

**MINISTRY OF HIGHER AND SPECIAL EDUCATION OF THE REPUBLIC  
OF UZBEKISTAN**

**SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES**

# **Course Work**

***Theme: Intonation in English***

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## PLAN:

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## Introduction

Teaching foreign languages in Uzbekistan has become very important since the first days of the Independence of our country, which pays much attention to the rising of education level of people, their intellectual growth. As our President

I. A. Karimov said: “Today it’s difficult to revalue the importance of knowing foreign languages for our country as our people see their great prosperous future in the cooperation with foreign partners.”

Every language has its own intonation, or speech melody. Intonation helps you to recognize the language that you hear in the same way as the melody of a song helps you to recognize the song that you hear. If you change the melody of a song, it will be difficult for your listener to recognize and understand the song you are singing. The same is true in reference to intonation: if you speak English with Russian intonation, your listener will have a problem understanding what you are saying. English intonation is a complicated and varied phenomenon. There are dialectal and regional differences in intonation; for example, there are quite a few differences between British and American intonation. Intonation may sound differently depending on whether the speakers have high or low voices, speak fast or slowly, loudly or quietly, energetically, emotionally, neutrally, or listlessly. Men and women may have their own differences and preferences in intonation. For the purpose of studying, this variety may be described in several intonation patterns characteristic of English speech. In general, linguists distinguish several types of English intonation. Falling intonation and rising intonation are the two basic types used in different types of sentences.

**The aim of this course paper** is to investigate and differentiate the varieties of English intonation.

**The scientific novelty of the course paper** is the investigation of various types of English intonation, looking back at the origin and history of their development, finding out the similarities and differences thus making the general view of the standard English intonation.

**The theoretical value of the course paper** is seen in the presentation of rich information on the varieties of English intonation, which can be concluded into the lecture materials on Theory of Phonetics and History of Language.

**The practical value of the course paper** is the possibility of usage of the written work at the lessons and seminars of Practical Phonetics, Dialectology, History of Language and Practical English in order to improve the student's pronunciation.

**The structure of the course paper.**The course paper consists of Introduction, main part, Conclusion and Bibliography. Introduction has information about general view of the theme, reveals the aim, duties, theoretical and practical value of the course paper. Conclusion combines the main and significant results of our investigation. Bibliography shows the list of literature.

## Falling Intonation Standard patterns

Standard unemphatic falling intonation is the most common type of intonation in English. It is used in statements (declarative sentences), special questions, commands (imperative sentences), exclamatory sentences, in the first part of disjunctive questions and in the last part of alternative questions. (Different types of sentences are described in [Basic Word Order](#) in the section Grammar.) The final fall in English is used on the last stressed syllable of a sentence and falls stronger and deeper than the fall in Russian

Meaning of falling intonation Falling intonation is used for asking and giving information in normal, quiet, unemphatic style. At the same time, falling intonation conveys certain emotions, such as completion, finality, confidence. Falling intonation sounds more categorical, confident, and convincing than rising intonation. Compare the use of the falling tone and the rising tone in the second part of tag questions. A request in the form of a general question with rising intonation is normal and polite, while a request with falling intonation sounds like a command and may be impolite.

Could you give me a /PEN, please? (Polite request.)

Could you give me a \PEN, please? (Sounds like a command; the answer "yes" is expected.)

Language learners should understand what the change of standard patterns may signal, but it is advisable to use standard patterns of falling intonation in your own speech.

**English Intonation: Foreword** Every language has its own intonation, or speech melody. Intonation helps you to recognize the language that you hear in the same way as the melody of a song helps you to recognize the song that you hear. If you change the melody of a song, it will be difficult for your listener to recognize and understand the song you are singing. The same is true in reference to intonation: if you speak English with Russian intonation, your listener will have a problem understanding what you are saying. English intonation is a complicated and varied phenomenon. There are dialectal and regional differences in intonation; for example, there are quite a few differences between British and American intonation. Intonation may sound differently depending on whether the speakers have high or low voices, speak fast or slowly, loudly or quietly, energetically, emotionally, neutrally, or

