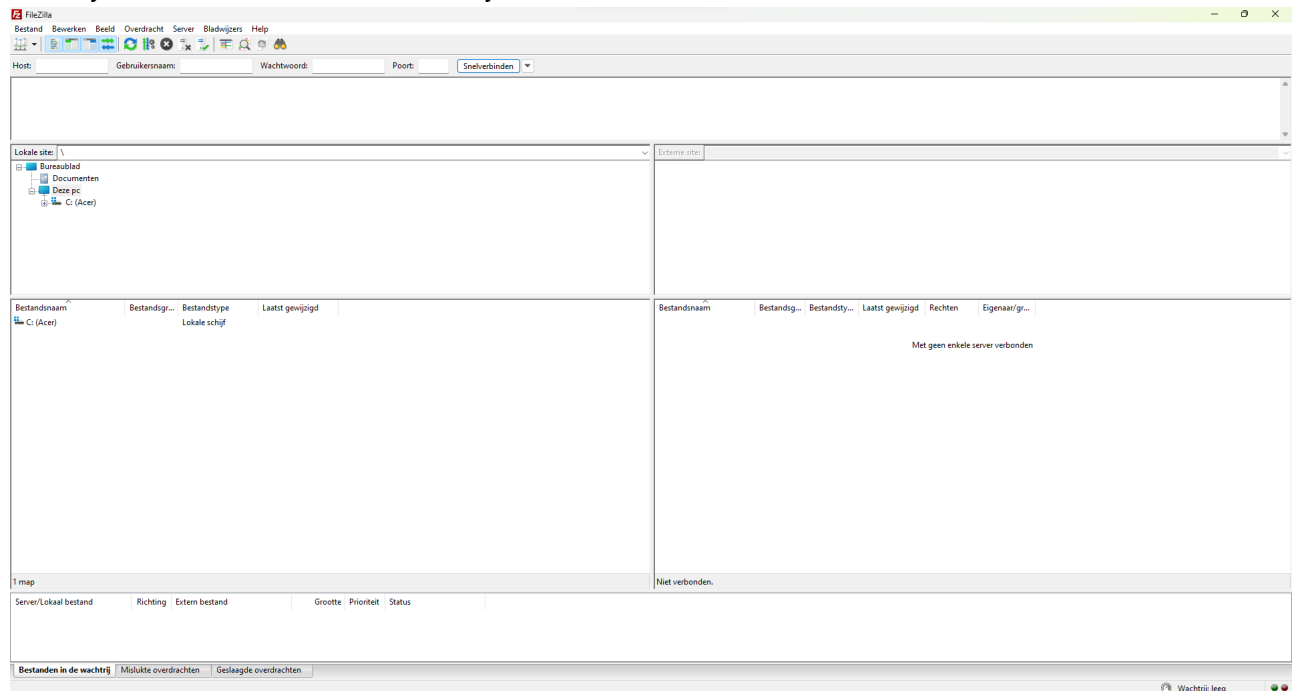


Content location

To adjust the content currently on the website, you first have to go to the folder that contains the content currently on the website. This is the **uploads** folder. You can get here in two ways:

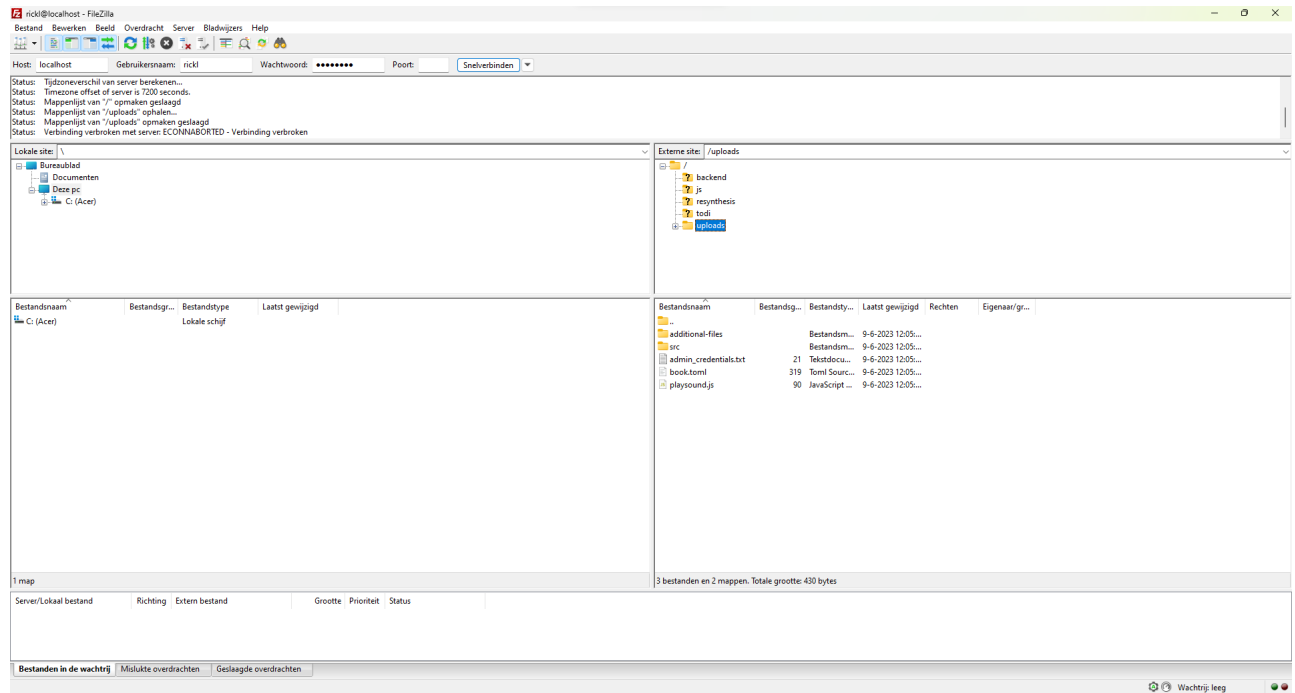
1. The first way is by directly accessing the server, however this is probably not very practical.
 2. The second way is by using a FTP-server. Assuming that this has been set up correctly, you can use any FTP-client you want. Below is an example using **Filezilla** which is free.
- When you first start the Filezilla client, you will see a screen similar to this.



