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СИСТЕМАТИЗИРУЮЩИЙ КУРС
ФОНЕТИКИ АНГЛИЙСКОГО ЯЗЫКА
(основы теории)

Учебно-методические материалы
для студентов второго курса
заочного обучения

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УММ содержат материал всего курса, изложенный в вопросно-ответной форме с тем, чтобы организовать самостоятельную работу студентов над материалом, привлекая их внимание к главным, ключевым моментам содержания последнего и стимулируя их коммуникативно-речевую деятельность на английском языке.

Ответы на вопросы представляют собой связное изложение содержания темы. Нормативные сведения по фонетике английского языка излагаются с учетом современного уровня науки.

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THE ORGANS OF SPEECH AND THEIR FUNCTIONS

1. What cavities do you know and what is their function? There are four cavities in our speech tract. They are: the nasal cavity, the mouth cavity, the pharynx and the larynx. They are empty spaces and function as resonators.

2. What are the active organs of speech? The organs of speech that can move and change their position are called active. They are: the lips, the tongue, the soft palate, the uvula, the lower jaw, the vocal cords and the lungs. They take an active part in the articulation of speech sounds. They change the form and size of the resonators.

3. What is the function of the lips? The lips change the shape and size of the mouth opening. They can be rounded or unrounded. When unrounded they are either neutral or spread.

4. What is the function of the tongue? The bulk of the tongue can move horizontally and vertically. The movements of the tongue change the volume and shape of the mouth resonator and different sounds are produced.

5. Into what parts is the tongue divided for the purposes of phonetics? For the purposes of phonetics the tongue is divided into the following parts: the tip of the tongue, the blade of the tongue, the front of the tongue, the back of the tongue and the root of the tongue.

6. What is the position of the tongue while at rest? When the tongue is at rest, the blade with the tip lies opposite the alveolar ridge, the front of the tongue is opposite the hard palate, the back of the tongue is opposite the soft palate and the root of the tongue is opposite the back wall of the pharynx.

7. What is the function of the soft palate and the uvula? The soft palate with the uvula separate the mouth cavity from the nasal cavity. The uvula regulates the way of the stream of air in speech. When the uvula is raised, the stream of air goes out through the mouth cavity. When the uvula is lowered the stream of air goes out through the nasal cavity.

8. What is the function of the lower jaw? The lower jaw can be lowered and increase the volume of the mouth cavity.

9. What is the function of the vocal cords? The vocal cords are the two muscles by the sides of the larynx. The space between the vocal cords is called the glottis. When the vocal cords are tense, they are brought close together, the stream of air touches them, makes them vibrate and they produce voice. When the vocal cords are lax, the stream of air goes out freely and no voice is produced. When the vocal cords vibrate, vowels and voiced consonants are produced; when they do not vibrate voiceless consonants are produced.

10. What is the function of the lungs? When we speak, the lungs push the stream of air out.

11. What are the passive organs of speech and what is their function? The passive organs are the teeth, the alveoli and the hard palate. They are fixed and serve as places of articulation. The active organs form an obstruction to the stream of air with them.

THE GENERAL CLASSIFICATION OF SPEECH SOUNDS

1. Into what groups are the speech-sounds divided? The speech-sounds are divided into vowels and consonants.

2. What is a vowel? A vowel is a speech-sound in the articulation of which the air passes through the mouth cavity freely. Vowels are sounds of musical tone and consequently have no noise component.

3. What does the quality of a vowel depend on? The quality of a vowel depends on the volume and shape of the mouth-resonator, as well as on the shape and size of the mouth-opening.

4. What is a consonant? A consonant is a speech-sound in the articulation of which the air does not pass through the mouth cavity freely. There is an obstruction to the stream of air in it.

5. What does the quality of a consonant depend on? The quality of a consonant depends on the kind of noise produced by the stream of air when it overcomes the obstruction.

6. What is the difference between a consonant and a vowel from the point of view of their articulation? A vowel differs from a consonant from the point of view of their articulation in the presence or absence of an obstruction, the strength of the stream of air, and the tension of the organs of speech.

There is no obstruction in the production of a vowel and there is an obstruction while a consonant is produced.

The strength of the stream of air is weak in the articulation of a vowel and it is strong in the articulation of a consonant.

The muscular tension is distributed throughout the mouth cavity and the pharynx in the production of a vowel while in the production of a consonant the organs of speech are tense at the place of obstruction.

7. Into what groups are consonants subdivided according to the degree of noise or musical tone in them? Consonants are subdivided into noise consonants and sonorants.

8. What is a sonorant? In the production of a sonorant an obstruction is formed in the mouth cavity but the air-passage is wide and the musical tone is stronger than the noise. The stream of air is weak and the organs of speech are tense both at the place of obstruction and throughout the resonator. The English sonorants are: *m, n, ŋ, l, r, j*.

THE CLASSIFICATION OF ENGLISH VOWEL PHONEMES

1. According to what principles are the English vowel phonemes classified? The English vowel phonemes are classified according to:

- 1) the position of the bulk of the tongue (the horizontal movement);
- 2) the height of the raised part of the tongue (the vertical movement);
- 3) the position of the lips;
- 4) the degree of tenseness;
- 5) the stability of articulation;
- 6) the length and
- 7) the character of the end.

2. Into what groups are the English vowels divided according to the position of the bulk of the tongue? According to the position of the bulk of the tongue or the horizontal movement of the tongue the English vowels are divided into front, front-retracted, central, back-advanced and back.

3. What are front vowels? Front vowels are those in the articulation of which the bulk of the tongue is in the most forward position in the mouth cavity; the resonator is in the back part of the mouth cavity; the front part of the tongue is raised in the direction of the hard palate. The sounds are: *j, e, x* and the nucleus of *eq*.

4. What are front-retracted vowels? Front retracted vowels are those in the articulation of which the bulk of the tongue is in the front part of the mouth cavity, but less forward than for front vowels; the resonator is in the back part of the mouth cavity; the front part of the tongue is raised in the direction of the hard palate. The vowels are: ɪ and the nuclei of ʌl, aʌ.

5. What are central vowels? Central vowels are those in the production of which the tongue is neither advanced nor retracted; the resonator is equally open along the mouth cavity; the central part of the tongue is raised towards the juncture between the hard and the soft palate, the vowels are: E:, q, A and the nucleus of [qʌ].

6. What are back-advanced vowels? Back-advanced vowels are those in the articulation of which the bulk of the tongue is in the back part of the mouth cavity but less back than for back vowels; the resonator is in the front part of the mouth cavity; the back part of the tongue is raised in the direction of the front of the soft palate. The vowels are: R, ʌ.

7. What are back vowels? Back vowels are those in the articulation of which the bulk of the tongue is in the most backward position; the resonator is in the front part of the mouth cavity; the bulk of the tongue is raised in the direction of the soft palate. The vowels are: H, L, P and the nucleus of Oɪ.

