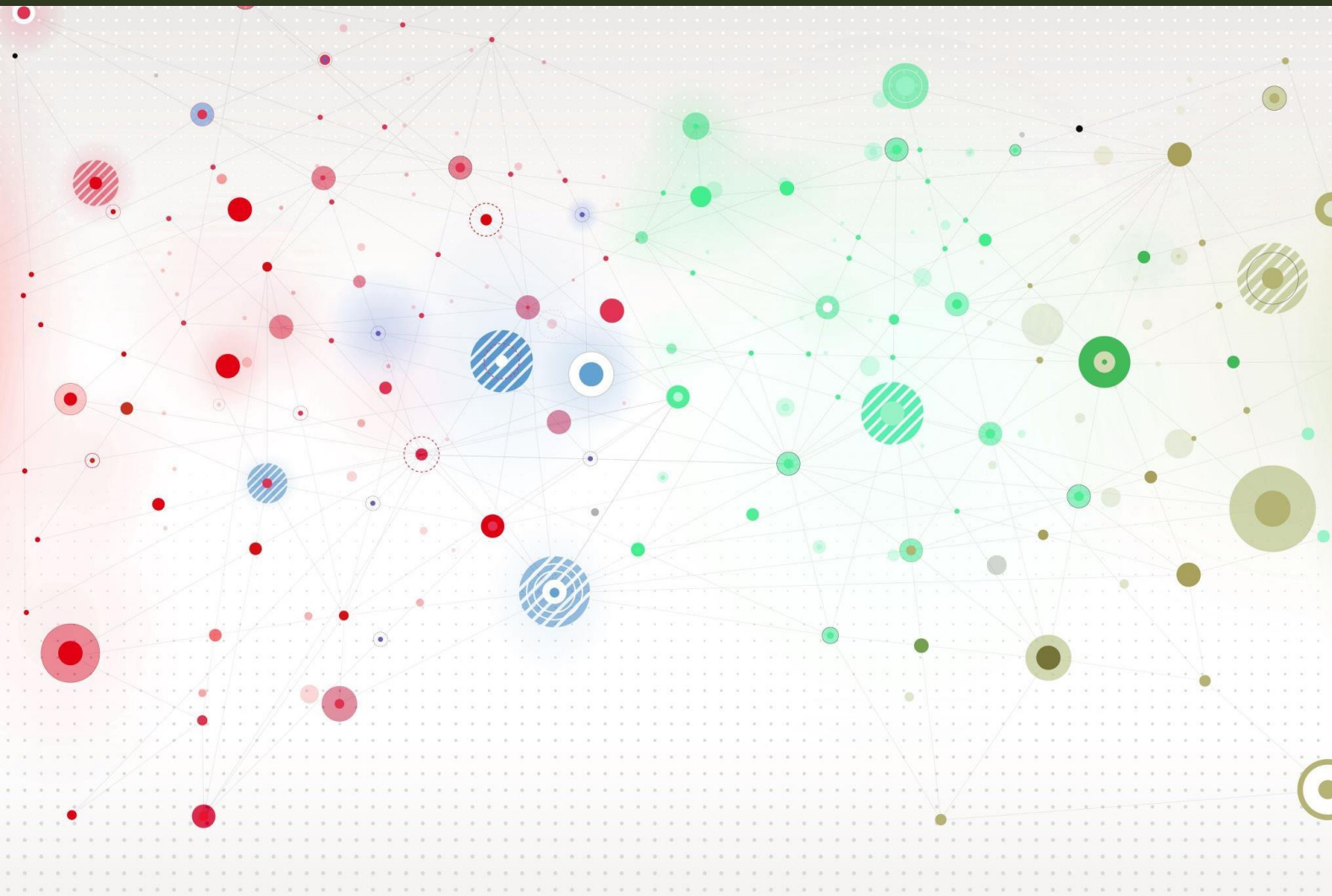




# INTONATION



# SENTENCE- STRESS

# 1.1. What is sentence-stress?

- ❑ Sentence-stress is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence
- ❑ The greater prominence can be produced by one or all of the following four factors: a- loudness, b-length, c-pitch and d-quality.