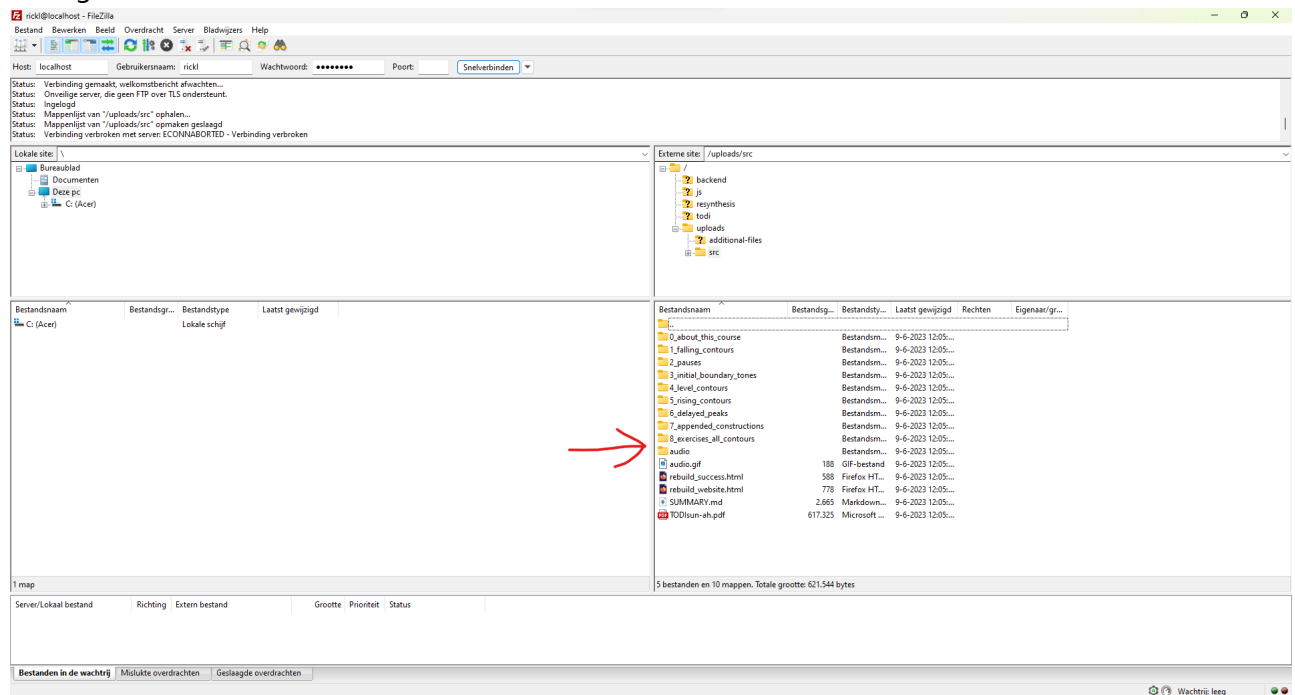
In the two left windows are the files on your own computer. On the right are the files on the server.

- At the top you have to fill in host (the address of the FTP-server), username, password and the port number of the server. These depend on how the server is set up. Once connected, the folders on the server will show up in top right window and if you select a folder, then in the bottom right window the

contents of this folder are shown:



- Now go into the **src** folder. Here all the contents are stored.



