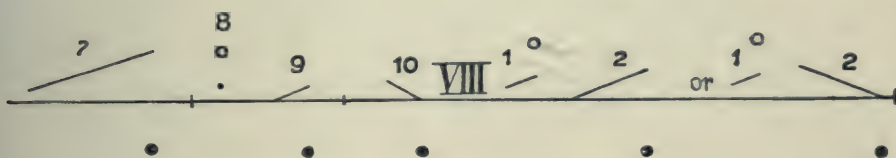
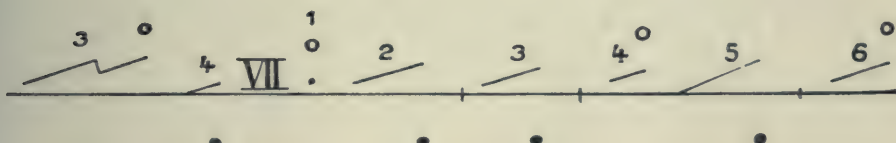
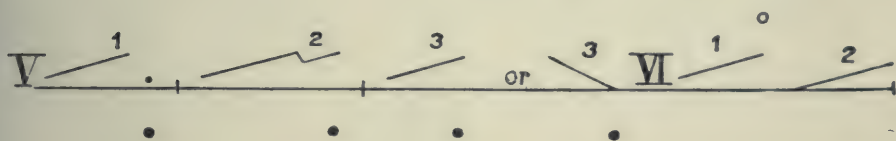
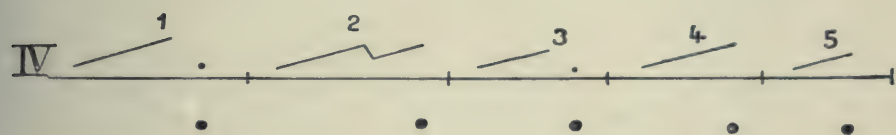
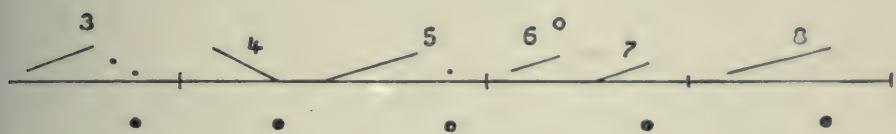
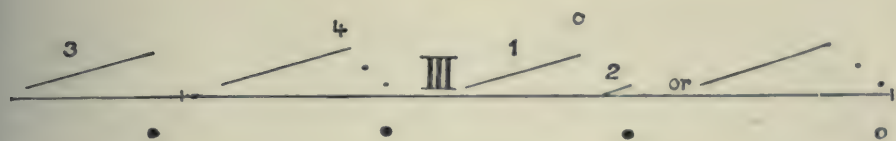
V. ¹ Laissez votre voisin tranquille! | ² Ne vous occupez pas | de votre voisin! | ³ Ne le dérangez pas! **VI.** ¹ Ne vous amusez pas | ² avec le porte-plume!

³ Ne mettez pas | le porte-plume | ⁴ à la bouche! **VII.** ¹ Attends | ² d'être interrogé! | ³ Attends ton tour! | ⁴ Lève la main, | ⁵ si tu veux répondre! | ⁶ Ne parlez pas |

⁷ avant d'être interrogé! | ⁸ Lève-toi, | ⁹ quand je te parle! | ¹⁰ Assieds-toi! **VIII.** ¹ Ne ris pas | ² pour la moindre chose!

³ Ne sois pas si sot! | ⁴ Sois plus sérieux! | ⁵ Montrez plus | ⁶ de sérieux! **IX.** ¹ Ne vous pressez pas | le matin | ² pour aller dans la salle des fêtes |

³ ni pour en sortir! | ⁴ Marchez lentement | ⁵ et posément! | ⁶ N'enjambez pas les bancs! (*Schmidt-Tissèdre, Franz. Unterrichtsspr., pp. 39-41.*)



Connected texts

16. ¹ Henri IV | ² et Sully.

I. ¹ Les courtisans | étaient jaloux | ² de la confiance | que Henri IV | ³ témoignait | à Sully, | ⁴ son ministre. | ⁵ Un jour, |

⁶ le roi invita | ⁷ plusieurs d'entre eux | ⁸ à l'accompagner | ⁹ jusqu' à l' Arsenal, | ¹⁰ qui était la résidence | ¹¹ de Sully.

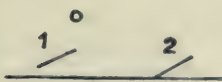
II. ¹ Là, | ² il entre | sans se faire annoncer | ³ et frappe à la porte | ⁴ du cabinet. | ⁵ Sully | était assis | ⁶ devant une table |

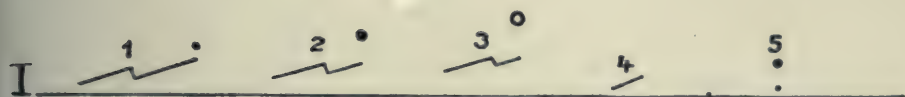
⁷ chargée d'une masse | ⁸ de papiers. | ⁹ «Depuis quand | ¹⁰ êtes-vous au travail?» | ¹¹ dit le roi. | ¹² «Depuis trois heures | ¹³ du matin» | ¹⁴ répondit le ministre.

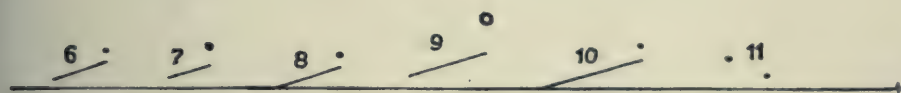
III. ¹ Alors Henri IV, | ² se tournant | vers ses courtisans | ³ et s'adressant | à l'un d'eux: | ⁴ «Combien d'argent | voudriez-vous | ⁵ pour mener | ⁶ une pareille vie?» |

⁷ lui demanda-t-il. | ⁸ «Sire,» | ⁹ répliqua celui-ci, | ¹⁰ «je ne voudrais | la mener | ¹¹ pour tous vos trésors.»—(K. Kühn, *Franz. Leseb. f. Anf.*, No. 111.)

Connected texts

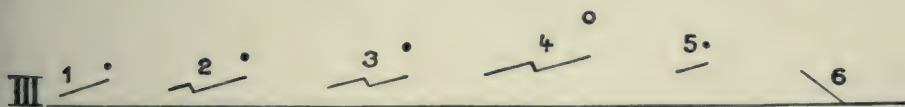
16. 

I 



II 



III 



17. ¹ Le sou | ² perdu.

- I. ¹ Un jour, | ² en traversant | un jardin public, | ³ je rencontraï | un enfant | ⁴ qui semblait chercher | ⁵ un objet perdu | ⁶ et qui pleurait.
- II. ¹ «Qu'as-tu donc?» | ² lui dis-je. | ³ «Ah! Monsieur, | ⁴ ma bonne mère | ⁵ m'avait donné un sou | ⁶ pour acheter du lait; | ⁷ je l'ai perdu.»
- ⁸ «Eh bien, | ⁹ mon enfant, | ¹⁰ ce mal est réparable; | ¹¹ voilà un autre sou, | ¹² et ne pleure plus.»
- III. ¹ Après cela, | ² je m'éloignai. | ³ Mais, | ⁴ à cinquante pas de là, | ⁵ j'entends courir | ⁶ derrière moi; | ⁷ c'était l'enfant, |

⁸ qui dit tout joyeux: | ⁹ «Monsieur, | ¹⁰ j'ai retrouvé mon sou | ¹¹ et je vous rends le vôtre» (*ibid.* No. 92).

18. La Pêche.

- I. ¹ Charles | ² avait fait une commission | ³ pour la fermière. | ⁴ La fermière | en récompense | ⁵ lui donna | ⁶ une belle pêche vermeille.

17. $\frac{\overset{1}{\circ} \cdot}{\cdot} \quad \frac{\overset{2}{\cdot}}{\cdot}$
 \cdot

I $\overset{1}{\cdot} \cdot$ $\overset{2}{\cdot}$ $\overset{3}{\cdot}$ $\overset{4}{\cdot}$ $\overset{5}{\circ}$ $\overset{6}{\cdot}$

II $\overset{1}{\cdot}$ $\overset{2}{\cdot}$ $\overset{3}{\cdot}$ $\overset{4}{\cdot}$ $\overset{5}{\cdot}$ $\overset{6}{\circ}$ $\overset{7}{\cdot}$

$\overset{8}{\cdot}$ $\overset{9}{\cdot}$ $\overset{10}{\cdot}$ $\overset{11}{\circ}$ $\overset{12}{\cdot}$

III $\overset{1}{\circ}$ $\overset{2}{\cdot}$ $\overset{3}{\cdot}$ $\overset{4}{\circ}$ $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{7}{\circ}$

$\overset{8}{\cdot}$ $\overset{9}{\cdot}$ $\overset{10}{\circ}$ $\overset{11}{\cdot}$

18. $\frac{\cdot}{\cdot}$
 \cdot

I $\overset{1}{\cdot}$ $\overset{2}{\circ}$ $\overset{3}{\cdot}$ $\overset{4}{\circ}$ $\overset{5}{\cdot}$ $\overset{6}{\cdot}$

- II. ¹ Charles, | ² qui avait couru | ³ et avait grand'soif, | ⁴ allait manger | avec délices | ⁵ le fruit rafraîchissant.
- III. ¹ Tout à coup | ² il s'est souvenu | ³ de sa sœur malade, | ⁴ et il est allé | ⁵ lui porter la pêche.
- IV. ¹ «Prends, petite sœur,» | ² lui a-t-il dit, | ³ «voilà | ⁴ ce qu'on m'a donné: | ⁵ c'est pour toi!»
- V. ¹ Mais la petite sœur | n'a voulu manger | la belle pêche | ² qu'à la condition | ³ de la partager | ⁴ avec son frère; | ⁵ et le fruit partagé | ⁶ leur a paru meilleur | ⁷ à tous les deux (*ibid.* No. 96).

19. ¹ Lettre de Victor Hugo | ² à un enfant.

- I. ¹ Victor Hugo, | ² célèbre poète français du siècle passé, | ³ avait adressé | ⁴ un exemplaire de ses poèmes | ⁵ à un enfant de Grenoble; | ⁶ celui-ci | ⁷ écrivit au poète | ⁸ une lettre | de remerciements. | ⁹ Cette première lettre | ¹⁰ resta sans réponse; | ¹¹ l'enfant | ¹² en écrivit une seconde | ¹³ et reçut | ¹⁴ au bout de quelques jours | ¹⁵ les lignes suivantes:
- II. ¹ «Je vous dois | ² depuis bien longtemps | ³ une réponse, | ⁴ mon cher enfant; | ⁵ mais, | ⁶ voyez-vous, | ⁷ j'ai les yeux bien malades, | ⁸ il faut m'excuser. | ⁹ Les médecins |

II 1. 2. 3. 4. 5.

III 1. 2. 3. 4. 5.

IV 1 2 3. 4. 5.

V 1. 2. 3. 4. 5. 6. 7.

19. 1. 2.

I 1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14. 15.

II 1. 2. 3. 4. 5. 6. 7. 8. 9.

¹⁰ me défendent d'écrire; | ¹¹ j'obéis | aux médecins |
¹² comme vous obéissez | ¹³ à votre mère. | ¹⁴ Il faut
 obéir | ¹⁵ toute la vie; | ¹⁶ n'oubliez pas cela. | ¹⁷ Mais
 vous |

¹⁸ qui êtes petit, | ¹⁹ vous êtes plus heureux que moi, |
²⁰ car à votre âge, | ²¹ l'obéissance | ²² doit être douce; |
²³ au mien, | ²⁴ elle est dure | quelquefois; | ²⁵ vous le
 voyez, |

²⁶ puisqu'on m'a empêché | de vous écrire. | ²⁷ Adieu, |
²⁸ mon petit ami; | ²⁹ devenez grand | ³⁰ et restez sage. |
³¹ Victor Hugo» (*ibid.* No. 103).

20. Marseille.

I. ¹ Marseille | ² est le premier port commercial | ³ et la ville
 la plus populaire | ⁴ de France. | ⁵ Le soldat | ⁶ qui a vu
 l'Algérie, | ⁷ le marin | ⁸ après sa libération, |

⁹ l'émigrant | ¹⁰ rentré dans sa patrie, | ¹¹ rapportent de
 cette cité, | ¹² dans les campagnes, | ¹³ une impression
 riante, | ¹⁴ un souvenir | ¹⁵ ineffaçable. | ¹⁶ Marseille, |
¹⁷ en effet, |

¹⁸ est captivante. | ¹⁹ Par sa situation, | ²⁰ son climat, |
²¹ son ciel pur, | ²² elle appartient, | ²³ il est vrai, | ²⁴ au
 midi de la France, | ²⁵ mais elle n'a pas | ²⁶ la sécheresse |
²⁷ de certaines régions, | ²⁸ la poussière, |

²⁹ véritable fléau | ³⁰ quand le mistral | ³¹ la soulève
³² en tourbillons. | ³³ Amphithéâ | tre grandiose | ³⁴ ouvert
 du côté de l'Afrique, | ³⁵ elle forme une entrée | ³⁶ magni-
 fique, |

Handwriting practice lines for the letter 'I'. The first line contains strokes 10 through 17. The second line contains strokes 18 through 25. The third line contains strokes 26 through 31. Each stroke is numbered and includes a starting dot and a directional arrow. Some strokes include a small circle above the starting dot. Stroke 28 is a horizontal line.