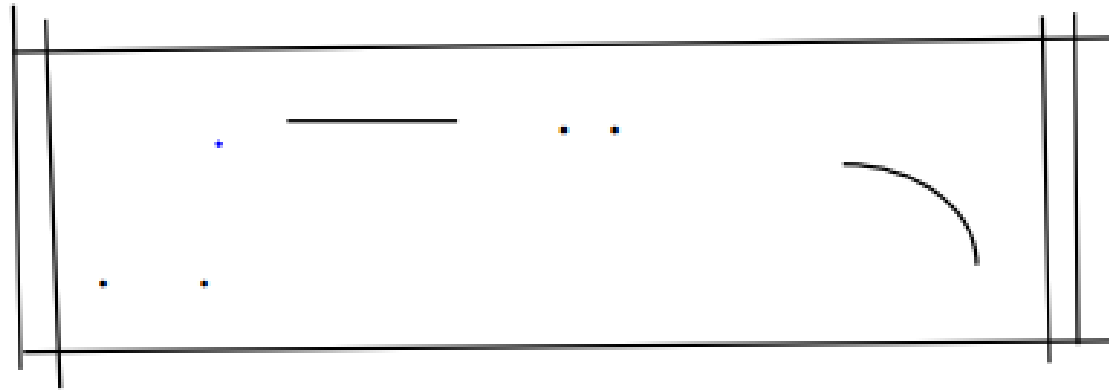
## 1.2. Levels of sentence-stress

In connected speech, words are not treated as separate units.

When a word becomes a member of an intonation unit, the word-stress may be either preserved or lost, weakened or strengthened, but it does not remain unchanged as compared with the stress the word has when used in isolation

We can assume that there are three distinct levels of stress in the sentence: a- primary stress, b- secondary stress, and c-non-stress

**E.g. He will 'come in a ˌday.**



**Figure VIII.1: Stress Pattern of He will come in a day**

He, will, in, a : unstressed

Come : secondary stress

Day : primary / main stress

## 1.2. Levels of sentence-stress

- ❑ Words with a certain lexical meaning have an important semantic function in the sentence and are, therefore, usually stressed. These words are called **lexical words or notional words**. To such words belong nouns, adjectives, numerals, notional verbs, adverbs, demonstratives, interrogatives, emphasizing pronouns and the absolute form of the possessive pronouns.
- ❑ Words which serve to express certain **grammatical relations or categories in the sentence are either stressed or unstressed**. These are called grammatical words or function words. They include auxiliaries, modals, prepositions, conjunctions, articles, particles, pronouns. Personal, possessive, reflexive and relative pronouns are usually not stressed.

## 1.2. Levels of sentence-stress

- ❑ The normal tendency in the English speech is for the primary stress to occur on the last stressed syllable of the intonation unit, which corresponds to the principle of **end-focus** in communication. The primary stress is called the **tonic stress** or the **nucleus**. The syllable which receives the tonic stress is called the **tonic syllable**. The main stress in the intonation unit is accompanied not only by an increase in the force of utterance, by lengthening the sounds, but also by such a change in the pitch of the voice as a **Fall**, a **Rise**, or a **Fall-Rise**.

## 1.3. Types of main sentence-stress

- ❑ unmarked tonic stress
- ❑ emphatic stress
- ❑ contrastive stress
- ❑ new information stress



## 1.3.1. Unmarked tonic stress

An intonation unit almost always has one peak of stress, which is called “**tonic stress**”, or “**nucleus**”. Because stress applies to syllables, the syllable that receives the tonic stress is called “**tonic syllable**”. Tonic stress is almost always found in a content word in utterance final position.

Consider the following, in which the tonic syllable is pronounced with a **Fall**:

E.g.

