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PAPER WORK

Theme: STYLISTIC USE OF INTONATION

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Introduction

“Nowadays, foreign languages teaching system proves that educational standards, Curricula and textbooks do not fully meet the up-to-date requirements in terms of application of the advanced information and media technologies. Teaching is being conducted using traditional methodologies. Both consistent learning of the foreign languages at all levels of the education system and teachers’ professional upgrading and equipping them with modern educational literature require further enhancement”.

(I.A.Karimov.)

“English Phonetics” has been written especially for the first and second year students. This program has been designed to help them overcome their particular pronunciation problems in speaking English and to enable them to teach English pronunciation to others. **The word “phonetic”** and its derivatives began to be used in English in 1840s, and although significant insights in the science of speech can be traced across range of cultural traditions the modern form of the subject is largely a 19th-century European creation. **The subject of phonetics** covers all aspects of speech production, transmission, and reception, including:

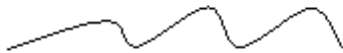
1. Planning,
2. Articulatory phonetics,
3. Acoustic phonetics
4. Auditory phonetics and speech perception.

Phonetics, the study of speech sounds and their physiological production and acoustic qualities. It deals with the configurations of the vocal tract used to produce speech sound (articulatory phonetics), the acoustic properties of speech sounds (acoustic phonetics), and the manner of combining sounds so as to make syllables, words, and sentences (linguistic phonetics).

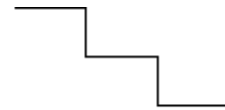
1. The notion of intonations

In English, as in many other languages, pitch is an important component of accentuation, or prominence, both at the level of individual words and at the level of longer utterances. In general, we distinguish between pitches which are relatively steady-state, i.e. which do not change level perceptibly, and those which change by stepping or sliding up or down to another pitch level, as illustrated in the figure below. English intonation characteristically slides or transitions gradually from one pitch level to the next rather than stepping up or down abruptly from one pitch level to the next. Thus, English intonation is best represented by "humps" and "waves" rather than by "angles" and "steps".

Sliding contour



Stepping contour



If we look at a typical example, we would expect a falling pitch pattern on a statement like this: You are from London



but a rising pitch pattern if the same words are used as a question:
You are from London?

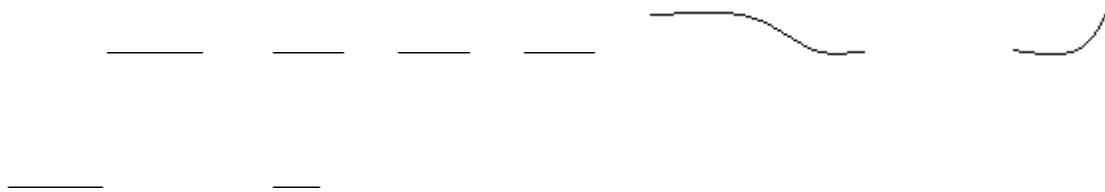


Other examples of meaning being changed by differences in intonation are - the difference between

She won't go out with anyone



and She won't go out with anyone



Is the first one (with a falling movement on «any») says that she will go out with nobody, while the second (with a falling-rising pitch movement) says that she is careful about who she goes with. The pitch of the voice is determined by the frequency with which the vocal cords vibrate., The frequency of vibration of the vocal cords is in turn determined by their thickness their length and their tension. The modal pitch of the voice, i.e. one's natural average pitch level, depends on the size of the vocal cords. In general, men have thicker and longer vocal cords than women and children do. As a result, the modal pitch of a man's voice is generally lower than that of a woman or a child. In addition to its modal pitch, every individual voice has a pitch range which can be achieved by adjustments of the vocal cords. By tightening the vocal cords, a person can raise the pitch of the voice (vocal pitch); by loosening them, one can lower vocal pitch. There is also a natural variation in pitch associated with the amount of air that is expended during speech. When the airflow through the glottis is great, it causes the vocal cords to vibrate quickly. As airflow is reduced, the effect on the vocal cords is diminished,

and the frequency of vibration decreases. Although it is possible to override these natural effects - e.g. by changing the tension of the vocal folds - in the unmarked case, the pitch of the voice will descend naturally over an utterance as the speaker's breath is used up. This effect is called down drift. As a result of down drift, there is a natural iconic association of falling pitch with finality and related meanings such as assurance or definitiveness. Conversely, there is a natural association of non-falling (steady-state or rising) pitch with non-finality and related meanings such as lack of assurance or non-definitiveness. The difference between falling and non-falling or rising intonation is represented by Crittenden (1981) as that between "closed" (assertive) and "open" (non-assertive) meaning. Individual words or phrases may in some cases constitute an entire utterance in natural speech, as can be seen in the different intonation contours for okay in figure.