20. _____
•

Handwriting practice lines for the letter 'I'. The first line contains strokes 1 through 8. The second line contains strokes 9 through 17. The third line contains strokes 18 through 28. The fourth line contains strokes 29 through 36. Each stroke is numbered and includes a starting dot and a directional arrow. Some strokes include a small circle above the starting dot.

³⁷ la véritable porte naturelle | ³⁸ de la France | ³⁹ sur la Méditerranée. | ⁴⁰ Dans la ville neuve | ⁴¹ est la Cannebière, | ⁴² cette large promenade | ⁴³ aboutissant au port, |

⁴⁴ et dont les Marseillais | ⁴⁵ ont porté la renommée | ⁴⁶ dans le monde entier.

II. ¹ Le spectacle | ² que le port offre | ³ est tout à fait | extraordinaire; | ⁴ ni le Havre | ⁵ ni Bordeaux | ⁶ n'offrent rien | ⁷ de comparable. | ⁸ Quand on aperçoit | ⁹ ces milliers de mâts, |

¹⁰ pareils à une forêt | ¹¹ dépouillée de feuilles, | ¹² les cheminées | ¹³ de tous ces paquebots, | ¹⁴ ce mouvement continuel | ¹⁵ des bâtiments qui entrent, | ¹⁶ qui sortent, | ¹⁷ qui s'arrêtent à la douane; |

¹⁸ ces quais | encombrés | de marchandises, | ¹⁹ ce mélange de peuples divers, | ²⁰ Italiens, | ²¹ Espagnols, | ²² Anglais, | ²³ Hollandais, | ²⁴ Allemands, | ²⁵ Russes, | ²⁶ Arméniens, | ²⁷ Turcs, | ²⁸ Grecs, |

²⁹ Egyptiens, | ³⁰ Tunisiens, | ³¹ Américains, | ³² dont quelques-uns | ³³ portent un costume | ³⁴ si différent du nôtre; | ³⁵ quand on observe | ³⁶ cette activité bruyante, | ³⁷ qu'on entend, | ³⁸ sur les quais, |

³⁹ à la Cannebière, | ⁴⁰ dans les cafés, | ⁴¹ ces entretiens | mêlés de gestes | animés, | ⁴² où l'accent marseillais domine; | ⁴³ ces débats | ⁴⁴ qui ont toujours | pour objet | le commerce, | ⁴⁵ le gain, | ⁴⁶ l'argent: | ⁴⁷ alors |

⁴⁸ on mesure mieux toute la place | ⁴⁹ que les intérêts | matériels occupent | ⁵⁰ dans la prospérité d'une ville | ⁵¹ et d'un pays; | ⁵² on s'explique surtout | ⁵³ l'importance de Marseille.

37 . 38 . 39 . 40 . 41 . 42 . 43 °

44 . 45 . 46

II 1 . 2 ° 3 . 4 . 5 ° 6 . 7 . 8 . 9 .

10 . 11 . 12 . 13 . 14 . 15 . 16 . 17 °

18 . 19 . 20 . 21 . 22 . 23 . 24 . 25 . 26 . 27 . 28 .

29 . 30 . 31 . 32 . 33 . 34 ° 35 . 36 . 37 . 38 .

39 . 40 . 41 . 42 ° 43 . 44 . 45 . 46 ° 47

48 . 49 . 50 . 51 . 52 ° 53 .

III. ¹ Il me paraît impossible | ² d'énumérer toutes les marchandises | ³ et tous les produits apportés | ⁴ ou embarqués | à Marseille. | ⁵ C'est à Marseille | ⁶ qu'ont lieu |

⁷ les grands arrivages de blé, | ⁸ qui viennent suppléer | ⁹ à l'insuffisance | des moissons | de la France | ¹⁰ ou qui seront transformés | ¹¹ par les minoteries du pays, | ¹² en farine | ¹³ qu'on renverra | à l'étranger.

¹⁴ Marseille | ¹⁵ reçoit les laines | de l'Algérie | et du Levant, | ¹⁶ les productions | des colonies, | ¹⁷ et des fruits, | ¹⁸ des bois, | ¹⁹ des cuirs; | ²⁰ elle fait le commerce des huiles, | ²¹ des eaux-de-vie, | ²² du savon, | ²³ etc.

IV. ¹ Grâce à une si grande activité | ² commerciale et industrielle, | ³ Marseille a pris, | ⁴ depuis 40 ans, | ⁵ un développement | prodigieux | ⁶ et compte plus | de 640 000 | habitants. |

⁷ Le mouvement du port | ⁸ a suivi la même | progression. | ⁹ C'est à la conquête | de l'Algérie | ¹⁰ et de la Tunisie | ¹¹ et surtout | au percement | de l'isthme de Suez | ¹² qu'à Marseille | ¹³ doit cet accroissement |

¹⁴ d'importance. | ¹⁵ Depuis l'ouverture | du canal de Suez, | ¹⁶ l'immense circuit de l'Afrique | ¹⁷ est supprimé; | ¹⁸ un chemin beaucoup plus court | ¹⁹ conduit en Orient, | ²⁰ rapporte tous les produits | ²¹ qu'on en tire; |

²² et les vaisseaux | ²³ viennent débarquer leurs marchandises | ²⁴ à la gare maritime | ²⁵ du chemin de fer de Marseille, | ²⁶ d'où elles se dirigent, | ²⁷ par les voies ferrées, | ²⁸ sur les principales villes de la France |

²⁹ et du nord | de l'Europe. (*K. Kühn, Franz. Leseb., Mittel- und Oberstufe, 8 edit., pp. 195-197.*)

III

1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20 21 22 23

Detailed description: This block contains the first system of musical notation, labeled 'III'. It consists of three staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 13. The third staff contains measures 14 through 23. Each measure is represented by a horizontal line with a note head (dot or circle) and a stem. Some notes have flags or beams. Measure 6 ends with a double bar line. Measure 18 has a repeat sign. Measure 23 ends with a double bar line.

IV

1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20 21
22 23 24 25 26 27 28
29

Detailed description: This block contains the second system of musical notation, labeled 'IV'. It consists of four staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 13. The third staff contains measures 14 through 21. The fourth staff contains measures 22 through 28. The fifth staff contains measure 29. Each measure is represented by a horizontal line with a note head (dot or circle) and a stem. Some notes have flags or beams. Measure 18 has a repeat sign. Measure 29 ends with a double bar line.

21. ¹ Le Corbeau | ² malicieux.

- I. ¹ Récemment | ² quelqu'un parlait, | ³ dans le *Temps*, |
⁴ d'un corbeau | ⁵ qu'il avait acheté un jour | ⁶ à un
 marchand | ⁷ ambulante. | ⁸ Voici les débuts | ⁹ de
 l'animal.
- II. ¹ Au bout d'un certain temps, | ² ses habitudes se fixent ; |
³ il organise sa vie, | ⁴ faisant presque toujours la même
 chose | ⁵ aux mêmes heures | ⁶ régulièrement. | ⁷ Il suit
 le jardinier, |
- ⁸ le regarde travailler, | ⁹ et se précipite | sur les insectes |
¹⁰ que la bêche | ¹¹ met à jour. | ¹² Il semble toujours
 intéressé | par ce qu'il voit faire | ¹³ et le contrôle | à sa
 façon. | ¹⁴ Il tire avec son bec |
- ¹⁵ les plantes qu'on vient de mettre en terre | ¹⁶ comme
 pour s'assurer | si elles sont solides ; | ¹⁷ il déterre les
 graines, | ¹⁸ non pour les manger, | ¹⁹ mais «pour voir.» |
²⁰ Un jour, | ²¹ après que le jardinier, |
- ²² qui venait de planter | cent oignons de crocus, | ²³ s'en
 est allé, | ²⁴ il les sort tous. | ²⁵ On les replante | le lende-
 main, | ²⁶ il les déterre encore ; | ²⁷ et l'on est obligé, |
²⁸ après les avoir enfouis | une troisième fois, |
- ²⁹ de faire disparaître les trous | ³⁰ en râteau | la surface,
 du sol | ³¹ pour qu'il ne les retrouve pas. (*Le Temps*
 16 mai, 1909.)

21. $\frac{1 \cdot}{\underline{\quad}} \frac{2}{\underline{\quad}}$
•

I $\frac{1 \cdot}{\underline{\quad}} \frac{2 \cdot}{\underline{\quad}} \frac{3 \cdot}{\underline{\quad}} \frac{4 \circ}{\underline{\quad}} \frac{5 \cdot}{\underline{\quad}} \frac{6 \cdot}{\underline{\quad}} \frac{7}{\underline{\quad}} \frac{8 \circ}{\underline{\quad}} \frac{9}{\underline{\quad}}$
• •

II $\frac{1 \circ}{\underline{\quad}} \frac{2}{\underline{\quad}} ; \frac{3 \cdot}{\underline{\quad}} \frac{4 \circ}{\underline{\quad}} \frac{5 \cdot}{\underline{\quad}} \frac{6}{\underline{\quad}} \frac{7 \cdot}{\underline{\quad}}$
• •

$\frac{8 \circ}{\underline{\quad}} \frac{9 \cdot}{\underline{\quad}} \frac{10 \cdot}{\underline{\quad}} \frac{11}{\underline{\quad}} \frac{12 \circ}{\underline{\quad}} \frac{13}{\underline{\quad}} \frac{14 \cdot}{\underline{\quad}}$
• •

$\frac{15 \circ}{\underline{\quad}} \frac{16}{\underline{\quad}} ; \frac{17 \cdot}{\underline{\quad}} \frac{18 \circ}{\underline{\quad}} \frac{19}{\underline{\quad}} \frac{20 \cdot}{\underline{\quad}} \frac{21 \cdot}{\underline{\quad}}$
• •

$\frac{22 \cdot}{\underline{\quad}} \frac{23 \circ}{\underline{\quad}} \frac{24}{\underline{\quad}} \frac{25 \cdot}{\underline{\quad}} \frac{26}{\underline{\quad}} ; \frac{27 \cdot}{\underline{\quad}} \frac{28 \cdot}{\underline{\quad}}$
•

$\frac{29 \cdot}{\underline{\quad}} \frac{30 \cdot}{\underline{\quad}} \frac{31}{\underline{\quad}}$
•

22. ¹ Débuts | ² d'Alfred Stevens.

- I. ¹ La vocation | de Stevens | ² avait été précoce | ³ Quand, | ⁴ tout jeune encore, | ⁵ il apprenait le dessin | à Bruxelles, | ⁶ son maître | ⁷ lui défendait de peindre:
- II. ¹ «Je te flanque à la porte, | ² si tu touches | à un pinceau», | ³ lui avait-il dit. III. ¹ Mais l'élève | ² brûlait | de désobéir.
- IV. ¹ Un jour | que le professeur était sorti, | ² n'y pouvant plus tenir, | ³ il va acheter des couleurs | ⁴ et se met à broser | ⁵ une tête d'homme. V. ¹ Quand le maître rentra, | ² il demanda:
- VI. «Qui a fait ceci? — VII. C'est le petit Stevens. — VIII. ¹ Bien. | ² Stevens, | ³ je vais te reconduire | ⁴ chez tes parents.»
- IX. ¹ Tout tremblant, | ² le gamin | le suivit. X. ¹ Arrivé chez le grand-père: | ² «M. Dufoix, | ³ s'écria le professeur | ⁴ plus ému | que courroucé, | ⁵ voilà un enfant | ⁶ qui sera un grand peintre! . . .»
- XI. ¹ La prédiction | ² ne tarda pas | ³ à se réaliser. | ⁴ Stevens, avait à peine dix-sept ans, | ⁵ lorsqu'il débarquait à Paris | ⁶ dans l'atelier | de Roqueplan. | ⁷ Il voulait, | ⁸ tout de suite, | ⁹ entrer | à l'École | des Beaux-Arts. | ¹⁰ Mais l'artiste | ¹¹ l'en dissuadait: XII. ¹ «Tu es trop jeune, | ² lui disait-il, | ³ et tu ne sais rien encore.»

22. $\overset{1}{\cdot}$ $\overset{2}{/}$
.

I $\overset{1}{\circ}$ $\overset{2}{/}$ $\overset{3}{\cdot}$ $\overset{4}{\cdot}$ $\overset{5}{\circ}$ $\overset{6}{\cdot}$ $\overset{7}{/}$
.

II $\overset{1}{\circ}$ $\overset{2}{/}$ III $\overset{1}{\circ}$ $\overset{2}{/}$
.

IV $\overset{1}{/}$ $\overset{2}{\circ}$ $\overset{3}{\cdot}$ $\overset{4}{\cdot}$ 5 V $\overset{1}{\circ}$ $\overset{2}{/}$
.

VI \backslash or $\overset{\circ}{/}$ VII \backslash VIII $\overset{1}{\cdot}$ $\overset{2}{\circ}$ $\overset{3}{\cdot}$ $\overset{4}{/}$
.

IX $\overset{1}{\circ}$ $\overset{2}{/}$ X $\overset{1}{\cdot}$ $\overset{2}{\circ}$ $\overset{3}{\cdot}$ $\overset{4}{/}$ $\overset{5}{\cdot}$ $\overset{6}{/}$
.