1. I'm ↘**going**.
2. I'm going to ↘**London**.
3. I'm going to London for a ↘**holiday**.

## 1.3.2. Emphatic stress

- ❑ One reason to move the tonic stress from its utterance final position is to assign an emphasis to a content word, which is usually a modal auxiliary, an intensifier, an adverb, etc.
- ❑ Compare the following examples. The first two examples are adapted from Roach [23, p.144).
  - 1a. It was 'very ↘**bor**ing. (unmarked)
  - 1b. It was ↘very bor**ing**. (emphatic)
  - 2a. You 'mustn't 'talk so ↘**loud**ly. (unmarked)
  - 2b. You ↘**mustn**'t talk so loudly. (emphatic)

## 1.3.3. Contrastive stress

In contrastive contexts, the stress pattern is quite different from the emphatic and nonemphatic stresses in that any lexical item in an utterance can receive the tonic stress provided that the contrastively stressed item can be contrastable in that universe of speech. No distinction exists between content and function words regarding this. The contrasted item receives the tonic stress provided that it is contrastive with some lexical element in the stimulus utterance. Syllables that are normally stressed in the utterance almost always get the same treatment they do in non emphatic contexts.

E.g.:

A: Do you 'like 'this one or ↘**that** one?

B: I 'like ↘**this** one.

## 1.3.4. New information stress

□ In a response given to a wh-question, the information supplied, naturally enough, is stressed. That is, it is pronounced with more breath force, since it is more prominent against a background given information in the question. The concept of new information is much clearer to students of English in responses to wh-questions than in declarative statements.

→ it is best to start with teaching the stressing of the new information supplied to questions with a question word:

E.g.:

A: 'What's your ↘**name**?

B: My name's ↘**George**.

## 1.4. Grammatical words

Grammatical words or function words do not normally receive the sentence stress.

**a- auxiliary and modal verbs, as well as the link-verb *to be* are stressed in the following positions:**

**i-**At the beginning of a sentence, that is to say, in general and alternative questions,

1. **'Have** you seen him?

2. **'Do** you like strong or weak tea?

**ii-** When they stand for a notional verb, as, for instance, in short answers to general questions,

A: Have you seen him?

B: **'Yes, I 'have.**

## 1.4. Grammatical words

**iii-** In contracted negative forms,

I '**shan't** be in time.

**iv-**The auxiliary verb *to be* is stressed when final and preceded by the subject which is unstressed,

I don't know where he was. Here we '**are**.

**v-**The auxiliary verb *to do* is stressed in emphatic sentences of the following type:

1. '**Do** come

2. I '**do** like her.

## 1.4. Grammatical words

**b-** Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group,

E.g.: The dog ran '**after** him.

**c-** Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word.

E.g.: When he had gone some distance she turned and went back to the house. '**If** he drives, he may be here at any moment.

**d-** When a personal pronoun is connected by the conjunction **and** with a noun they are both stressed,

E.g.: Your '**mother** and '**I** will be busy this morning.

## 1.4. Grammatical words

Some words belonging to notional parts of speech are not stressed in certain cases.

The most important of them are as follows:

**a-** When a word is repeated in a sense-group immediately following, the repetition is generally unstressed, because it conveys no new information,

E.g.: A: How many books have you got?

B: Two books.

**b-** Word-substitutes like *one*, in *good one*, *black one*, and others are usually unstressed,

E.g.: I don't like this green fountain-pen. Show me a black one.



## 1.4. Grammatical words

**c-** When the word *most* does not express comparison, but a high degree of a quality and is equivalent to *very*, *extremely*, it is not stressed,

E.g.: He listened with the most profound attention. This is a most beautiful picture.

**d-**The pronoun *each* in *each other* is always unstressed, while the word *other* may be stressed or unstressed,

E.g.: They like each other.

**e-** The adverb *so* in *do so*, *think so*, etc. is not stressed,

E.g.: I think so.

