MINISTRY OF HIGHER AND SECONDARY SPECIALIZED EDUCATION OF THE REPUBLIC OF UZBEKISTAN

SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES

SADIKOVA MEHRANGIZ

Distributional Approach to the Problem of Parts of Speech

The work has been considered
and admitted for defense.
Head of the Chair "English
Phonetics"
Obrueva G._____
_____"_____" 2015

Scientific Adviser Akramova T.

SAMARKAND -2015

CONTENTS

Introduction

Over the period of Independence, we have had over 51,7 thousand of teachers of the foreign languages trained, multimedia textbooks in the English, German and French languages for pupils of 5-9th forms of general secondary schools and electronic resource materials for teaching English at primary schools designed, and over 5 thousand language laboratories at general secondary schools, vocational colleges and academic lyceums - equipped. However the review of the current 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. In view of entire enhancement of the system of teaching youths the foreign languages and training of specialists able to communicate in foreign languages fluently, by introducing progressive teaching methods using modern teaching and information-communication technologies thus enabling them to access the achievements of the world civilization and globally available information resources. President of the Republic of Uzbekistan I.A Karimov Tashkent, December10, 2012, № ПП-1875 [26]

It is known that the realizing selfness, national consciousness and expression of thought, mental-spiritual dependence between generations is appeared according to the language[1,42]. 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 [1, 42]. The main objective of all our reforms in the field of economic policy is the individual. Therefore the tasks of education, the task of raising up a new generation capable of national renaissance will remain

the prerogative of the state constitute a priority. At present great importance is attached to the study and teaching of foreign languages. 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.

Actuality of the research: English is an international language, spoken in many countries both as a native and as a second or foreign language. It is taught in the schools in almost every country on this earth. It is a living and vibrant language spoken by over 300 million people as their native language. Millions more speak it as an additional language. Obviously that 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. Melody and rhyme are the two basic types used in different types of sentences.

First of all, let us define the problems which students face nowadays. Generally the number of students come across with the problems of intonation and rhyme. Why is it such a big problem? Let us speak of this problem. In order to get

a full insight into language, one has to consider its organization, its mechanism, or, as is accepted to term, its structure and competence.

Aim of the research: At different periods depending on the aims of teaching and learning a foreign language, new methods sprang up. In each case the method received a certain name; sometimes its name denoted logical categorise. Any linguistic description may have a practical or theoretical purpose. Such a description makes it possible to gain inside the inner structure of the given language and to expose the mechanism of its functioning. Hence, the aim of the course of phonetics is to present a theoretical and practical description of phonetical system of a language, i.e. to investigate and differentiate the varieties of English intonation, scientifically analyse this system and define phonetical categories of intonation, melody, rhyme and the connection with the sociocultural competence.

Tasks of the research:

-to learn the system of parts of speech

-to give the general survey of parts of speech.

-to get knowledge about general problems of involving parts of speech

Objects of the research: This research is concerning Construction Grammar and the way it attempts to handle parts of speech categories like nouns, verbs and adjectives. It manifolds the ways that when we restrict ourselves to the categories provided by traditional grammar, may face serious difficulties which call into question the fundamental categorizations of such grammar.Depending on the overall aims of the research its objects would be the following: learning problems, problems of language activities and materials.

Subject of the research: While studying English as a foreign language we come across with such skills as: grammar in context, speaking, listening, reading, writing.

Novelty of the research: 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 nature of grammar as a constituent part of language is better understood in the light of discriminating the two planes of language, the plane of content and the plane of expression. The plane of content comprises purely semantic elements of language. The plane of expression comprises the formal units of language taken by themselves, apart from the meaning rendered by them. The next planes are inseparably connected so that no meaning can be realized without some material means of expression.Giving learners something new does wonders in relieving boredom, speaking interest of learners on whom you may have "tried everything". Young learners tend to have short attention spans and a lot of physical energy.

Theoretical significance of the research: 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. A theoretical description pursues analytical purposes and presents the given part of language in relative isolation.The peculiarities of language skills and connection between them needs more investigations.

Practical significance of the research: 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. A practical description is aimed at providing the student with practical mastery of the corresponding part of language.

Methods of inquire: Methods of foreign language learning is understood here as a body of scientifically tested theory concerning to the learning of foreign languages in HEIs. We need research activities of the following types: descriptive research which deals with"what to learn", experimental and instrumental research dealing with "how to learn and how to solve". Specific variant of Construction

Grammar, namely Croft's Radical Construction Grammar, address the issue of parts of speech. Croft's grammar givesthe answer to one of the central questions raised in this seminar, namely, which model is most adequate for categorizing word classes in a single language like English but also in a cross-linguistic sense.

The structure of the research: The research consist of Introduction, two main chapters: The system of parts of speech and General problems of involving parts of speech.Conclusion, list of used literature, including local and international resources. 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.

MAIN PART

I Main peculiarities of the soud system

1.1 The sphere of phonetic studies

Phonetics is a branch of linguistics, like the other branches, such as lexicology and grammar. Lexicology studies the vocabulary of language, the origin and development of words, their meaning and word-building. Grammar divided into morphology and syntax studies the regularities in modification of words and in combination of words into sentences.

The term phonetics comes from the Greek word phõnē meaning *sound*, *voice*. It is rather difficult to give an exact and precise definition of the term. The oldest, and the most concise definition is that phonetics is a science of speech sounds. The definition is rather loose partly because it has very little consideration of the meaningful and functional aspects of speech sounds, partly because speech sounds are also studied in acoustics and physiology. A little bit better is the definition of phonetics as "the science of speech sounds considered as elements of language…" (Webster's Dictionary, cit. by Vassilyev, 1970 : 7). The definition does not take into account that phonetics also studies stress, syllable, intonation.

One of the probable definitions is that phonetics is the science that "studies the sound system of the language, that is segmental phonemes, word stress, syllabic structure and intonation" (Sokolova & others, 2004 : 6). The definition obviously includes segmental phonemes within the sphere of phonetic studies, which is in conformity with the Russian (Soviet) school of phonetics, but, and it will become clear later, is in complete disagreement with the Western school of phonetics.

To say that phonetics studies speech sounds means that it studies only such sound sequences, which are produced by a human vocal apparatus, which are carriers of organized information of language and which are meaningful.

Phonetics also studies the relation between written and spoken language and is connected with other linguistic disciplines such as grammar, lexicology, stylistics and others. Phonetics is connected with grammar through the system of rules of reading, which make it possible to pronounce correctly the past tense forms of regular verbs, the singular and plural forms of nouns, and etc. Please consider the examples:

1) the differences in pronunciation of morpheme -ed after voiced and voiceless consonants in past forms of verbs:

[d] after voiced consonant   [t] after voiceless consonants

beg – begged, clog – clogged   stop – stopped; knock – knocked

2) the differences in pronunciation of root consonants observed in singular and plural forms of nouns:

leaf – leaves, house – houses, bath – baths

3) the vowel interchanges helping to distinguish the singular and plural forms of nouns and the tense forms of irregular verbs:

    nouns   verbs

basis – bases [si:z]   speak- spoke- spoken

crisis – crises [si:z]   write – wrote - written

thesis – theses [si:z]   ride – rode – ridden.