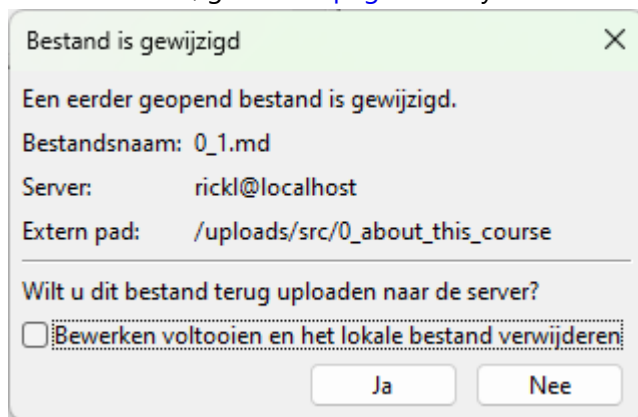
Changing content

To change content, simply navigate to the file where you want to change something. The file structure follows the course content structure, so it should be easy to find. As an example, to change something on the page '0.1 The analysis', we move into **0_about_this_course** and then right-click the file **0_1.md** and select **view/edit**. It then opens with your PC's standard program and you can change it.

```

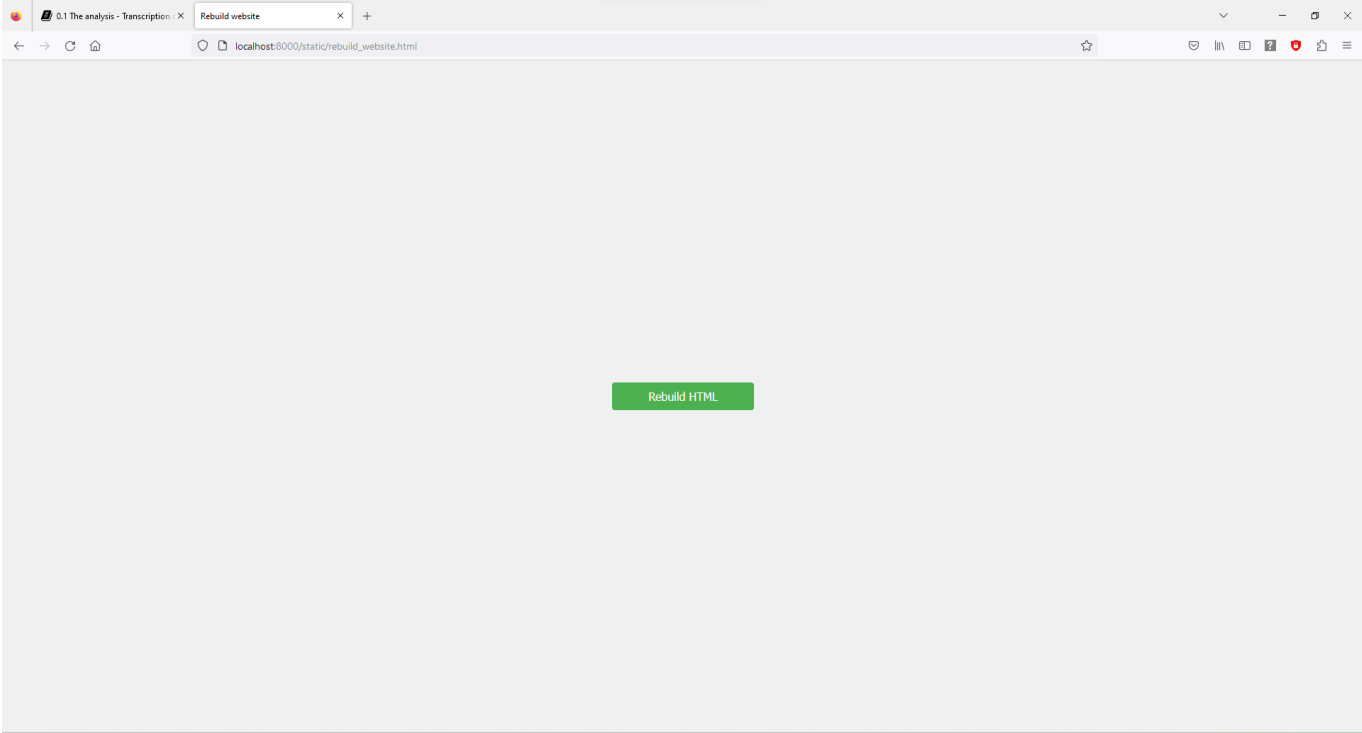
1 The analysis
2 -----
3
4 This has changed.
5
6 Our analysis focuses on the intonation melody and only concerns boundaries that have tonal implications. Only the boundaries of the intonation phrase are therefore
  transcribed.
7
8 Our analysis differs from two earlier systems for the transcription of Dutch Intonation:
9
10 * The IPO grammar of intonation (Collier and 't Hart 1981, 't Hart, Collier and Cohen 1990), which is based on pitch movements. Instead, like ToBI, ToDI is based on
   pitch targets or tones.
11 * The tone-based analysis of Gussenhoven (1988, 1991). ToDI is a less abstract version of that analysis and as a result is easier to apply. It is close to its
   computer implementation (Gussenhoven & Rietveld 1992), which also formed the inspiration for the synthesis-by-rule program included in the second edition.
12
13 This course assumes no familiarity with any of these systems. Its primary aim is to help you become proficient in intonation transcription in a relatively short
   amount of time.
14
15 However, this is not a course in phonetics. It is assumed that you have some background in phonetics and phonology, and are familiar with speech analysis tools used
   in phonetic research.
16
17 The resynthesis rules for the generation of the F0 contour were especially developed for this course by Joop Kerkhoff. The speech files were produced with the
   PSOLA-resynthesis option in the Praat program (Praat: doing phonetics by computer; Paul Boersma & David Weenink).
18
19 New in the second edition:
20
21 * The exercises feature a keyboard-like console with dedicated buttons for each pitch accent and each boundary tone.
22 * A synthesis facility which allows the user to synthesize every transcribable contour for every utterance in the exercises.
23 * Improved section on appended constructions.
24 * The symbol H*+L to describe a steep fall before a gradual rise has been replaced with H*LH (section 1.8).
25
26 ### Literature
27
28 M.E. Beckman and G.M. Ayers (1994). _Guidelines for ToBI transcription. Version 2.0_. Ms
29
30 R. Collier and J. 't Hart (1981). _Cursus Nederlandse Intonatie_. Leuven: Acco.
31
32 T. Dutoit, V. Pagel, N. Pierret, F. Bataille, O. van der Vreken (1996), "The MBROLA Project: Towards a Set of High-Quality Speech Synthesizers Free of Use for
  
```

To learn about Markdown, go to [this page](#). Once your done editing, save the file. Filezilla will give this popup,

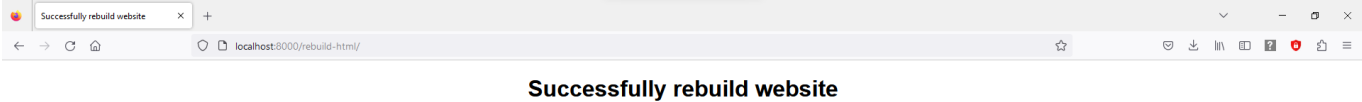


select yes.