listlessly. Men and women may have their own differences and preferences in intonation. For the purpose of studying, this variety may be described in several intonation patterns characteristic of English speech. In general, linguists distinguish several types of English intonation. Falling intonation and rising intonation are the two basic types used in different types of sentences. These types of intonation are described in [Falling Intonation](#) and [Rising Intonation](#). You can listen to them in [Listening for Falling and Rising Intonation \(AmE\)](#) and [Listening for Intonation in Questions and Answers \(AmE\)](#) in the section [Phonetics](#). Language learners should master typical patterns of standard falling and rising intonation before studying other types of intonation. (Various types of intonation are described in [Intonation and Tones](#) in the section [Phonetics](#).) English intonation is based on several key components, such as pitch, sentence stress, and rhythm. Pitch is the degree of height of our voice in speech, that is, how high or how low the voice goes in speech. Intonation is formed by certain pitch changes characteristic of a given language. Normal pitch in English speech is at mid level (AmE), with a fall or a rise at the end of a sentence. Sentence stress makes the utterance understandable to the listener by making the important words in the sentence stressed, clear and higher in pitch and by shortening and obscuring the unstressed words. Sentence stress provides rhythm in connected speech. All words have their own stress in isolation, but when they are connected into a sentence, important changes take place: content words are stressed, and function words aren't; sense groups (i.e., logically connected groups of words) are singled out by pauses and intonation; the stressed syllables occur at regular intervals and are usually higher in pitch than the unstressed syllables; the unstressed syllables are blended into a stream of sounds between the stressed syllables; emphatic stress may be used in the sentence to single out the most important word; the last stressed word in the sentence gets the strongest stress with the help of a fall or a rise. Developing the ability to hear, understand, and reproduce sentence stress is the main prerequisite to mastering English intonation. (See [Sentence Stress and Rhythm](#) in the section [Phonetics](#).) Intonation performs several important functions in English. The first function is uniting separate words into sentences in oral speech. The second function of intonation is distinguishing between types of sentences (i.e., statements, questions, commands, requests, exclamatory sentences). Also, intonation allows us to express various emotions, for example, finality, confidence, interest, surprise, doubt, joy, pain, irony, etc.

It is important to understand that intonation patterns have their own meaning. One and the same word or phrase pronounced with different types of intonation will convey different meanings and will be understood differently. For example: No. – No? – No! Change of standard patterns of intonation also has meaning. For example, rising intonation makes a command more polite, more like a request. English intonation is very different from Russian intonation. Both languages use falling and rising intonation, but they are not the same in English and Russian. It's very important not to bring Russian intonation into English because intonation patterns from Russian may convey a different meaning in English and cause misunderstanding and even produce an unfavorable impression of you. It is necessary to study English intonation together with your study of grammar and vocabulary as soon as you begin studying English, because it will be difficult to get rid of the Russian accent later on. The best way to study English intonation is by listening and repeating. Marking stress, pauses, falling intonation, rising intonation, and other phonetic phenomena in the written copy of the recording that you are listening to will help you to understand and memorize intonation patterns. It is also very useful to record your reading of the text transcript and after that to compare your result with the listening material that you are studying. The next step may be watching a film in English and listening for the intonation patterns that you are studying and beginning to use. Working on pronunciation and intonation is hard work that requires perseverance and patience. Intonation patterns are especially difficult to master. A good ear helps a lot, so train your skills by listening and repeating, reciting English poems, and singing songs in English as often as you can.

### Rising Intonation

English rising intonation is a rather complicated phenomenon. It can express various emotions, such as non-finality, incompleteness, question, surprise, doubt, hesitation, interest, request and suggestion, politeness, readiness to continue the conversation, lack of confidence, and even insecurity. Rising intonation in English is very different from rising intonation in Russian. For example, the final rise in English general questions first goes down a little and then up, but not as high as the rise in Russian questions. Rising intonation is quite difficult to describe in words. When we speak, our voices do much more than rise or fall. The sentence may start higher or lower; stressed syllables may be stronger or weaker,

higher or lower, louder or quieter, quicker or slower; the unstressed syllables may remain at the same level as the stressed syllable before them or go higher or lower. And the voices are different too. All these factors interact in intonation. For the purpose of studying, we can say that rising intonation is used for the emotions mentioned above, but you should understand that rising intonation in different situations may sound differently. For example, a rise expressing surprise may sound a little different from a rise expressing polite interest or a rise asking to repeat. This material will help you understand what rising intonation means and where it is used, but you will need a lot of listening practice in order to master rising intonation.