Phonetics is also connected with lexicology, since the presence of stress in the right place helps to distinguish nouns/adjectives from verbs. Homographs may also be differentiated only by pronunciation, because they are identical in spelling. Please consider the examples:

    nouns – verbs   adjectives – verbs   homographs

an 'accent – to ac'cent   'separate – to sepa'rate   row [rau] – row [rəu]

a 'desert – to de'sert   'predicate – to predi'cate   lead [li:d] – lead [led]

an 'object – to ob'ject   graduate – to graduate   wind [wInd] – wind [waInd].

Stylistics is another linguistic discipline phonetics is connected with through intonation, speech-melody, rhythm and word stress. Regular repetition of stressed and unstressed words gives a rhythmic coloring to the English sentence. Logically accented words in a sentence help us to give special prominence to a sentence, and speed of delivery helps to differentiate formal and informal styles which express different emotions and attitudes of the speaker. Also intonation which possesses definite phonetic features helps to distinguish various types of utterances, e.g. (see Leontyeva, 1980 : 7-9):

He 'went to his ˎoffice – a statement of fact.

He 'went to his ˏoffice – a question.

↓He went to his ˅office – an implication (surprise, correction).

Speaking-hearing as a phenomenon (and human speech in general) is a result of a complicated series of events many of which are still not known and probably will never be. First, the cognitive information (a concept, an idea, a cognit and etc) is coded into the linguistic information (it can be said also that the linguistic code comprises an integral part of cognitive information), i.e. concepts, ideas and etc are coded into linguistic signs (patterns of speech sounds/phonemes, for instance) – the stage, in the broad term, is called psychological. Second, the coding activity initiates particular signals that come from the brain of the speaker to his/her articulating organs which move to produce particular speech sounds – being physiological in its nature the stage is called articulatory. Third, the speech organs disturb and modulate the air stream and produce sound waves – and the stage is called physical or acoustic (as acoustics is a part of physics). From thereon the whole process goes backwards – forth – the sound waves reach the ear of the hearer where they initiate signals to be transmitted to the brain of the hearer –

being also physiological in its nature the stage is called auditory. Fifth, the transmitted signals initiate the decoding of the linguistic information (particular linguistic signs) into the original concepts, ideas and etc – the stage, in the broad term, is also psychological. Few moments need to be mentioned here: the psychological stages are the least studied and usually provide support for various and far too often opposite views; the five-stage approach is only a model and as every model may be quite different from reality; our knowledge of the processes going at every stage may differ sharply from reality and sometimes suggests dubious interpretations; the so-called "coding" and "decoding" terms are inherited from the times when language and intellect were regarded as different – actually opposite – objects (whereas the former is obviously the part of the latter); modern neuroscience and cognitive science regard the cognitive information, i.e. intellect/mind, and therefore the linguistic information, i.e. language/linguistic code, to be the function of connections activated between assemblies and networks of neurons in the human brain (see, for instance, Fuster, 2003) – yet no definite answer as to how the language and mind correlate with the neurons and brain seem to be even discerned at the scientific horizon; all the five stages can be regarded as representing different transformations of semiotic signs and thus can be viewed in terms of semiosis.

The common approach is that phonetics has three branches: articulatory phonetics, acoustic phonetics and auditory phonetics. Articulatory phonetics is the branch of phonetics "which is concerned with the study, description and classification of speech sounds as regards their production by the human speech apparatus" (Vassilyev, 1970 : 10). It is the most productive, developed and the oldest branch of phonetics. "From the articulatory point of view every speech sound is a complex of definite, finely coordinated and differentiated movements and positions of the speech organs" (op. cit.). Acoustic phonetics is the branch of phonetics that studies the physics of the air vibrating between the mouth of the speaker and the ear of the hearer and producing sound waves of different character and acoustic effect, i.e. different speech sounds. "From acoustic point of view, a

speech sound, like any other sound in nature, is a physical phenomenon, a kind of moving matter and energy" (Vassilyiev, 1970 : 12).

Auditory phonetics is the branch of phonetics which main concern is the investigation of the hearing process. At present time it mainly deals with the brain activity rather than with the physiological process of signal delivery and transfer through the nervous system of the hearer. Its interest lies more in the sphere of experimental psychology not linguistics. Till lately some linguists have not distinguished auditory phonetics as a separate branch of phonetics at all. But, still an outstanding Polish-Russian linguist, Baudouin de Courtenay (full name – Jan Niecisław Ignacy Baudouin de Courtenay, in St. Petersburg known as Ivan Aleksandrovich Boduen de Kurtene, 1845-1929) has invented the term anthropophonics, which united the articulatory and the auditory aspects of speech sounds. In the Soviet (Russian) linguistics the term has changed to physiological phonetics due to close connection between the articulatory and the auditory aspects of speech sounds. When our speech organs work, we at the same time hear what we speak, thus receiving feedback from our hearing system. Step by step, through accumulation of instrumental data, auditory phonetics finds its place in the sphere of phonetic science.

It is necessary to comment that Baudouin de Courtenay was the first one who introduced the term phonology, as the science of purely linguistic (functional) aspect of speech sounds, opposed to anthropophonics (the proper phonetics in modern terms).

Besides branches phonetics is divided into several sections (segments) also.

1) General phonetics – is a section studying all the sound-producing possibilities of human speech apparatus (organs) in various languages of the world. It studies the laws that govern the changes which speech sounds undergo in the flow of speech and finds out the types of such changes in various languages;

2) Historical phonetics – is a section that traces and establishes the successive changes in the phonetic system of a given language or a language family at

different stages of its historical development. It helps to understand how this modern phonetic system came to be and what changes may take place in the future;

3) Comparative phonetics – studies the correlation between the phonetic systems of two or more languages, especially kindred ones. It finds out the correspondences between the speech sounds of kindred languages. For example, it is the comparative phonetics that tells us that to every initial prevocalic [z] of Modern German there corresponds the consonant [s] in Modern English: *senden – send*, *silber – silver*, *Saltz – salt*, *singen – sing*, *Seite – side*;

4) Theoretical phonetics – deals with theoretical problems of a particular language. It gives students the latest theories and views on many phonetic problems. It describes some moot points in a particular language;

5) Experimental phonetics – is a section that studies various phonetic phenomena in the laboratory conditions by means of all sorts of devices. It has gained far-reaching results in the last two decades.