XI $\overset{1}{\circ}$ $\overset{2}{\cdot}$ $\overset{3}{/}$ $\overset{4}{\circ}$ $\overset{5}{/}$ $\overset{6}{/}$ $\overset{7}{\cdot}$
.

$\overset{8}{\circ}$ $\overset{9}{/}$ $\overset{10}{\circ}$ $\overset{11}{/}$ XII $\overset{1}{\circ}$ $\overset{3}{/}$
.

XIII. ¹ A force d'insistance, | ² le jeune Stevens | obtint
pourtant | ³ l'autorisation | de se présenter | ⁴ à l'examen
suivant. | ⁵ Il fut reçu le seizième, |

⁶ tandis qu'aucun | des autres élèves | de Roqueplan |
⁷ n'était admis. XIV. ¹ Son brave homme de maître |
² n'en revenait pas! (*Annales pol. et litt.*, 2 sept., 1906.)

23. ¹ L'œuvre | ² de Molière.

I. ¹ On a loué Socrate | ² d'avoir ramené | ³ la philosophie |
⁴ du ciel en terre. | ⁵ On pourrait dire la même chose, |
⁶ en un certain sens, | ⁷ de Molière | ⁸ et de sa comédie, |

⁹ car il a substitué | au libre essor | de l'imagination, |
¹⁰ l'observation exacte | et scrupuleuse | ¹¹ de la vérité.

II. ¹ La comédie, | ² avant Molière, | ³ pendant la première
moitié | du XVII^e siècle, | ⁴ n'avait pas été sans mérite |
⁵ ni sans beauté; | ⁶ elle n'avait manqué ni de verve, |
⁷ ni d'esprit, |

⁸ ni de grâce; | ⁹ elle avait manqué | ¹⁰ de vérité. | ¹¹ Je
la nommerais volontiers | ¹² comédie d'imagination, |
¹³ pour l'opposer | ¹⁴ à la comédie | d'observation. |

¹⁵ Elle procédait | de la fantaisie | italienne | ¹⁶ et de
la fantaisie | espagnole.

XIII 1^o 2^o 3^o 4 5^o

6 7 XIV 1^o 2

23. 1^o 2

I 1^o 2^o 3^o 4^o 5^o 6^o 7^o 8

9 10 11

II 1^o 2^o 3^o 4^o 5^o ; 6^o 7^o

8 ; 9^o 10 11^o 12^o 13^o 14

15 16

III. ¹ La gloire de Molière | ² est d'avoir tiré | ³ de l'observation pure | ⁴ une comédie | aussi vraie | que la vie | ⁵ et calquée sur elle. | ⁶ «Lorsque vous peignez des hommes, |

⁷ il faut peindre d'après nature. | ⁸ On veut que ces portraits ressemblent,» | ⁹ a-t-il dit lui-même. (*Petit de Julleville, Le théâtre en France.*)

24. ¹ Ce qui est | ² difficile.

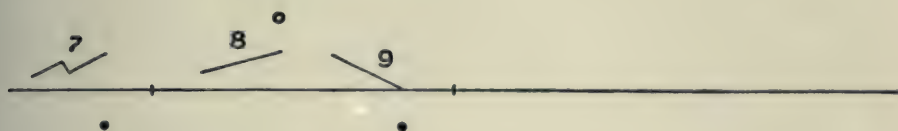
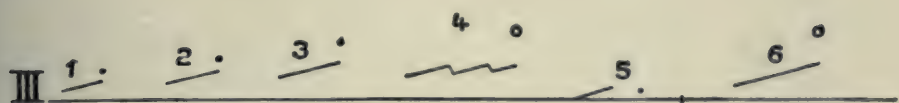
I. ¹ Au début, | ² tout est difficile, | ³ et ce n'est pas seulement | ⁴ ce que vous entreprenez, | ⁵ c'est tout, | ⁶ dans quelque genre | ⁷ que ce soit. | ⁸ Rien | ⁹ de ce qui mérite | d'être obtenu | ne peut l'être, |

¹⁰ je dis plus, | ¹¹ ne doit l'être | ¹² sans effort. II. ¹ Ce qui est facile, | ² ce qui est amusant, | ³ ce qui se fait tout seul, | ⁴ quel mérite, | ⁵ je vous le demande, | ⁶ avez-vous à le faire? |

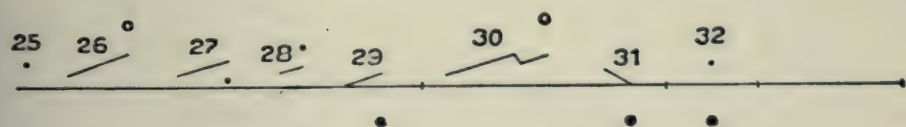
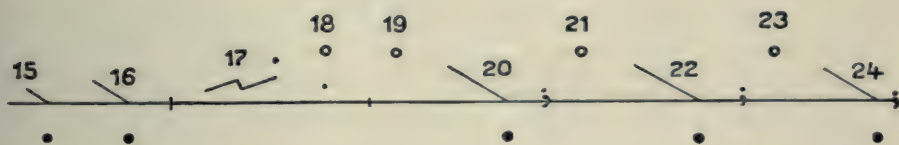
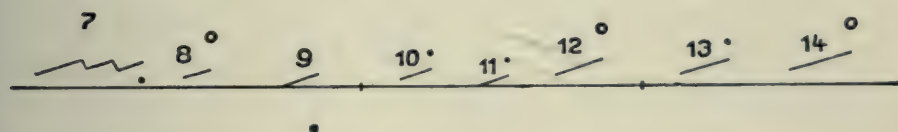
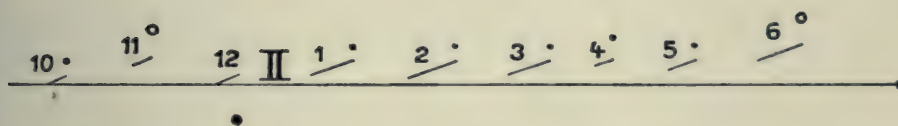
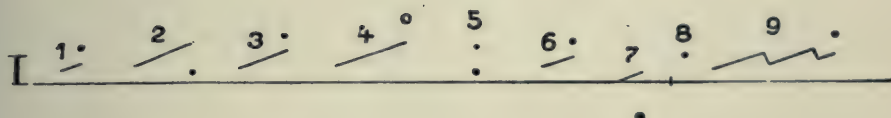
⁷ Voilà une grande route | bien unie | dans la plaine; | ⁸ vous y marchez | ⁹ comme le premier venu. | ¹⁰ Cela n'a rien de mal, | ¹¹ mais qu'est-ce que cela | ¹² a de méritoire? | ¹³ Voici, au contraire, | ¹⁴ au bout de cette route plate |

¹⁵ une montagne, | ¹⁶ une difficulté. | ¹⁷ Allez-vous | vous arrêter | ¹⁸ pour cela? | ¹⁹ Non, | ²⁰ si vous avez du cœur; | ²¹ non, | ²² si vous avez du bon sens; | ²³ non, | ²⁴ si vous avez de l'esprit; |

²⁵ car, | ²⁶ si vous vous arrêtez, | ²⁷ c'en est fait de vous, | ²⁸ c'en est fait | ²⁹ de votre avenir. | ³⁰ Si le premier obstacle | vous arrête, | ³¹ couchez-vous, | ³² dormez! (*K. Kühn, Franz. Leseb., Mittel- und Oberstufe, 8 edit., p. 243.*)



24. 1. 2.



25. ¹ Discours | ² de M. | Clemenceau.

I. ¹ Monsieur le Président de la République, |
² Mesdames, | ³ Messieurs.

.. II. ¹ Gambetta! | ² A ce nom, | ³ toute une histoire s'éveille, |
⁴ le sol français tressaille; | ⁵ une affreuse clameur s'élève |
⁶ de jeunes espérances |

⁷ trahies | par le destin. | ⁸ L'image revit soudain | ⁹ des
catastrophes sanglantes | ¹⁰ où s'emmêlent tragiquement |
¹¹ les atroces misères | ¹² d'un peuple au plus bas de
l'impuissance |

¹³ et la réconfortante grandeur | ¹⁴ des énergies | répara-
trices | ¹⁵ qui n'accepteront pas | ¹⁶ d'être vaincues. |
¹⁷ La guerre civile | ¹⁸ après la guerre étrangère, | ¹⁹ et
des luttes oratoires |

²⁰ comme il n'en est pas de plus grandes, | ²¹ de plus
belles, | ²² de plus fécondes, | ²³ pour aboutir | ²⁴ à la
fondation | de la République, | ²⁵ à la disparition subite |
²⁶ de l'homme |

²⁷ qui avait si profondément remué | ²⁸ son temps | ²⁹ et
son pays.

.. III. ¹ Pour avoir agi | ² d'une façon durable | ³ sur l'imagina-
tion populaire, | ⁴ qu'ils aient traversé l'espace | ⁵ en
météores | ⁶ ou qu'ils aient lentement forgé | ⁷ sur l'en-
clume des jours |

25. $\overset{1}{\cdot}$ $\overset{2}{\cdot}$
·

I $\overset{1}{\cdot}$ $\overset{2}{\circ}$ $\overset{3}{\cdot}$
·

II $\overset{1}{\cdot}$ $\overset{2}{\circ}$ $\overset{3}{\cdot}$ $\overset{4}{\cdot}$; $\overset{5}{\circ}$ $\overset{6}{\cdot}$
·

$\overset{7}{\cdot}$; $\overset{8}{\cdot}$ $\overset{9}{\cdot}$ $\overset{10}{\cdot}$ $\overset{11}{\cdot}$ $\overset{12}{\circ}$
·

$\overset{13}{\cdot}$ $\overset{14}{\circ}$ $\overset{15}{\cdot}$ $\overset{16}{\cdot}$ $\overset{17}{\cdot}$ $\overset{18}{\cdot}$ $\overset{19}{\cdot}$
·

$\overset{20}{\cdot}$ $\overset{21}{\cdot}$ $\overset{22}{\circ}$ $\overset{23}{\cdot}$ $\overset{24}{\cdot}$ $\overset{25}{\cdot}$ $\overset{26}{\cdot}$
·

$\overset{27}{\cdot}$ $\overset{28}{\cdot}$ $\overset{29}{\cdot}$
·

III $\overset{1}{\cdot}$ $\overset{2}{\cdot}$ $\overset{3}{\cdot}$ $\overset{4}{\cdot}$ $\overset{5}{\cdot}$ $\overset{6}{\cdot}$ $\overset{7}{\cdot}$
·

⁸ une armature d'avenir, | ⁹ quelques hommes | ont eu le privilège | ¹⁰ d'exprimer | en leur passagère figure | ¹¹ tout le sommaire d'un temps. | ¹² A Léon Gambetta, | ¹³ au bon et grand Français, |

¹⁴ dont ce monument | fixe ici la mémoire, | ¹⁵ échut cette fortune rare | ¹⁶ expliquée | par une puissance irrésistible | d'attraction, | ¹⁷ de concentration, | ¹⁸ d'impulsion | ¹⁹ sous laquelle vinrent s'harmoniser, |

²⁰ en nobles manifestations d'humanité, | ²¹ les courants divers | et même contraires | ²² des mouvements contemporains. (*Le Petit Temps*, 26 avril, 1909.)

26. ¹ La Cigale | ² et la Fourmi.

³ La cigale, | ⁴ ayant chanté |
Tout l'été, |

⁵ Se trouva fort dépourvue |

⁶ Quand la bise fut venue: |

⁷ Pas un seul petit morceau
De mouche | ⁸ ou de vermisseau. |

⁹ Elle alla crier famine |

¹⁰ Chez la fourmi | sa voisine, |

¹¹ La priant de lui prêter |
Quelque grain | ¹² pour subsister |
Jusqu'à la saison nouvelle. |

¹³ «Je vous paierai, | ¹⁴ lui dit-elle, |

¹⁵ Avant l'août, | ¹⁶ foi d'animal, |

¹⁷ Intérêt | et principal.» |

¹⁸ La fourmi n'est pas prêteuse: |

¹⁹ C'est là son moindre défaut. |

²⁰ «Que faisiez-vous au temps chaud? |

²¹ Dit-elle à cette emprunteuse. |

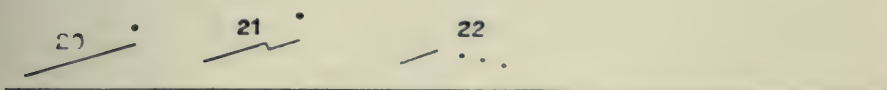
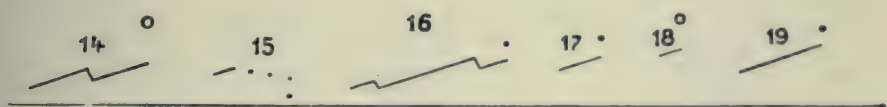
²² — Nuit et jour, | ²³ à tout venant |

²⁴ Je chantais, | ²⁵ ne vous déplaie. |

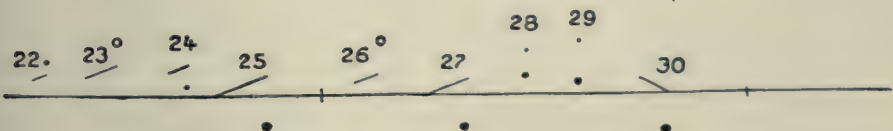
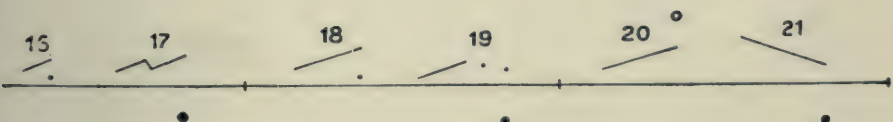
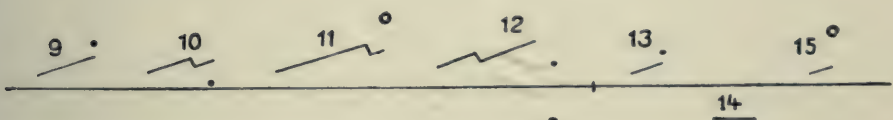
²⁶ — Vous chantiez? | ²⁷ j'en suis fort aise: |

²⁸ Eh bien! | ²⁹ dansez | ³⁰ maintenant.»

