ENGLISH INTONATION

1. The definition of intonation
2. The anatomy of English intonation
3. The functions of intonation
4. The functional value of the pitch.
5. Sentence stress.
6. The tempo of speech.
7. Pauses.
8. Rhythm.

INTONATION

Intonation is a specific organization of speech-sounds grouped in syllables and words and intended to produce meaningful utterances.

DEFINITION

- to superimpose [ˌsu:prɪmˈpɒzɪz]
- inherit [ɪnˈherɪt]
- prosody[ˈprɒsɒdi]: pitch, loudness, tempo
- timbre [ˈtæmbrɒ]
- non-entity
- utterance

INTONATION

on the perception level

Intonation is a complex unity of changes in voice pitch or tone, intensity or accent, and tempo, i.e. the rate of utterance and pausation.

PROSODY – synonym of INTONATION

“prosody” and “intonation” include the same components but intonation is a broader notion, that’s why the term “prosody” seems to be more adequate.

TIMBRE

Pr. Vassiliev includes it as the fourth component of intonation.

By **voice timbre** we mean the colouring of voice.

Sentence (Utterance)

Sentence real =
Sentence potential + Intonation

Intonation group (an actualized **syntagm)** – a group of words which is semantically and syntactically complete.

Intonation patterns is the basic unit of intonation which is formed by pitch, loudness and tempo.

A potential and an actualized syntagm

“I think **he is coming soon”**

a potential syntagm **a potential syntagm**

“I think he is coming soon”

an actualized syntagm

Pitch-and-stress structure of the intonation pattern (or pitch-sentence stress pattern)

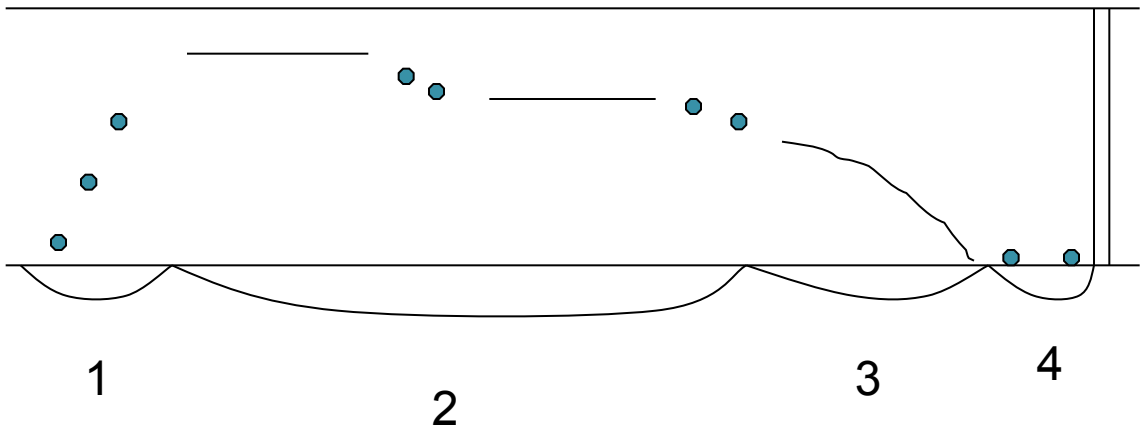
- **Nucleus (focal point)**
- **Tail**

The Terminal Tone

- **Head**
- **Pre-head**

The Pre-nuclear Part

Pitch-and-stress structure of the intonation pattern (or pitch-sentence stress pattern)



He is a very remarkable novelist.

Types of terminal tones

Simple tunes

Low Fall **Low Rise**

High Fall **High Rise**

Mid Fall **Mid Rise**

Mid Level

Complex tunes

Fall-Rise

Rise-Fall

Rise-Fall-Rise

Compound tunes

Rise + Fall

Fall + Rise

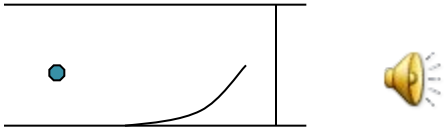
Types of pre-heads

Zero pre-head

Low pre-head

Good morning!

High pre-head



Hello!

Types of heads

Descending

Stepping

Falling

Scandent

Sliding

Ascending

Rising

Climbing

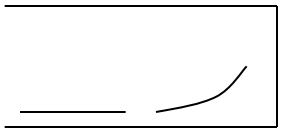
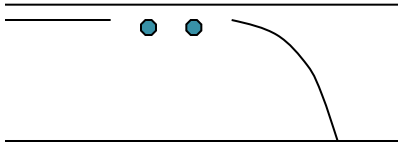
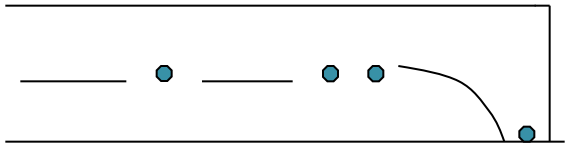
Level

High

Medium

Low

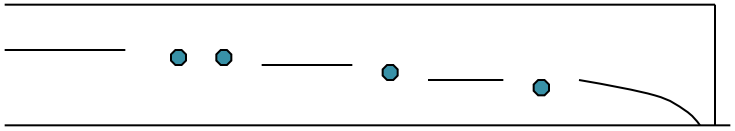
Level Heads

1. Low  All right!
2. High  Who ever saw …
3. Medium 

What’s your favourite colour?