Phonetics is quite a unique and specific branch of linguistics, especially, in the sense that there is, probably, no such other branch, or segment, or discipline within the limits of the science about language and speech that could encompass with such an obviousness and with such a contradictoriness both the material and the ideal circles of phenomena that we usually unite under the term – language. Phonetics (and phonology, be the latter separate or a part of the former) is the field where linguistics suggests an immediate application to other spheres of science and life, and where it embraces openly knowledge from other spheres of science, such as mathematics, statistics, physics, computer technology, telecommunication, and even from art, such as music or poetry.

Though the modern linguistics turned a little away from the phonetic considerations which is, after all, true only to a certain extent, and which is partially due to comparatively recent appearance of many other offsprings of linguistics, which demand more care from their mother-science to survive and

though the phonetic studies attract less attention nowadays than, for instance, grammar (due to its vastness), and cognitive and corpus linguistics (due to their recency and glamour) the issues that were traditionally studied by phonetics (and phonology) still retain their charm, and will always do. It can be added that the charms of phonetics are positive not because all the problematic issues were solved, but rather because they were not.

A reader of the hereto volume may notice that the essays collected here differ much in their size, and some may seem to be too expanded and eloquent, whereas others – too concise and short. In any case it is our only one suggestion that a moderate student should find everything necessary in the collection of essays to pass the exam in the course of the *Theory of English Phonetics* lectured at the faculties of foreign languages. Besides, and yet, we sincerely hope (and this is the solely real aim of the hereto essays without which the whole collection has hardly any value at all) that the essays will find a more intellectual and devoted reader for whom the essays will serve as a threshold to stimulate his/her strive for search and quest in the field of phonetic studies. In these essays we tried to enlighten the most interesting, the most crucial, the most paradoxic and, certainly, the very basic and key points belonging to the domain of phonetics (and phonology). Whether we gained success in performing the task or not – there are our students and readers to judge, to whom we, using this as one more opportunity, would like to express our greatest love, respect, trust, and gratitude, and many thanks. It is for the sake of our students and readers, and for the sake of their interest and curiosity in phonetics.

1.2 The connection between phonetics and phonology

The actual complicacy of the definition of the term "phonetics" lies in the fact that from the very origin of this branch of linguistics it dealt with two different objects: phonemes and speech sounds, related to each other as content and form. The field of science that studies phonemes is called phonology (the term phoneme is said to be coined in 1873 by the French linguist A. Dufriche-Desgenettes). There are too many various views as to the relation and the difference between the phonetics and the phonology. As an example consider the following sentence from the book by M.A. Sokolova & others: "Phonetics has two main divisions; on the one hand, phonology, the study of the sound patterns of languages, of how a spoken language functions as a 'code', and on the other, the study of substance, that carries the code" (Sokolova & others, 2004 : 7). Here phonology is included into phonetics. This view is traditional for Soviet (Russian) linguists (cf. for instance with the view expressed in: Jacobson, Halle, 1962). Europeans prefer to completely distinguish between phonetics and phonology. N.S. Trubetskoy (another spelling is Trubetzkoy, Moscow 1890 – Vienna 1938), the author of Grundzüge der Phonologie (Principles of Phonology – his book was first published in German, see Trubetskoy, 1960), without reference to whose book no phonological analysis can be done, supposed that a complete division between phonetics and phonology is principle and practical. Americans rather divide between proper phonetics (which deals with physical characteristics of speech sounds) and phonology. It should be mentioned here that in many cases where the publications of American linguists have the word phonology in their title they often deal with the same spheres and aspects of speech sounds that are considered in papers and books of Soviet (Russian) linguists which have the term phonetics on the cover.

The relation between phonetics and phonology is very intricate and intimate. If for theoretical purposes we regard the phonemes and speech sounds as two sides of one and the same object of reality (a view propagated by the Soviet-Russian

scholars), we shall have to consider phonemes representing its abstract, ideal side, whereas speech sounds – representing its substantial, material side. If, theoretically, we regard phonemes and speech sounds as completely different objects of reality (the view propagated by Western scholars), we still have to consider the former being abstract and ideal, whereas the latter – being substantial and material. So, as you see the extremes meet if not completely, yet partially, which happens often in science, and the differences between Russian and Western schools show their partial relativity to certain extent and in certain context.

The relation between phonetics and phonology can be understood by saying that phonetics is "the science which studies the characteristics of human sound-making, especially those sounds used in speech, and provides methods for their description, classification and transcription", whereas phonology is "a branch of linguistics which studies the sound systems of languages" (Crystal, 2007 : 349, 351).

The phonology (also known as the functional or linguistic phonetics) deals with phonological properties of phonemes, syllables, accent, intonation and interprets them as socially significant elements. It studies the ways how speech sounds function in the language, how many or how few of all the sounds of language are utilized in that language, and what part they play in manifesting the meaningful distinctions of the language. It also studies variations of pitch since pitch variations may be quite different in different languages. In English, pitch changes are not part of the shape of a word: that is to say, we can pronounce such word as "No" with a variety of pitch patterns, level, rising, falling or combinations of these, so as to add overtones of doubt, certainty, apathy, interrogation and the like, but the word remains the same old basic negative. But in Chinese there are four different words all of which are pronounced rather like English *ma*, and they are distinguished by their patterns of pitch. *ma* with high level pitch means "mother"; with a rise from medium to high pitch the meaning is "hemp"; a rise

from low to medium gives "horse"; and a fall from high to low gives "scold" (O'Conner, 1978 : 18).

When we talk about how phonemes function in a language, and the relationship among the different phonemes – (when, in other words,) we study the abstract (the ideal) side of the sounds of a language – we are studying a related but different subject that we call phonology. Only by studying both the phonetics and the phonology of English is it possible to acquire a full understanding of the use of sounds in English speech (Roach, 1990 : 35). To study the sounds of a language from the phonological point of view means to study the way they function, to find out which sounds a language uses as part of its pronunciation system, how sounds are grouped into functionally similar units, termed phonemes.

It is common knowledge that different languages have a different number of phonemes and different allophones representing them. So each language has its own system of phonemes. The social value of articulatory and acoustic qualities of sounds for the language as a means of communication is different in different languages. In one language two physically different sounds (units) are identified as "the same" sounds, because they have similar functions in the language system. In another language community they may be classified as different because they perform different linguistic functions.

Compare dark & clear "l" sounds in English – they do not affect the meaning, whereas in Russian similar sounds affect the meaning – "лук/люк". There are many other differences which are not important on the phonological level of analysis. Cf., for example: *pie*, *spy*, and *lamp-post* – the [p] sounds are different here because of the phonetic context in which they occur: in *pie* – it is aspirated, in *spy* – it is non-aspirated, in *lamp-post* – the first [p] is replaced by a glottal stop and not a plosive sound. Yet, phonologically these sounds are the same (Sokolova & others, 2004 : 53; for more examples see: Sokolova & others, 1984).