(*La Fontaine.*)



26. 1 2



27. ¹ Le Corbeau | ² et le Renard.

³ Maître corbeau, | ⁴ sur un ar | bre perché, |
⁵ Tenait en son bec un fromage. |
⁶ Maître renard, | ⁷ par l'odeur | alléché, |
⁸ Lui tint à peu près ce langage: |
⁹ «Hé! | ¹⁰ bonjour, | ¹¹ monsieur du Corbeau, |
¹² Que vous êtes joli! | ¹³ Que vous me semblez beau! |
¹⁴ Sans mentir, | ¹⁵ si votre ramage |
¹⁶ Se rapporte | à votre plumage, |
¹⁷ Vous ê | tes le phénix | ¹⁸ des hôtes de ces bois.» |
¹⁹ A ces mots, | ²⁰ le corbeau | ne se sent pas de joie, |
²¹ Et pour montrer | sa belle voix, |
²² Il ouvre un large bec, | ²³ laisse tomber sa proie. |
²⁴ Le renard s'en saisit | ²⁵ et dit: | ²⁶ «Mon bon monsieur, |
²⁷ Apprenez | ²⁸ que tout flatteur |
²⁹ Vit aux dépens | ³⁰ de celui | ³¹ qui l'écoute; |
³² Cette leçon | vaut bien un fromage, | ³³ sans doute.» |
³⁴ Le corbeau, | ³⁵ honteux | et confus, |
³⁶ Jura, | ³⁷ mais un peu tard, | ³⁸ qu'on ne l'y prendrait plus.

(La Fontaine.)

27. $\frac{1^\circ}{\text{ / }} \frac{2}{\text{ / }} \underline{\hspace{2cm}}$
 •

3[°] 4[•] 5[.] 6[°] 7[•] 8[.]

•

9[•] 10[°] 11[.] 12[.] 13[.] 14[•] 15[•] 16[•]

•

17[°] 18[•] 19[•] 20[•] 21[•] 22[•]

•

23[.] 24[°] 25[.] 26[°] 27[•] 28[•] 29[•] 30[•]

•

31[.] 32[°] 33[.] 34[•] 35[•] 36[•] 37[°]

•

38[.]

•

28. ¹ Après | la Bataille.

² Mon père, | ³ ce héros | au sourire si doux, |
⁴ Suivi d'un seul housard qu'il aimait entre tous |
⁵ Pour sa grande bravoure | ⁶ et pour sa haute taille, |
⁷ Parcourait à cheval, | ⁸ le soir d'une bataille, |
⁹ Le champ couvert de morts | ¹⁰ sur qui | tombait la nuit. |
¹¹ Il lui sembla dans l'ombre | ¹² entendre | un faible bruit. |
¹³ C'était un Espagnol | de l'armée en déroute |
¹⁴ Qui se traînait sanglant | sur le bord de la route, |
¹⁵ Râlant, | ¹⁶ brisé, | ¹⁷ livide, | ¹⁸ et mort | plus qu'à moitié,
¹⁹ Et qui disait: | ²⁰ «A boire, | ²¹ à boire | ²² par pitié!» |
²³ Mon père, | ²⁴ ému, | ²⁵ tendit à son housard fidèle |
²⁶ Une gourde de rhum | qui pendait à sa selle, |
²⁷ Et dit: | ²⁸ «Tiens, | ²⁹ donne à boire | ³⁰ à ce pauvre blessé.» |
³¹ Tout à coup, | ³² au moment | où le housard baissé |
³³ Se penchait vers lui, | ³⁴ l'homme, | ³⁵ une espèce de Maure, |
³⁶ Saisit un pistolet | qu'il étreignait encore, |
³⁷ Et vise au front mon père | ³⁸ en criant: | ³⁹ «Caramba!» |
⁴⁰ Le coup passa si près | ⁴¹ que le chapeau tomba |
⁴² Et que le cheval | ⁴³ fit un écart | en arrière. |
⁴⁴ «Donne-lui | tout de même à boire,» | ⁴⁵ dit mon père.

(Victor Hugo.)

28. $\frac{1}{\cdot}$

2. $\frac{\cdot}{\cdot}$ 3. $\frac{\cdot}{\cdot}$ 4. $\frac{\cdot}{\cdot}$ 5. $\frac{\cdot}{\cdot}$ 6. $\frac{\circ}{\cdot}$ 7. $\frac{\cdot}{\cdot}$

8. $\frac{\cdot}{\cdot}$ 9. $\frac{\cdot}{\cdot}$ 10. $\frac{\cdot}{\cdot}$ 11. $\frac{\cdot}{\cdot}$ 12. $\frac{\cdot}{\cdot}$

13. $\frac{\cdot}{\cdot}$ 14. $\frac{\cdot}{\cdot}$ 15. $\frac{\cdot}{\cdot}$ 16. $\frac{\cdot}{\cdot}$ 17. $\frac{\cdot}{\cdot}$ 18. $\frac{\circ}{\cdot}$

19. $\frac{\cdot}{\cdot}$ 20. $\frac{\cdot}{\cdot}$ 21. $\frac{\cdot}{\cdot}$ 22. $\frac{\circ}{\cdot}$ 23. $\frac{\cdot}{\cdot}$ 24. $\frac{\cdot}{\cdot}$ 25. $\frac{\cdot}{\cdot}$ 26. $\frac{\circ}{\cdot}$

27. $\frac{\cdot}{\cdot}$ 28. $\frac{\cdot}{\cdot}$ 29. $\frac{\circ}{\cdot}$ 30. $\frac{\cdot}{\cdot}$ 31. $\frac{\cdot}{\cdot}$ 32. $\frac{\cdot}{\cdot}$ 33. $\frac{\cdot}{\cdot}$ 34. $\frac{\cdot}{\cdot}$ 35. $\frac{\circ}{\cdot}$

36. $\frac{\cdot}{\cdot}$ 37. $\frac{\circ}{\cdot}$ 38. $\frac{\cdot}{\cdot}$ 39. $\frac{\cdot}{\cdot}$ 40. $\frac{\cdot}{\cdot}$ 41. $\frac{\circ}{\cdot}$

42. $\frac{\cdot}{\cdot}$ 43. $\frac{\cdot}{\cdot}$ 44. $\frac{\cdot}{\cdot}$ 45. $\frac{\cdot}{\cdot}$

29. ¹ *Épiphanie.*

² Donc, | ³ Balthazar, | ⁴ Melchior et Gaspar, | ⁵ les Rois Mages
⁶ Chargés de nefs d'argent, | ⁷ de vermeil | et d'émaux |
⁸ Et suivis d'un très long cortège | de chameaux, |
⁹ S'avacent, | ¹⁰ tels qu'ils sont | ¹¹ dans les vieil|les images.

¹² De l'Orient lointain, | ¹³ ils portent leurs hommages |
¹⁴ Aux pieds du fils de Dieu | ¹⁵ né pour guérir les maux |
¹⁶ Que souffrent ici-bas | ¹⁷ l'homme et les animaux; |
¹⁸ Un page noir | ¹⁹ soutient leurs ro|bes à ramages. |

²⁰ Sur le seuil de l'étable | où veille saint Joseph, |
²¹ Ils ôtent humblement | la couronne du chef |
²² Pour saluer l'Enfant, | ²³ qui rit | ²⁴ et les admire. |

²⁵ C'est ainsi qu'autrefois, | ²⁶ sous Augustus Cæsar, |
²⁷ Sont venus, | ²⁸ présentant l'or, | ²⁹ l'encens | ³⁰ et la myrrhe
³¹ Les Rois Ma|ges Gaspar, | ³² Melchior | et Balthazar.

(José-Maria de Hérédia.)

29. $\frac{1}{\cdot}$

2 \cdot 3 \cdot 4 \cdot 5 \cdot 6 \cdot 7 \cdot 8 \circ

9 \cdot 10 \cdot 11 \circ 12 \cdot 13 \cdot 14 \cdot 15 \circ

16 \cdot 17 \circ 18 \circ 19 \circ

20 \cdot 21 \circ 22 \cdot 23 \cdot 24 \cdot

25 \cdot 26 \cdot 27 \cdot 28 \cdot 29 \cdot 30 \circ 31 \cdot

32 \cdot

30. ¹ L'Oubli.

² Le temple est en ruine | ³ au haut | du promontoire. |

⁴ Et la Mort a mêlé, | ⁵ dans ce fauve terrain, |

⁶ Les Déesses de marbre | ⁷ et les Héros d'airain |

⁸ Dont l'herbe solitaire | ⁹ ensevelit la gloire. |

¹⁰ Seul, | ¹¹ parfois, un bouvier | menant ses buffles boire, |

¹² De sa conque | ¹³ où soupire | un anti|que refrain |

¹⁴ Emplissant le ciel calme | et l'horizon marin, |

¹⁵ Sur l'azur infini | ¹⁶ dresse sa forme noire. |

¹⁷ La Terre maternelle | ¹⁸ et douce | aux anciens Dieux, |

¹⁹ Fait à chaque printemps, | ²⁰ vainement éloquente, |

²¹ Au chapiteau brisé | ²² verdir | une autre acanthe; |

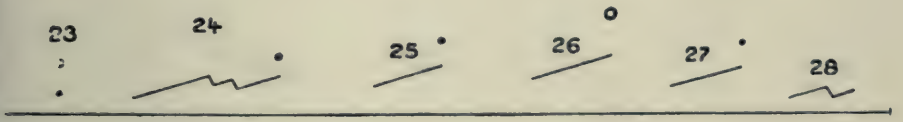
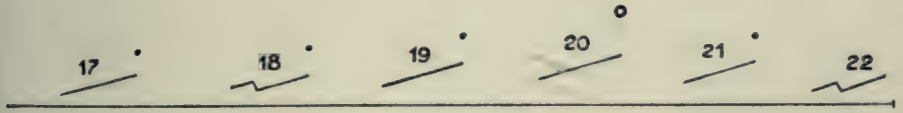
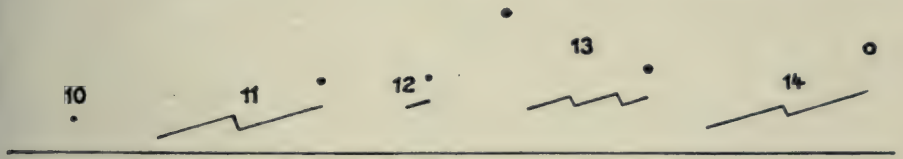
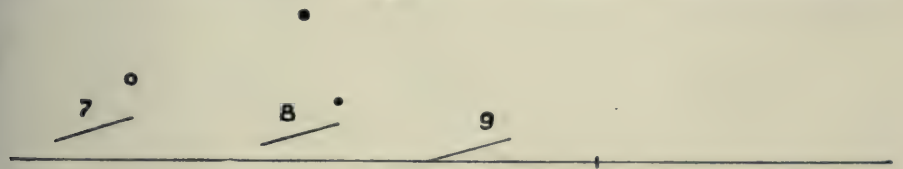
²³ Mais l'Homme | ²⁴ indifférent | au rê|ve des aïeux |

²⁵ Écoute sans frémir, | ²⁶ du fond des nuits sereines, |

²⁷ La Mer qui se lamente | ²⁸ en pleurant | les Sirènes.

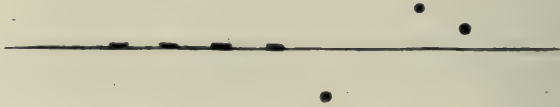
(*José-Maria de Hérédia.*)

30. $\frac{1}{\cdot}$
•



Intonation-pictures to Appendix II (p. 27).

I. a.



b.



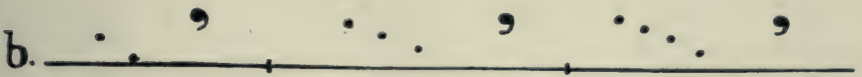
c.