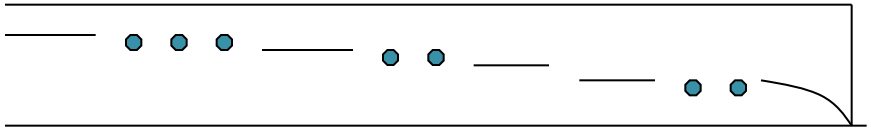
Descending heads

1. Falling



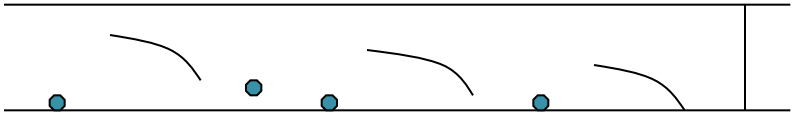
What did you think of Mary's flat?

2. Stepping



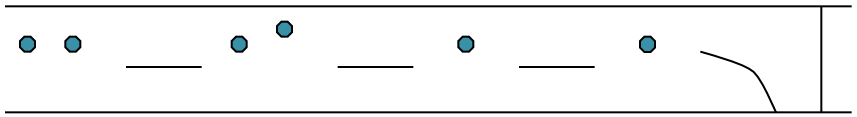
Alice was beginning to get very tired.

3. Sliding



I'll get it rewired at once.

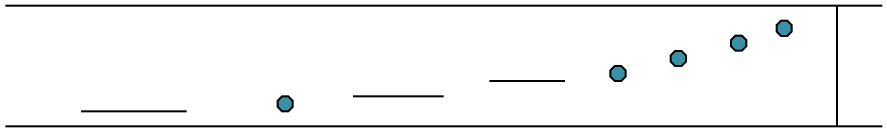
4. Scandent



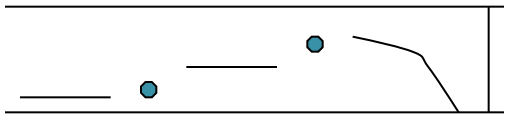
… and her brother and sister were asleep.

Ascending heads

1. Rising

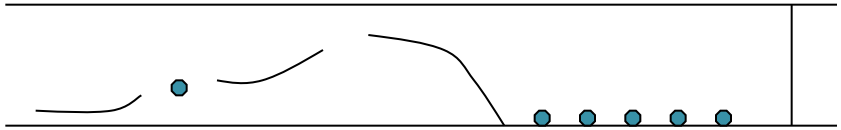


Did you tell Vincent about it?



Thank you very much!

2. Climbing

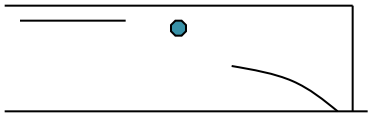
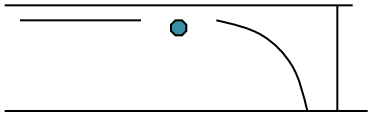
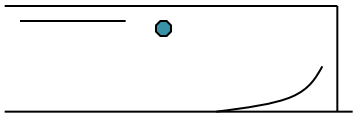
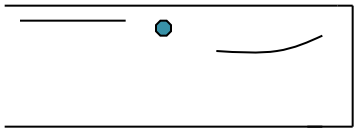
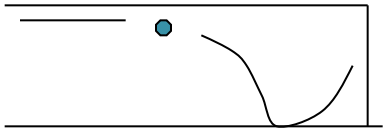


“That is too bad,” said the professor.

Combinations

Not at all!

High Head +

- Low Fall  calm, reserved
- High Fall  surprised, concerned
- Low Rise  encouraging, very friendly
- High Rise  questioning
- Fall-Rise  protesting, correcting

FUNCTIONS OF INTONATION

- to structure the information content of a textual unit;
- to differentiate the actual meaning of textual units;
- to structure a text, to define the number of terminal tones;
- to determine the speech function of a phrase;
- to convey connotational meaning of “attitude”;
- stylistic function of intonation.

The functional value of the pitch

- **Syntactically distinctive function:**

She ˈwashed and ˈdressed her ˎbaby. (1)

She ˏwashed ˎand ˈdressed her ˎbaby. (2)

--- The meaning is different.