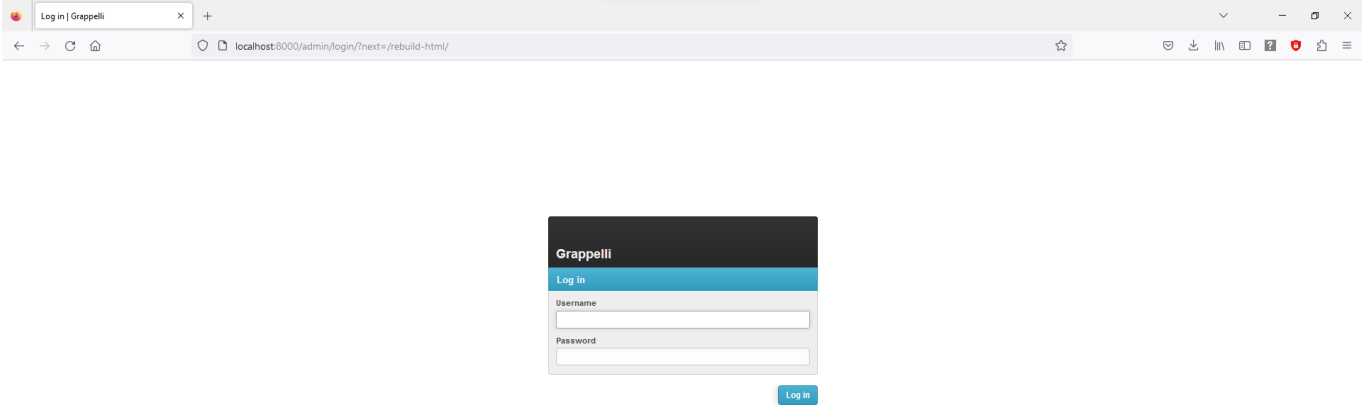
The file is now changed on the server. To apply the changes, go in your browser to the address `<domain>/rebuild_website.html` and click the button:



Once completed successfully, you will be redirected to the following page:



If you are not logged in as administrator, you will be prompted to log in.

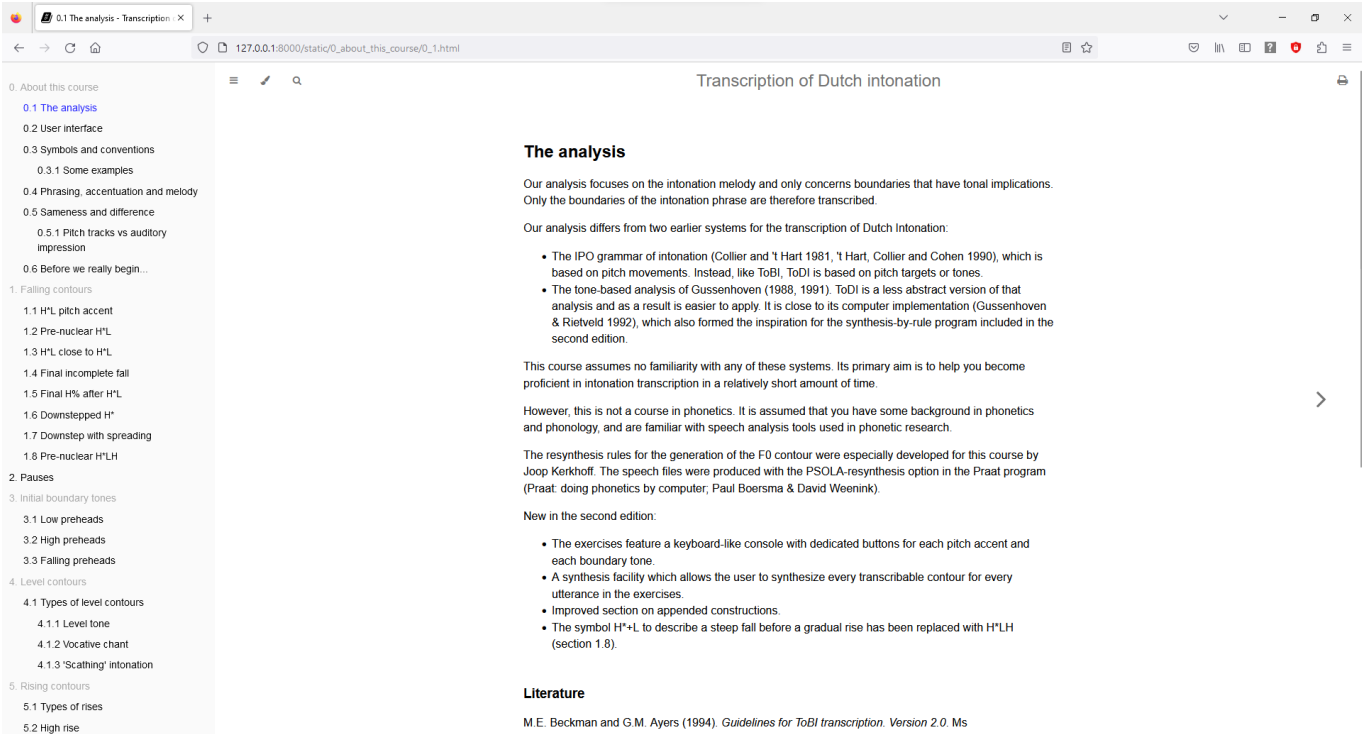


The standard credentials are:

- Username: todi-admin
- Password: todi12345

However these (should) have probably been changed.

Now the content of the website has been changed! Before:



After:

0.1 The analysis

0.2 User interface

0.3 Symbols and conventions

0.3.1 Some examples

0.4 Phrasing, accentuation and melody

0.5 Sameness and difference

0.5.1 Pitch tracks vs auditory impression

0.6 Before we really begin...

1. Falling contours

1.1 H*L pitch accent

1.2 Pre-nuclear H*L

1.3 H*L close to H*L

1.4 Final incomplete fall

1.5 Final H% after H*L

1.6 Downstepped H*

1.7 Downstep with spreading

1.8 Pre-nuclear H*LH

2. Pauses

3. Initial boundary tones

3.1 Low preheads

3.2 High preheads

3.3 Falling preheads

4. Level contours

4.1 Types of level contours

4.1.1 Level tone

4.1.2 Vocative chant

4.1.3 'Scathing' intonation

5. Rising contours

5.1 Types of rises

5.2 High rise

Transcription of Dutch intonation

The analysis

This has changed.