When I was walking in the /PARK, I saw a couple of interesting \BIRDS.

According to his /WORDS, he met that girl at the \TENnis club.

/SUDDen, the girl started to \CRY.

you like an /APple or a \PEAR?

he speak /ENGLISH or \GERman?

you go to the /CINema or to the \THEater yesterday?

TOM, could you /HELP me, please?

SIR, you dropped your \NOTEbook.

SMITH, y our papers are \READY.

ect address is at the end of the sentence, it may be pronounced with a rise or just with a stress on it.

### **Intonation Units and their Structure**

Intonational units represent functional (meaningful) oppositions. The criteria of determining intonational units are not distinct enough<sup>1</sup> and there are quite a number of terms in phonetic used to describe the minimal intonation units conveying linguistics meanings, such as 'an intonation type', 'an intonation group', 'an intonation model', 'an intoneme', 'an

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<sup>1</sup> Зиндер, Л.Р. Общая фонетика. М., 1979

intonation position', 'an intonation contour', 'a nuclear tone', 'a main tone', 'a tone group', 'a tone unit', 'a breath group', 'a thought group', 'a syntagm', 'a sense group', etc. The notion of 'a syntagm' as a phonetic unit, expressing one united meaning in the process of 'speech - thought' is widely used in Russian literature. In the process of speech, syntagms are brought together and form hierarchically higher language units, known as utterances, which, in their turn, can form paragraphs and whole texts<sup>2</sup> V.A. Vassilyev (1970) calls a syntagm, as an intonationally and meaningfully organized unit, 'an intonation group'. This term has been accepted in modern intonology. The intonation group has a definite formal structure based on the character of its accentual and tonal contour. There were several attempts to give a description of the intonational contour of an utterance, even in the earliest works on English phonetics in the terms of the direction and register of the tonal movement at the beginning of the contour (high key or low key) and at the end of it (primary 'forms' or 'inflections'; of intonation: level, rising, falling). H.Palmer (1922) was the first one to divide the intonational contour into three main segments: *head* (all the stressed and the unstressed syllables before the nucleus), *nucleus* (the most prominent syllable in the utterance) and *tail* (the unstressed syllables following the nucleus). Later, R. Kingdon (1958) suggests a division of the intonational contour into five parts: *prehead* (initial unstressed syllables), *head* (the first stressed syllable), *body* (all the stressed and the unstressed syllables in the scale preceding the nucleus), *nucleus* (the most prominently stressed syllable) and *tail* (the final unstressed syllables following the nucleus). For example:

<u>But</u>	<u>'what are you</u>	<u>'going to</u>	<u>\do</u>	<u>about it?</u>
1	2	3	4	5

(1— prehead, 2 — head, 3 — body, 4 — nucleus, 5 — tail). The first three segments (1,2,3) constitute the prenuclear pattern of the intonation contour. The fifth segment (5) is the postnuclear part of it. The nuclear part (4) is of primary importance. It is compulsory for every intonation group, while the rest of the segments are optional. J. D.O'Connor and G. F.Arnold (1973) stick to R. Kingdon's system. However, they suggest a four-part division of the contour: prehead, head, nucleus and tail, uniting head and body into one segment that is head.

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<sup>2</sup> Щерба, Л.В. Фонетика французского языка. М., 1953

Most of the utterances are rather long and contain more than just the nuclear segment. D. Crystal (1969), for example, has discovered that 70 % of all the utterances contain the head (scale) segment. One can name eight possible structures of the intonation contour of a syntagm:

- (1) 1 element - nucleus: e.g. \Yes.
- (2) 2 elements - nucleus + tail: e.g. \Finish it.
- (3) 2 elements - prehead + nucleus: e.g. I \see.
- (4) 2 elements: head + nucleus: e.g. 'Do it a\gain.
- (5) 3 elements - head + nucleus + tail: e.g. 'Come and 'see me to-\morrow.
- (6) 3 elements - prehead + head+ nucleus: e.g. I 'don't e'xactly \know.
- (7) 3 elements: prehead+ nucleus+ tail: e.g. I \know it.
- (8) 4 elements: prehead+head+ nuc!eus+ tail: e.g. I'll 'try and 'do it a'gain to-\morrow.