## 1.4. Grammatical words

**g-**The conjunction *as* in the constructions of the type *as well as*, *as bad as*, *as much as* is not stressed,

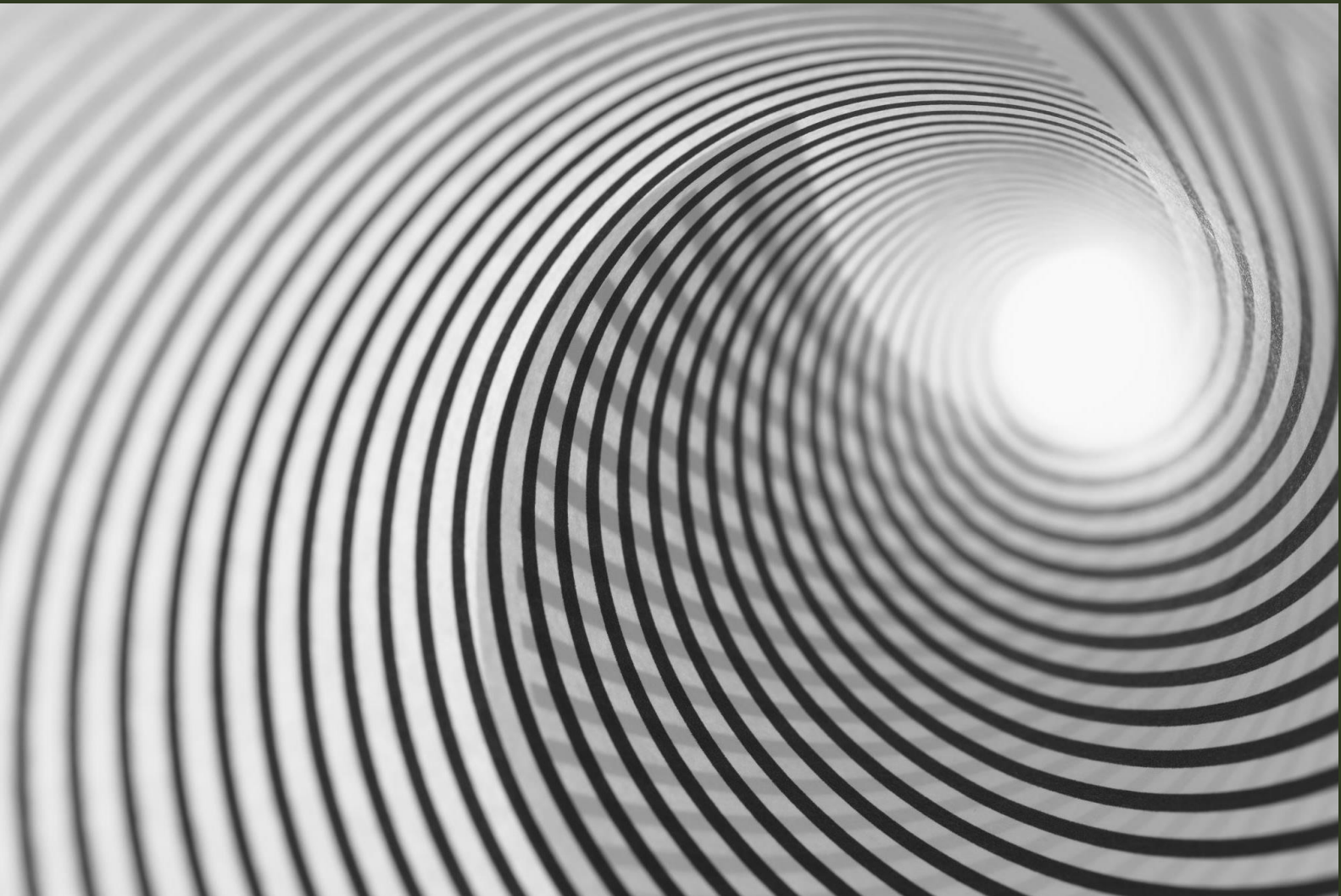
E.g.: I was to blame there, Chris, as much as Ivory.

**h-** The word *street* in the names of streets is never stressed,

E.g.: Oxford Street, Reg

# RHYTHM

- ❑ The theory that English has stress-timed rhythm implies that **stressed syllables will tend to occur at relatively regular intervals whether they are separated by unstressed syllables or not**; this would not be the case in “mechanical speech”.
- ❑ **The tendency to pronounce stressed syllables in a sentence at more or less equal intervals of time is called rhythm.**
- ❑ Some writers have developed theories of English rhythm in which a unit of rhythm, the **foot**, is used; **the foot begins with a stressed syllable and includes all following unstressed syllables up to the following stressed syllable.**



# INTONATION

# What is intonation?

- ❑ Intonation is the melody of speech
- ❑ Intonation is defined as the unity of speech melody, sentence stress, speech tempo and voice quality (tambre) which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitudes towards reality and the contents of the utterance
- ❑ Speech melody, or the pitch component of intonation, is the variations in the pitch of the voice which take place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. The relative height of speech sounds as perceived by a listener is called pitch.