So the aim of phonology is firstly to determine which differences of sounds are phonemic and which are non-phonemic, and secondly, to find the inventory of phonemes of a language. In doing this, we must arrange sounds into functionally similar groups. We do not know yet what sounds are contrastive in this language and what sounds are merely allophones of one and the same phoneme. These are achieved through application of methods of phonetic (and phonological) studies.

1.3 The important modes of phonetics

It cannot be said that each branch of phonetics has its own absolutely unique methods. Partly this happens due to intricate and intimate relation between phonetics and phonology. For instance, the experimental method and the method of direct observation are applied in articulatory, and in acoustic and in auditory phonetics as well.

We will distinguish between the following methods of phonetics (the term phonetics here is understood in terms of Soviet/Russian school): 1) direct observation method; 2) experimental method; 3) instrumental methods; 4) method(s) of phonological analysis.

First. The direct observation method is the method of observing the facts of a language in their natural surrounding. In phonetics it comprises three important modes: observation by ear, by sight and by muscular sensation. The method can be effectively employed only if a researcher has been specially trained to differentiate between "the minutest movements of their own and other people's speech organs, and to distinguish the slightest variations in sound quality" (Dickushina, 1965 : 16).

Second. The experimental method is the method of obtaining data and facts of a language through constructing and modelling special artificial conditions. It is more economic than the direct observation method and makes a researcher able to find out not only what is allowed but also what is prohibited in a certain language. Consider the following example from Russian: the task is to prove the statement that in Russian the sequence of /st/ and /n/ divided by morphological boundary is pronounced as /sn/ (let us schematically represent this as: /st/+⊥+/n/=/sn/). If we apply the direct observation method we need to analyse a great volume of speech material looking for the examples demonstrating or refuting the statement. And still we cannot be sure as some exclusion could well avoid our analysis by accidentally missing to appear in the speech material. The experiment allows us to identify the group of words subject to analysis (because we know what shall be on

the left side of our "equation") and listening to the Russian speaker pronouncing them we can quickly define whether the statement is correct or incorrect. Experiments are especially good in identification of exclusions and what is not allowed in a language. Consider the pronunciation of the Russian words that prove the above statement: честный, местный, возрастной – here no phoneme /t/ is pronounced which supports the original statement and – moreover – the statement that the pronunciation of /t/ under the circumstances is prohibited in Russian.

Third. Instrumental methods are sometimes called experimental, which is not quite correct because, on the one hand, an experiment can be implemented without any tool or apparatus and, on the other hand, the usage of a technical device does not obligatory imply an experiment. If one makes a record of speech in natural conditions with the help of a tape or CD recorder – he/she applies the instrumental method without an experiment. Yet, very often the usage of a technical device, tool, or instrument is combined with an experiment run for a certain purpose, under certain conditions and to obtain certain goals.

There are various and different instruments applied in phonetic studies.

Among the old ones there deserve to be mentioned the laryngoscope, the artificial palate, and the kymograph. "The laryngoscope is a small circular mirror that is introduced into the pharynx as far back as possible" (Dickushina, 1965 : 20), and that allows to see the upper part of the pharynx and the vocal cords. The artificial palate allows seeing "the exact tongue-palate contacts in articulating sounds" (Dickushina, 1965 : 19). It is to be made for each informant specifically "according to the exact shape of the individual hard palate" (Dickushina, 1965 : 19). A fine white powder is sprinkled onto the artificial palate, which is, then, to be fitted into the person's mouth and the sound is to be articulated. In the place of the contact between the tongue and the palate the powder (chalk or talc for instance) will be removed, and the artificial palate, being extracted, can be then photographed or diagrammed. The drawing or the photo of the artificial palate is called palatogram and it shows the articulatory features of the sound pronounced, such as the place and point of articulation and strength and muscular tension. The

kymograph is an apparatus that transmits "the variations in the air pressure of the air stream emitted from the mouth" (Dickushina, 1965 : 21) through the thin rubber tube to a stylus, which leaves tracings on the blackened paper. The kymograms reflect acoustic characteristics of speech sounds, and allow to identify and to distinguish between vowels and consonants, between different vowels, between voiced and voiceless consonants, between different consonants.

There are other, comparatively new, methods of phonetic research effected by and with the help of special apparatus. They are cinematography and photography, x-ray photography (still and moving), electromyography, tomography, oscillography, and spectrography. The latter two enable to obtain acoustic characteristics of sounds like frequency, amplitude, spectrum; and auditory characteristics like pitch, loudness, timbre; and prosodic characteristics like length and intonation. Oscillograms (see Pic. 3 below) and spectrograms (see Pic. 4 below) bear indirect information about the articulatory characteristics of speech sounds as well. Therefore oscillography and spectrography are the most widely applied techniques in speech analysis. The oscillograph is an apparatus that transforms sound waves of different frequencies into electric signals of different frequencies that can be viewed on the screen, recorded, photographed or diagrammed. Oscillograms reflect all the acoustic characteristics of a speech sound. The table to follow (Table 1) represents the correlation between some acoustic (physical) and auditory (physiological) characteristics of speech sounds.

1.4 Correlation Between Acoustic and Auditory characteristics of Speech Sounds

Sometimes the acoustic characteristics are called objective and the auditory characteristics are called subjective which mean that the former are physical properties independent of the auditory apparatus of the hearer and the latter are, to certain extent, individual depending on the perception of hearing apparatus and nervous system of a particular person (what is "loud" for one person can be "muffled" or "not so loud" for another person).

As frequencies of different cavities of a human speech apparatus overlap each other in oscillograms it is difficult to read them to discern waves of different frequencies. To overcome the difficulty in reading the spectrum of a speech sound the method of spectrography is used. The spectrograph is an apparatus that divides the spectrum of a speech sound (comprised of sound waves of different frequencies) into its components (i.e. into particular frequencies) by adjusting a special filter to a special frequency.

The Oscillogram (a schematic drawing).
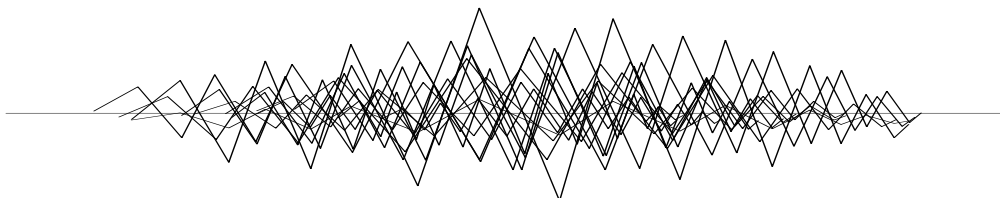
The Sound Spectrum (a schematic drawing).