In American intonology the intonational contour is divided into three parts: precontour, primary contour, postcontour (Pike 1963), which is similar to a division suggested by E. A. Bryzgounova<sup>3</sup> for describing the intonation contours of the Russian language: предцентр, центр, постцентр.

In the intonation system elaborated by J. D. O'Connor and G. F. Arnold (1973) all the intonation patterns are divided into ten tone-groups: according to the melodic patterns and the communicative meanings they express. The first five of them are associated with a falling nuclear tone (Low Fall, High Fall, Rise Fall), the rest of them are connected with a rising nuclear tone (Low Rise, High Rise, Fall-Rise Fall + Rise). The nuclear tone configuration can be simple, complex, and compound. The pitch level of the tones can be either high or low. The prenuclear pattern of the melodic contour (in the prehead and the head) can be also either high or low in pitch; it is level, ascending, descending, or sliding in its configuration. The postnuclear pattern of stressed or partially stressed syllables depends

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<sup>3</sup> Брызгунова, Е.А. Практическая фонетика и интонация русского языка. М., 1969

on the character of the preceding nuclear tone and it can be level, falling, or rising. Every tone-group is characterized by certain types of the speaker's *attitudinal meanings* in the main communicative types of sentences: statements, special questions, general questions, commands, and interjections. For example (Op. cit.), the following kinds of the speaker's attitude conveyed by Tone-group 1 (Low Head + Low Fall):

Attitude:

In statements: cool, calm, phlegmatic, reserved, dull, dispassionate, possibly grim or surly.

In special questions: detached, reserved, rather flat and unsympathetic, quite often hostile.

In general questions: detached, phlegmatic, reserved.

In commands: calm, unsurprised, controlled, often cold.

In interjections: calm, unsurprised, self-possessed, reserved.

The relevant melodic modifications are concentrated in the *nuclear segment* (nucleus and tail) of the intonation group. The nuclear (or terminal) tone is an indicator of the communicative, modal, and emotional charge of an utterance. The melodic modifications of the nuclear tone are closely connected with the melodic modifications in the prenuclear part of the intonation group.

There are three basic factors involved in the taxonomy of nuclear English<sup>4</sup>: (1) the initial movement from the nucleus: fall or rise or level; (2) The beginning point of the initial movement: high or low; (3) a second change of pitch direction following the nucleus: this produces complex tones such as rise-fall and fall-rise (and even rise-fall-rise).

Henry Sweet (1906) was the first to describe the system of English nuclear tones. He spoke of eight functionally different tones: level (-), high rising (´), low rising ( ˊ), high falling ( ˋ), low falling ( ˊ), compound rising (ˊˋ), compound falling (ˋˋ), more emphatic

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<sup>4</sup> Cruttenden A. Intonation. Cambridge, 1986. p. 58

compound rising tone ( $\wedge$ ). According to Harold Palmer (1922), there are four main melodic patterns: falling, high rising, falling-rising, and low rising. The Polish phonetician W. Jassem (1952) defined twelve English nuclear tones (NT) having in mind the following determinants: their complexity (simple or compound), direction (rising or falling), level (high or low), range (full or narrow). The German phonetician M. Schubiger described seven English, nuclear tones: four simple ones — low fall, high fall and low rise, high rise: and three complex ones: fall-rise, rise-fall and rise-fall-rise. In his well known work "The Groundwork of English Intonation" the British phonetician Roger Kingdon (1958) gave a detailed description of English nuclear tones: unemphatic (falling and rising), emphatic (falling-rising, rising-falling, rising-falling-rising); high or low in pitch; compound: divided and undivided types. This classification of English nuclear tones slightly modified, was used in later works on English intonation (Gimson 1962; Cook 1968; O'Connor, Arnold 1973). In David Crystal's work "Prosodic Systems and Intonation in English" (1969) the English nuclear tones are subdivided into simple (static and kinetic); complex (falling-rising, rising-falling, etc.) and compound (rising-falling + rising, falling-rising + falling, falling + static, etc.)

Other segments of the intonation contour (prenuclear segments — prehead and head, postnuclear one — tail) also contribute into the communicative meanings of an utterance. Not only is the direction of the tone, but also the register and the diapason of the melodic shift are crucially important. Besides the melodic component of intonation, the factor of stress, or prominence, rhythm and tempo of each segment of the intonation group can be communicatively important<sup>5</sup>.