# What is intonation?

- ❑ The variation in the pitch of the voice will produce tone. **Pitch variation or pitch movement is called tone.**
- ❑ A high pitch results from the relatively rapid vibration of the vocal cords. A low pitch from a relatively slow vibration. An acceleration in the rate of vibration is heard as a rising pitch, a slowing down as a falling pitch. In a level pitch the vocal cords vibrates a constant rate. Thus, variation in the pitch of the voice will produce different intonation patterns: **Rising, Falling....**

**Stress in speech is the greater prominence which is given to one or more words in a sentence as compared with other words of the same sentence**

- ❑ The voice quality is a special colouring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speakers's emotions, such as joy, sadness, irony, anger, indignation, etc
- ❑ The tempo of speech is the speed with which sentences, or their parts are pronounced

# Tone language and intonation language

- ❑ Tone can be considered to be the height of the pitch and change of the pitch which is associated with the pronunciation of syllables of words and which affects the meaning of the word
- ❑ Tone can also be understood as a change in pitch which affects the meaning and function of utterances in discourse



# The structure of the intonation unit

- ❑ The intonation unit is the basic unit of intonation in a language.
- ❑ An intonation unit is usually divided into several parts.
- ❑ The most important part contains the syllable on which a change of pitch begins: the **tonic syllable**. A tonic syllable is a syllable which carries a tone (an intonation pattern). A tone unit may be a word (e.g. *you*), a phrase (e.g. *By this time*), a clause (e.g. *Will you be silent* in *If I do, will you be silent?*), or simple sentence (e.g. *Is it you?*).

# The structure of the intonation unit





Pre-head	Head	Tonic Syllable	Tail
It's a	very interesting	STO	ry
			

Figure VIII.5: The intonation structure of the sentence *It's a very interesting story*

**The structure of the intonation unit includes:**

**(Pre-head) (Head) Tonic Syllable / Nucleus (Tail)**

# The structure of the intonation unit

## 1. The pre-head

- ❑ **The pre-head is composed of all the unstressed syllables preceding the first stressed syllable in the intonation unit.**
- ❑ In British English, it is said on a very low note. There might be no pre-head in the intonation unit.

# The structure of the intonation unit

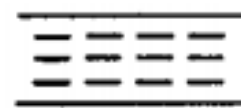
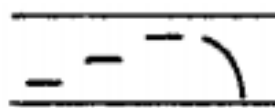
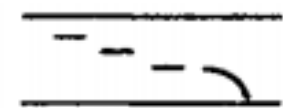
## 2. The Head

- ❑ A head is all that part of an intonation unit that extends from the first stressed syllable up to (but not including) the tonic syllable.
- In the example above, *very interesting* forms the head of the intonation unit.
- ❑ There are three common types of the head:
  - a **descending** type in which the pitch gradually descends (often in "steps") to the nucleus
  - an **ascending type** in which the syllables form an ascending sequence, and
  - a **level type** when all the syllables stay more or less on the same level

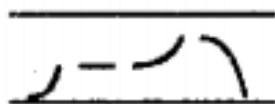
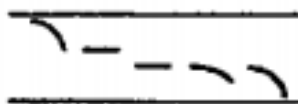
*Descending type*

*Ascending type*

*Level type*

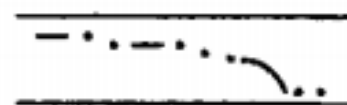


or:



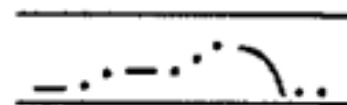
### **Descending Type**

e.g. >Why are you 'making such a ,mess of it?



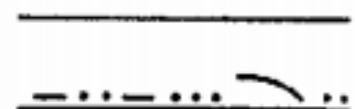
### **Ascending Type**

. e.g. Why are you 'making such a `mess of it?