8. Into what groups are the English vowels divided according to the height of the raised part of the tongue? According to the height of the raised part

of the tongue (or the vertical movement of the tongue) the English vowels are divided into close (high), mid-open (mid), and open (low).

9. What are close vowels? Close (high) vowels are those in the articulation of which the raised part of the tongue is in the highest position in the mouth cavity. The air-passage is rather narrow. The vowels are: the highest position in the mouth cavity. The air-passage is rather narrow. The vowels are: j, I, H, V.

10. What are mid-open vowels? Mid-open (mid) vowels are those in the articulation of which the raised part of the tongue is at the medium position in the mouth cavity. The air-passage is more open than for close vowels. The vowels are: e, E, q, L, eq, qV.

11. What are open vowels? Open (low) vowels are those in the articulation of which the raised part of the tongue is very low in the mouth cavity. The air-passage is very wide. The vowels are: x, A, R, P and the nuclei of al, aV.

12. What variations are there in each height? There are two variations in each height of the raised part of the tongue: narrow and broad. In the narrow variation the raised part of the tongue is higher with respect to the roof of the mouth than in the broad variation. In the narrow variation a vowel is closer to the roof of the mouth than in the broad variation.

Compare: j-I; H-V.

13. Into what groups are the vowels divided according to the position of

the lips? According to the position of the lips the English vowels are either rounded or unrounded.

Rounded vowels are those in the articulation of which the lips are rounded and a little protruded. The vowels are: ʊ, ʌ, ɒ, ɔ and the nuclei of ɔʊ, oɪ.

Unrounded vowels are those in the articulation of which the lips are either neutral or spread. The vowels are: ɪ, ɪ, e, æ, ʌ, E:, ɜ, etc.

14. Into what groups are the English vowels divided according to their length? According to their length the English vowels are classified as long and short.

15. What are long vowels? The English vowels ɪ, ʌ, ɒ, E:, ɜ are long. They are called so from the point of view of their duration in time.

16. What are short vowels? The English vowels ɪ, e, æ, ʌ, ɜ and ʊ are short. The vowel ɜ may sometimes be long.

17. Into what groups are the English vowels divided according to the degree of tenseness? According to the degree of tenseness the English vowels are divided into tense and lax.

18. What vowels are tense? Tense vowels are those in the articulation of which the organs of speech are tense. The long vowels are usually tense. Retaining the quality of a long vowel unchanged requires greater tension.

19. What vowels are lax? Lax vowels are those in the articulation of which the organs of speech are less tense. The short English vowels are lax as a general

rule.

20. How are the English vowels classified according to the stability of articulation? According to the stability of articulation the English vowels are divided into monophthongs, diphthongs and diphthongoids.

21. What is a monophthong? A monophthong is a pure vowel in the articulation of which the organs of speech do not change their position throughout the duration of the vowel. They are *i, e, V, P*, etc.

22. What is a diphthong? A diphthong is a complex vowel consisting of two vowel elements forming one syllable. In the articulation of a diphthong the organs of speech change their position. They start for the production of one vowel and then glide in the direction of another, but do not reach it.

23. What are the elements called? The first element is called the nucleus. It is strong and distinct. The second - the glide - is weak.

24. What diphthongs are there in English? There are eight diphthongs in English: three with the glide towards *ɪ* (*eɪ, aɪ, Oɪ*), two with the glide towards *ʊ* (*aʊ, qʊ*) and three with the glide towards *ɹ* (*lɹ, eɹ, Vɹ*).

25. What are diphthongoids? The vowels *J* and *H* are diphthongoids. In the production of them the organs of speech change their position but very slightly.

26. Into what groups are the vowels divided according to the character of the end? According to the character of the end the English vowels are classified as checked and unchecked.

27. What are checked vowels? Checked vowels are those in the articulation of which there is no weakening in the force of articulation towards the end. The end of the vowel is strong and it is immediately followed by a consonant. The English short vowels in the stressed position are checked as well as the English long vowels and diphthongs when stressed and followed by voiceless consonants. E.g. bed, hat, speak, type.

28. What are unchecked vowels? Unchecked vowels are those in the articulation of which the force of articulation is weakened towards the end. They have a weak end. The long English vowels and diphthongs when followed by a voiced consonant as well as short vowels in the unstressed position are unchecked.

THE CLASSIFICATION OF ENGLISH CONSONANT PHONEMES

1. According to what principles are the English consonants classified?

The English consonants are classified according to:

- 1) the active organ of speech;
- 2) the place of obstruction;
- 3) the work of the vocal cords and the force of articulation;
- 4) the position of the soft palate;
- 5) the type of obstruction;
- 6) the manner of the production of noise.

2. Into what groups are the English consonants divided according to the active organ? According to the active organ the English consonants are divided into labial, lingual and glottal.

3. What are labial consonants? Labial consonants are those in the articulation of which the lips are active.

4. What are lingual consonants? Lingual consonants are those in the articulation of which the tongue is active.

5. What are glottal consonants? Glottal consonants are produced in the glottis, e.g. the consonant *h*.

6. Into what groups are the English lingual consonants subdivided according to the part of the tongue? According to the part of the tongue the lingual consonants are subdivided into fore-lingual, medio-lingual and back-lingual.

7. What are fore-lingual consonants? Fore-lingual consonants are those in the articulation of which the tip and the blade of the tongue are active, as in *t, d, n, s, z, l*.

8. What are medio-lingual consonants? Medio-lingual consonants are those in the articulation of which the front of the tongue is active, as in *j*.

9. What are back-lingual consonants? Back-lingual consonants are those in the articulation of which the back of the tongue is active, as in *k, g, ŋ*.

10. In what way are the fore-lingual consonants subdivided according to the position of the tip of the tongue? According to the position of the tip of the tongue the English fore-lingual consonants are subdivided into apical and

cacuminal.

11. What are apical consonants? Apical consonants are those in the articulation of which the tip of the tongue is against the upper teeth or the alveoli, as in *t, d, n, l, s, z, T, D*.

12. What are cacuminal consonants? Cacuminal consonants are those in the articulation of which the tip of the tongue is against the back part of the alveoli, as in *r*.

13. Into what groups are the English consonants divided according to the place of obstruction? According to the place of obstruction (the point of articulation) the English consonants may be: bi-labial, labio-dental, dental, alveolar, palato-alveolar, post-alveolar, palatal and velar.

14. What are bilabial consonants? Bilabial consonants are those in the articulation of which the lips are brought together, as in *p, b, m, w*.

15. What are labio-dental consonants? Labio-dental consonants are those in the articulation of which the lower lip is against the upper teeth, as in *f, v*.

16. What are dental consonants? Dental consonants, or interdental, are those in the articulation of which the tip of the tongue is at the upper teeth, as in *T, D*.