When we speak, we have equal control of the main four suprasegmental features: loudness, speed, voice quality and pitch. Their variations constitute the unique intonation pattern of a speaker's utterance.

### **1. Intonation. Its functions.**

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<sup>5</sup> Антипова А.М. Система английской речевой интонации. М., 1979

Much has been said about the importance of paying due attention to intonation when studying a foreign language. The process of communication cannot be performed without intonation as it has its own functions in a sentence. These functions are:

1. The constitutive
2. The distinctive

(1) Intonation forms sentences. Each sentence consists of one or more intonation groups.

**An intonation group** is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

E. g. *You'll come early | and stay as long as you can | won't you //*

Sentences are separated from each other by **pauses**. The end of a sentence is always recognized by a long pause; the end of a non-final intonation group is usually characterized by a shorter pause.

E. g. *He's passed his exam // He is a student now // Like most old people | he was fond of talking about old days //*

(2) Intonation also serves to distinguish the communicative types of sentences, the actual meaning of a sentence, the speaker's emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation.

E. g. *He's passed his exam //*

Low-Fall            - a statement of fact

High-Rise        - a question

Low-Rise        - a question with surprise

High-Fall        - an exclamation

One and the same sentence pronounced with different intonation can express different emotions.

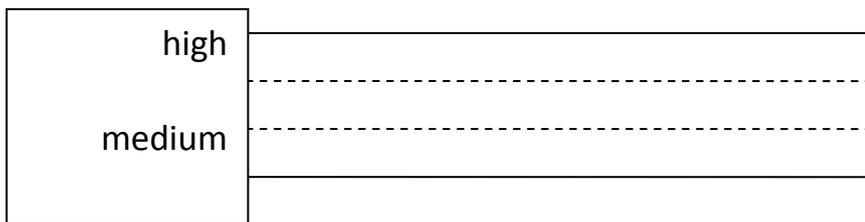
Intonation is also a powerful means of differentiating the functional styles.

## 2. The components of the intonation

### 1) Speech melody or the pitch.

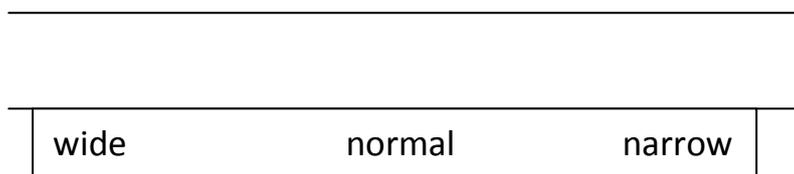
The sentence possesses definite phonetic features: variations of pitch or speech melody, pauses, sentence stress, rhythm, tempo and timbre. Each feature performs a definite task and all of them work simultaneously. It is generally acknowledged that the pitch of the voice or speech melody, sentence stress and rhythm are the three main components of intonation, whilst pauses, tempo and timbre play a subordinate role in speech.

The pitch of the voice does not stay on the same level while the sentence is pronounced. It falls and rises within the interval between its lower and upper limits. Three pitch levels are generally distinguished: high, medium and low.



The pitch of the voice rises and falls on the vowels and voiced consonants. These falls and rises form definite patterns typical of English and are called speech melody.

Pitch Range is the interval between two pitch levels. It may be normal, wide and narrow.



E.g. *I didn't know you've been to London.*

The use of this or that pitch (and range) shows the degree of its semantic importance. As a rule the low pitch level expresses little semantic weight, on the contrary the high pitch level is a sign of importance, stronger degree of feeling.

## **2) Rhythm**

**Rhythm** is a regular recurrence of stressed and unstressed syllables at definite intervals.

The characteristic features of English speech rhythm may be summed up as follows:

1. The regularity of the recurrence of stressed and unstressed syllables results in the pronunciation of each rhythmic group in a sense-group in the same period of time irrespective to the number of unstressed syllables in it. Which in its turn influences the length of sounds, especially vowels.

2. The alternation of stressed and unstressed syllables results in the influence of rhythm upon word-stress and sentence-stress.

There are as many rhythmical groups in a sense-group as there are stressed syllables. Rhythmic groups can be of two types:

- enclitics – a rhythmic group in which an unstressed syllable clings to the preceding stressed syllable.
- proclitics – a rhythmic group in which an unstressed syllable clings to the following stressed syllable.