### **Level type**

e.g. →Why are you 'making such a ,mess of it?



# Tonic Syllable / Nucleus

## 3. The Tonic Syllable / The Nucleus

- ❑ The syllable which carries a nuclear tone is called the tonic syllable.
  - ❑ The tonic syllable is the syllable where the major pitch movement begins (Fall, Rise....).
  - ❑ The tonic syllable form the nucleus of an intonation pattern. It not only carries a nuclear tone but also a type of stress that will be called tonic stress (some writers use the terms **nucleus** and **nuclear stress** for **tonic syllable** and **tonic stress**).
- In the example above *STOR* is the tonic syllable.

# Tonic Syllable / Nucleus

## 4. The Tail:

- ❑ The tonic syllable may be followed by one or more unstressed syllables called the tail.
- ❑ **Any syllables between the tonic syllable and the end of the intonation unit is called the tail.** We can speak of two variants of the terminal tone: the nuclear (with no tail) and the nuclear- postnuclear variant (with a tail).

# Basic Intonation Patterns – the Fall

The **Fall** consists of a fall of the pitch of the voice from a fairly high note to a very low note on the last important stressed word of the sentence.

The **Fall** can be said to give an impression of **finality** and **definiteness**. It is regarded as more or less “neutral”. If someone is asked a question and replies (**Yes** or (**No**, it will be understood that the question is now answered and that there is nothing more to be said.



According to Wells [28, p.91] the **Fall** is used with the following meanings:

**Table VIII.3: Fall meanings [28, p.91]**

<b>Intonation</b>	<b>Meaning</b>	<b>Sentence Types</b>
Fall	a-Definitive	Statement Exclamation W/H question Answer Command Interjection
	b-Insistent	Yes-No question (includes tag question and elliptical question)
	c-Reinforcing	Adverbial

# Basic Intonation Patterns – the Fall

**Fall** can be **High Fall** or **Low Fall**.

□ The Low Fall

□ - **The Low Fall** involves the falling pitch movement from a mid pitch to a low pitch.

E.g.: □ Wonderful.

□ A **Low Fall** is categoric in character and expresses finality. It indicates a number of attitudes ranging from neutral to grim, cool, detached, phlegmatic attitudes.

# Basic Intonation Patterns – the Fall

## □ The High Fall

- **A High Fall involves a falling pitch movement from a relatively high pitch to a low pitch.**

E.g.: ↘ **Wonderful**

- The difference of tone meaning between **High Fall** and **Low Fall** is the degree of emotional involvement.
- The **High Fall** implies greater interest on the part of speaker, greater excitement, greater passion, more involvement.
- The **Low Fall** implies relative lack of interest, less excitement, a dispassionate attitude, less involvement. The higher the starting point of a simple fall, the greater the degree of emotional involvement.

- e.g. 1. Come and have <sup>u</sup>dinner with us. (warm, an invitation, not an order)
2. Come and have <sub>v</sub>dinner with us (serious, expects to be obeyed)
3. I'll be staying for a <sup>u</sup>month. (excited, enthusiastic)
4. I'll be staying for a <sub>v</sub>month (factual, objective)

# Basic Intonation Patterns – the Rise

- ❑ In a **Rising nuclear tone** the pitch of the voice starts relatively low and moves upwards. The starting point may be anywhere from low to mid, and the endpoint anywhere from mid to high.
- ❑ This tone is non-categoric and conveys the impression that **something more is to follow**.

A: Do you know what the longest balloon flight was?

B: ↗No.

→ When B replies ↗No with the **Rise**, he is inviting A to tell B what the longest balloon flight is whereas the response with ↗ No could be taken to mean that he does not know and is not expecting to be told.

**Table VIII.4: Rise meanings [28, p.91]**

<b>Intonation</b>	<b>Meaning</b>	<b>Sentence type</b>
Rise	a-Yes-No (Polarity)	Yes-No question Tag question Independent Elliptical Question Declarative Question Statement Pardon Question Interjection
	b-Encouraging	Statement W-H Question Command
	c-Non-supportive	Contradicting statement
	d-More to Follow	Series of W / H questions In complete sentence Listing Opening Lists

# Basic Intonation Patterns – the Rise

## □ The High Rise

- The High Rise involves a rising pitch movement from a mid pitch to a high pitch. The movement seems to point independently upwards a high level point.
- The High Rise is the tone associated with checking, pardon questions and echo questions. It is also the tone of uptake statements.

e.g. A : Martin's lost his cat.