17. What are alveolar consonants? Alveolar consonants are those in the

articulation of which the tip of the tongue is against the alveoli, as in *t, d, n, l, s, z*.

18. What are palato-alveolar consonants? Palato-alveolar consonants are those in the articulation of which the tip and the blade of the tongue are against the alveoli, while the front of the tongue is raised in the direction of the hard palate, as in *ʃ, ʒ, tʃ, dʒ*.

19. What are post-alveolar consonants? Post-alveolar consonants are those in the articulation of which the tip of the tongue is against the back part of the alveoli, as in *r*.

20. What are palatal consonants? Palatal consonants are those in the articulation of which the front of the tongue is against the hard palate, as in *j*.

21. What are velar consonants? Velar consonants are those in the articulation of which the back of the tongue is raised in the direction of the soft palate, as in *k, g, ŋ*.

22. Into what groups are the English consonants divided according to the work of the vocal cords and the force of articulation? According to the work of the vocal cords the English consonants are divided into voiced and voiceless and according to the force - into fortis and lenis.

23. What are voiced consonants? Voiced consonants are those in the articulation of which the vocal cords are brought close together and vibrate, as in *b, d, g*, etc. They are weak, or lenis.

24. What are voiceless consonants? Voiceless consonants are those in the production of which the vocal cords are kept apart and do not vibrate, -as in p, y, k, etc. They are strong or fortis.

25. Into what groups are the English consonants divided according to the position of the soft palate? According to the position of the soft palate the English consonants may be oral and nasal.

26. What are oral consonants? Oral consonants are those in the articulation of which the soft palate with the uvula is raised and the stream of air goes out through the mouth cavity, as in p, b, t, d, etc.

27. What are nasal consonants? Nasal consonants are those in the articulation of which the soft palate with the uvula is lowered and the stream of air goes out through the nasal cavity, as in m, n, N.

28. How are the English consonants classified according to the type of obstruction? According to the type of obstruction the English consonants are classified as occlusive and constrictive.

29. What are occlusive consonants? Occlusive consonants are those in the articulation of which a complete obstruction is formed by the organs of speech. The air-passage is completely blocked, as in p, b, etc.

30. What are constrictive consonants? Constrictive consonants are those in the articulation of which an incomplete obstruction is formed by the organs of speech. The air-passage is only narrowed, as in f, v, etc.

31. Into what groups are the English consonants divided according to their coarticulation? According to coarticulation, or the second obstruction, the English consonants may be unicentral and bicentral.

32. What are unicentral consonants? Unicentral consonants are those in the articulation of which there is only one focus of obstruction. Most occlusive consonants, except C and G, and a few constrictive ones are pronounced with a single obstruction, as in p, v, s, etc.

33. What are bicentral consonants? Bicentral consonants are those in the articulation of which the narrowing has two foci of obstruction, as in w, ɹ, l, S, Z, C, G.

Coarticulation may be tongue-front (the tongue-front secondary focus) and tongue-back (the tongue-back secondary focus).

34. How is the tongue-front secondary focus formed?
The tongue-front secondary focus, or the tongue front coarticulation, is formed by the front of the tongue against the hard palate, as in S, Z, C, G and clear l. It gives the sound a clear ("soft") colouring.

35. How is the tongue-back secondary focus formed? The tongue-back secondary focus, or the tongue back coarticulation, is formed by the back of the tongue against the soft palate, as in w and dark f. It gives the sound a dark ("hard") colouring.

36. How are the unicentral consonants classified according to the form of narrowing? According to the form of narrowing the English unicentral consonants may be produced with a flat narrowing, as in *f, v, T, h, D, S, Z*, etc. and with a round narrowing, as in *s, z, w*.

37. Into what groups are the English consonants divided according to the manner of the production of noise? According to the manner of the production of noise occlusive consonants are subdivided into plosive (or stops) and affricative.

Constrictive consonants are fricative.

38. What are plosive consonants? Plosive consonants are those in the articulation of which the stream of air breaks the obstruction quickly and produces a sound of plosion, as in *p, b, t, d, k, g*.

39. What are affricative consonants? Affricative consonants are those in the articulation of which the stream of air is first stopped and then slowly released with friction, as in *C, G*.

40. What are fricative consonants? Fricative consonants are those in the articulation of which the stream of air produces a sound of friction, as in *f, v, T, D, s, z, S, Z, h*.

41. Into what groups are the English sonorants subdivided according to the manner of the production of noise? Occlusive sonorants are nasal; constrictive sonorants are subdivided into median and lateral.

42. What are nasal sonorants? Nasal sonorants are those in the articulation of which the soft palate with the uvula is lowered and the stream of air goes out through the nasal cavity, as in m, n, N. The musical tone is stronger than the noise.

43. What are median constrictive sonorants? Median constrictive sonorants are those in the articulation of which the stream of air passes by the central part of the tongue, as in w, r, j. The narrowing is wide; no audible friction is produced, the musical tone is stronger than the noise.

44. What are lateral constrictive sonorants? Lateral constrictive sonorants are those in the articulation of which the stream of air goes out by the sides of the tongue, as in l. The musical tone is also very strong.

ASSIMILATION, ACCOMMODATION AND ELISION

1. What is assimilation? The influence of the articulation of one consonant upon the other making it similar to itself is called assimilation. The consonant which articulation is modified is called assimilated; the consonant which influences the articulation of the neighbouring consonant is called assimilating.

2. What features of articulation may be influenced by assimilation?
Assimilation may affect:

- 1) the place of obstruction;
- 2) both the place of obstruction and the active organ;
- 3) the position of the lips;
- 4) the work of the vocal cords;

- 5) the position of the soft palate;
- 6) the manner of the production of noise.

3. In what cases is the place of obstruction affected by assimilation? The alveolar variants of *t, d, n, l, s, z* are replaced by dental before the dental consonants *T, D*, e.g. *tenth, in them, read this, sixth*.

4. In what cases are both the place and the active organ affected by assimilation? In words with the prefix *con-* in a stressed position the fore-lingual, alveolar *n* is replaced by the back-lingual, velar *N* followed by *k, g*. E.g.: *conquest, congress*. It takes place in “I can go” when a vowel in an unstressed syllable is omitted: [alkN "gqV].

5. In what cases is the position of the lips affected by assimilation? The bilabial sonorant *w* makes the preceding consonant labialized. E.g.: *quick, twenty, swim, language*. The position of the lips is not affected if *w* belongs to the following word: *read well*.

6. In what cases is the work of the vocal cords affected by assimilation? A voiced consonant may be replaced by a voiceless one under the influence of the neighbouring voiceless phoneme and vice versa. E.g. *newspaper* ['njHspelpq], *gooseberry* ['gVzbrl]. The work of the vocal cords is also affected when the English sonorants *m, n, l, r, j, w* are partly devoiced before a vowel when they are preceded by a voiceless consonant. E.g.: *small, please, slow, try, quick* [kw...], *pew* [pj...]. In the English Language regressive assimilation affecting the work

of the vocal cords occurs only in a few compounds (see the examples above). However in the majority of English compound words and at word boundaries this type of assimilation does not take place, e.g. blackboard ['blɜkbɔ:d], this book ['ðɪsbʊk].