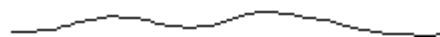
Contour	Meaning	Example
Fall	Neutral	<p>O</p> <p>K</p> <p>A</p> <p>Y.</p> <p>(I accept this.)</p>
HighRise	Contradictory/	

	Unbelieving	Y? A K O (I don't accept this.)
LowRise	Non-committal/ Unfinished	KAY... O (I'm listening.)
Fall - Rise	uncertain	O Y, KA (But I'm doubtful.)
Rise - Fall	Withcommitment/ definite/	KA

	emphatic	O
		Y!
		(Definitely.)

The two compound patterns combine the meanings of falling and rising intonation in interesting iconic meanings. The fall-rise pattern has the meaning of both, i.e. both closed and open meaning. This signifies both definiteness and indefiniteness simultaneously, in the sense that a referent is instantiated but the utterance is not yet completed or in the sense that the speaker feels some hesitancy, reservation, doubt or uncertainty. The rise-fall pattern incorporates the fall of completion or assurance of the first pattern with the emotional overtone of a high pitch in the middle of the utterance. This is a so-called swell tone used for emphatic meaning: as the tone swells, the meaning or emphasis increases. Brazil, Coulthard and Johns (1980) point out the importance of relative pitch, in a discourse context, e.g. for indicating affect or emotion. Most importantly, relative pitch of an utterance shows the speaker's attitude toward the information that he\she is conveying. The neutral, unmarked, mid relative pitch - which is the speaker's modal pitch - is used to make a statement in a neutral manner.

Ireland: Would you like some tea?



Liverpool: Did you go to the new supermarket?



Hawaii: 1) You need a general catalog?



You get one book?

In Hawaiian English, question tags comprising *yea* with high rising pitch are frequent/ In Welsh English, question tags are emphasized by a swell-tone (rise-fall pattern) on the tag, which makes it more definite or emphatic. Conversational (familiar) - this kind of English is a means for everyday communication, heard in natural conversational interaction between speakers. This style occurs mainly in informal external and internal relationships in speech of relatives, friends, well - acquainted people and so on. So this is spontaneous, colloquial, informal, everyday speech. *Informational* - in press reporting, educational descriptive texts. May be represented in monologues, dialogues, polylogues. *Phonostylistic characteristics*: Loudness normal or increased; pauses are rather long; rhythm is stable, properly organized; falling tones on the semantic centres, falling- rising in the initial intonation groups The following example illustrates the use of this intonation pattern in the speech of a radio announcer during news coverage:

↘ ANNOUNCER: ... Early `yesterday MORNING the engine `depot at ROUEN was the target of `SABOTEURS.

→ || The heavy-MA CHINE shops were totally GUTTED | and eleven `LOCO`MOTIVES | completely `DES TROYED.

Booth. «The Sky is Overcast»)

Academic (scientific) - style of lectures (conferences, seminars). The purpose of communication as the speaker's aim is to attract the listener's attention, to establish close contacts with the audience and to direct the public attention to the message carried in the contents of the text. Phonostylistic characteristics: Loudness increased; pauses are rather long; rhythm is properly organized; high proportion of compound terminal tones (high fall + low rise, fall – rise, rise-fall-rise), a great number of high categoric falls. Example: The various MEANINGS may be classified under two `general HEADS | - the optative SUB JUNCTIVE and the PO` TENTIAL sub junctive. || The `OPTATIVE sub junctive represents `something as DE SIRED, DE` MANDED, or RE`QUIRED (by a person or by CIRCUMSTANCES). || The PO`TENTIAL subjunctive marks `something as a mere con caption of the `MIND, but at the same time represents it as something that may PROBABLY or POSSIB LY `BE or BE` COME a reality or on the `OTHER hands as SOMETHING that is contrary to `FACT. || (G. O. Curme «A Grammar of the English Language») Oratorial - this term serves for many kinds of oratorial activities (especially this style uses in political speeches).