F0   F1   F2   F3   F4   F5   F6 F7
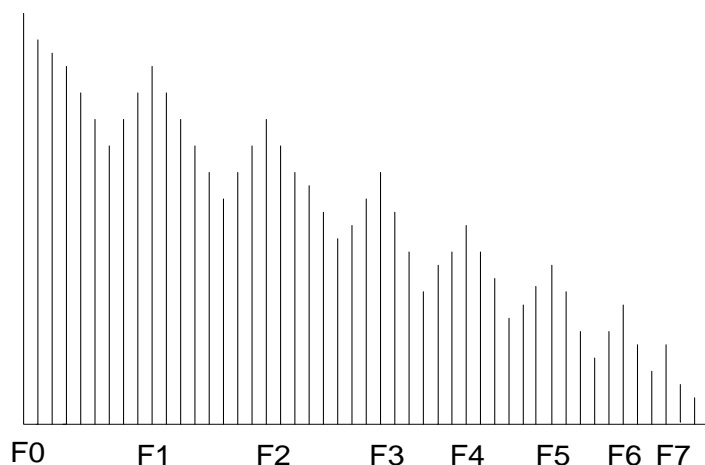
(Note: formants, including the zero-formant, can be seen in pictures as high peaks continuously stepping down. Both pictures are only principle schematic drawings. The spectrum of a real sound, for example, a vowel, pronounced by a particular person has a unique "formant picture" – the distance between the formants, their height and number differ considerably from vowel to vowel, and significantly enough from speaker to speaker, the latter fact makes it possible to identify the speaker by the formant picture of his/her voice)

As spectrography and oscillography are based on strict physical phenomena and processes they can be definitely and precisely described by mathematics and imitated by an automatic processor. This is why modern oscillography and spectrography of speech sounds are effectively processed by computers, which makes the two instrumental techniques very convenient and handy. The most well-known software products, specially utilized for the purposes of instrumental analysis of speech, are *Praat* (by Paul Boersma and D. Weenink from Institute of Phonetic Sciences, University of Amsterdam), Speech Analyser (by SIL International), Speech Filing System (from the University College London), Signalyze (by LinguistList Plus Inc.), Sona (from the University of Bonn), SpeechStudio (by Laryngograph Ltd.) and Computerized Speech Lab (by Kay Elemetrics).

The method(s) of phonological analysis (sometimes called proper linguistic method or functional method of phonetics) includes the distributional method, the statistical method, the method of minimal pairs (semantic method, commutation test, method of substitution). All the methods are interconnected (that is why it is possible to speak about the phonological method or the functional method as it is) and are aimed at establishing the inventory of the phonemes of the given language. The phoneme has several functions and can be viewed from different aspects. That is why there are many definitions of the phoneme in linguistics depending on what aspects or functions of the phoneme are emphasized by a researcher or schools of researchers. It needs to be mentioned here that a phonemic (phonological) system of any language is far from being stable; instead the units of phonological systems

tend to change their status and relation to other units constantly. Certainly, it is no easier to identify in general what a phoneme is when every special substance of such a generalization results from one change and aims at another (for evolution and changes of phonological systems see for instance: Plotkin, 1982).

The definition of the phoneme by V.A. Vassilyev is as follows: "the segmental phoneme is the smallest (i.e. further indivisible into smaller consecutive segments) language unit (sound type) that exists in the speech of all the members of a given language community as such speech sounds which are capable of distinguishing one word from another word of the same language or one grammatical form of a word from another grammatical form of the same word" (Vassilyev, 1970 : 136).

The distributional method is the analysis "…establishing the distribution of speech sounds, i.e. all the positions or combinations in which each speech sound of a given language occurs (or does not occur) in the words of that language" (Vassilyiev, 1970 : 24). The statistical method is very close to the distributional method and can be defined as the analysis "establishing the frequency, probability, and predictability of occurrence of phonemes and their allophones in different positions in words" (Vassilyiev, 1970 : 25).

Though the methods resemble each other, which can be seen from the definitions, the results of their applications, so to say, are different, which should be mentioned here: 1) the initial data and the material of the statistical analysis are mostly phonemes and their allophones, already identified as such, whereas the material of the distributional analysis is the non-segmented speech flow which is to be segmented into speech sounds; 2) the statistical method shows in what positions phonemes occur, whereas the distributional method also shows in what positions the sounds in question can never occur; 3) the statistical analysis provides numerical data of occurrence of phonemes and their allophones in certain positions and predicts the occurrence of a certain phoneme in a particular linear succession of phonemes, the distributional analysis investigates the interrelation of speech sounds between each other and substantiates whether they are allophones of the

same phoneme or of different phonemes.

The distributional method states that: 1) allophones of different phonemes occur in the same phonetic context, e.g.: *том – дом*, *pit – bit*, i.e. that they are in contrastive distribution; or 2) allophones of the same phoneme never occur in the same phonetic context, e.g. *call – keep*. They are here in complementary distribution.

Yet there are cases when two sounds are in complimentary distribution but are not referred to the same phoneme. Consider English sounds [h] & [ŋ] for example: [h] – occurs only initially or before a vowel while [ŋ] occurs only medially or finally and never occurs initially. Here the method of distribution is modified by addition of the criterion of phonetic similarity/dissimilarity. Articulatory features are taken into account in this case also (Sokolova & others, 2004 : 55).

The semantic method is the analysis establishing the ability of sound segments to differentiate the meaning. It consists in finding minimal pairs (also called quasi-homonyms) of words and their grammatical forms in a language. For this the sound segments distinguished as a result of the distributional analysis are substituted one by one in a certain phonetic environment to see if different substitutions lead to different semantic meanings. This procedure is also called commutation test, e.g.: pin – bin, win, sin, wins. Here allophones [p, b, w, s] represent different phonemes, because the meaning is different in all words, though the phonetic context is the same. The semantic method of identifying the phonemes of a language attaches great significance to meaning. This method is based on a phonemic rule that phonemes can distinguish words and morphemes when opposed to one another. If two or more linguistic units of a level higher than the phonemic one (i.e. words or morphemes) differ solely in one of their segments occurred in the same position whereas the rest of phonetic environment is the same – the linguistic units are called a minimal phonological pair and the segments in question are regarded as different phonemes or, better say, representatives of different phonemes. Consider one more example of the commutation test in

English words: pen, den, ten, then, and etc.

In phonology we must also establish the system of oppositions. There are three kinds of oppositions. If members of the opposition differ in one feature the opposition is said to be single, e.g.: *pen – ben*. Common features: occlusive – occlusive, labial – labial. Differentiating feature: fortis – lenis. A double opposition takes place if two features are marked (i.e. different), e.g.: *pen – den*. Common features: occlusive – occlusive. Differentiating features: labial – lingual, fortis – lenis. If 3 distinctive features are marked the opposition is triple, e.g.: *pen – then*. Differentiating features: occlusive – constrictive, labial – dental, fortis – lenis. Consider the above mentioned oppositions represented in Table 2 below.