Our analysis focuses on the intonation melody and only concerns boundaries that have tonal implications. Only the boundaries of the intonation phrase are therefore transcribed.

Our analysis differs from two earlier systems for the transcription of Dutch Intonation:

- The IPO grammar of intonation (Collier and 't Hart 1981, 't Hart, Collier and Cohen 1990), which is based on pitch movements. Instead, like ToBI, ToDI is based on pitch targets or tones.
- The tone-based analysis of Gussenhoven (1988, 1991). ToDI is a less abstract version of that analysis and as a result is easier to apply. It is close to its computer implementation (Gussenhoven & Rietveld 1992), which also formed the inspiration for the synthesis-by-rule program included in the second edition.

This course assumes no familiarity with any of these systems. Its primary aim is to help you become proficient in intonation transcription in a relatively short amount of time.

However, this is not a course in phonetics. It is assumed that you have some background in phonetics and phonology, and are familiar with speech analysis tools used in phonetic research.

The resynthesis rules for the generation of the F0 contour were especially developed for this course by Joop Korkhoff. The speech files were produced with the PSOLA-resynthesis option in the Praat program (Praat: doing phonetics by computer, Paul Boersma & David Weenink).

New in the second edition:

- The exercises feature a keyboard-like console with dedicated buttons for each pitch accent and each boundary tone.
- A synthesis facility which allows the user to synthesize every transcribable contour for every utterance in the exercises.
- Improved section on appended constructions.
- The symbol H*+L to describe a steep fall before a gradual rise has been replaced with H*LH (section 1.8).

Literature

The above steps work for any kind of content (pictures, etc.).

Adding new content

To add new content, follow the same steps as in this example.

1. Go to the correct folder or create a new one:

ricki@localhost - FileZilla

Bestand Bewerken Beeld Overdracht Server Bladvijzers Help

Host: localhost Gebruikersnaam: ricki Wachtwoord: ***** Poort: Snelverbinden

Status: Mappenlijst van "/uploads/src/8_exercises_all_contours" opmaken geslaagd
Status: Map "/uploads/src/9_new_content" aanmaken...
Status: Mappenlijst van "/uploads/src" ophalen...
Status: Mappenlijst van "/uploads/src" opmaken geslaagd
Status: Mappenlijst van "/uploads/src/9_new_content" ophalen...
Status: Mappenlijst van "/uploads/src/9_new_content" opmaken geslaagd

Lokale site: \

Externe site: /uploads/src/9_new_content

Bureaublad

Documenten

Deze pc

Bestandsnaam

Bestandsgr...

Bestandsdy...

Laatst gewijzigd

C: (Acen)

Lokale schijf

0_about_this_course

1_falling_contours

2 pauses

3_initial_boundary_tones

4_level_contours

5_rising_contours

6_delayed_peaks

7_appended_constructions

8_exercises_all_contours

9_new_content

audio

Bestandsnaam

Bestandsgr...

Bestandsdy...

Laatst gewijzigd

Rechten

Eigenaar/gr...