To acquire a good English speech rhythm one should arrange sentences:

- 1) into intonation groups;
- 2) into rhythmic groups;
- 3) link the words beginning with a vowel to preceding words;
- 4) weaken unstressed words and syllables;
- 5) make the stressed syllables occur regularly within an intonation group.

## **Sentence stress**

A separate word when used alone as a sentence is always stressed. In a sentence consisting of more than one word, some of the words are left unstressed. They are the *words of small semantic value* or those with a purely grammatical function: articles, prepositions, conjunctions, auxiliary, modal and link verbs, personal and reflective pronouns.

*Words essential to the meaning of the utterance* are normally stressed (nouns, adjectives, notional verbs, adverbs, demonstrative and interrogative pronouns). So words that provide most of the information are singled out by means of sentence stress.

**Sentence stress** is a greater prominence with which one or more words are in a sentence are pronounced as compared with the other words according to their informational (semantic) importance.

This greater prominence is achieved by:

1. Greater force of exhalation and muscular tension.
2. Changing of the pitch level.
3. Pronouncing the stressed syllables longer.
4. Not changing the quality of a vowel in the stressed syllable.

The most important piece of information conveyed in the sentence is called its **communicative centre**. It may be expressed by a single word or a number of words. Usually it is the last word in a sense-group and it carries the terminal tone.

The main function of sentence stress is to single out the communicative centre of the sentence, which introduces new information. So it performs a distinctive function and distinguished the speaker's modal and emotional attitude to the words.

Sentence stress may vary in degree. It may be full and partial. Full sentence stress in its turn may be unemphatic and emphatic.

1) **Partial sentence stress** is indicated by single stress-marks places below the line of print. E. g. *I haven't the slightest idea.*

2) **Full unemphatic sentence stress** is indicated by single stress-marks placed above the line of print. E. g. *I haven't the slightest idea.*

3) **Full emphatic sentence stress** is effected by greater force of utterance, greater force of exhalation and lengthening the sounds. Emphatically stressed syllables become more prominent and sound longer than syllables with unemphatic stress. It is indicated by double stress-marks. E.g. *Stop talking!*

Sentence stress can also be subdivided as to its function into syntagmatic stress, syntactic stress and logical stress.

**Syntagmatic stress** presents the most important functional type. Together with the main tones it singles out the semantic centre of the sentence or a sense-group. In sentences where no word is made specially prominent syntagmatic stress is usually realized in the last stressed word.

E. g. *I am sending you two tickets for the theatre.*

**Syntactic (or normal) stress** marks the other semantically important words within the utterance.

E. g. *I am sending you two tickets for the theatre.*

**Logical stress** is connected with the shifting of the syntagmatic stress from its normal place on the last stressed word to one of the preceding words. It often expresses something new to the listener and creates a new communicative centre.

### **Specific features of the English sentence stress**

Though we know that usually notional words are stressed in the sentence and form (functional) words are unstressed it is necessary to point out that any word in a sentence may have logical stress. A word which is made prominent by logical stress may stand at the beginning; at the end or in the middle of a sense-group but it is usually the last stressed word in it. Sentence stress on words following logical stress either disappears or becomes weak.

Besides functional words may be stressed in some special cases:

I. **Auxiliary, modal and link verbs** are stressed in the following positions:

1. At the beginning of the sentence in general and alternative questions.

E.g. *Can you come? Did you meet him?*

2. When they stand for a notional verb in short answers for general questions. E.g. *Yes, I am. Yes I have.*

3. In contracted negative forms. E. g. *He didn't do it.*

4. *to be* is stressed when final and preceded by the object which is unstressed. E. g. *I want **him** to be here.*

5. Auxiliary verb *to do* is stressed in emphatic sentences. E.g. *I do like it!*

II. **Prepositions** are stressed when they consist of two or more syllables and are followed by an unstressed personal pronoun. E.g. *The dog ran after him.*

III. **Conjunctions** are stressed at the beginning of a sentence when followed by an unstressed word.

E. g. *When he had gone / she went home too.*

*If he drives / he may be here at any moment.*

IV. When a **personal pronoun** is connected by the conjunction '*and*' with a noun they are both stressed. E. g. *My mother **and** I.*

V. '*Have to*' is stressed in the meaning of '*must*'. E.g. *He has to go.*

The general rules for sentence stress are sometimes not observed: a word that should be stressed according to these rules may be left unstressed. In most cases it is rhythm that is responsible for the omission of stress.