Phonostylistic characteristics: Loudness enormously increased; pauses are definitely long between the passages; rhythm is properly organized; tones mostly emphatic, especially emotionally underlined semantic centres, in non-final intonational groups falling-rising tones are frequent Example: You can't have in 'formed O`PINION on this `VITAL MATTER with out being kept `VERY much up to DATE with the LATEST FACTS of DE FENCE. Now what IS WRONG with a coalition GOVERNMENT in time of CRISIS, | but the dreadful `PART of a coalition government, you KNOW, is that to keep it A LIVE you have to go in for `one, COMPROMISE after A NOTHER. (D. Crystal and D. Davy «Investigating English Style»)

Declamatory (artistic)- this is the style of declamation. This is a highly emotional and expressive intonational style, that is why it needs special training.

This style can be heard on the stage, on the screen, in a TV studio, thus we see that it is always a form of the language read aloud or recited. *Phonostylistic characteristics:* Loudness varied according to the size of the audience and to the emotional setting; pauses are long especially between the passages, prolonged emphatic pauses are used to underline the emphasis; rhythm is properly organized; common use of category low and high falls in final and initial intonation groups and on semantic centres

Example: The door of the `dining-room was OPEN the gas `turned LOW; | a SPIRIT-urn `hissed on a TEA-tray, and CLOSE to it a cynical- `looking CAT had fallen A SLEEP on the DINING-table. || Old `Jolyon ``shoo`d` her `OFF at once.`` ||

The Comparative Analysis of the Intonation of Basic Positive Emotions in English and Russian Spontaneous Speech

The second part of the 20th century has been marked by special attention to the investigation of intonation into national variation expressing emotions in speech. Being an indispensable component of oral communication, intonation with other linguistic and extra linguistic means serves to distinguish the communicative types of utterances, to identify the speaker and to convey his attitude to the surrounding reality. Studies of the prosody of emotions are not numerous, though a growing interest in this area is pointed out. There is still no exhaustive definition of the notion emotion; nevertheless in 80s a great input into the theory of emotions was made by C. Izard. The material for the investigation was samples of authentic English and Russian emotional spontaneous speech, namely recordings of TV programs, interviews, free talks, situations where people interact in a way that appears spontaneous. We consider it relevant to study the prosody of emotions expressed in eye-to-eye, informal communication, as this is where human attitudes reveal most explicitly.

In the analyzed material 64 spontaneous utterances (32 in English and 32 in Russian) rendering the emotional states of surprise, interest and joy were chosen. The recordings of the three emotions were studied in an intonogram. The focus of the investigation was made on such prosodic parameters, as pitch level, pitch range and intensity level. Intonation was also estimated from the point of view of direction of the F0, whether it is steady, upward or downward. The results of the

contrastive acoustic analysis show, that all the emotions under analysis are characterized by high pitch level both in Russian and English speech.

2. The stylistic typology of intonation

The differences in English and Russian intonation are traced in the direction of the terminal tone and the type of the scale: while in English utterances expressing interest are pronounced with the descending stepping scale and downward nucleus, Russian utterances are marked by the rising nucleus.

Surprise.

Besides high pitch level utterances expressing surprise are pronounced with two types of terminal tones- the falling or the rising-falling tones; the percentage of using these tones, both in English and in Russian, is comparatively equal. The major difference in the prosody of surprise in English and Russian spontaneous utterances is the amplitude of intensity, which is smaller in English. The pitch range of the basic emotion of surprise in English is predominantly narrow, while in Russian it is either narrow or wide. The comparative analysis of the intonation of basic positive emotions shows that similar features in the prosody of interest, surprise and joy are present in English and Russian, though the specific variations of intonation characteristic of a language prevail. What can we conclude about the use of intonation in a language like English? Perhaps the best way to look at the subject is to see intonation as an essential component of the discourse structure of speech. We speak in order to communicate, and we need to interact with our listeners to do this. We must indicate what types of information are presenting and how it is structured, and at the same time we must keep our listeners' attention and their participation in the exchange of information. Intonation plays a central role in stylistic differentiation of oral texts. The uses of intonation in this function show that the information is, in many cases, impossible to separate from lexical