7. In what cases is the position of the soft palate affected by assimilation? It takes place when nasal consonants influence oral ones. E.g.: let me ['lem], give me ['gɪv]. Alveolar t, d may become similar to n. E.g.: kindness ['kaɪnɪnz], sandwich ['sɜnwɪʃ], grandmother ['grænmʌðə].

In “handkerchief” assimilation had two stages: the consonant [d] changed into [n] which in its turn changed into [ŋ] under the influence of [k]. In this case both the place of obstruction and the active organ were affected by assimilation.

8. In what cases is the manner of the production of noise affected by assimilation? There are several cases when the manner of the production of noise is affected by assimilation:

a) plosive consonants lose their plosion when followed by another plosive. E.g.: act, fact, sit down, good-bye. There is only one plosion here.

b) plosive consonants may have a nasal plosion before nasal sonorants. E.g.: help me, darkness, pardon, let me.

c) they may have a lateral plosion. E.g.: little, middle, that lesson, good luck.

d) plosive consonants may become affricated. E.g.: don't you ['dɒntʃu]. In this case t gets the tongue front coarticulation.

9. What is accommodation? The influence of a vowel upon a consonant or vice versa is called adaptation, or accommodation. The accommodated sound does not change its main phonemic features. E.g.:

a) a rounded vowel influences the preceding consonant and makes it labialized. E.g.: two.

b) a fully back vowel is slightly advanced after j. E.g.: beauty.

c) a vowel is replaced by its slightly more open variant before the dark l under the influence of its tongue-back secondary focus. E.g.: belt [bɛlt].

10. What is elision? The omission of sounds in rapid speech is called elision. It takes place within words as well as at their boundaries. E.g.: phonetics [f'netlks], all right ['L'raɪt].

11. What degrees of assimilation may there be in English? There are three degrees of assimilation in English: complete, partial and intermediate.

12. What assimilation is complete? Assimilation is complete when the neighbouring speech-sounds fully coincide in their articulation. E.g.: horse-shoe ['hLSSH], does she ['dASS].

The sounds s and z completely change into the sound S.

13. What assimilation is partial? Assimilation is partial when the assimilated phoneme changes only in some of its features. E.g.: tenth. The phoneme n changes its place of obstruction and retains all the other features.

14. What assimilation is intermediate? Assimilation is intermediate between partial and complete when the assimilated phoneme changes completely but does not coincide with the assimilating. E.g.: gooseberry. In this case the phoneme *s* changes completely into *z*, but does not coincide with the neighbouring *b*. It becomes only partly similar to it.

15. In what way is assimilation classified according to its direction? According to its direction assimilation may be progressive, regressive and double.

16. What assimilation is progressive? In progressive assimilation the preceding phoneme influences the following.

E.g.: it's, that's .

17. What assimilation is regressive? In regressive assimilation the following phoneme influences the preceding.

E.g. tenth.

18. What assimilation is double (reciprocal)? In double assimilation both the sounds influence each other. E.g.: quick [kw]. The bilabial *w* influences *k* and it becomes labialized. At the same time the voiceless *k* influences *w* and it is partly devoiced.

19. What assimilation Is historical? Historical assimilation is the result of the changes which took place at earlier stages of the development of the

language. Thus when s, z were followed by i or j in an unstressed syllable the reciprocal assimilation took place in the combinations si, zj, ti, tj and changed them into [ʃ, ʒ, tʃ].

E.g.: occasion [q'kelʒn], from [o'kxʒjɔn], session [ʃesɔn] from [ʃesjɔn].

20. What assimilation is contextual? At word boundaries such as "does she", "used to", "horse-shoe", we have contextual assimilation. A word with an assimilated sound comes to have a pronunciation different from that it has when said by itself.

21. What assimilation is established? When assimilation is obligatory it is established. Its absence gives the impression of mispronunciation. E.g.: conquest, question, newspaper.

22. What assimilation is accidental? When assimilation is the result of carelessness and cannot be considered a literary norm it is accidental. E.g.: Let me.

INTONATION

1. What is intonation? Intonation is a complex unity of sentence-stress, rhythm, tempo, pauses, speech-melody and voice-quality (timbre).

By sentence-stress we understand a greater prominence given to one or more words in a sentence as compared with the other words of the same sentence.

The regularity of stressed syllables in time is called rhythm.

Tempo is the rate of speech with which syllables are pronounced.

The moments of silence in the flow of speech are called pauses.

Speech-melody is the variation in the pitch of the voice of the speaker. It expresses itself in pitch levels, pitch ranges and tones.

The emotional colouring of the speaker's voice is called timbre, or voice quality.

2. What is the function of intonation? The function of intonation is to constitute a sentence out of words used according to the grammatical rules of the language. It serves to distinguish the communicative type of the sentence (statements, questions, imperatives, exclamations) and to convey the speaker's emotions and his attitude to the situation and the listener.

Thus intonation has a communicatively and attitudinally distinctive function.

3. What is a sense-group? Each sentence expresses a more or less complete idea but at the same time it includes words expressing separate elements of reality such as objects, actions, properties and agents which form meaningful parts inside a sentence. They are called sense-groups. A sense-group is the shortest unit of speech from the point of view of meaning, grammatical structure and intonation.

4. What features of intonation define a sense-group? All the components of intonation, though in different degree, take part in shaping a sense-group. It is achieved by the correct distribution of sentence-stress, the appropriate use of rhythm, tempo, pauses and the appropriate pitch treatment together with timbre (neutral or emotional). It follows that from the phonetic point of view a sense-group is an intonation-group.

PAUSES

1. What is a pause? A pause is a moment of silence in the flow of speech.

2. What is the function of pauses? Pauses are normally made to take breath at points where they are necessary or allowable from the point of view of the meaning of the sentence. They are used at the end of the sentence to delimit it from other sentences and within it to separate sense-groups.

3. What marks denote pauses in writing? Pauses are denoted by the marks of punctuation in writing.

The full stop, the question and exclamation marks are used at the end of the sentence. The comma, the colon, the semicolon are used within a sentence and separate sense-groups. However pauses within a sentence may be not marked in writing.

4. What does the length of a pause depend on? The length of a pause depends on the degree of independence, semantic importance and the connection of the adjacent parts in the flow of speech as well as on the rate of speech.

A long pause is usually used at the end of a sentence, while shorter pauses are used inside it to delimit sense-groups.

The more independent and semantically important the sense-group is, the longer the pause after it.