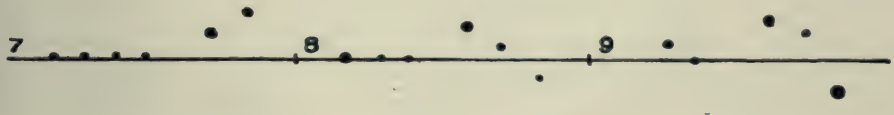
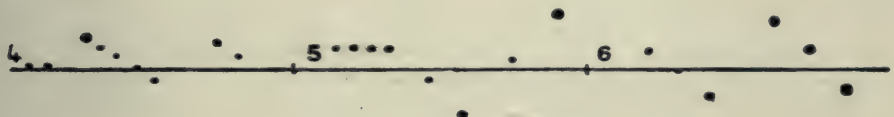
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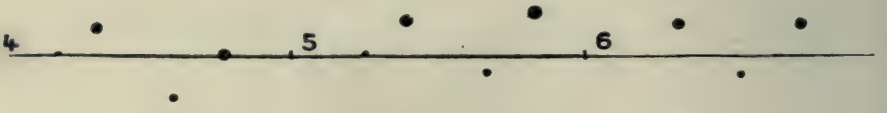
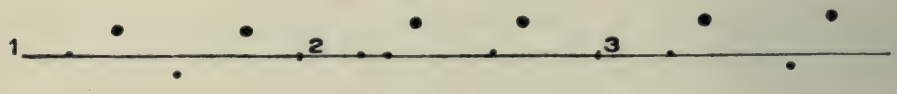
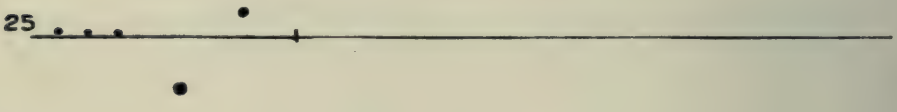
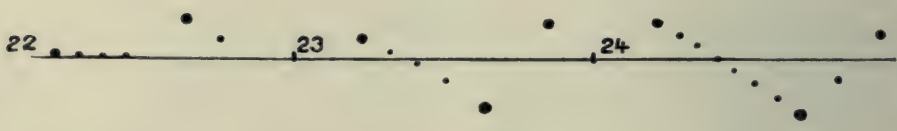
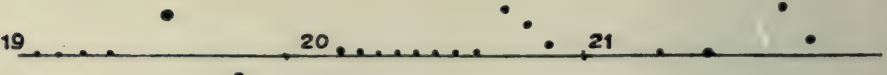
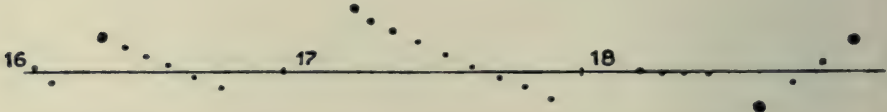
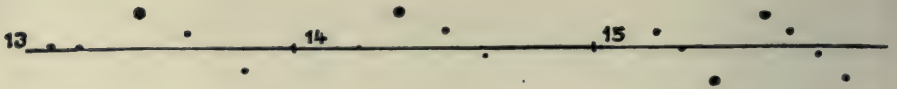


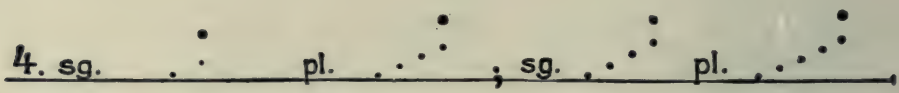
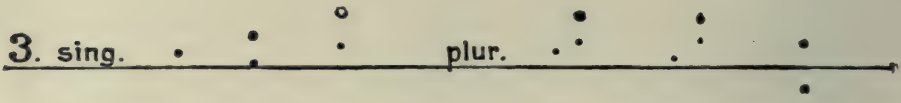
II.



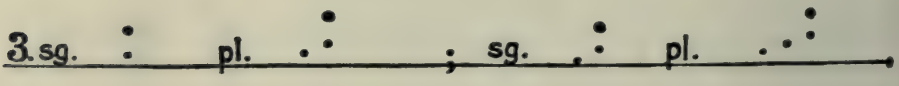
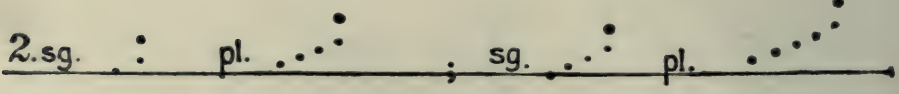
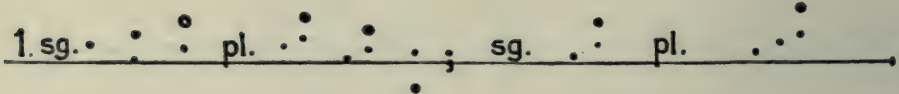
III.







b.



Notes to the Intonation Exercises

EXERCISES 1—11.

1. Note the falling intonation. The French often use it in enumerations, but cf. Ex. 20, II. 20-31. In English in enumerations a rising intonation is used for each item except the last, which has a falling intonation. (See D. Jones, *English Phonetics*, p. 158.) In English the voice is apt to "glide" down between the syllables, whereas in French the voice "jumps" down to the final level tone. In English this final tone is usually "gliding"—not level as in French. (See section 14, p. 13.)

2. Note the rise on the second syllable.

3, 4, 5. In French the pitch ascends gradually till the highest tone is reached, then falls abruptly to the final level tone.

6, 7, 8. If a sentence consists of two or more tone-groups the trend of the intonation in the final tone-group is the same as that of a single tone-group, e.g. Ex. 1-5. In the preceding tone-group, or groups, the rise in pitch is gradual throughout, but to each stressed syllable at the end of the tone-group there is a sudden upward jump, the high pitch indicating that the sense is not completed and that there is still something to follow.

9. Double tone-groups (see section 15, p. 14).

I. 9. Meaning: à [l'école de] Saint-Cyr. . . .

10, I. 6, 7; II. 5, 7. The first of the three tone-groups is to be read as a rising tone-group. (See Explanation of the Symbols p. 19.)

II. 1. The final tone-group is to be read as a falling tone-group. (Similarly that of 12.)

NOTE.—Black figures denote exercises; Roman numerals, the sections of the texts; and small Arabic figures, tone-groups.

SENTENCES FROM DAILY LIFE.

EXERCISE 12. Les Repas.

I. 2. See Appendix I., II. *B* (*a*) (p. 25) for treatment of this and other final tone-groups. 5-10. Here the contrast between the seasons is emphasised. Thus the final syllable of the tone-group *en été* (8) has the highest pitch, and the final syllable of *en hiver* (10) the lowest. Tone-group 5 contains the object to which the following remarks refer, therefore the pitch rises fairly high, and a short pause separates this tone-group from what follows. 6-8 are closely related. The pitch gradually ascends; tone-group 7 begins slightly below that of 6, so that the pitch of its final syllable may not be too high, and thereby force the pitch of 8 still higher.

V. To avoid monotony, the time of day—*matin* and *midi*—is emphasised in the first section, the meal—*goûter* and *dîner*—in the second. 3 and 6, exceptional cases—falling pitch throughout; this may be due to the high pitch of the final syllable of the preceding tone-group, by means of which the hearer's attention has been attracted; this object having been achieved, the speaker no longer exerts himself, and consequently the pitch falls.

VI. 3. No strong stress on *trois*. Remember "equal stress" in French (see section 6, Introduction). The words *ne...que* give all the necessary emphasis to the numeral.

VII.-IX. On falling tone in questions cf. note to Ex. 14, p. 98.

EXERCISE 13. Les Chronomètres.

I. Tone-group 1 announces the subject to be treated, and therefore its final syllable has the highest pitch; it is also rendered prominent by the fact that the voice jumps up abruptly from syllable 3 to syllable 4. Tone-group 2 reaches a fairly high pitch on account of the large number of syllables; its special feature is the abrupt fall from the penultimate to the final syllable. The teacher should read *servent à* as *seryt a not serv a*, which is rather vulgar. 3-8. Here tone-group 5 (*cadran*) is the most important, and therefore its final syllable has the highest pitch.

3 and 4 gradually ascend till tone-group 5 is reached. 6 and 7 are co-ordinate, and might therefore have the same pitch, but French speech seeks to avoid this monotony, hence 7 rises slightly higher than the neighbouring tone-groups, thus giving the end of the sentence more variety.

In the series of tone-groups 9-14, 9 and 10 simply state a fact. The interest centres in the following explanatory tone-groups where the sharp contrast between *heures* and *minutes* is well brought out by the high pitch of *heures* and the low pitch of *minutes*.

II. 1. Absence of logical stress on *plusieurs* (see Introduction, section 6). 1-2 and 3-5 are similar to 9-10 and 11-14 in the preceding section. 3-5. The middle tone-group has the highest pitch (see Ex. 10), just as the middle syllable of the three-syllable words: *étonnant*, *étonné* has the highest pitch (see Ex. 2).

III. 1 is a rising tone-group; similarly IV. 4, V. 1, 9, 11 (see note to Ex. 10). 2. The word *chronomètres* is not to be read as in the title, but according to Appendix I., II. A (p. 24). This is probably due to the fact that *petits*, having the maximum of prominence and the highest pitch (on account of its logical importance), causes the first two syllables of *chronomètres* to fall to a subordinate position. The abrupt low tone of the final syllable indicates the end of the whole sentence, not merely that of a final tone-group. 6-8. *en or* is not more important than *en acier*, and *en argent*, i.e. no contrast is in this case implied. The intonation merely co-ordinates the names of the metals in a falling rather than level trend. The tone-group might just as well have been arranged as in II. 3-5, with the highest pitch in the middle tone-group. In that case *en argent* would not be considered more important than *en or*, *en acier*.

IV. 2. liaison as in I. 2. With 3 cf. Ex. 12, V. 3 and 6. Possibly 2 and 3 might be considered as one tone-group, the four final syllables being treated like those in Ex. 14, VIII. 4 and others (see Appendix I., II. A). 4. By treating *aussi* as an independent tone-group, this term, expressing the logical relationship between the two clauses, is separated from the statement

that follows, and this isolation adds to the lucidity of the style.

10. Liaison between *autres* and *en*; *autres* therefore treated as a dissyllabic word.

V. For the regular construction of 1-3 and 4-6 cf. the note to II. 3-5. 6. règle, pronounced $r\epsilon:g\underset{\circ}{l}$, which in this case results in the suppression of the *l*. 12. Liaison as in IV. 10. The indentation in the rising movement occurs in the middle of the word, i.e. after the *au-*, the succeeding syllable *-tres* having a lower pitch. 13-17. Notice the symmetrical construction of this series of tone-groups—the highest pitch occurring in the middle tone-group (see section 17, Introduction). 17. The two syllables preceding the final low tone fall as in III. 2, with this difference that in this case the three syllables form an independent tone-group. Hence the differences in the corresponding intonation pictures—in III. 2 two independent dots, in V. 17 two dots joined by a line.

EXERCISE 14. Questions.

Perhaps the reader will be astonished to find that all the questions in this exercise end with a *falling* intonation. A general rule seems to be that questions beginning with an interrogative word do not require a further indication of their interrogative character; cf. the following English sentences: *Who* told you to? *When* would he do it?¹—both with falling intonation. Another general rule for both French and English is that “direct questions capable of being answered by ‘yes’ or ‘no’ have a rising intonation at the end,” e.g. «Avez-vous été à Paris?» and “Have you been in Paris?” (For exceptions to this rule see D. Jones, *English Phonetics*, §§ 711-713.) It will be seen that none of the questions in Ex. 14 (except perhaps the last) can be answered by “yes” or “no.”

Note also that in Ex. 14 the teacher is not seeking to satisfy his curiosity; he is merely “examining” and requires an answer

¹ Palmer, *English Intonation*, pp. 12 and 13.

These sentences could also be spoken with a *rising* intonation “if they demand a repetition of an answer that one has failed to hear or finds it hard to credit.” See Coleman’s article *Intonation and Emphasis*, *Miscellanea Phonetica*, 1914.

from the pupil. Of course there are special circumstances in which the questions in Ex. 14 might be spoken with a rising intonation at the end. As M. de Fourmestraux points out: «*Dans un feu roulant de questions et de réponses courtes, il va de soi que les questions peuvent être également posées sur un ton ascendant, devant un groupe d'élèves, pour exiger une réponse immédiate, claire, précise, et soutenir l'attention de chacun d'eux par cette répétition du ton culminant à la fin de la question.*»

III. 2, 3. No logical stress on *petite* and *grande*; cf. 13, II. 1 and the Introduction, section 6.

VIII. 4. Cf. 13, IV. 3.

EXERCISE 15. Intonation de Commandement.

For intonation of *En Classe*, cf. Ex. 1.

The *intonation de commandement* is similar to the intonation used in ordinary statements—the pitch gradually ascends and then falls suddenly to the final syllable (II. 2, III. 8, etc.), as in Exercises 1–5; and, in cases of two tone-groups, as in Exercises 6–7. In cases where the pitch falls throughout the tone-group (I. 1, etc.) the command is of a peremptory nature; the pupil is made to feel that the teacher will stand no nonsense. Where the pitch gradually ascends and *rises* to the final syllable a threat is implied—the high pitch denotes that there is more to follow, and the pupil in his own mind adds . . . “otherwise . . . !” (II. 2, second picture).

These characteristic tones of command are, of course, common to all languages.

CONNECTED TEXTS.

NOTE.