**Compounds** are influenced in the following way:

1. When preceded by a stressed syllable they are stressed on the second element. E.g. *They are all first-class. It is too old-fashioned.*

2. When used as attributes before nouns stressed on the first syllable, the stress falls on the first element of the compound. E.g. *She is a good-looking girl.*



4. In English the final stress does not fall on the last element in the word combinations: 'and so on', 'and so forth', 'in a day or two' etc.

and so on

И так далее.

He will come in a day or two.

Он придет через день или два.

5. In English general questions the final stress falls on the adverbials or on direct object following the verb (in Russian on the verb).

Do you speak English?

Вы говорите по-английски?

Will you go home?

Ты пойдешь домой?

## The Intonation Group

An intonation group may be a whole sentence or a part of it. In either case it may consist of a single word or a number of words. An intonation group has the following characteristics: 1. It has at least one accented (stressed) word carrying a marked change in pitch (a rise, a fall...). 2. It is pronounced at a certain rate and without any pause within it.

The pitch-and-stress pattern or the intonation pattern of the intonation group consists of the following elements:

**1. the pre-head** – unstressed or partially stressed syllables which precede the first full stressed syllable;

**2. the head (scale, body)** – the intonation pattern extending from the first stressed syllable up to (but not including) the nuclear syllable;

**3. the nucleus** – the syllable bearing the nuclear (terminal) tone;

**4. the tail** – unstressed or partially stressed syllables following the nucleus.

He told me he would think of it.

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pre-head head nucleus tail

There are different types of pre-heads, heads and tails.

### Types of heads.

Head patterns are classified into three groups: descending, ascending and level according to the way it begins from the point of view of pitch movement.

**Descending heads** move down from a medium or a high pitch level to the low one. The first stressed syllable is the highest.

In *the stepping head* the stressed syllables gradually descend in pitch levels, unstressed or partially stressed syllables are pronounced on the same level as the preceding stressed ones. This head conveys the impression of the balanced, active, “normal” mood of the speaker.

I don't want to go to the cinema.

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The unstressed syllables may gradually descend in pitch too. In this case the head is called a *falling head*.

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A fall in pitch may not be gradual but rather jumpy which is achieved by a considerable lowering of the pitch inside the stressed syllables or by pronouncing unstressed syllables at a much lower level than the preceding stressed ones. Such a head is called *the sliding head*. It usually reflects an excited state of mind and, sometimes, a highly emotional attitude to the situation.

I don't want to go to the cinema.

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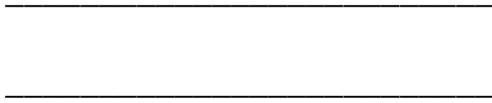
**Ascending heads** are the opposite of the descending heads: their stressed syllables move up by steps with the intervening unstressed ones continuing the rise and in this case it is a *rising head*.

I don't want to go to the cinema.

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If the voice moves up jumpy the head is called *climbing*. Unstressed syllables glide up too.



**In level heads** all the syllables are pronounced on the same level (or gradually ascends towards the nucleus) either high or medium or low. So there are three level heads correspondingly. It is shown by the tone mark before the first stressed syllable. [     ]

**Low head** conveys an impression ranging from cool and indifferent to sulky and hostile.

### **Types of pre-head**

There are two types of pre-head: the low pre-head and the high pre-head. **The low pre-head** is pronounced at a low pitch and may occur in all unemphatic and many emphatic utterances. Its main semantic function is to mark the comparative unimportance of initial unstressed syllables.

**The high pre-head** is pronounced at a high pitch level. It has a clearly emphatic function. Before a rising tone it usually gives a bright, lively, encouraging character to the utterance. The high pre-head is marked by the tone-stress mark ( ) placed before the first syllable above the line of print.

### **Types of tails**

There are two types of tails: the low tail and the rising tail. **The low tail** goes after the falling tone and is pronounced at a low pitch.

Show me.

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**The rising tail** occurs after the rising tone and gradually rises in pitch producing the very effect of the rising tone whilst the word carrying the syntagmatic stress is pronounced on the lowest level in the sense-group.