Lege mappenlijst

map

Server/Lokaal bestand

Richting

Extern bestand

Grootte

Prioriteit

Status

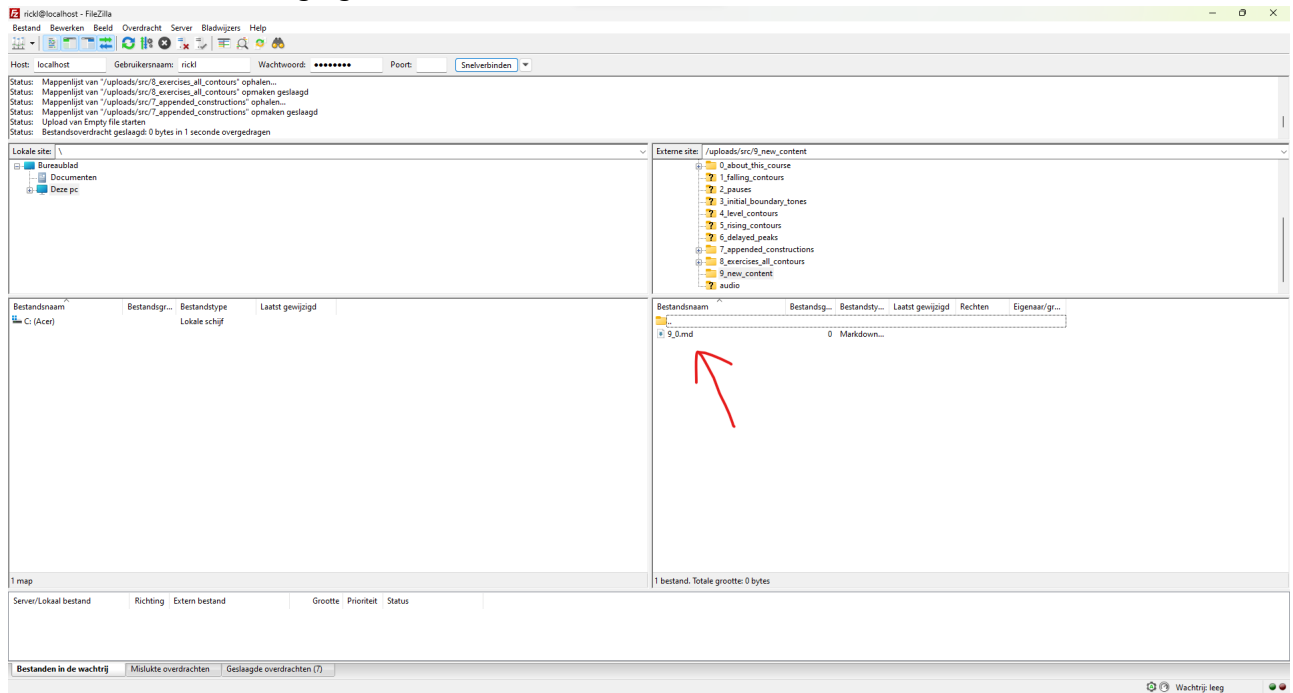
Bestanden in de wachtlijst

Mislukte overdrachten

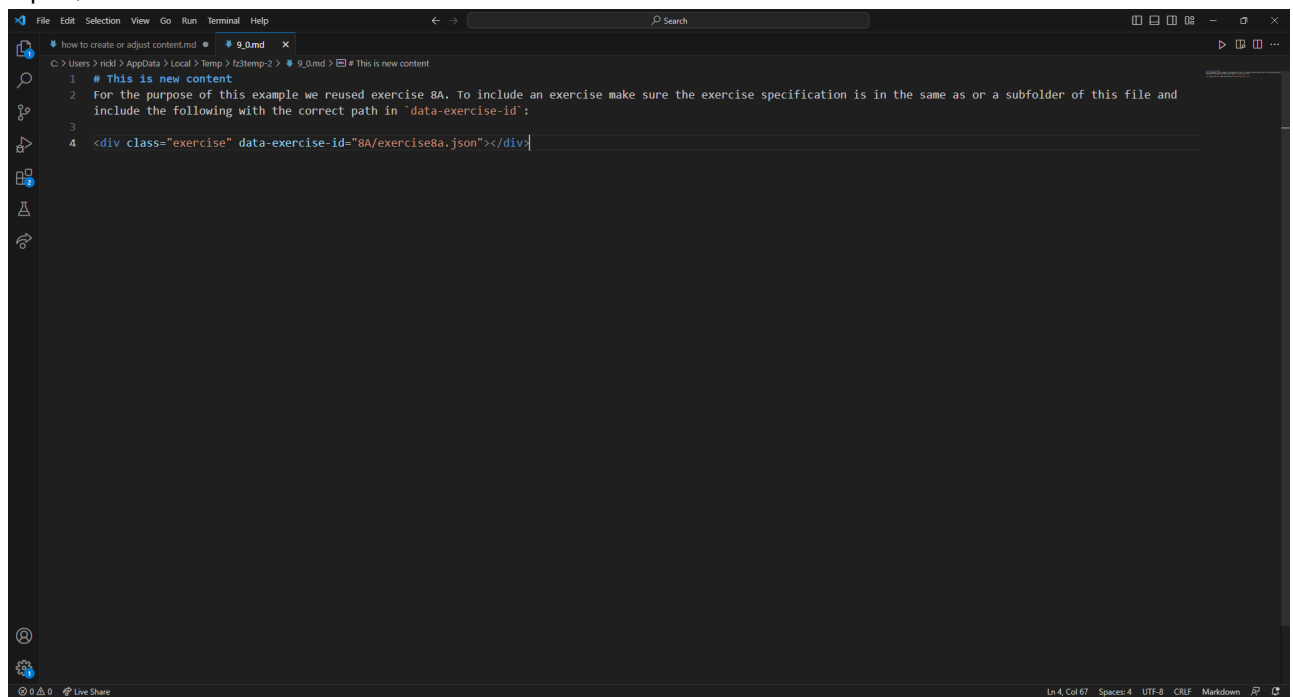
Geslaagde overdrachten (7)

Wachtrij leeg

2. Create the new file using right mouse button:



3. Open, edit and save it:



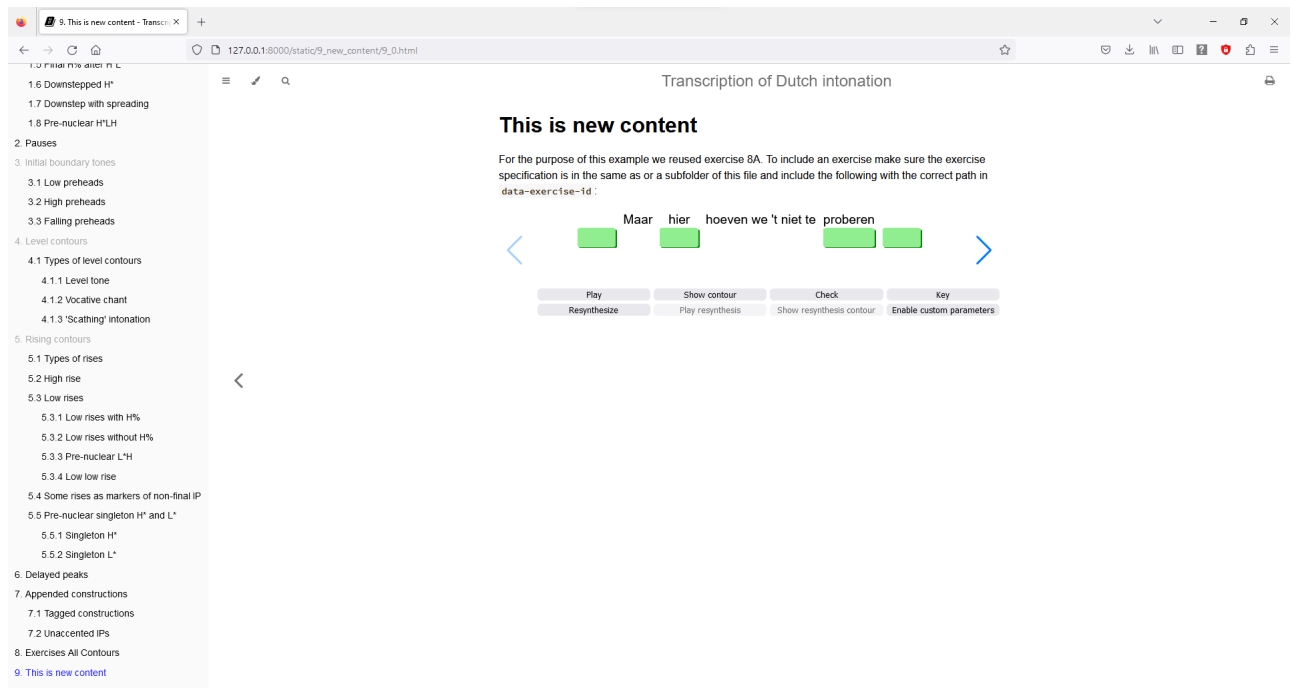
4. In the **uploads** folder, open **SUMMARY.md** and add your newly created Markdown file at the appropriate place:

```

26 - [4. Level contours]()
27 - [4.1 Types of level contours](./4_level_contours/4_1.md)
28 - [4.1.1 Level tone](./4_level_contours/4_1_1.md)
29 - [4.1.2 Votive chant](./4_level_contours/4_1_2.md)
30 - [4.1.3 'Scathing' intonation](./4_level_contours/4_1_3.md)
31 - [5. Rising contours]()
32 - [5.1 Types of rises](./5_rising_contours/5_1.md)
33 - [5.2 High rise](./5_rising_contours/5_2.md)
34 - [5.3 Low rises](./5_rising_contours/5_3.md)
35 - [5.3.1 Low rises with H%](./5_rising_contours/5_3_1.md)
36 - [5.3.2 Low rises without H%](./5_rising_contours/5_3_2.md)
37 - [5.3.3 Pre-nuclear L*H](./5_rising_contours/5_3_3.md)
38 - [5.3.4 Low low rise](./5_rising_contours/5_3_4.md)
39 - [5.4 Some rises as markers of non-final IP](./5_rising_contours/5_4.md)
40 - [5.5 Pre-nuclear singleton H* and L*](./5_rising_contours/5_5.md)
41 - [5.5.1 Singleton H*](./5_rising_contours/5_5_1.md)
42 - [5.5.2 Singleton L*](./5_rising_contours/5_5_2.md)
43 - [6. Delayed peaks](./6_delayed_peaks/6.md)
44 - [7. Appended constructions](./7_appended_constructions/7_0.md)
45 - [7.1 Tagged constructions](./7_appended_constructions/7_1.md)
46 - [7.2 Unaccented IPs](./7_appended_constructions/7_2.md)
47 - [8. Exercises All contours](./8_exercises_all_contours/8.md)
48 - [9. This is new content](./9_new_content/9_0.md)
49