The student's aim is, of course, to be able to read fluently any given French text with the correct intonation and without having continually to refer to the accompanying intonation-pictures. As the sentences in the following exercises are fairly long, and express a variety of emotions and ideas, it might perhaps be well

to indicate roughly how the exercises should be studied. First, the whole passage should be glanced through quickly; then, with the help of the Notes, the student should try to discover the reason for the intonation of the various sentences as depicted in the accompanying intonation-pictures. Keeping this reason in mind, the student should next practise the intonation of the individual sentences with the assistance of the intonation-pictures. Then the reading of the whole passage should be attempted, the student endeavouring to intone the sentences correctly. To aid his memory he might mark the trend of the intonation above a few of the words or word-groups in the printed passage—in the earlier exercises perhaps only the *point culminant* of each sentence; in the later and more difficult exercises he may find it necessary similarly to mark the high tones next in importance. After thorough work of this sort, the student will be capable of reading the whole passage without any external help whatsoever, for by this time he will have acquired a habit of correct intonation. If he works through all the exercises according to this plan, he will find that by the time he has reached Ex. 30, he will be able to intone any passage of French prose or verse in such a manner that a native would recognise it as being typically French.

Such detailed preliminary work is, of course, hardly so necessary if the French texts are simple, straightforward narratives. A study of the earlier exercises will enable the student to intone such texts correctly.

EXERCISE 16. Henri IV et Sully.

I. 1-4. In this series of tone-groups the name of the principal character—Sully—has, naturally, the highest pitch. Tone-groups 1 and 2 gradually ascend till the highest tone in 3 is reached; the final low tone is preceded by two rising syllables (cf. Ex. 2). 5. *Un jour*, being an expression of time common to the four succeeding tone-groups, is separated from them by a short pause. 6-11. In this series of tone-groups *l' Arsenal*—where the scene

takes place—has the highest pitch. A too regular rise in pitch in tone-groups 6-9 would have been monotonous, and the pitch of tone-group 9 might also have been forced too high. The pitch of 8 is therefore slightly below that of the neighbouring tone-groups, and this renders 9 more prominent—*on recule pour mieux sauter*. At the same time, 7—where mention is made of Sully's enemies—stands out as the next most important tone-group between 6 and 8.

II. 1. *Là* bears the same logical relationship to tone-groups 2-4 as *un jour* does to 6-9 above. It, too, is treated as an independent tone-group (cf. note to Ex. 13, IV. 4), and receives a strong stress, but there is no pause between *là* and the following *il* (cf. *papa a à aller à Paris*, i.e. no "glottal stop" in French). 2-4, the unannounced entrance, is the most striking fact, therefore tone-group 2 has the highest pitch. 3 is intermediary, and prepares for the fall on the final syllable of 4—the end of the sentence. 5-8 *table* receives special prominence on account of its logical importance in the sentence (for the intonation of 8 cf. Appendix I., II. A). 9-11. *Depuis quand*: the most important words in the sentence; therefore *quand* has the highest tone and the preceding syllables show the usual rise in pitch; 10 shows a fall in pitch, despite its interrogative character—the question is really a demand (cf. notes to Ex. 14). 11. Expressions of a parenthetical nature usually have a low level intonation (cf. 14, also III. 7 and 9). 12-14. *Depuis trois heures* contains the whole point of the answer, therefore the final syllable of this tone-group has the characteristic high tone. No stress on *trois* (whereas *three* would certainly be stressed in English). The French, however, are not fond of *cette manière un peu lourde d'appuyer sur les déterminatifs* (see Introduction, section 6). For the intonation of 13 cf. that of 8, I. 11 and III. 6.

III. 1-6. The pitch from 1-3 must rise very gradually, so that the direct question in tone-group 4 may stand out more prominently. The chief stress and the highest pitch occur on *vous* (English pupils are apt to stress the first syllable of the verb!) 5-6 are unimportant—they might just as well have

preceded tone-group 4, hence the pitch falls as in a statement; this falling trend is similar to that of tone-groups 12-13 in II. (cf. Appendix I., II. A). In I. 4 this intonation would also have been possible, but the intonation recorded gives the tone-group greater prominence—which it deserves on account of the apposition.

In this and the following connected texts we would again remind the English reader that there is an abrupt rise in pitch between the preceding syllable and the *point culminant*, and an abrupt fall in pitch between the penultimate and final syllables of a sentence. Both the *point culminant* and the final low tone are level. The tendency in English is to let the voice "glide" throughout these syllables. If this tendency can be overcome, the reader's French intonation will at once show a marked improvement.

EXERCISE 17. Le Sou Perdu.

I. 1-6. The construction and intonation of this sentence is very similar to that of 16, I. 5-11, except that here we find two double tone-groups at the beginning in place of single tone-groups as in 16, I. 5-11. Tone-group 5 contains the *point culminant* (note the very high pitch!), because this *objet perdu*—a variation of the title—is the centre of interest.

II. 1-6. The speaker questions the child with the intention of comforting him, therefore we find the falling intonation expressing sympathy instead of the rising intonation expressing curiosity (cf. the intonation of *Pauvre enfant!* expressing sympathy).

2. Cf. note to 16, II. 11. 4-7. Interesting from the point of view of style. The French comparatively seldom connect their principal clauses. The logical connection of the ideas suffices. In English the words *and now* would probably have been inserted before the sentence, *I've lost it*, otherwise the latter following immediately upon a sentence ending with a rising intonation—expressing the anticipation of more to follow—would have sounded very odd. In French, however, it seems quite natural. 9. Parenthesis, see 16, II. 11. 10. Falling intonation expressing

sympathy as in 1. The vowel in *ce* may be elided in familiar conversation, but in school this careless pronunciation should be avoided.

III. 3. The high pitch of *mais* and its separation from the following sentence by a short pause (cf. note to 16, I. 5) is characteristic of French. 4. Note the high pitch of *là*—impossible in English. 5. This tone-group forms the transition between 4 and 6. The trend of the intonation in tone-groups 10 and 11 is similar to that of II. 6 and 7, and II. 11 and 12.

EXERCISE 18. La Pêche.

I. 1. The word *Charles* is separated from tone-group 2 by its high pitch, also perhaps by a short pause (cf. 16, I. 5 and 17, III. 3). Note the high level tone in French; English people would be apt to let the voice rise throughout the word. 1-6. Notice the relation of tone-groups 2 and 4, each containing a *point culminant*: [*commis*]*sion* and [*récom*]*pense*. These are the most important words in the sentence, therefore their final syllables have the highest pitch. Nevertheless, *récompense* is of greater importance for the story, so *-pense* ought to be spoken with a distinctly higher pitch than *-sion*; unfortunately this is not brought out clearly enough in the intonation-picture. Remember the abrupt "jump" up to the *point culminant*; it may sound odd to English ears, but it is typically French (see note at the end of Ex. 16).

II. 1-5. The intonation-picture shows that [*grand'*] *soif*—the most important word—has the strongest stress and the highest pitch. Tone-group 4 reaches a similar pitch, it is true, but this is due to its being a double tone-group, and thus having two "starting-points"; besides, there is no particular stress on the final syllable of the tone-group. It would be possible to read the sentence in such a way that stress would be laid on the result (*manger avec délices*) rather than the cause (*grand' soif*), in which case *délices* would have the highest pitch, and tone-groups 2 and 3 would be mere parenthetical clauses having a low level intonation.

III. This sentence furnishes an excellent example of symmetrical rise and fall.

IV. The falling intonation of tone-groups 1, 4 and 5 expresses sympathy.

V. 1. *Mais*, an exceptional case (forming a contrast to 17, III. 3); the word is rapidly uttered, without a pause between it and the following words. 1-4. Here the first tone-group really consists of three short tone-groups which are spoken rapidly, the speaker hurrying over lesser details in order to tell us of the little girl's unselfish act. In consequence of the combination of the three tone-groups the pitch of the final syllable of the third is naturally comparatively high. This high pitch also indicates in an effective way how tempting it would have been to eat the whole peach oneself. It would have been possible to contrast tone-groups 1 and tone-groups 2-4 from another point of view, and interpret them as in Ex. 17, II. 6 and 7 and 11-12. 2-4 normal intonation (cf. Ex. 13, II. 3-5).

EXERCISE 19. Lettre de Victor Hugo à un Enfant.

I. 1-8. In the first half (1-5) of this sentence we should expect tone-group 5 to have the highest pitch, as it forms a contrast to tone-group 7 (*au poète*). But if the pitch ascended up to the end of 5 the high tone would indicate that there was an anticipation of more to follow—which is not the case here (it is a question of two actions complete in themselves). Thus the highest pitch occurs in tone-group 4. Tone-group 2 begins lower than 1 on account of the large number of syllables which would otherwise reach too high a pitch. 6-8 (cf. Ex. 10) and 9-10 (cf. Ex. 8) are regular. With 6-8 cf., too, the note to Ex. 13, II. 3-5. 13-15 are similar to 6-8, and the trend of the intonation after the preceding *point culminant* is the same as in 18, V. 2-4.

II. 1-8 form a logical whole. 4 is a parenthesis (see note to Ex. 17, II. 9); tone-group 6 is of a like nature—notice the high pitch used in order to attract attention. The following tone-groups contain the real melody of the sentence: 1-3, 5 and 7-8.

In 1-3 the pitch gradually ascends and follows the normal course in 5, 7 and 8. The isolated *mais* should be pronounced abruptly, perhaps even with a final *coup de glotte*. 9-10. Simple statement of a fact (cf. Ex. 8). 11-13. Note the high level tone of the last syllable of *médecins* and the low level tone of *mère*. 16. Tone of command—same intonation as a statement (see note to Ex. 15). 20-22 and 23-24 are contrasted. In 20-22 the pitch is kept low so that tone-group 23 may be rendered more prominent by the sudden rise in pitch. 25. Similar to 6—high pitch in order to attract attention. 29-30. Similar to Ex. 7.

EXERCISE 20. Marseille.

Note.—This exercise is rather more difficult than numbers 21-23, so it might well be omitted till a later stage.

I. It is interesting to compare the intonation of the word *Marseille* as the title (see Ex. 1) and as the first word of a sentence I. 1. Highest pitch in tone-group 2 as M.'s commercial value is of greater importance than its popularity. 3 forms the transition between 2 and 4. 5-32 reasons for M.'s popularity. 33-39 cause of its commercial importance. 5-15. Why M. is so well-known among the different classes of the population; therefore highest tone in 12. 5-10. Regular rise in pitch in three double tone-groups. 11. The tone-group ends with low pitch and, as the predicate, it sums up, for the time being, the three preceding subjects. Besides this the low tone, as has often been pointed out, forms a *point de recul* which enables the following *point culminant* to stand out more prominently. 13-15. Here the pitch gradually falls after 12. 14 and 15 might have been read as one tone-group, but the division into two gives greater prominence to the adjective. 16-18. Contrary to the rule, the first syllable of *captivante* has a higher pitch than the second; hence the word has a greater importance and attracts more attention to itself. The syllable *cap-*, too, receives a slight stress, which, however, is not greater than that of *-vante*. 19-32. M.'s position in the Midi is all-important, therefore tone-group 24 has the *point*

culminant. The possession of the advantages due to a southern situation is not so much emphasised as is the absence of any material drawbacks; hence the trend of the intonation in 19–22 is rather monotonous, whereas tone-groups 25–32 are distinctly more varied and *la poussière* (28) reaches the high pitch of *France* (24). 33–39. Tone-group 34 has the highest pitch as in it the chief cause of M.'s commercial importance is stated. Low tone in 36—preliminary completion of the thought (similar to 11 above). The three following tone-groups merely enlarge upon the *entrée magnifique*, and may be separated from the latter by a pause. The middle of the three tone-groups (38) has, as usual, a slightly higher pitch than the other two. 37 and 38 could also be treated as a double tone-group, but the division into single tone-groups gives greater prominence to the idea of the whole country (as contrasted with the single port) (cf. the treatment of 15 above). 40–46. The low tone of 41 unites 40 and 41; but, in order to indicate that there is more to follow, the pitch of 41 is slightly higher than that of 40. The remainder of the sentence develops, in apposition, the idea of the importance of the *Cannebière*, and lays particular stress on the fact of its situation at the mouth of the harbour (43). 44–46 closely connected like 37–39 above.

II. 1–3. Usual treatment of three connected tone-groups. 4–7. The two towns are contrasted with Marseille. When words in a sentence are joined by *ni . . . ni*, the second usually receives greater prominence. Thus the final syllable of *Bordeaux* has the highest pitch. 8–53. A truly gigantic period, which must be thoroughly analysed. It consists, like all periods, of the protasis (8–46) and the apodosis (47–53). The magnitude of the period is due to the extraordinary length of the protasis. The latter describes in four series of tone-groups (*a*) the brisk maritime trade (9–17), (*b*) the abundant merchandise, and above all the motley crowd on the quays (18–34), (*c*) the business dealings going on in the neighbourhood of the harbour (35–42), (*d*) the inexhaustible topic of conversation: commerce and money (43–46). The characteristic way in which the French would intone a comprehensive sentence

like the above may be stated shortly as follows: each series of tone-groups is spoken more or less uniformly, the last tone-group only of each series being rendered prominent by a sudden rise in pitch. Series *b* and *d* show very slight variations in the uniformity of the pitch; in *a* alone the pitch gradually ascends throughout each tone-group till the *point culminant* is reached. This sudden rise in pitch indicating the final tone-groups of the series takes place only in *a-c*; it does not occur in *d*, and for the following reason: *alors* (47) sums up in two syllables the whole preceding 39 tone-groups; it is, therefore, the most important word in the whole long period, and there must be a more strongly marked rise in pitch for its final syllable than that which occurs between the preceding and the final syllables in the series *a-c*; it ought, indeed, to rise to the very highest pitch, and to make this possible the series *d*, instead of rising to a *point culminant*, must end on as low a pitch as the preceding uniformity allows.