Really?

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## The notion of “tone”. Static and kinetic tones.

Prominent segments of an utterance are usually associated with a pitch change (or a pitch contrast) combined with increased force of articulation and increased duration. Such a cooperation of different phonetic features is reflected in the notion of the tone – the basic element of English intonation.

Tones are divided into two classes: static and kinetic. **Static** are level tones, their number corresponds to the number of pitch levels. **Kinetic** tones are classified according to the following criteria:

- a) the direction of the pitch change;
- b) the interval of the pitch change;
- c) the relative position of the pitch change within the speaker’s voice range.

Static and kinetic tones differ not only in form but also in function. Static tones give prominence to words. The degree of prominence is proportional to the pitch height of the static tone – the higher the tone, the greater the prominence. Kinetic tones are more significant for the sentence.

Kinetic tones perform a number of functions in a sentence:

1. Indicate the communicative type of a sentence.
2. Express the emotional state of the speaker, his attitude towards the subject-matter and the situation.
3. Single out the centre of semantic importance in a sentence.

The most common kinetic tones of Modern English are:

**The Low Fall** – the voice falls from a medium to a very low pitch.

**The Low Rise** – the voice rises from a low to a medium pitch.

**The High Fall** – the voice falls from a high to a very low pitch.

**The High Rise** – the voice rises from a medium to a high pitch.

**The Fall-Rise** – the voice first falls from a fairly high to a rather low pitch and then rises to a medium pitch.

**The Rise-Fall** – the voice first rises from a medium to a high pitch and then falls to a very low pitch.

The falling tones carry a sense of completion and finality and are categoric in character. The rising tones carry incompleteness and are non-categoric in character.

Combinations of nuclei, heads, tails, and pre-heads lead to a great variety of melodic patterns in English intonation. The melodic structure of the language is a simple system of patterns based upon the most important linguistic functions of intonation. Since the most significant component of intonation is speech melody, and the most important word of an utterance is made prominent by one of the special tones typical of the language, it is natural to systematize the melodic patterns according to these special tones. Thus the great variety of possible patterns can be reduced to six **Intonation Contours (IC)**, based on the six main tones used in the nuclei. These tones, when combined with different heads, tails and pre-heads, give rise to a few significant variants of the intonation contour.

## Conclusion

English intonation is a complicated and varied phenomenon. There are dialectal and regional differences in intonation; for example, there are quite a few differences between British and American intonation. Intonation may sound differently depending on whether the speakers have high or low voices, speak fast or slowly, loudly or quietly, energetically, emotionally, neutrally, or listlessly. Men and women may have their own differences and preferences in intonation. For the purpose of studying, this variety may be described in several intonation patterns characteristic of English speech. In general, linguists distinguish several types of English intonation. Falling intonation and rising intonation are the two basic types used in different types of sentences. These types of intonation are described in *Falling Intonation* and *Rising Intonation*. You can listen to them in *Listening for Falling and Rising Intonation (AmE)* and *Listening for Intonation in Questions and Answers (AmE)* in the section *Phonetics*. Language learners should master typical patterns of standard falling and rising intonation before studying other types of intonation. (Various types of intonation are described in *Intonation and Tones* in the section *Phonetics*.) English intonation is based on several key components, such as pitch, sentence stress, and rhythm. Pitch is the degree of height of our voice in speech, that is, how high or how low the voice goes in speech. Intonation is formed by certain pitch changes characteristic of a given language. Normal pitch in English speech is at mid level (AmE), with a fall or a rise at the end of a sentence. Sentence stress makes the utterance understandable to the listener by making the important words in the sentence stressed, clear and higher in pitch and by shortening and obscuring the unstressed words. Sentence stress provides rhythm in connected speech. All words have their own stress in isolation, but when they are connected into a sentence, important changes take place: content words are stressed, and function words aren't; sense groups (i.e., logically connected groups of words) are singled out by pauses and intonation; the stressed syllables occur at regular intervals and are usually higher in pitch than the unstressed syllables; the unstressed syllables are blended into a stream of sounds between the stressed syllables; emphatic stress may be used in the sentence to single out the most important word; the last stressed word in the sentence gets the strongest stress with the help of a fall or a rise. Developing the ability to hear, understand, and reproduce sentence stress is the main prerequisite to mastering English intonation.

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