and grammatical meanings expressed by words and constructions in a language (verbal context) and from the co-occurring situational information (non-verbal context). The meaning of intonation cannot be judged in isolation. One of the objectives of phonostylistics is the study of intonational functional styles. An **INTONATIONAL STYLE** can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. Sokolova distinguishes 5 style categories: (1) informational (formal) style; (2) scientific (academic) style; (3) declamatory style; (4) publicistic style; (5) familiar (conversational) style. Intonational styles distinction is based on the assumption that there are three types of information present in communication: (a) intellectual, (b) emotional, (c) volitional. Consequently, there are three types of int. patterns: (a) intonation patterns used for intellectual purposes, (b) for emotional and attitudinal purposes, (c) for volitional. All intonational styles include intellectual intonation patterns, because the aim of any kind of intercourse is to express some intellectual information. The frequency of occurrence of emotional and volitional patterns is dif. in each style.

- **INFORMATIONAL** predominance of intellectual int. patterns. The task set is to communicate information without giving it any emotional evaluation. Used by radio and television announcers when reading weather forecasts, news, etc. or in various official situations.
- In **SCIENTIFIC** intellectual and volitional patterns are used. The speaker's purpose is not only to prove a hypothesis, to create new concepts, etc., but also to direct the listener's attention to the message. Used by university lecturers, schoolteachers, or by scientists in formal and informal discussions;
- In **DECLAMATORY** the intellectual, volitional and emotional. The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener. Used in stage speech, classroom recitation, verse speaking or in reading aloud fiction.
- **PUBLICISTIC** predominance of volitional patterns. The aim is to convince him that the speaker's interpretation is the only correct. By political speech-makers, radio and television commentators, judges
- The usage of

FAMILIAR is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, in the speech of intimate friends or well-acquainted people. There are five verbal functional styles (also referred to as registers or discourses): 1. the belles-lettres style, 2. publicistic style, 3. newspaper style, 4. scientific prose style, 5. the style of official documents. In the case of oral representation of written texts we speak about into-national peculiarities of: descriptive and scientific prose, newspapers, drama, poetry, tales, public speeches, spontaneous speech and phatic communion. They are briefly the following: **Sense-groups.** In reading descriptive and scientific prose, tales or newspaper material they depend on the syntax or the contents. They are shorter in drama than in descriptive and scientific prose, they are normally short in public speeches. In poetry, the main unit is the line, which corresponds to a sense-group and consists of more than six syllables. **Tones.** Mostly falling with a High Narrow Fall in non-final sense-groups of descriptive and scientific prose (High, Mid, Low Falls in final sense-groups, a Fall-Rise in non-final sense-group). Abrupt in reading newspaper. Simple and complex in final and non-final sense-groups in reading drama. Mostly slow falling, rising and level (the Level Tone is often combined with the High Level Scale). Compound tones: Fall + Fall, Fall + Level, Rise + Fall — in reading poetry. The Rising Tone is more frequent in reading non-final groups of tales than in the descriptive prose. Complex tones are often used in the dialogical parts. The tonetic contour of tales is characterized by pitch fluctuations. In public speeches Falling Tones in non-final sense-groups are more abrupt than in final sense-groups. Compound tunes are frequent. They are mostly Fall-|-Fall. In solemn speeches Level Tones combined with the High Level Scale are often used to convey the attitude of the speaker.