The reader who has worked through the notes to the preceding exercises will be able to study for himself the details of the upward trend of the intonation in *a*, and the slight variations in the uniformity of *b* and *d*; also the melody of the apodosis (48-53). We would just point out that in series *a* tone-groups 10 and 11 are to be treated as a parenthesis, and will therefore have a slightly lower pitch than the preceding tone-groups; the sentence melody makes a fresh start after the parenthesis. Note, too, that whereas the high tone of the final tone-groups of *b* and *c* is justified on account of their importance, the same cannot be said for the final tone-group of *a*; the *arrêt à la douane* is in no respect more important than any of the preceding details concerning the maritime trade.

As far as tone-groups 20-31 are concerned, they might no doubt be read with falling intonation as in Exercises 1-3; tone-group 31 alone would again show a rise in pitch in accordance with the prevailing upward trend of the intonation in the rest of the passage. This falling intonation is probably more generally used in informal conversation, whereas the rising intonation

indicated here is consistent with the intonation of the whole passage, and is the characteristic melody one would use in speaking from a platform or pulpit.

III. 1-4 might also be read as follows: *il me paraît impossible—d'énumérer—toutes les marchandises—et tous les produits—apportés | ou embarqués—à Marseille*, i.e. in six tone-groups, with the *point culminant* in 4. 5-13 have two naturally prominent tone-groups [the purposes for which the imported corn will be used] (a) for supplementing the inadequate French resources, (b) for flour [to be exported]. Hence tone-groups 9 and 12 have the *point culminant*. The latter might just as well have been indicated in 12 by a small ring instead of a dot. The pitch of the first two sections of tone-group 9 is intentionally kept low, so that the final high tone may stand out more prominently above the preceding tone-groups. Note also that the high tone on *France* is not meant to attach undue importance to this country as compared with other countries; but that this high tone at the end of a tone-group affects the whole preceding section of the tone-group, though its pitch be for the most part comparatively low. 10-13 may be treated as an independent tone-group showing symmetrical rise and fall; cf. the trend of the intonation in the series of tone-groups I. 6-8 and 13-15 in Ex. 19. 14-23. Just as M. was rendered prominent by the sentence construction in tone-group 5, so it receives prominence here by its high final tone and its independent position. The high pitch in 15 emphasises the imports from Algeria and the Levant more strongly than those from the colonies. The fairly uniform intonation in 16-18 with the final tone-group 19 recalls the melody of the much longer series of enumerations in II. 20-31. The rising movement of 20-22 is not completed in 23, but merely suspended.

IV. 1-6. The fact of M.'s development—tone-group 5—receives greater prominence than the causes (1-2) and external evidence (6). Tone-group 3 has a merely formal value, hence its pitch is lower than that of 2; tone-group 4 in its position between verb and object is of secondary importance, so the pitch falls still lower. 7-8. Here the increase in population is opposed to the

harbour trade, consequently highest pitch in 7. If *même* had had the highest pitch followed by a falling intonation in the next tone-group, particular attention would have been drawn to the parallel between the increasing trade and the increasing population. 9-14 and 15-21 need no comment. 22-29. The low tone on the last syllable of tone-group 26 sums up preliminarily the idea of the quantities of merchandise piled up in the harbour station (cf. note to I. 11 above). At the same time this low tone-group separates the preceding and the following rising tone-groups and their contents from each other (the crowding into M. on the one hand and the distribution throughout France on the other), and so materially aids the quick comprehension of the two sets of ideas. The student will find this particular treatment of the intonation in 26 useful when he is working out other texts for himself.

EXERCISE 21. *Le Corbeau Malicieux.*

The language of this little prose-passage is so simple and natural that the intonation follows a normal trend throughout. It contains in all 11 series of tone-groups (sentences). Three of these (the title, I. 8-9, II. 1-2) consist of two tone-groups and correspond exactly to the examples in Exercise 8. Two others (II. 14-16, 17-19) have three tone-groups with the highest pitch occurring in the middle tone-group, as is the rule in most sentences consisting of three tone-groups; cf. Exercise 10 and numerous examples in the preceding connected texts. Two sentences (II. 3-6 and 21-24; 20 is an independent tone-group) consist of four tone-groups, the highest pitch occurring in one instance in the second tone-group, in the other instance in the third. In the sentence containing five tone-groups (II. 7-11) the highest pitch is found nearer the beginning, but it might just as well have occurred in the middle tone-group. In the introductory sentence (I. 1-7), which consists of seven tone-groups, tone-group 4 shows the highest pitch; this divides the sentence absolutely symmetrically. The concluding sentence II. 25-31, consisting likewise of seven tone-groups, is divided into two sections (25-26

and 27-31), which are again perfectly symmetrical: 25-26, as shown in Ex. 8, and 27-31 with the highest tone occurring exactly in the middle. The position of the highest tone is in all cases so self-evident that variations are hardly possible. Except, perhaps, in tone-group II. 7-11, where, as was pointed out above, it would be possible to have the highest pitch in tone-group 9 instead of tone-group 8 as shown in the intonation-picture. In the latter case more stress is laid on what prompts the action; in the former the action itself would be emphasised. It seems, further, that the high pitch in tone-group 8, rather than in 9, gives the sentence a quieter movement, more in keeping with the simple style of the story.

The fact that in tone-group II. 6, the word *régulièrement* does not follow the normal intonation of Ex. 3, but falls throughout, indicates that emphasis is laid on this word (cf. note to Ex. 20, I. 18). With tone-group 20 compare the note to Ex. 16, I. 5; note the large interval between the syllables and the upward jump to a high level tone. 29. The high pitch on *trous* does not affect this word alone, but the whole content of the tone-group (cf. note to Ex. 20, III. 9).

EXERCISE 22. Débuts d'Alfred Stevens.

I. 1. For the falling intonation of the word *Stevens* in the title, and its rising intonation in tone-group 1 cf. Ex. 20, I. 1.

The rising-falling treatment of sentences containing two tone-groups was dealt with in Exercises 6-9. It occurs here in I. 1-2, II. 1-2, III. 1-2, V. 1-2, VIII. 3-4, IX. 1-2, X. 5-6, XI. 10-11, XIV. 1-2.

The normal intonation of sentences containing three tone-groups with the *point culminant* occurring in the middle tone-group is met with in XI. 4-6 and 7-9.

III. 2. If tone-group 2 is read as a single tone-group, i.e. without the indentation shown in the picture, the idea of *brûlait* is not so much emphasised. IV. 1. *Un jour* is closely connected with *que*, and hence cannot form an independent tone-group as in 21, II. 20 and elsewhere. It is quite natural that the pitch

of the unstressed words *que le* should be slightly lower than that of *jour*—hence the appearance of the double tone-group with the indentation. IV. 5. *Tête d'homme* to be spoken as (tɛ:d d ɔm). VI. The alternative intonations distinguish between (a) a man who, having his feelings under control, speaks with authority, and (b) a man who is labouring under strong excitement. VIII. 2 to be spoken with a sudden upward jump to the final syllable of *Stevens*, as in X. 2 at the end of *Dufoix*, and if the name in VIII. 2 be pronounced sharply it might end with a *coup de glotte*. X. 3. Expressions of a parenthetical nature are usually intoned in a uniform low pitch (see note to Ex. 16, II. 11); but in this case tone-group 4, as an extension of the preceding sentence, cannot be intoned in a monotonous manner, and tone-group 3 must follow suit. XI. 1 has comparatively high pitch because a *prédiction* is in itself something unusual; but the *pas* in 2 might also have received the highest tone, since it is not very often that predictions are fulfilled. XII. 1. Spoken with an accompanying shrug of the shoulders and a pitying gesture. The final rise in pitch under such circumstances is the same for all languages, but the *abrupt* rise is typically French. Had the master wished to dismiss the young man without ceremony, he would have used the falling intonation of Ex. 3. XIII. If Stevens' ultimate success (2) is to be emphasised rather than the means (1) the highest pitch will occur at the end of tone-group 2.

EXERCISE 23. L'œuvre de Molière.

This short passage affords a striking example of that didactic use of sharp contrasts of which the French are so fond. In I. the parallel between Socrates and Molière is brought out; in II. and III. the comedy of pre-Molière days is contrasted with Molière's own comedy. And within each section Julleville makes a further similar use of antithesis.

In I. 1-8 the similarity between the life-work of Socrates and that of Molière is pointed out; hence the names of both men have the *point culminant*. 9-11. Another antithesis; the first part is

rendered prominent by the high pitch in tone-group 9, the second by the low tone in 11. 10 forms the transition.

II. 1-3. The subject of the sentence, therefore the final syllable of tone-group 3 receives the highest pitch of the whole sentence 1-5. 6-8 explains in what the *mérite* and *beauté* consisted, hence it is a fairly independent series. In the accompanying intonation-picture the highest pitch occurs at the end of tone-group 6, and 7-8 fall. Some might perhaps quite reasonably divide the sentence into four sections: *elle n'avait manqué—ni de verve—ni d'esprit—ni de grâce*, and pronounce the first tone-group with falling pitch throughout, in order to reach a low tone from which the pitch might rise to a considerable height throughout the following three tone-groups. The latter would thus end with a high tone, and form a sharp contrast to the following sentence 9-10, which ends with a low tone.

A third method of procedure is possible: the first tone-group might have a falling intonation as above, and the three following tone-groups might be treated after the usual manner of triple tone-groups, the middle tone-group receiving the highest pitch. 11-14 contain two contrasted ideas expressed by two series of tone-groups, each consisting of two elements; the first series shows a rising intonation, the second a falling one; *imagination* receives the highest pitch, *observation* the lowest. 15 and 16 show a similar contrast, but each tone-group consists of only one element.

III. 1-5. The fact that Molière's comedy was true to life is emphasised by the high pitch on the final syllable of tone-group 4. If the ascending pitch of 1-3 had been continued throughout 4 the pitch of *vie* would have been far too high, and therefore ineffective, or else the pitch of *vie* would have been almost on a level with that of the preceding syllables, and would scarcely have stood out above them. The only expedient, therefore, as indicated in the accompanying intonation-picture is to pronounce all the syllables of tone-group 4 (except the last) on the same level as the middle pitch of tone-group 3 (not taking the last syllable into account), making very little difference in the interval

between the final syllables of the first two sections of tone-group 4 and the syllables immediately preceding them; adjoining these on the same level are the syllables immediately preceding *vie* in the third section. This almost uniform pitch leaves room for a very abrupt rise on *vie* (cf. note to Ex. 20, III. 9). This monotonous series lying between the final tones of tone-groups 3 and 4 makes the final tone of the former—[*de l'observation*] *pure*—stand out more prominently—in accordance with the sense—than would otherwise be the case. 8. The rising intonation in this tone-group with the abrupt upward jump at the end has a certain intensity about it (cf. our warning, “do you hear?”). The high pitch of *-semblent* causes the falling intonation of the following parenthesis. The low uniform pitch which is usual in such sentences is here, as it were, drawn up by the high tone. Tone-group 8, by the way, might also be treated as a peremptory command, and in that case it would be read as in Ex. 5, or divided into two tone-groups and treated as in Ex. 8a, 22 (but with an extra syllable).

EXERCISE 24. *Ce qui est difficile.*

I. 5. Note the difference between French and English intonation in this case. Most English people would be apt to pronounce “*it's everything!*” with a rising intonation and strong stress on the first syllable of the word *everything*; a falling intonation would be very ineffective in English. But the Frenchman can give the syllable immediately preceding the low tone a very high pitch and hence produce a greater effect with his low tone. In addition, the contrast between tone-groups 4 and 5 is more strongly emphasised if the trend of the intonation is a divergent one, than if tone-group 5 were in French to be spoken with a rising intonation like the preceding tone-group 4. 8-12. In tone-groups 9 and 11 we have an excellent example of what was stated in section 6 of the Introduction regarding the Frenchman's avoidance of “logical stress.” The two sharply contrasted words *peut* in 9 and *doit* in 11 are not rendered prominent by extra

stress or high pitch. On the contrary, it is the word *l'être*, common to both tone-groups, which receives the high pitch in each case, the vowel of *être* in addition—at least in emphatic speech—being lengthened and thus receiving a certain prominence which affects the whole tone-group. The Frenchman evidently considers that it is possible for a thinking person to grasp the implied contrast without external aid such as stress or high pitch. Besides, the high pitch of the final syllable of tone-groups 9 and 11 gives a certain prominence to all the preceding syllables of the tone-group, therefore also to *peut* and *doit*. Of course it is not denied that the Frenchman is fond of placing his important words in the most important position in the tone-group, i.e. at the end. But when that is not possible he prefers to rely upon his hearer's intelligence rather than disturb the even trend of his speech.

