

2			{C-----}
	1→	mitä:p ^ˈ (.) mitä t{u[lee mieleen]}	
		<i>what what come-3SG mind-ILL</i>	
		<i>what- what comes to mind</i>	
3	C	2→	[no sii]hen-
			<i>PRT 3SG-ILL</i>
			<i>well it's-</i>
4		2→	siihen liittyy sellasta ettäp ^ˈ mh
			<i>3SG-ILL connect-3SG such-PAR COMP</i>
			<i>it's connected to the fact that</i>
5		2→	mun ?edesmennyt ↑mieheni on sen
			<i>1SG-GEN de cease-PPC husband-1SGPOS be-3SG 3SG-GEN</i>
			<i>my deceased husband</i>
6			sovittanu
			<i>adapt-PPC</i>
			<i>adapted it</i>

Fig. 1. Rhythmic organisation of (6)

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*-----525-----*-----530-----*-----*
*--275--*--250--*-----*---400---*
mikäs siihen liittyy mitäpˈ mitä

*----400---*-----425-----*
*-----*--210--*--215--*
mitäpˈ (.) mitä tul[ee [mieleen
[no [siihen

```

2.2. Intonation (cf. Routarinne 2003 on rising intonation in Finnish)

(7) Leikkarit

16	P		{all-----} 165Hz 184Hz {C-}
	→	?ootteko te ?itse {mahdollisesti} soittaneet leikkar{ei}s?	
		<i>be-2PL-QCLI 2PL self possible-ADV play-PPC-PL Name-pl-INE</i>	
		<i>have you yourself perhaps played in Leikkarit</i>	
17			155Hz 175Hz {B--}
		tai tunnetteko henkilökohtaisesti[k:{aan}]?	
		<i>or know-2PL-QCLI personal-ADV-CLI</i>	
		<i>or do you know (them) personally at all</i>	
18	C		[no t]unnen
			<i>PRT know-1SG</i>
			<i>yes I do</i>
19			tunnen kylläh näitä soittajiah
			<i>know-1SG PRT these-PL-PAR musician-PL-PAR</i>
			<i>yes I do know these musicians</i>

Conclusions

- The analysis of mundane talk provides evidence of a range of phenomena which cannot easily be replicated in e.g. monologue or read speech, since the design of talk is sensitive to interactional tasks. In this light, units established on the basis of introspection, reading, etc. are probably parasitic on and a subset of the kinds of structures found in conversation, the primordial site for talk.
- NMVQ marks out transition relevance and is turn-final. It seems not to be straightforwardly related to L%, since it can co-occur with H%. Not all T% boundaries are marked with NMVQ, so ‘intonation phrase’ is not the domain of NMVQ.
- Turns at talk are spaces in which speakers can accomplish interactional tasks. They are projectable as complete syntactically, pragmatically and prosodically. Turn-taking is managed, in part, through the manipulation of phonetic parameters.
- Phonological structure is only one part of the meaning-making system, and needs to be related to other levels (cf. Firth’s 1957 ‘context of situation’ and ‘congruent level analysis’). The analysis of everyday talk should be sensitive to the actions projected in turns at talk, and relate these to the linguistic resources used in accomplishing interactional tasks.

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