3. Types of Intonation

Pitch. In reading descriptive and scientific prose and in newspaper material it is mid. It is rather wide in public speeches — narrow in reading poetry. It fluctuates in reading tales. It is wider in reading drama, than in reading the descriptive and scientific prose. *Stress.* It is mostly decentralized in monologues and narrative parts, centralized in dialogues and emphatic parts. *Rhythmic organization.* In reading tales it depends greatly on the syntactical and compositional structure. In public speeches it is based on the rhythmic organization of rhythmic groups and sense-groups. *Tempo.* The tempo is moderate, mostly constant in reading descriptive and scientific prose and in newspapers, it is quicker in parenthetical and absolute constructions. It is changeable and moderate in drama. It is constant and slow in poetry. The tempo of public speeches depends on the size of the audience and the topic. The climax of a speech is characterized by a change in tempo, range and loudness. *Pauses.* They are mostly logical, In poetry the line usually ends in a pause (if there is no enjambment). In reading drama causations depends on the structure and rhythmic organization. In public speeches pauses not only divide the utterance into sense-groups, but make certain units prominent. There are hesitation pauses. Long pauses often anticipate the main information and isochronous units — lines. It is the main lexical grammatical and intonational unit of poetry. Lines constitute a stanza. Poetry is characterized by the following intonational peculiarities: 1. A wide use of simple tones. The Level Tone is often combined with the High Level Scale. 2. The most typical tones are: Fall + Fall, Fall + Level, Rise + Fall

Questions

How is intonation defined? 2. What are the main approaches to the study of intonation? 3. Speak on: a) the melody or the pitch component of intonation; b) sentence stress; c) rhythm and tempo; d) pausation and timbre. 4. Speak on the stylistic use of intonation.

Exercises 1. Read these words with the six main tones: (1) low fall, (2) low rise, (3) high fall, (4) high rise, (5) fall-rise, (6) rise-fall. Model: deed, ,deed, 'deed, 'deed, deed 'deed feed, cord, window, something, matter, quarter 2. Read these words and word combinations (a) with the undivided falling-rising tone, (b) with the divided falling-rising tone. (a) cousin, husband, country, London, midday, blackboard, bedroom, bathroom, modern, cottage; (b) sit down, good morning, good day, go on, come up, what's up 3. Read these words and word combinations (a) with the undivided rising-falling tone, (b) with the divided rising-falling tone. (a) please, read, begin, listen, bad, thank, well, what, right, come, foreign, wrong, dear; (b) put down, write down, clean the board, not large, behind Tom, long ago, poor thing 4. Read these sentences. Observe (a) the low falling tone and (b) the high falling tone. (a) She is ,cold. (b) She is 'cold.

She is at the .hospital. She is at the 'hospital. 'Father is at home. 'Father is at 'home. 'Don't go alone. 'Don't go a'long. 'Don't I take the Jump. 'Don't 'take the 'lamp. He is not well. He is 'not 'well. 'Why are you late? 'Why are you 'late? 'Betty is in bed. 'Betty is in 'bed. 'Mother is busy. Mother is 'busy.

5. Read these sentences. Observe the tone marks. 1. I When are you .coming? 2. You can 'have it. tomorrow. 3. I When did you 'last 'see your , parents? (b) disjunctive questions (statement of a fact provoking the listener's reaction) They know about it, ,don't they? 1. He 'read this book, ,didn't he? 2. She (worked hard at her English, ,didn't she? 3. They are in the water, ,aren't they? 4. Tom is already ten, ,isn't he? 5. Your sister wants to I study 'German, .doesn't she? 6. I can 'do something, ,can't I? 7. It's five o'clock, .isn't it? They know about it, don't they? (You are sure that the listener agrees with what you say.) Read the same questions with the above shown sequence, (c) commands (firm and serious

attitude) Show me your ticket. 1. Turn on the light, 2. 'Wash and 'iron your dress. 3, 'Leave the door .open. 4. Don't go to the .concert. 5. Hang up the time-table. 6. Repair the .tape recorder. 7. 'Finish this worlc 8, 'Sew the button on to your coat. (d) exclamations (weighty and emphatic) How ridiculous! 1. I'm so ,happy! 2. The weather is lovely 3. It's tall .over now! 4. Stop teasing your sister 5. How quick the young people are! 6. 'What a tidy room! 7. 'Lovely weather! 8, I Wonderful 'language laboratory! 9. Such a selfish young men! (e) special questions (serious, intense, responsible) What's the time? 1. When did you come home? 2. 'What do you ,do? 3. What did you do in the „evening? 4. How did you 'spend the 'time yesterday? 5. Who is going to do the shopping? Pronounce the saroe questions with the low rising tone to show interest. What's all this ,fuss about? Pronounce the same questions with the rising nuclear tone, following the interrogative word to show disapproval. ,When did you come there? Prono unce the same questions with the high falling nuclear tone to show business-like interest. What's the 'time? Pronounce the same questions with the high rising nuclear tone to ask for a repetition. 'What's the 'time? Pronounce the same questions with the falling-rising nuclear tone to plead for sympathy. Make the questions warm, affectionate, weary. What's the time? Pronounce the same questions with the rising-falling tone to make it challenging, antagonistic. "'What's the time?