1.5 Kinds of Oppositions in Phonology

Thus we may say that any language exists in its sounds and to master some foreign language we must know not only the orthography, but we must be able to recognize these sounds in connected speech and be able to reproduce these sounds correctly in order to contribute to the process of communication. To acquire this ability we must know the articulation of the sounds (articulatory phonetics), their acoustic properties (acoustic phonetics), their auditory features (auditory phonetics), and their phonological properties – their position; distribution, variation and how they are contrasted in speech – functional phonetics or phonology.

It has been pointed out in the beginning of this essay that speaking about methods of phonetics we understand the latter one in terms of Russian/Soviet school. If we set phonetics and phonology completely apart from each other (as most Western researchers do) we need to exclude the method(s) of phonological analysis from the sphere of phonetics.

Phonology the branch of linguistics that deals with the sound structure of language and that studies the structure and function of the meaningless, minimum distinctive units of a language, that is, syllables and phonemes. Phonology, in contrast to phonetics, focuses not on sounds as individual phenomena but on the function they fulfill in speech as components of more complex semantic units—morphemes and words. For this reason, phonology is sometimes called functional phonetics. The Russian linguist N. S. Trubetskoi defined the relationship between phonology and phonetics as follows: the basis of any phonological description is the determination of distinctive sound oppositions, and a phonetic description is the basis and the source of material for a phonological description.

The basic unit of phonology is the phoneme, and phonology focuses on the study of phonemic oppositions, which in their aggregate constitute a language's phonological system, or its phonological paradigmatics. A phonemic system is described in terms of distinctive features, which are the basis of phonemic

oppositions. Distinctive features are combinations of articulatory and acoustic properties of sounds and are manifested in such phonemic contrasts as voiced-voiceless and open-closed. A major concept of phonology, that of position, facilitates the description of phonological syntagmatics, that is, the principles according to which phonemes are manifested within the different environments of the speech sequence. In particular, phonological syntagmatics deals with the principles according to which phonemic oppositions and phonemic positional variations are neutralized.

In accordance with the widely accepted theory of the organization of language into levels, phonology distinguishes segmental (phonemic) and suprasegmental (prosodic) levels of language. In suprasegmental levels of language there are units that correspond to such phonemes on the segmental level as the prosodeme and toneme. These phonemes are also described in terms of certain distinctive features, for example, the features of register and contour, which describe tonal oppositions. The main function of both segmental and suprasegmental units of phonology is to identify and differentiate meaningful units of language. Phonology also investigates the demarcative function of sound units, that is, the signaling of word and morpheme boundaries in the spoken chain. An example of a phonological boundary signal is the fixed stress in Czech, which indicates the beginning of a word. The German phonemes [h] and [ŋ] may occur only at the beginning and end of a word, respectively, thus indicating its boundaries. A final function of phonological units, and particularly of such suprasegmental features as duration and pitch, is to express the emotional state of the speaker and his attitude toward what is being said.

Synchronic phonology studies the phonological system of a language at a certain historical period. Diachronic phonology, on the other hand, provides a phonological explanation of phonetic changes taking place during the history of a language by describing the phonologization, dephonologization, and rephonologization of sound distinctions, that is, the transformation of positional

variants of a single phoneme into independent phonemes, the elimination of a given phonemic opposition, and alterations in the basis of phonemic opposition, respectively.

During the 1970's, generative phonology has developed within generative grammar. Generative phonology is essentially a system of rules for the placement of stress and for the transformation of abstract morphemic symbols into concrete sound chains. The primary unit in generative phonology is not the phoneme but the distinctive feature, since all phonological rules are formulated in terms of distinctive features and positions. The concepts of generative phonology are used in both synchronic and diachronic phonology.

Phonology became an independent linguistic discipline in the 1920's and 1930's. Its founders were N. S. Trubetskoi, R. Jakobson, and S. O. Kartsevskii, who presented the fundamental concepts of phonology at the First International Congress of Linguists, held in 1928 in The Hague. A landmark in the development of phonology was Trubetskoi's Principles of Phonology (1st German ed., 1939), the first systematic discussion of the aims, principles, and methods of phonology. However, the foundations of phonology had been laid in the late 19th century by the German linguist J. Winteler and the British linguist H. Sweet. F. de Saussure and K. Biihler helped develop the theoretical basis of phonology. Of particular importance was the contribution of I. A. Baudouin de Courtenay, who established the concept of the phoneme and its features, although this concept was to change over the course of time.

Two Russian schools of phonology were based on the studies of Baudouin de Courtenay: the Leningrad school, which included L. V. Shcherba, L. R. Zinder, M. I. Matusevich, and L. V. Bondarko, and the Moscow school, which included V. N. Sidorov, R. I. Avanesov, P. S. Kuznetsov, A. A. Reformatskii, A. M. Sukhotin, and M. V. Panov. Also based on the work of Baudouin de Courtenay were the original concepts of S. I. Bernshtein. The Moscow and Leningrad schools differed in their concept of the phoneme and in their view of the degree to which phonology

is independent of morphology, that is, in their view of the role of morphological criteria in determining the identity of phonemes.

Phonology was the subject of analyses by members of the Prague Linguistic Circle, the center of phonological studies in Europe. Phonology is presently studied at the London School of Linguistics, founded by D. Jones in the 1930's, and by the English School of Phonology. Linguists associated with this center, including J. Firth, W. Allen, F. Palmer, and R. Robins, made important contributions to the development of suprasegmental phonology from the 1940's through the 1960's. Phonology has been developed to a lesser degree by the Copenhagen Linguistic Circle.

Several scholars not formally associated with any linguistic school but ideologically closest to the Prague Linguistic Circle have made major contributions to the development of phonology, among them A. Martinet, J. Kurylowicz, B. Malmberg, and A. Sommerfelt. Other important contributions have been made by the American descriptive linguists L. Bloomfield and E. Sapir and by their students M. Swadesh and W. Twaddell. An important achievement of American phonology has been the development of the method of distributional analysis by C. Hockett, H. Gleason, B. Bloch, G. Trager, and K. Pike.

Firth identifies features which characterize particular aspects of a property with a function is called a prosody. A given property may be treated as prosody because its manifestation extends over a number of positions within the structure. Even if a property is only realized at a single position in a structure, however, it is treated as prosody if its occurrence is specifically characteristic of that position. For instance, in a language which has both aspirated and plain consonants in syllable initial position, but only plain consonants elsewhere, it may be appropriate to establish a prosody of aspiration which is realized as aspiration specifically of the syllable-initial consonant (and whose absence implies non-aspiration), rather than positing both aspirated and plain consonants in the syllable-initial system.