```

5. Rebuild the website as described above:

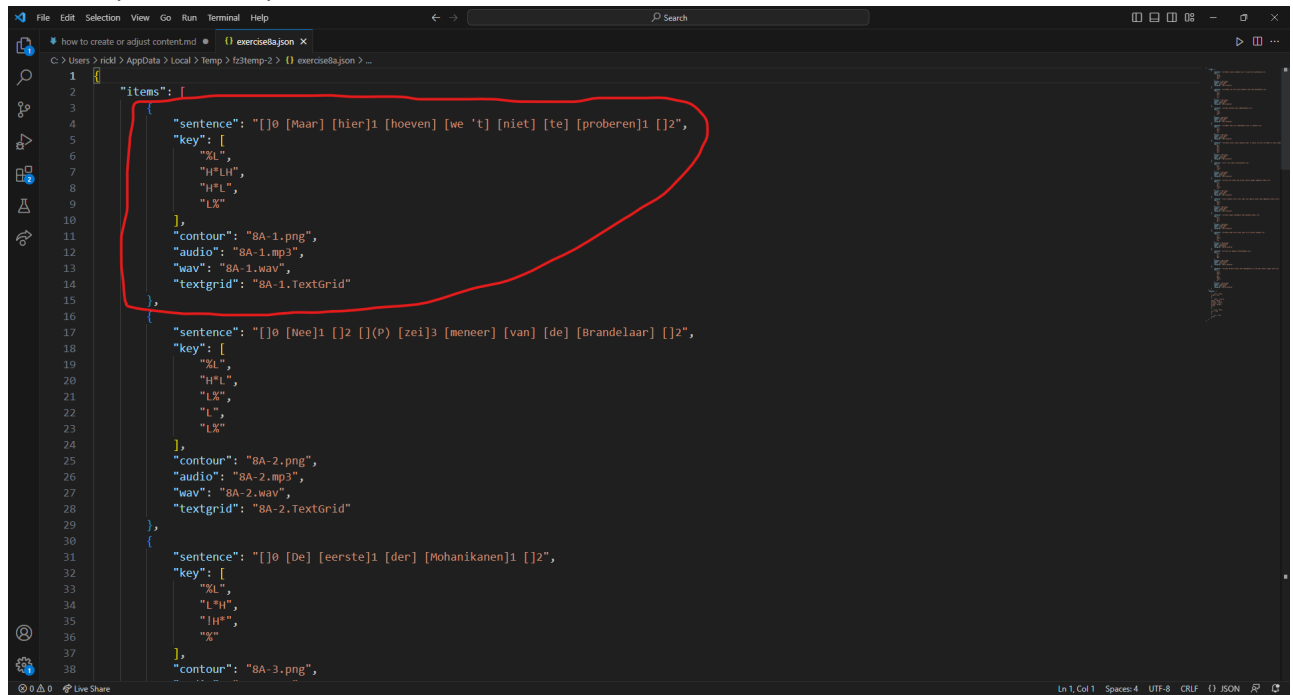


The newly created content is now on the website!

Creating new exercises

The exercises follow a certain specification in json. Exercise 8A is used as example.