4. Usage of intonation

1. "I hope I am 'not ,late. 2. You are 'not right. 3. "I 'work systematically. 4. I have no time for ,lunch today. 5. "I 'should have ,done it. 6. "I want answer this question. 7. You 'can sing ,perfectly. (n) requests (pleadingly, reproachfully, reassuringly) 1. 'Cheer ,up. 2. 'Do for, give me. 3. 'Don't ,do it. 4. Come in. 5. 'Don't do it alone 6. 'Will you invite me? 7. 'Go ,on. Read these sentences. Make the auxiliary and modal verbs that begin sentences stressed to show greater interest. 1. Does it ,matter? Does it ,matter? 2. Is he going to ,come? Is he going

to ,come? 3. Do you like ,oranges? Do you 'like , oranges? 4. I Can you have an afternoon ,off? Can you have an afternoon ,off? 5. Could they ,help it? Could they ,help it? 8. Read these sentences. Make the possessive pronouns that are used as predicative stressed. 1. This thing was mine. 2. This thing was his. 3. 'This thing was yours. 4. This 'thing was ours. 5. This 'thing was theirs. 9. Read these sentences. Make the final prepositions strong. 1. Nothing to be afraid of. 2. Whom are you talking to? 3. What do you want it for? 4. It was Mary he was looking for. 5. It was 'Bess he was there with. 6. Where did she come from? 7. What is she here for? 8. It's a thing unheard of. 9. 'This boy should be sent for. 10. This 'letter was much talked about. 10. Read these sentences. Don't stress the correlative conjunction "as , . . as"- 1. I'll come as 'soon as he pleases. 2. I'll read as Hong as the child likes. 3. It's not as 'simple as that. 4. A new as /-/ — the high pre head pale as a ghost. 11. Read these sentences. Do not stress or make weakly stressed combinations: "or so", "or something", "each other", "one another". Do not stress the sub statute word "one". 1. He will 'come in an hour or so. 2. This fruit will be red in a month or so. 3. We will buy a, coat or something to protect you from the cold. 4. He 'said "Good morning" or something, and went on with his work. 5. He' 'really 'wanted a 'couple of books or so. 6. He was a bookmaker and a good one. 7. We have 'never quarreled with each other. 8. The passengers 'seemed to like one another.

2. Read these rhymes. Observe the regular alternation of stressed and unstressed syllables according to the given stress tone marks.

1) Jack and Jill went up the ,hill.

To I fetch a I pail of water.

Jack fell ,down and I broke his ,crown,

And 'Jill came 'tumbling, after.

'2) Twinkle, twinkle, little, star,

'How I 'wonder what you are.

I Up above the world so , high

'Like a 'diamond in the sky

In 'winter 'I get up at night

And I dress by yellow 'candle light.

In 'summer quite the 'other way

I brave to go to bed by day

Conclusion

As my theme is about Intonation. I want to remain what is the intonation itself? Intonation was given so many definitions by the great linguists. They are: D, John, L Armstrong and I. Ward, D.L. Bolinger A. M. Peshkovsky, V.A Vassilyev, G.P Torsuyev A.Mantipov. All of Them contributed their significant share to research and discover the information according to the Intonation .The definitions similar and also somehow variable . For example : some of them said : Intonation the rise and fall of the pitch of the voice when we speak “”. Some of them said : Intonation is defined as the variations which take place in

the pitch of the voice in connected with speech. Also there is a definition :
“Intonation is the melodic like of speech” . And by concluding all the
definition , I think it is good to give following definition to intonation.
Intonation is a pitch changes or speech melody and also stress levels which
accompany an utterance .And so, after learning the theme about intonation I
have guessed that no more thing is important in the language than intonation
.Because of its being the mean of utterance. It shows the emotion meaning and
the main theme of speech and also it serves to make the speech more beautiful
and meaningful and also effective.

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