II. 1-6. 1-3 a kind of enumeration as in 20, II. 20-31, but limited to three sections. Rising intonation in 4, which is continued in 6. 5, being a parenthetical expression, has a slightly lower pitch. 10-12. In 10, as a statement of an obvious fact, the pitch rises slightly. In 11 and 12 the intonation follows the normal trend; the preceding tone-group does not affect it. 13-16. The falling intonation of 15 and 16 is surprising. M. de Fourmestraux justifies it in that his intention was to emphasise the contrast between these tone-groups and the ascending tone-group 14 containing the idea *route plate*. Perhaps, too, he may unconsciously have wished to express symbolically the idea of an obstacle by using a falling low tone. If this intention is to be taken into account the final fall in pitch must be very decided. 19-24. High pitch on the three *non*'s to leave room not only for the falling intonation of the three tone-groups 20, 22 and 24, but also for the final abrupt downward jump at the end of each of the tone-groups. The falling intonation is used to indicate that the thought expressed is an indisputable fact; cf. the note to Ex. 15 for the same intonation used to express a peremptory order. The intonation will be still more emphatic if no pause is made after *non*. 25. For treatment of *car* as an independent

tone-group, cf. note to Ex. 13, IV. 4. 31-32. Falling intonation similar to tone-groups 20, 22 and 24.

EXERCISE 25. Discours de M. Clemenceau.

This text contains the first two paragraphs of a speech which M. Clemenceau delivered before the President of the Republic and an illustrious gathering in Nice on the 26th April, 1909, on the occasion of the unveiling of the Gambetta memorial erected by the town.

This particular text was chosen because Clemenceau is one of the best contemporary French orators, and because the authors wished to make use of an example of his talent in order to convince the reader that it is quite possible, by means of their simple method of recording intonation, to reproduce the melody of even the most spirited oratory in such a manner that the student will be enabled to give a not unworthy rendering of the speaker's emotional eloquence.

I. 1-3. The final low tone of tone-group 1 sets the President of the Republic apart from the rest of the audience. The use of the very high tone in *mesdames* and the very low tone in *messieurs* (thus forming a sharp contrast) is conventional in France.

II. The speech begins in a most effective way with the mention of the name of the man whom the ceremony concerns. The speaker utters the name reverently, in middle pitch, with falling intonation, and almost emphatically separating the syllables. This reverent emphasis is continued in the following tone-groups (2-4 and 5-7), inasmuch as here, too, the high pitch of the first tone-group gives place to low pitch in the following tone-group. After the speaker has thus honoured the name of the great patriot his eloquence bursts forth. The two great periods 8-16 and 19-29 reach their maximum of prominence in tone-groups 12 and 22, this prominence being rendered still more effective by the lengthening of the vowels, and the fact that on either side there are tone-groups with secondary high pitch, in the former case in 9 and 14, in the latter in 19 and 26. As a

matter of fact in tone-group 26 the pitch can hardly be termed secondary, since the pitch of *homme* is almost, if not quite, as high as that of [*fê*]condes. Tone-groups 17 and 18 form as it were an interval of repose between the two pyramid-shaped periods on either side. The second period ends with two pithy contrasts (28 and 29), and this effect also seems to have been calculated.

The reader will not, however, succeed in reproducing this emotional eloquence by merely following the indications given in the intonation-pictures; he must take into account the arrangement of the subject-matter. Thus the first period consists of a patriotic outburst regarding the Weissenburg-Sedan events (8-12) and the comforting recollection of the honourable resistance of the nation under Gambetta (13-16). The second period is similarly divided—the first half (19-22) records the brilliant part played by Gambetta in the parliamentary strife following upon the war, and the second half (23-29) makes mention of him as the founder of the Republic, and at the same time refers to his meteor-like “disappearance.”

If the reader will keep this construction in mind he will realise that the intonation recorded in the picture is closely adapted to the subject-matter.

III. This section, too, consists of two great sonorous periods—*de pathétiques sonorités*, to use an expression which Clemenceau himself employs later on in speaking of Gambetta's eloquence. The first comprises tone-groups 1-11; the second consists of two parts co-ordinated by the participle *expliquée*, namely, 12-15 and 16-22. The two ideas expressed in them are: (1) certain men in history have embodied in themselves all the efforts and struggles of their age; (2) Gambetta was such a man. But the construction of these periods is quite different from that of the first paragraph—variety in expression and intonation is one of the necessary qualities of the accomplished orator.

The first period consists of the two tone-groups 1-3 and 9-11, between which 4-8 form a parenthesis. If the latter had been omitted [*popu*]laire would still have had the secondary high pitch

uniting 1-3, but *quelques hommes* would in that case have had to be treated as an independent tone-group with slightly lower pitch, in order to separate the highest pitch (the maximum of prominence of the whole period) from the preceding secondary high pitch ([*po*pu]laire). In the present case, however, the parenthesis is not omitted, but begins on a very low tone compared with the high pitch of 3, and might well, in view of the contents, rise to 8. But then the high tone in 8 would be too near the highest pitch in 9; hence the high tone in the parenthesis occurs in 7, and the pitch of the final syllable of 8 (with slight lengthening of the *i* in *ir*) falls a little.

The first part (12-15) of the second period compellingly and briefly applies the idea contained in the first period to Gambetta: *A Léon Gambetta* (the syllables should be clearly separated)—*au bon et grand Français—échut cette fortune rare*, and the reasons for this judgment are thereupon explained and justified. This sentence also contains a parenthesis, which, unlike the former, does not fall in pitch, but, in keeping with the object of the ceremony, rises vigorously and is accompanied by an expressive gesture at the words *ce monument* (*dont ce monument | fixe ici la mémoire !*). The second part (16-22) reaches its highest pitch in 18; but 16 and 17, being closely connected with it as regards subject-matter, must have approximately the same pitch, and must at the same time be spoken in quick succession, in order to emphasise the idea of the number of rare qualities. There are no tone-groups with secondary high pitch on either side of 18. Tone-groups 19, 21 and 22 show a gradual fall in pitch, but this equal trend of the intonation is again agreeably varied by the insertion of tone-group 20 which is treated as a parenthetical expression, and begins and ends on a much lower tone than the tone-groups on either side.

EXERCISE 26. *La Cigale et la Fourmi.*

The childlike artlessness with which La Fontaine relates a roguish tale makes the recital of his fables comparatively easy. No greater contrast could be imagined than that of Clemenceau's

high-sounding oratory on the one hand, and the unaffected simplicity of La Fontaine's style on the other. Thus, whereas Clemenceau's Gambetta speech necessitated a comprehensive and detailed explanation of the accompanying intonation-picture, the present fable does not require such extensive annotation.

3-8. The name of the principal character in the fable naturally has the maximum of prominence in tone-group 3, whereupon the voice falls to 4, then rises to the high tone at the end of 5, and finally falls again to the middle pitch at the end of 6. Tone-group 4 being a parenthetical expression, has lower pitch than the neighbouring tone-groups. The fact that the final tone of 5 has approximately the high pitch of 3 is due to the importance of the word *dépourvue*. 7-8 correspond to the grasshopper's doleful lamentation; hence the high pitch on the last syllable of 7 and probably the monotonous falling trend of the intonation in 8. 9-12. In 9 and 10 the story is simply continued, but in 11 the high pitch indicates the object of the pressing request. Tone-groups 13-17 consist of the sentence: *je vous paierai—avant l'août—intérêt et principal* (13, 15, 17), and as usual (see Ex. 10) the middle tone-group has the maximum of prominence without its subject-matter absolutely requiring it. 14 and 16 are parenthetical expressions; hence the fall in pitch, and 16 should in addition be spoken with a certain peremptory abruptness. *Chaud*, at the end of 20, implying a contrast to *bise*, should have very high pitch and fairly strong stress, for the question contains a hidden reproof. 21 has uniformly falling pitch, and begins not much below the high pitch of 20, because in this case a low level intonation such as that of 14 would make too large an interval between 20 and 21. Moreover, the parenthesis seems too long to be spoken monotonously in a uniform pitch. 22-24 consist of three sections, as 13, 15 and 17 above. After an effective and expectant pause after 28, 29 and 30 follow banteringly and in quick succession, the intonation expressing literally and figuratively how the poor grasshopper is "looked down upon."

EXERCISE 27. Le Corbeau et le Renard.

The names of the chief characters are rendered prominent by the high pitch in 3 and 6, just like *la cigale* in Ex. 26, 3. The intonation of the rest of the sentence, too, shows a similar falling trend. Lines 1-4 contain the exposition; the action does not begin till line 5. 11 is treated as a parenthesis; hence low level intonation. It might possibly have followed the same trend as in 21, Ex. 26, the pitch gradually falling after the preceding high tone, but this intonation does not seem to be called for here on account of the smaller interval between 10 and 11. Tone-groups 15 and 16 afford another example of the avoidance of "logical stress" in French. In English the syllables *ra* and *plu* in *ramage* and *plumage* would undoubtedly receive the maximum of prominence. The accompanying intonation-picture, however, indicates nothing of the sort. The syllables of each tone-group ascend gradually and in both cases the common ending *-age* receives the maximum of prominence (exactly like *l'être* in tone-groups 9 and 11, section I., Ex. 24). For the omission of a connecting word between 22 and 23 see the note to Ex. 17, II. 4-7. The uniform intonation of 28-30, together with the quick *tempo* in which the whole series of tone-groups 28-31 is spoken, conveys the impression that the speaker is giving voice to a very ordinary piece of wordly wisdom. The high pitch of 26 gives a touch of mockery to the address.

EXERCISE 28. Après la Bataille.

2-10 simply describe the circumstances under which the following adventure befell the poet's father (the chief character, therefore tolerably high pitch on *père*). Accordingly the intonation is very regular: high pitch in the middle with a smooth rise and fall on either side. The companion's *haute taille* is not in itself of sufficient importance to warrant the high tone, but the poet evidently wishes to supplement the picture he has given us of his father by describing the appearance of his companion; it takes two lines to do so, and the intonation must take the poet's

intention into account. The action itself begins in 11-12; for the intonation of these two tone-groups, as well as tone-groups 29-30, cf. Ex. 6-8. The fact that the three ascending tone-groups 13-18, 20-22, 25-26 finish abruptly on the *point culminant* gives the intonation an impetuous, hurried movement, eminently in keeping with the situation. On the other hand, the series of dissyllabic tone-groups 15-17, 20-21, 23-24 avoids the tediousness which is often felt in alexandrine verse and gives the poetical tale a certain realism. 28-30 to be spoken commiseratingly and simply; the violent effect of the following episode thereby standing out in sharp contrast. 31-37. By the slight fall in pitch in 34 and the slightly lower beginning of 35 as compared with 33 and the still lower beginning of 36, the long ascent of these tone-groups is somewhat reduced, thus allowing of the possibility of the *point culminant* on *père* receiving greater prominence than the high tone of the preceding tone-group. 40-43, with the sudden rise in pitch in 41, are still full of excitement about what has taken place. 44 is mildly benevolent, hence the intonation is very level.

EXERCISE 29. Épiphanie.

This sonnet is composed with conscious naïveté and in the conventional style of the *vieilles images*. One of the means which the poet employs to produce this effect consists in the symmetrical construction of the four stanzas, each of them, or, strictly speaking, the first three lines of the quatrains (the first quatrain overflowing at tone-group 9 into the fourth line) and the two tercets containing one long sentence. Its intonation consists simply of a rising movement, a *point culminant*, and a falling movement. A slight variation is caused by the fact that the ascending tone-groups 3-8 and 25-30, embracing as they do a specially large number of tone-groups, show a slight fall in pitch towards the middle of the series, the former at the beginning of tone-group 6, and the latter in 28. Further variety results from the diverse treatment of the falling intonation. Thus the short abrupt fall to 9 after the imposing upward march of 3-8 is

very effective. And the exceptional falling trend of the syllables in tone-group 17 also contributes to the variety of the intonation; likewise the contrast (occurring in both quatrains) between the short series of tone-groups composing the fourth line and the expansive series in the three preceding lines. Pauses, too, serve the purpose of variety, hence it should be noted that a perceptible pause after 8, and a still longer pause after 9, will draw attention to the fact that the exposition is now concluded.

But, on the whole, as was pointed out above, the sonnet gives the impression of intentional uniformity.

In the double tone-group 19 *robes* should be read in such a way that *ro-* receives the highest tone of the first part and *-bes* the lowest of the second (cf. Ex. 13, V. 12; 20, I. 33; 23, III. 7; 26, 6; 27, 4, 17; 28, 30; 29, 11; 30, 13, 24).

EXERCISE 30. L'Oubli.

If the predominating mood of the preceding sonnet was one of religious wonder combined with childlike naïveté, the present sonnet bears the stamp of melancholy, combined with classical harmony and moderation in its art. In both sonnets the trend of the intonation shows a regular rise and fall in each of the four stanzas. But in this case the swelling melody of the language seems nobler, the second part of each division of the sonnet more in harmony with the first. Also the repetition of the same long rising inflection in each part is more perfect, in that here the *point culminant* occurs on each occasion at the end of the third line in each of the quatrains, and at the end of the second line in the tercets, whereas in Ex. 29 the two quatrains at least differ from each other. This inflection is, however, so grand that it bears repetition.

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