1. The first part of the specification are the **items**. This is one item:



```

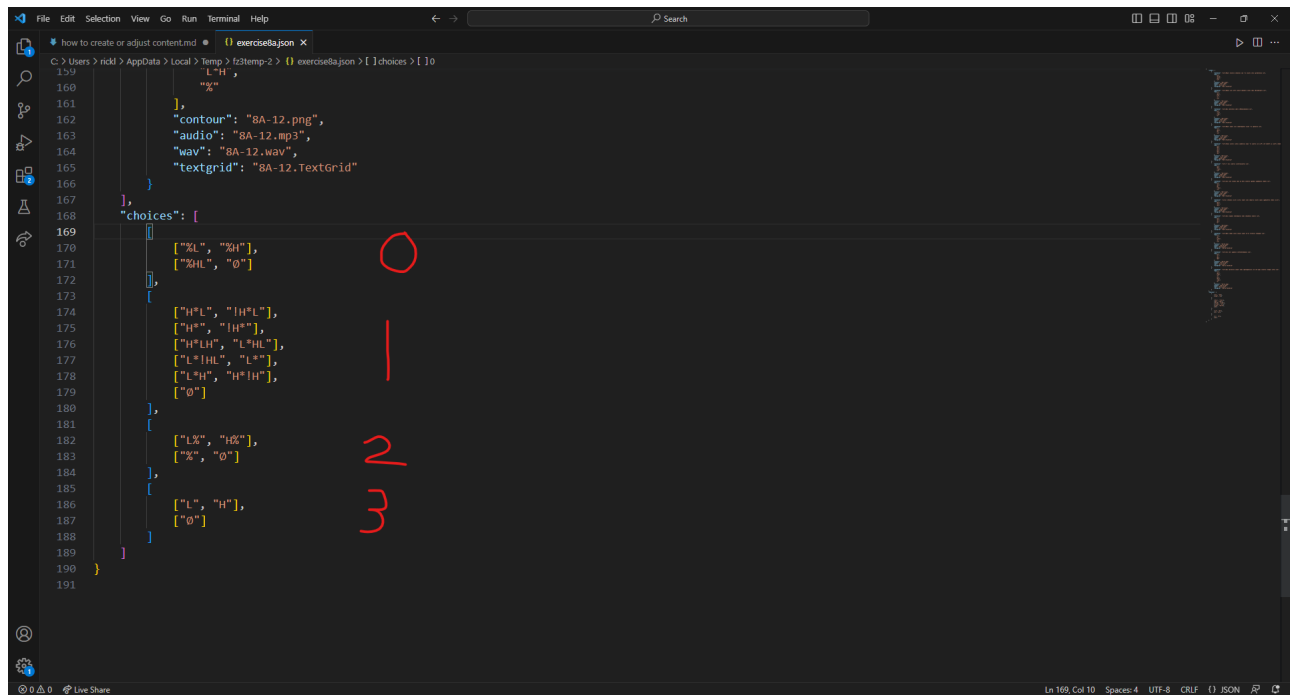
1 {
2   "items": [
3     {
4       "sentence": "[ ]0 [Maar] [hier]1 [hoeven] [we 't] [niet] [te] [proberen]1 [ ]2",
5       "key": [
6         "A",
7         "HFL",
8         "L",
9       ],
10      "contour": "8A-1.png",
11      "audio": "8A-1.mp3",
12      "wav": "8A-1.wav",
13      "textgrid": "8A-1.TextGrid"
14    },
15    {
16      "sentence": "[ ]0 [Nee]1 [ ]2 [ ](P) [zei]3 [meneer] [van] [de] [Brandelaar] [ ]2",
17      "key": [
18        "A",
19        "HFL",
20        "L",
21        "L",
22        "L",
23      ],
24      "contour": "8A-2.png",
25      "audio": "8A-2.mp3",
26      "wav": "8A-2.wav",
27      "textgrid": "8A-2.TextGrid"
28    },
29    {
30      "sentence": "[ ]0 [De] [eerste]1 [der] [Mohanikanen]1 [ ]2",
31      "key": [
32        "A",
33        "L",
34        "HFL",
35        "A"
36      ],
37      "contour": "8A-3.png",
38    }
39  ]
40 }

```

This corresponds to one sentence in an exercise. It exists of the following:

- **sentence**: The words in the sentence. Each voiced portion (VP) is enclosed with square brackets. If the user should be able to select the annotation for a VP, a number corresponding to the choice (more on this below) should be added directly after. For example "[proberen]1". This means that for the word "proberen" the user can choose the annotations in option set 1.
- **key**: The correct key for the user fillable VPs, from left to right.
- **contour**: The name of the file containing the contour image. It should be in an **img** folder directly in the chapter folder. So in our example `/uploads/src/9_new_content/img/8A-1.png`.
- **audio**: The name of the file containing the audio. It should be in an **audio** folder directly in the chapter folder. So in our example `/uploads/src/9_new_content/audio/8A-1.mp3`.
- **wav**: The name of the WAV-file. It should be in a **wav** folder directly in the chapter folder. So in our example `/uploads/src/9_new_content/wav/8A-1.wav`.
- **textgrid**: The name of the TextGrid file. It should be in a **TextGrid** folder directly in the chapter folder. So in our example `/uploads/src/9_new_content/TextGrid/8A-1.TextGrid`.

2. The second part of the specification are the **choices**. These are the possible option sets of annations that users can choose:



```
159 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191

C:\Users\rickl> AppData\Local\Temp> fz3temp-2> {} exercice8a.json> {} choices> [ ] 0
{
  "L": "H",
  "H": "L",
  "contour": "8A-12.png",
  "audio": "8A-12.mp3",
  "wav": "8A-12.wav",
  "textgrid": "8A-12.TextGrid"
},
"choices": [
  [
    ["%L", "%H"],
    ["%HL", "0"]
  ],
  [
    ["H*%L", "H*%L"],
    ["H*", "H*"],
    ["L*%HL", "L*"],
    ["L*%H", "H*%H"],
    ["0"]
  ],
  [
    ["L%", "%"],
    ["L", "H"],
    ["0"]
  ]
]
}
```

These option sets, including their layout, correspond directly to the drop-down menu in the exercise. These numbers are the indices of each option set and are the ones that have to be used in the **sentence** directly after the square brackets to assign an option set to a VP.