5. What is a potential pause? When the pause is extremely short or even actually absent it is called a potential or psychological pause. The delimitation of a sense-group depends in this case on the change of the pitch of the voice. E.g.: I 'stayed at 'home and 'worked at my book. The pitch of the voice of "worked" is higher than the pitch of "home" and this delimits

these sense-groups instead of an actual pause.

6. When is a potential pause used? A potential pause is used when the rate of speech is great or the degree of independence and semantic importance of a sense-group is small and it is closely connected with the adjacent sense-group.

7. In what way are pauses represented graphically? For the purposes of phonetics the long pause may be represented graphically by two vertical bars ||, a shorter pause may be marked by one vertical bar |, and a potential pause may be indicated by a vertical wavy line.

SENTENCE-STRESS

1. What is sentence-stress? Sentence-stress is a greater prominence given to one or more words in a sense-group as compared with the other words of the same sense-group.

2. By what is the prominence of a word in a sentence achieved? This prominence is achieved by the combination of the following means:

- a) the greater force of articulation;
- b) the change in the pitch of the voice;
- c) the full, distinct pronunciation of sounds (their quality);
- d) the greater length of sounds (their quantity).

3. What is the function of sentence-stress? The chief functions of sentence-stress are:

- a) to single out words in a sense-group according to their relative semantic importance;
- b) to form the rhythmical basis of the sense-group.

E.g.: 'Not so 'easy as you might ,think.

In this sentence the words that are underlined have sentence-stress because they are semantically important in the sentence, and since they occur at more or less equal intervals of time, they form the rhythm of the sentence.

4. What is the function of the last stressed word in a sentence? The position of the last sentence-stress determines the communicative centre of an intonation group. It carries the terminal tone which contains a change in the direction of the pitch of the voice (a fall, a rise, etc.) and determines the communicative type of the sentence.

E.g.: But it's 'only 'half • past five.

The fall is used in the last word "five" to show that it is the most important piece of information in the statement.

5. What is the communicative centre of the sentence? It is the most important piece of information (something which is new to the listener).

I went to see my brother in Kensington.

I went to see my brother in Kensington.

6. Is the communicative centre of the sentence always the last word in a sentence? No, it is not. It may occupy any place in a sentence.

E.g.: 'What did you do in the war?

7. What is logical stress? By shifting the position of the last sentence-stress it is possible to change the meaning of a sentence. E.g.: I suppose I shall have to help. The word "have" is made the last prominent word, and the sentence gets a particularly emotional meaning. Such a shifting of the last sentence-stress is called logical stress.

It may express something new to the listener (novelty stress), contrast (contrastive stress) or some special importance (intensity stress).

E.g.: It is I who did it. Ann did but I didn't. I did it.

8. What degrees of sentence-stress are there in English? There are three degrees of sentence-stress: a word may be accented, stressed and unstressed.

An accented (or fully stressed) word is prominent due to all the means of sentence-stress - the variation of the pitch of the voice, the force of articulation, quality and quantity of sounds.

A stressed (or partially stressed) word is prominent due to the force of articulation, quality and quantity of sounds. The pitch of the voice is not changed.

An unstressed word is not made prominent. E.g.: They all said they would go.

The word "all" is accented in this sentence; the words "said" and "go" are stressed and all the other words are unstressed.

9. What words have usually sentence-stress?

The notional parts of speech get usually sentence-stress in English. They are principal verbs, adverbs, nouns, adjectives, numerals, demonstrative, interrogative and emphasizing pronouns as well as the absolute form of the possessive pronouns. However, there are cases when these words weaken their sentence-stress and even lose it under the influence of logical stress and rhythm; although they always retain their full vowel quality. E.g.: But how can you know?

In this sentence the word "can" is accented, the word "know" is weakened, and the word "how" is unstressed.

10. What words have no sentence-stress usually? Form words performing grammatical functions have no sentence-stress as a general rule. They are auxiliary, modal and link verbs, prepositions, conjunctions, articles and also personal, possessive and reflexive pronouns.

They may get sentence-stress if they become logically important and under the influence of rhythm. E.g.: Will you stick to the point?

The auxiliary verb “will” gets sentence-stress at the beginning of a general question for the sake of rhythm.

That is good of you !

The link verb “is” is accented for the sake of logical stress. See the book by V.A. Vassilyev for details pp. 124-125.

11. What forms of pronunciation do the form words have?

As form words may be stressed and unstressed, they have two forms of pronunciation: strong and weak.

In a strong form the quality and the quantity of a vowel is full and distinct.

E.g.: can [kxⁿ], must [mAs^t], etc.

In a weak form the quality of a vowel is reduced and the length of a vowel is shortened. E.g.: can [kqⁿ, kn], must [mqst], etc.

12. In what way are the unstressed words pronounced in a sense-group? Unstressed words occurring inside a sense-group and at the end of it have a tendency to cling to the preceding words having sentence-stress, and form its enclitics.

Initial unstressed syllables cling to the following prominent word, and form its proclitics. E.g.: I've been trying to get hold of you all day.

There is a strong tendency in English to pronounce unstressed words in the middle of a sense-group as enclitics. But proclitics may be also used inside a sentence when unstressed words are closer semantically to the following prominent word. E.g.: He rose without a word.

RHYTHM

1. What is rhythm? Rhythm in speech is the regularity of stressed syllables in time. In English rhythm there is a strong tendency to pronounce stressed syllables at equal intervals of time.

2. What is a rhythmic group? From the point of view of rhythm a sense-group is divided into rhythmic groups. A group of syllables consisting of one stressed and several unstressed ones is called a rhythmic group. E.g.: They couldn't have chosen a better time for their holiday.

The rhythmic groups take approximately the same time.

3. What is the influence of rhythm upon word-stress? English rhythm governs the alternation of stressed and unstressed syllables in speech: words having two stresses lose one of their stresses. E.g.: unknown.

He was an 'unknown person to me.

He was 'quite un~~known~~ to me.

Under the influence of the same tendency notional words may lose their stress in a sentence. E.g.: He left London. John left ~~London~~.

4. What is the influence of rhythm upon the rate of speech and the length of sounds? The greater the number of the unstressed syllables between the stressed ones is, the more rapidly they are pronounced.

The more rapidly the unstressed syllables are pronounced, the shorter the vowels in them are. E.g.: We shall start immediately if you are ready.

TEMPO

1. What is tempo? The rate of speech with which syllables are

pronounced and the number and length of pauses determine the tempo of speech.

2. What is its function? Tempo is not constant, it changes and shows the relative semantic importance of a sense-group and the speaker's emotions.

Stressed elements are said slower than unstressed ones. E.g.: We shall start immediately if you are ready.

TIMBRE

1. What is timbre? It is a special tonal colouring of the speaker's voice. It serves to express joy, sadness, anger, indignation, etc.

2. What timbre characteristics may be distinguished in a speaker's voice?
A speaker's voice may be flat, resonant, creaky, husky, bright, dark, soft, furry, etc.

The physical nature of timbre has not yet been established.