The communicative types of sentences:

- Statements: * *I like music.*
- Questions: * *Can you prove it?*
- Imperative sentences or commands: * *Try it again.*
- Exclamations: * *Right you are!*

a) *Isn't it ↗wonderful!* (a general question)

b) *Isn't it ↘wonderful!* (an exclamation)

- **Semantically distinctive function:**

I don't give my books to anybody.

- \anybody (= to nobody)
- \any/body (= to those whom I don't know)

- **Attitudinally distinctive function:**

→*Will you be* ˎ*quiet.* (order)

→*Will you be* ˏ*quiet.* (request)

The pitch differentiates the connotational meaning.

ˎ*Why?* (no interest, detached)

ˏ*Why?* (interest, sympathy)

ˋ*Why?* (much concern)

ˇ*Why?* (concerned, hurt)

The pitch differentiates the attitudinal meaning.

Sentence-stress

Sentence-stress is a special prominence given to one or more words according to their relative importance in a sentence.

I can't | tell you | anything about it.

I'd like them | to come | to my party.

(3 rhythmic groups)

3 types of sentence stress

1. **normal** (**syntactic**) stress
2. **logical** stress
3. **emphatic** stress

- **Rhythmic** stress is a subtitle of normal stress.

Rhythm is alternations of stressed and unstressed syllables.

- **Normal (syntactic) sentence-stress:**

→Very \good.

→Not very \good.

<u>If</u> \Mary /comes |→ let <u>me</u> \know.

→If <u>she</u> /comes |→ let <u>me</u> \know.

- **Logical sentence-stress**

Compare:

a) I ˈknew what he was ˈgoing to ˎsay.

b) I ˎknew what he was going to say.

a) I ˈ want an ˈ English ˎbook.

b) I ˈ want an ˎEnglish book.

You ˈknow what ˎI'd like, I'd ˈlike a new ˎcar.

- **Emphatic sentence-stress** implies the increase of the effort of expression.

I want an English ˎ*book.* (unemphatic, NS)
I want an English ˋ*book.* (emphatic, NS)
I want an ˎ*English book.* (unemphatic, LS)
I want an ˋ*English book.* (emphatic, LS)

Various distinctive functions

- <u>logically distinctive function</u>

- <u>syntactically distinctive function:</u>

ˈHave you ˈmet my ˏbrother | ˏTom? (apposition)

ˈHave you ˈmet my ˏbrother Tom? (direct address)

Various distinctive functions

- <u>semantically distinctive function:</u>

You for ˈget your ˏself.

You for ˎget yourself.

What are you working ˎfor? (purpose)

What are you ˏworking for? (reason)

- <u>attitudinally distinctive function:</u>

→*What shall I ˏdo?*

→*What ˏshall I do?*

She ˈsaid the bus was ˎlate. (You believe this)

She ˎsaid the bus was ˎlate. (You don't believe her)

A: *What do you think of the film?*

B: *It's quite interesting.*

(= yes, it's definitely interesting)

A: *What do you think of the film?*

B: *It's quite interesting.*

(= but not very interesting)

TEMPO

The term "tempo" implies the rate of the utterance and pausation.

The rate of speech can be **fast (or rapid)**,

normal (or mid),

slow.

"My mother thinks him to be a common labouring boy", said Betty with a smile.

"I'm not ready," he said slowly.

PAUSE

By "pause" we mean
a complete stop of phonation.

PAUSES

Short
Normal
Long

Syntactic
Emphatic
Hesitation

- A **syntactic** pause

  delimitates the text syntactically.

- An **emphatic** pause

  emphasizes the following part of the utterance.

She is the most _ charming girl in the group.

- A **hesitation** pause (in spontaneous speech) serves to gain time to think over what to say next.

HESITATION

Pauses: **silent** and **filled**.

with

1. speech sounds: *um*, *er*.
2. prolonged vowels: *theee*, *tooo*, *ayyy*.

3. special phrases: *you see*,

frankly speaking,

let me think for a moment,

just, *now*, *I think*, …

- No stop of phonation but we feel a pause:

On Saturday I'll go to Moscow.

Anyway, I must be off …

RHYTHM

A.M. Antipova defines **rhythm**

as a complex language system which is formed by the interrelation of lexical, syntactic and prosodic means.

Prosody creates similarity and isochrony of speech elements.

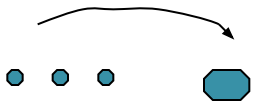
LANGUAGES

syllable-timed (French, Spanish)

stress-timed (English,German, Russian)

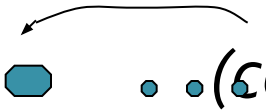
- ‘ One, ‘ Two, ‘ Three, \ Four.
- ‘ One and ‘ Two and ‘ Three and \ Four.

Proclitics - the adjoining unstressed words when they precede the stressed words.



(on the wall)

Enclitics - the adjoining unstressed words when they follow the stressed words.



(come with me)

- Piccadilly –

Piccadilly Circus –

close to Piccadilly;

- princess –

a princess royal