The nature of a prosodic analysis is an apportioning of the phonic data of utterances among the elements of structure, prosodies associated with particular units of structure (phrase, word, syllable, or parts of syllables), which may form systems connected with those units. Although the nature of a prosodic analysis is a sort of deduction based on the phonetic material alone; but it should be stressed that Firth and his students did not at all maintain a separation of phonological from grammatical analysis. In fact, actual prosodic descriptions show extensive grammatical conditioning.

process.

REFERENCES

1. *Akhmanova, 1966*: Ахманова О.С. Словарь лингвистических терминов. М., 1966. – 607 с.

2. *Arakin, 1979*: Аракин В.Д. Сравнительная типология английского и русского языков. Л., 1979. – 259 с.

3. *Bondarko, 1977*: Бондарко Л.В. Звуковой строй современного русского языка. М., 1977. – 175 с.

4. *Brown, 1984*: Brown G. Listening to Spoken English. Moscow, 1984. – 171 p.

5. *Cook, 2000*: Cook A. American Accent Training. Barron's, 2nd edition. NY, 2000. – 198 p.

6. *Crystal, 2007*: Crystal D. A Dictionary of Linguistics and Phonetics. Blackwell Publishing. Oxford, 2007. – 508 p.

7. *Dickushina, 1965*: Dickushina O.J. English Phonetics. Moscow-Leningrad, 1965. – 202 p.

8. *Fant, 1964*: Фант Г. Акустическая теория речеобразования. М., 1964. – 284 с.

9. *Fuster, 2003*: Fuster J.M. Cortex and Mind: Unifying Cognition. Oxford University Press. Oxford, 2003. – 294 p.

10. *Gimson, 1964*: Gimson A.C. An Introduction to the Pronunciation of English. London, 1964.

11. *Grant, 1993*: Grant L. Well Said. Advanced English Pronunciation. Heinle and Heinle Publishers. Boston, 1993. – 241 p.

12. *Hock, 1988*: Hock H.H. Principles of Historical Linguistics. Berlin, New York, Amsterdam. Mouton de Gruyter, 1988. – 722 p.

13. *Jacobson, Halle, 1962*: Якобсон Р., Халле М. Фонология и ее отношение к фонетике. – В кн.: Новое в лингвистике, вып. 2. М., 1962. С. 231-278.

14. *Leontyeva, 1980*: Leontyeva S.F. A Theoretical Course of English Phonetics.

Moscow, 1980. – 271 p.

15. *Lyons, 1978*: Лайонз Дж. Введение в теоретическую лингвистику. М., 1978. – 542 с.

16. *Metcalf, 2000*: Metcalf A. How We Talk. American Regional English Today. Houghton Mifflin Company. Boston, New York, 2000. – 207 p.

17. *O'Connor, 1978*: J.D. O'Connor. Phonetics. Penguin Books Ltd. Harmondsworth, Middlesex, England, 1978. – 320 p.

18. *Plotkin, 1982*: Плоткин В.Я. Эволюция фонологических систем. М., 1982. – 129 с.

19. *Polivanov, 1991*: Поливанов Е.Д. Лекции по ведению в языкознание и фонетике. Извлечения. – В кн.: Труды по восточному и общему языкознанию. М., 1991. С. 238-270.

20. *Roach, 1990*: Roach P. English Phonetics and Phonology. Cambridge University Press. Cambridge, 1990. – 212 p.

21. *Scherba, 1984*: Щерба Л.В. Фонетика французского языка. М., 1953.

22. *Shakhbagova, 1982*: Shakhbagova D.A. Varieties of English Pronunciation. Moscow, 1982. – 128 p.

23. *Shveytser, 1971*: Швейцер А.Д. Литературный английский язык в США. М., 1971. – 200 с.

24. *Sokolova & others, 1984*: Соколова М.А., Гинтовт К.П., Кантер Л.А., Крылова Н.И., Тихонова И.С., Шабадаш Г.А. Практическая фонетика английского языка. М., 1984. – 352 с.

25. *Sokolova & others, 2004*: Sokolova M.A., Gintovt K.P., Tikhonova I.S., Tikhonova R.M. English Phonetics. A Theoretical Course. M., 2004. – 286 p.

26. *Trubetskoy, 1960*: Трубецкой Н.С. Основы фонологии. М., 1960. – 372 с.

27. *Vassilyev, 1970*: Vassilyev V.A. English Phonetics. A Theoretical Course. Moscow, 1970. – 323 p.

28. *Vassilyev and others, 1962*: Vassilyev V.A., Burenkova O.V., Katanskaya A.R., Lukina N.D., Maslova L.P., Torsuyeva E.I. English Phonetics. A Normative course. Leningrad, 1962. – 384 p.

29. *Zinder, 1979*: Зиндер Л.Р. Общая фонетика. М., 1979. – 312 с.

30. *Zlatoustova & others, 1997*: Златоустова Л.В., Потапова Р.К., Потапов В.В., Трунин-Донской В.Н. Общая и прикладная фонетика. М., 1997. – 416 с.

Elizarova, G.V. 2004.Culture and Teaching Foreign Languages. St.

Petersburg: Herzen State Pedagogical University of Russia Press, [in Russian]

References

Bialystok, E., 1994. Toward an explanation of second language acquisition, in Language and Understanding. Edited by Gillian

Brown, Kirsten Malmkjaer, Alastair Pollitt, and John Williams.Research Centre for English and Applied Linguistics, University of Cambridge, Oxford University Press.

The Common European Framework of Reference for Languages (CEFR), 2001.Cambridge University Press. Available at http://www.coe.int/T/DG4/Linguistic/CADRE_EN.asp

Graham, C., 1978. Jazz Chants. Oxford University Press, Am.

Joensuunnormaalikoulunopetussuunnitelma, 2005.(Joensuu University Teacher Training School. Curriculum) Available at:

http://jnor.joensuu.fi/index.php?2.

Järvinen, H-M., 1999. Acquisition of English in Content and Language Integrated Learning at Elementary Level in the Finnish

Comprehensive School.Turunyliopistonjulkaisujasarja B 232,

Marsh, D., 1998. InterTalk, Plurilingual Education Across Europe. Video. University of Jyväskylä: Continuing Education Centre.

National Core Curriculum for Basic Education. 2004. Finnish

National Board of Education.Vammala: Vammalankirjapaino. Referred to NCCBE in the text.

Opie, I. &P., 1988.The Singing Game. Oxford: Oxford University Press.

Strange, D., 1991.Chatterbox 1.Activity Book. Oxford: Oxford University Press.