B : ^Who's lost his cat? / Martin's lost his ^what? /  
Martin's done ^what to his cat.

# Basic Intonation Patterns – the Rise

## □ The Low Rise

- The Low Rise involves a rising pitch movement from a low pitch to a mid pitch.
- The Low Rise is associated with the remaining independent uses of the rise nuclear tone, in particular the supportive rise showing interest or routinely encouraging further conversation.

e.g. 1. A: I've got something to tell you.

B: Go ↗on

2. A: Have you heard about Jell?

B: ↗No?



# Basic Intonation Patterns – the Rise

## □ The Wide Rise

- The Wide Rise combine the special characteristics of the Low Rise and the High
- The **Wide Rise** is associated with the non-solidarity of indignant or truculent disagreement.

e.g. 1. A: It was an utter disaster.

B: It ↑wasn't.

# Basic Intonation Patterns – the Fall-Rise

- ❑ In a Fall-Rise nuclear tone, the pitch of the voice starts relatively high and then moves first downwards and then upwards again. The starting point may be anywhere from mid to high, the mid point is low, and the endpoint is usually mid.
- ❑ The Fall-Rise is used a lot in English and has some rather special functions. It can be used for “limited agreement” and “response with reservations”.

# Basic Intonation Patterns – the Fall-Rise

□ The Fall-Rise is used in the following cases:

- **to be tentative**

→ the speaker makes a statement but at the same time implies something like but I'm not sure or but I don't want to commit myself to this.

e.g. 1. A: Is this way to Hotborn?

B: I <sup>ˈ</sup>think so (but I'm not sure)

2. A: What shall we have to drink?

B: We could try a <sup>ˈ</sup>Riesling.

# Basic Intonation Patterns – the Fall-Rise

□ The Fall-Rise is used in the following cases:

- **to correct wrong statements politely**

If we think someone has made a mistake, and we want to correct them, it is polite to do so in a tentative way. This explains the use of the Fall-Rise for **polite corrections**.

e.g. 1. A: She's coming on Wednesday.

B: on <sup>^</sup>Thursday

2. A: How many students? Twenty?

B: <sup>^</sup>Thirty

3. A: I'll come with you.

B: No, you <sup>^</sup>won't

# Basic Intonation Patterns – the Fall-Rise

□ The Fall-Rise is used in the following cases:

**- to make a partial statement**

The **Fall-Rise** is often used when we make a partial statement; that is, to say that something applies partly, to some extent, but not completely

e.g. 1. A: So you both live in London?

B: 'I do (but Mary lives in York)

2. A: What was the food like?

B: Well the 'fish was good.

# Basic Intonation Patterns – the Fall-Rise

□ The Fall-Rise is used in the following cases:

- **to be used in negative statement**

The Fall-Rise is often used in negative statement.

e.g. 1. She wasn't very <sup>v</sup>pleased.

2. I'm not suggesting these changes will be <sup>v</sup>easy.

3. I don't want to sound <sup>v</sup>rude (but is that your dog?)

4. A: She refused to pay.

B: Oh I don't think that's <sup>v</sup>true.

# Basic Intonation Patterns – the Fall-Rise

□ The Fall-Rise is used in the following cases:

- **to indicate the scope of negation**
- The Fall-Rise expresses **politeness, apology, concern, uncertainty, and disagreement.**

e.g. 1. I won't eat ↘anything. (=I'll eat nothing)

2. I won't eat ↗anything (=I'll eat only certain things)

3. Will he eat ↗anything?

# Basic Intonation Patterns – the Rise - Fall

- ❑ This tone consists of a rise from very low note to a fairly high note and then a fall from the high note to a very low one.
- ❑ The Rise-Fall might be used to express attitudes both pleasant and unpleasant, ranging from irony to sarcasm, from being pleasantly impressed to admiration. It is used to convey rather strong feelings of approval, disapproval or surprise.