SPEECH-MELODY

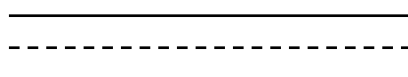
1. What is speech-melody? Speech-melody is the variation of the pitch of the voice of the speaker. It expresses itself in pitch levels, pitch ranges and tones.

2. What is pitch level? Pitch level is the height of a syllable in a sense-group in relation to the lowest pitch of the voice. The pitch level of a sense-group depends on the pitch of its first accented syllable. The higher the pitch of the first accented syllable is, the higher the general pitch level of this sense-group is.

The last accented syllable in English reaches the lowest pitch as a general rule.

3. What pitch levels are there in speech? In relation to the highest and the lowest limits of the speaker's voice three levels are distinguished: high, medium and low.

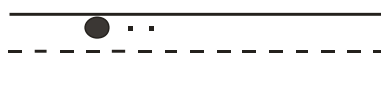
4. In what way is the pitch level represented graphically? The highest and the lowest limits of the normal speaking voice may be represented graphically by two horizontal lines, which are called the staves:



The upper line shows the highest pitch, the lower one denotes the lowest normal pitch. The dashy line shows the medium pitch level.

The pitch level of accented and stressed syllables may be represented by big dots or dashes; unstressed syllables are represented by small dots on the staves.

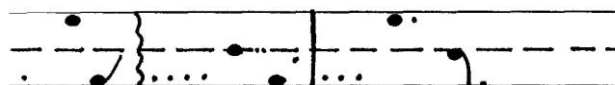
E.g.:



5. What is the function of pitch-level?

The use of this or that pitch in a sense-group 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 and stronger degree of feeling.

E.g.: At 'this game, { without any 'training and practice, | he was a 'perfect master.



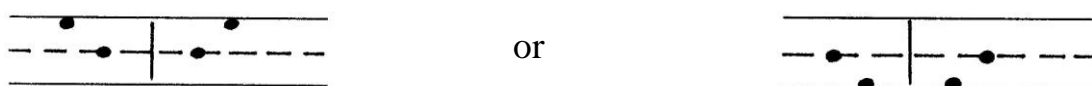
The last sense-group in this sentence is the most important of the three, therefore it has the highest pitch level.

The second sense-group has the lowest pitch level of all the sense-groups,

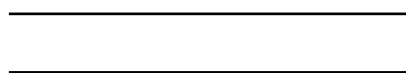
because the speaker considers it to be less important.

6. What is pitch range? The range of a sense-group is an interval between the highest and the lowest pitch level in the sense-group. The normal pitch range of a speaking voice is equal to an octave.

7. What pitch ranges may there be? The pitch range in a sense-group will be narrow when the interval between the highest and the lowest levels is equal to half of the normal speaker's pitch range. E.g.:



In the first case the first syllable is said on the high pitch level, the second on the medium pitch level; in the second case the first syllable is said on the medium level, the second on the low level. The pitch range of a sense-group is wide when the interval between the highest and the lowest levels is equal to the whole normal speaker's pitch range. E.g.:



In this case the first syllable is said on a high pitch level and the second on a low pitch level.

8. What is the function of the pitch range? The pitch range of a sense-group may change. It may become wider or narrower. It shows the degree of the semantic importance of a sense-group and the emotional attitude of the speaker.

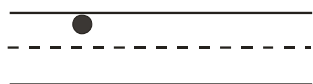
9. What is tone? A tone is a combination of stress and the pitch of the voice. Tones may be different from the point of view of their pitch direction and range.

From the point of view of pitch direction tones may be level and moving; from the point of view of the range tones may be wide and narrow.

10. What is a level tone? Level tones have unvarying pitch within a syllable. From the point of view of the range there are three level tones: high, mid and low level.

In the High Level tone the accented syllable is said on a high level pitch. It is marked by a vertical tone-stress mark [] placed above the syllable in the line of print and is represented graphically on the staves by a dot at the highest pitch.

'No.



In the Low Level tone the accented or stressed syllable is said on a low level pitch. It is marked by a vertical tone-stress mark [], placed at the bottom of a syllable in the line of print and is represented graphically by a dot on the lowest pitch.

No.



No special feeling or meaning is expressed by those tones. They are non-final and often show hesitation and uncertainty.

11. What is a moving tone? Moving tones have a change in pitch direction: downward or upward.

The downward pitch direction expresses finality, completeness, definiteness or resoluteness.

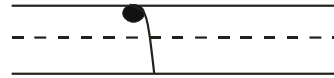
The upward pitch direction expresses non-finality, incompleteness, hesitation and indefiniteness.

From the point of view of the range moving tones are also high or low. The high range of a tone makes it more expressive and emotional as a general rule. There are 6 moving tones: 4 simple: the low fall, the low rise, the high fall, the high rise, and 2 complex - the rise-fall and the fall-rise.

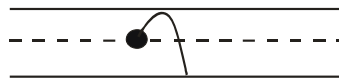
12. What is the change of the pitch direction in each tone? In the Low Fall the voice falls from a medium to a very low pitch level. It is marked by a downward tone-stress mark [] placed at the bottom of the accented syllable in the line of print and represented graphically on the staves by a big dot with a downward curve: No.



In the High Fall the voice falls from a relatively high pitch level to a very low pitch. It is marked by a downward tone-stress mark [] placed at the top of the accented syllable in the line of print and represented graphically on the staves by a big dot with a downward curve: No.



In the Rise-Fall the voice first rises from a relatively low to a high pitch level, and then quickly falls to a very low pitch. It is marked by two opposite tone-stress marks [] placed at the top of the accented syllable in the line of print and represented graphically on the staves by a big dot with an upward curve which reaches the highest pitch and then goes down to the lowest: No.

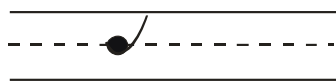


In the Low Rise' the voice rises from a low to a medium pitch level. It is marked by an upward tone-stress mark [] placed at the bottom of the accented syllable and represented graphically on the staves by a big dot with an upward curve: No.

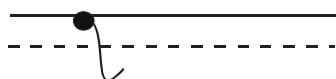


In the High Rise the voice rises from a medium to a high pitch level. It is marked by an upward tone-stress mark [] placed at the top of the accented syllable in the line of print and represented graphically on the staves by a big dot at the medium pitch with an upward curve:

No.



In the Fall-Rise the voice first falls from a relatively high to a rather low pitch level, and then rises to a medium pitch level. It is marked by two opposite tone-stress marks [] placed at the top of the accented syllable in the line of print and represented graphically on the staves by a big dot at the highest pitch with a downward curve which reaches the lowest pitch and then goes slightly up: No.