Strange, D., 1991.Chatterbox 1. Pupil's Book. Oxford: Oxford University Press.

Skutnabb-Kangas, T., 2000.Linguistic genocide in education or worldwide diversity and human rights? Mahwah: Lawrence

Erlbaum Associates.

Takala, S., 1994, Developing Language Teaching in Finland: Where does content-based language teaching fit? Räsänen, A. & Marsh,

D., Content Instruction through a Foreign Language, Reports from the Continuing Education Centre, University of Jyväskylä,

Finland, Research and Fieldwork No. 18.

Vale, D., 1990. Early Bird 1. Teacher's Book. Cambridge: Cambridge University Press.

Internet sources

DLTK, Dynamic Languages Toolkit, http://www.eclipse.org/dltk/

First Thanksgiving. Available at: http://www.dltkholidays.com/thanksgiving/first_thanksgiving.html

Jazz Chants, self-made. Available at:

http://members.tripod.com/jrmeads_515/tips.htm.

Over the river and through the woods. Available at:

http://www.preschooleducation.com/sthanksgiving.shtml

http://www.preschooleducation.com/sthanksgiving.shtml

http://members.tripod.com/jrmeads_515/tips.htm

Joensuunnormaalikoulunopetussuunitelma. 2005. Vieraatkielet.

http://jnor.joensuu.fi/index.php?978

Unprinted materials

Interviews of class 2A.Joensuu University Teacher Training School.February-April 2008.

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 Intonationand Rising Intonation. You can listen to them inListening 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 inIntonation 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[1] 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 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[2] 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:

---

[1] Зиндер, Л.Р. Общая фонетика. М., 1979
[2] Щерба, Л.В. Фонетика французского языка. М., 1953

But   'what are you   'going to   \do   about it?

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.

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[3] 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 melodical 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 melodical 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 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.

---

[3] Брызгунова, Е.А. Практическая фонетика и интонация русского языка. М., 1969

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 melodical modifications of the nuclear tone are closely connected with the melodical modifications in the prenuclear part of the intonation group.

There are three basic factors involved in the taxonomy of nuclear English[4] : (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 (⌐), high falling(\), low falling (⌐), compound rising(∨), compound falling (/\), more emphatic compound rising tone (/\∨). According to Harold Palmer (1922), there are four main melodical 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

---

[4] Cruttenden A. Intonation. Cambridge, 1986. p. 58

subdivided into simple (static and kinetic); complex (failing-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 melodical shift are crucially important. Besides the melodical component of intonation, the factor of stress, or prominence, rhythm and tempo of each segment of the intonation group can be communicatively important[5].

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.

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 ||*

---

[5] Антипова А.М. Система английской речевой интонации. М., 1979

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.

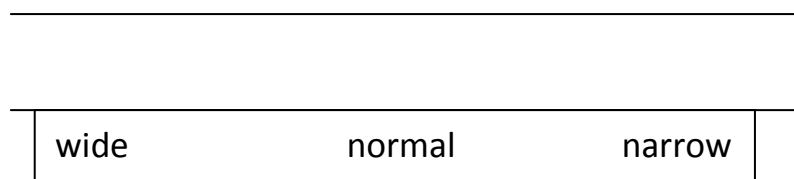The pitch of the voice does not stay on the same level while the sentence is pronounced. It falls and rises within the interval between its lower and upper limits. Three pitch levels are generally distinguished: high, medium and low.

```
┌──────────────┬─────────────────────────────────
│              │  ───────────────────────────────
│    high      │
│              │  - - - - - - - - - - - - - - - - -
│              │
│   medium     │  - - - - - - - - - - - - - - - - -
│              │
│              │  ───────────────────────────────
└──────────────┴
```
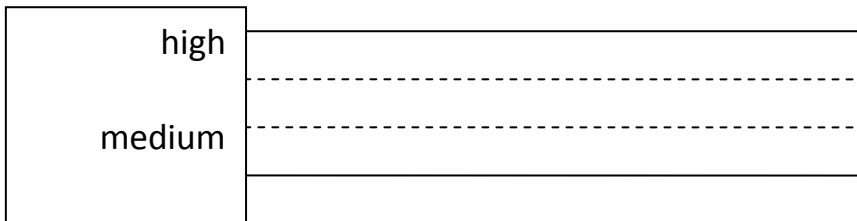
The pitch of the voice rises and falls on the vowels and voiced consonants. These falls and rises form definite patterns typical of English and are called speech melody.

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

```
        ┌────────────────────────────────────────┐
        │                                         │

        ┌────────────────────────────────────────┐
        │  wide           normal          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 stresses 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.*

3. When two nouns occur together the first being used attributively, the second is not stressed. E.g film-star, telephone-book. But if the second noun is polysyllabic it must be stressed. E.g. picture gallery, detective story.

Some words belonging to the ***notional parts of speech are not stressed*** in certain cases:

1. When a word is repeated in a sense-group immediately following, the repetition is generally unstressed.

E.g. - How many books have you got?

 - Two books.

2. Word-substitutes like *'one'* are usually unstressed.

E.g. I don't like this dress. Show me that red one.

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

E.g. This is a most beautiful picture.

4. The pronoun *'each'* in *'each other'* is always unstressed.

E.g. They loved each other.

5. The adverb *'so'* in '*do so', 'think so'* is not stressed.

6. The conjunctions *'as'* in the constructions of the type *'as well as'* is not stressed.

7. The word *'street'* in the names of streets is never stressed. E.g. Oxford street.

Differences with the Russian language

1. Good morning!   Доброе утро!

Good night!	Доброй ночи!

2. She's as pretty as her mother.　Она так же хороша как и ее мать.

3. He did **not** say a word.　Он **не** сказал ни слова.

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.

_____

_____

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.

_____

_____

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

_____

_____

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.

_____

_____

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.

_____

_____

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.

_____

_____

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?

_____

_____

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 incompletion 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 significative 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 Intonationand Rising Intonation. You can listen to them inListening 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.

USED LITERATURE:

1. Cruttenden A. Intonation. Cambridge, 1986. p. 58

2. Gerhard Leitner, *Australia's Many Voices: Australian English--The National Language*. Mouton de Gruyter, 2004

3. Pam Peters, *The Cambridge Guide to English Usage*. Cambridge Univ. Press, 2004

4. Susan Butler, *The Dinkum Dictionary: The Origins of Australian Words*, 3rd ed. The Text Publishing Company, 2009

5. Tom McArthur, *The Oxford Guide to World English*. Oxford Univ. Press, 2002

6. Антипова А.М. Система английской речевой интонации. М., 1979

7. Брызгунова, Е.А. Практическая фонетика и интонация русского языка. М., 1969

8.Зиндер, Л.Р. Общая фонетика. М., 1979

9.Щерба, Л.В. Фонетика французского языка. М., 1953