# Basic Intonation Patterns – the Level

- ❑ **In this tone, the voice remains a level pitch, neither falling or rising. It can be high, mid or low.**
- ❑ This tone is used in a rather restricted context in English: it almost always conveys (on a single-syllable utterances) a feeling of saying something routine or boring.

# Intonation Functions

## *Emotional and attitudinal function*

- ❑ Intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of “meaning” to spoken language. This is often called the attitudinal functions of intonation
- ❑ Many writers have expressed the view that intonation is used to convey our feelings and attitudes.
- ❑ To express emotions and attitudes, we will have to use variations in the width of pitch range, key, loudness, speed and especially our voice quality in speaking. These factors are all of great importance in conveying attitudes and emotion.

# Intonation Functions

## *The accentual function of intonation*

- ❑ The term **accentual** is derived from “**accent**”, a word used by some writers to refer to what in this course is called “stress”. When writers say that intonation has accentual function, they imply that the placement of stress is something that is determined by intonation.

# Intonation Functions

## ***The grammatical function of intonation***

- ❑ *Intonation can be used to show the communicative types of sentences in communication.* The communicative types of sentences are differentiated in speech according to the aim of the utterance from the point of view of communication.
- ❑ There are 4 communicative types of sentences:
  - Statements
  - Questions
  - Imperative sentences or commands
  - Exclamation
  -

# Intonation Functions

## *The grammatical function of intonation*

□ *Intonation is used to determine the grammatical structures of the utterances.*

Consider the following:

1. Those who sold <sup>∨</sup>quickly made a <sup>∨</sup>profit.
  2. Those who <sup>∨</sup>sold quickly made a <sup>∨</sup>profit
- 
1. A profit was made by those who sold quickly.
  2. A profit was quickly made by those who sold.

# Intonation Functions

## *The discourse function of intonation*

If we consider how intonation may be studied in relation to discourse, we can identify

two main areas:

a- Attention focusing

b- Conversational behaviour regulating

INTONATION DIFFERENCES  
BETWEEN BRITISH ENGLISH  
AND AMERICAN ENGLISH

# British analyses of English intonation

- ❑ British descriptions of English intonation can be traced back to the 16th century
- ❑ Early in the 20th century the dominant approach in the description of English and French intonation was based on a small number of basic "tunes" associated with intonation units: in a typical description, Tune 1 is Falling, with final Fall, while Tune 2 has a final Rise
- ❑ Research by Crystal emphasized the importance of making generalizations about intonation based on authentic, unscripted speech, and the roles played by prosodic features such as tempo, pitch range, loudness and rhythmicality in communicative functions usually attributed to intonation



# British analyses of English intonation

→ This approach lays great emphasis on the communicative and informational use of intonation, pointing out its use for distinguishing between presenting new information and referring to old, shared information, as well as signalling the relative status of participants in a conversation and helping to regulate conversational turn-taking

# American approaches to English intonation

- ❑ The dominant framework used for American English from the 1940s to the 1990s was based on the idea of pitch phonemes, or tonemes.
- ❑ In the work of Trager and Smith there are four contrastive levels of pitch: low , middle , high , and very high.
- ❑ In its final form, the Trager and Smith system was highly complex, each pitch phoneme having four pitch allophones ; there was also a Terminal Contour to end an intonation clause, as well as four stress phonemes.

# Intonation differences between British English and American English

**In sentences where the most common pre-nuclear contour in RP is a gradually descending sequence, the counterpart GA contour is a medium Level Head**

The usual Medium or Low Fall in RP has its rising-falling counterpart in GA

The rising terminal tone in RP in GA has a mid-rising contour

– *The Fall-Rise nuclear tone is different in RP and GA*

g

**GA "Yes, No" questions commonly have a falling terminal tone; the counterpart RP tone would be a rising one**

**Requests in RP are usually pronounced with a Rise, whereas in GA they may take a Fall-Rise**

Leave-takings are often pronounced with a high-pitched Fall-Rise in GA

Thank You!