THE PHONETIC STRUCTURE OF AN INTONATION GROUP

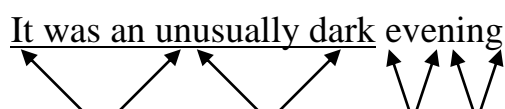
1. What are the structural components of an intonation group? From the point of view of sentence-stress and pitch treatment of an intonation group four structural components may be distinguished in it. They are: the pre-head, the scale, the nucleus, the tail. They form definite structures in respect to their pitch levels and sentence-stress.

The initial unaccented syllables of an intonation group preceding the first accented syllable are called the pre-head.

The scale is the part of an intonation group that begins with the first accented syllable (the head) and ends with the syllable immediately preceding the nucleus.

The nucleus is the last accented syllable of an intonation group. It is the most important component: it is always present in an intonation group being its communicative centre.

The final unaccented syllables following the nucleus form the tail of an intonation group. E.g.:

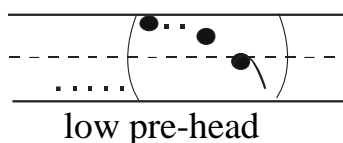


pre-head scale nu- tail
 cleus

2. What is the pitch treatment and sentence-stress of the pre-head? There are two principal types of pre-heads from the point of view of their pitch treatment and sentence-stress: the Low pre-Head and the High pre-Head.

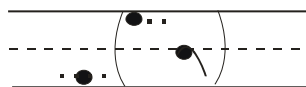
3. What is the Low pre-Head? All the syllables of the Low pre-Head are said on the same rather low pitch.

E.g.: It was an un usually dark night.



The Low pre-Head may contain stressed syllables which are marked by the tone-stress mark [•] placed before the stressed syllable in the line of print.

E.g.: The • man was (perfectly right)

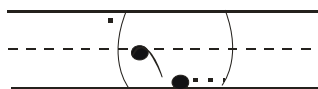


The dot before the stressed syllable indicates that the syllable contributes to the rhythmical pattern of the sense-group but has no change in the pitch level. It is the same as in the preceding syllable.

4. What is the High pre-Head? All the syllables in the High pre-Head are said on the same relatively high pitch level.

The High pre-Head does not contain stressed syllables and is marked by the tone-stress mark [] placed before the first syllable in the line of print.

E.g.: That (is good of you)



5. What is the function of the pre-heads? The Low pre-Head shows the

comparative unimportance of initial unaccented syllables.

The High pre-Head has a clearly emotional function. It gives a bright, lively, encouraging character to the sense-group before a rise.

E.g.: Do tell me • all a•bout it.



6. What is the pitch treatment and sentence-stress of the scale?

According to the general direction of the pitch levels of an intonation group three principal scales are distinguished in English: the Level, the Descending and the Ascending.

According to the direction of the pitch movement within and between the accented syllables the Descending and the Ascending scales may be Stepping, Sliding and Scandent.

7. What is the pitch treatment and sentence stress of the Low Level Scale? In the Low Level Scale all the syllables are said on the same rather low pitch level. The tone-stress mark [] is placed at the bottom of stressed syllables in the line of print to denote it.

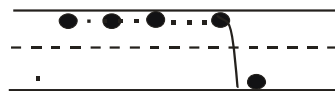
E.g.: No one's going to hurt you



The Low Level Scale is used to express a perfunctory note in an utterance. It also serves to show cool, indifferent, hostile attitudes of the speaker.

8. What is the pitch treatment and sentence stress of the High Level Scale? In the High Level Scale all the syllables are pronounced on the same rather high pitch. The tone-stress mark [] is placed at the top of the accented syllables in the line of print.

E.g.: You surely don't expect me to believe that.



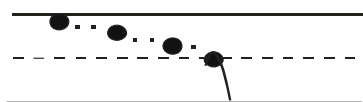
This scale is characteristic of emotional speech in the conversational style. It may sound excited or joyful.

9. What is the pitch treatment and sentence-stress of the Descending Stepping Scale? In the Descending Stepping Scale the pitch-level of the first accented syllable is the highest in an intonation-group. All the other syllables are said on a slightly lower pitch-level than the preceding syllable until the last accented syllable is reached. The pitch intervals between the accented syllables of a sense-group are more or less equal.

The unstressed syllables of the descending stepping scale are said on the same pitch level as the preceding accented syllable.

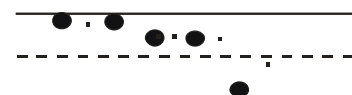
The accented syllables are marked by the tone-stress mark [] placed at the top of the accented syllable in the line of print.

E.g.: Why did you 'tell me you 'couldn't come?



Besides accented and unstressed syllables the Descending Stepping Scale may contain stressed syllables which are marked by a dot [•] in the line of print.

E.g.: Are you •coming back a•gain on Sunday?

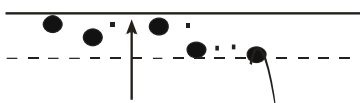


The Descending Stepping Scale with its gradual falling of pitch on all the accented syllables of an intonation group conveys the impression of a balanced, active, “normal” mood of the speaker.

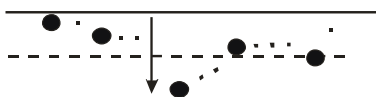
10. What is the Broken Descending Stepping Scale? There is, however, a variation of the Descending Stepping Scale, in which one of the accented syllables in the middle of a sense-group is pronounced on a higher or lower

pitch level than the preceding syllable, to single it out on account of its semantic importance.

E.g.: a) My 'friend 'knows a host of 'interesting men.



b) 'Can you 'order a taxi to 'take me to the station?



In the first example there is the Upbroken Descending Stepping Scale (with a Special Rise) in the second - the Downbroken Descending Stepping Scale (with a Special Drop).

The Descending Stepping Scale is continued after the Special Rise or the Drop.

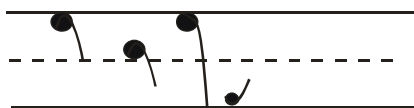
11. When are the Special Rise and the Special Drop used? They are used to make a word prominent and if a sentence is long, not to bring the pitch of the voice to its lowest level too soon.

12. What is the pitch treatment and sentence stress of the Descending Sliding Scale? In the Descending Sliding Scale the accented syllables are pronounced with the steps down if followed by the unaccented ones, which gradually slide down; the accented syllables gradually slide down themselves if not followed by unaccented syllables.

E.g.: a) Everyone's bound to see it some time.



b) You can't just leave it.

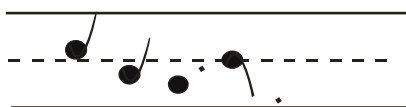


The Descending Sliding Scale is marked by the tone-stress mark [] placed before the accented syllables in the line of print. Due to its uneven change of pitch it reflects an excited state of mind and, sometimes, a highly emotional attitude to the situation.

13. What is the pitch treatment and sentence stress of the Descending Scandent scale? In the Descending Scandent Scale the accented syllables are pronounced with pitch rises if not followed by unaccented ones. In the latter case the pitch rises in unaccented syllables.

The Descending Scandent Scale is marked by the tone-stress mark [] placed before the accented syllables in the line of print.

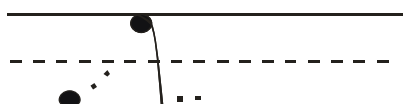
E.g.: I hate doing nothing.



14. What is the pitch treatment and sentence-stress of the Ascending Stepping Scale? The Ascending Stepping Scale starts on a low pitch level and rises gradually syllable by syllable, to end just before the last accented syllable is reached.

In the Ascending Stepping Scale each accented syllable is pitched a step higher than the preceding one. The unaccented syllables between them rise gradually. The Ascending Stepping Scale is marked by the tone-stress mark placed before the first accented syllable in the line of print.

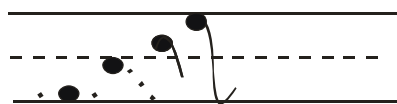
E.g.: What have you done it for?



The Ascending Stepping Scale is often used to express surprise, insistence, protest.

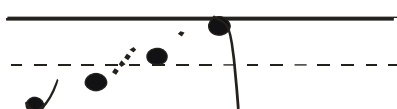
According to the direction of pitch movement within the syllables it may be also sliding and scandent.

E.g.: It's such a pity that you can't come.



The Ascending
Sliding Scale

Why haven't you arrived in time?



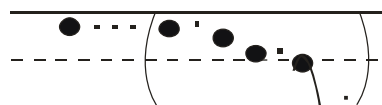
The Ascending
Scandent Scale

15. What is the pitch treatment and sentence stress of the nucleus? The nucleus is the last accented syllable of an intonation group. It gives the final shape to the sentence, determining its communicative type and its communicative centre.

As a general rule the moving terminal tones are used in the nucleus. However, the level terminal tones (High, Mid, Low) are also possible in it. They are non-final and non-categoric in character. They may express hesitation and uncertainty and are often used in reciting poems. E.g.:

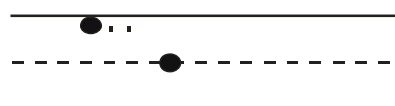
So gentlemen, (let us go in together)

(The High Level Tone)



'What shall I do?

(The Mid Level Tone)



The Low Fall is categoric and expresses finality. It indicates a number of attitudes, from neutral to grim and cool.

The High Fall is as definite and complete as the Low Fall, but it indicates a lively, interested attitude, showing personal involvement and sometimes mild surprise.

E.g.: I 'hear you' ve passed your exam (categoric, matter-of-fact).

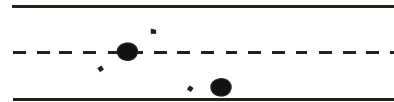
I 'hear you've passed your exam (categoric, warm, and interested).



The complex rising-falling tone in the nucleus shows that the speaker is greatly impressed.

E.g.: 'Did you 'have a 'good time?

A marvellous time.



The Rise-Fall is definite and final in character. It may express attitude both pleasant and unpleasant from quizzical to challenging and from being pleasantly impressed to admiration.

The Low Rise expresses non-finality, uncertainty. It often implies a guarded, perfunctory attitude.

The High Rise is an interrogative and echoing tone, often calling for a repetition. Its attitude is unofficial. E.g.:

He's 'hardly 'hurt at all (a reacting statement).

He's 'hardly 'hurt at all (an echoed statement, a question).

The complex falling-rising tone in the nucleus is an implicatory tone. The implication depends on the concrete situation the sentence is used in. It may express contrast and gives the sentence a non-categoric meaning. It shows politeness, apology, concern.

E.g.: - We got •here about midnight.

- It was earlier than that.

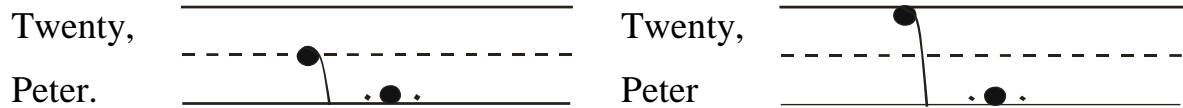
- How am I doing? You are low.

16. What is the pitch treatment and sentence-stress of the tail? The tail depends wholly on the nucleus in the distribution of the pitch of the voice in it. It is the continuation of the nucleus in this respect.

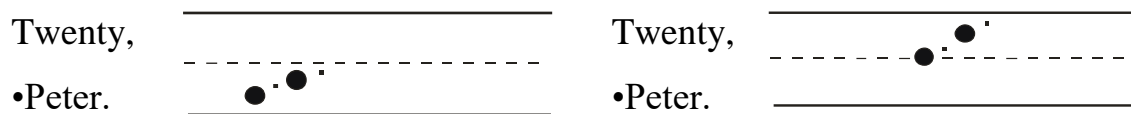
The tail may contain stressed words. The tone-stress mark [] is placed in

the line of print before a stressed syllable said on the low level pitch, and the tone-stress mark [.] before a stressed syllable which is higher than the lowest pitch. The tail following the simple falling tones in the nucleus is said on the low level tone.

E.g.:



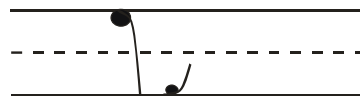
The tail following the simple rising tones in the nucleus is said with a gradually rising change of the pitch, while the nucleus syllable is pronounced on the level pitch.



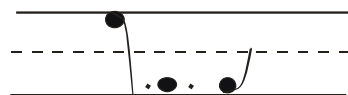
The tail following the complex falling-rising tone in the nucleus is included into the nucleus.

The fall takes place in the nuclear syllable, the rise takes place in the last syllable of the tail. The intervening syllables, if there are any, are said on the low level pitch.

E.g.: Twenty.



Two, you want to say.



THE INTONATION CONTOURS OF SENTENCES CONTAINING A SINGLE SENSE GROUP

17. What types of sentences are distinguished according to the aim of communication? Four general communicative types of sentences are

distinguished according to the aim of communication. They are declarative sentences or statements, whose aim is to state something; interrogative sentences, whose aim is to ask something; imperative sentences, whose aim is to cause someone to do something; exclamatory sentences, whose aim is to express emotions.

Each general communicative type may have a number of subtypes as to the particular aim of communication. Thus an imperative sentence may express a command or a request. An interrogative sentence may be a special, a general, an alternative, a disjunctive question, and so on.

18. What is the relation between the grammatical structure of a sentence and its intonation? As a general rule a particular syntactical structure of a sentence has its own intonation: a statement, a special question, an exclamation, a command take a falling nuclear tone; a general question, a request are pronounced with a rising nuclear tone.

However, there are numerous cases when the intonation of a sentence does not coincide with its syntactical type. In that case the communicative type of the sentence is defined by intonation alone. E.g.: He is there? (asks) But can he manage it alone? (states)

Moreover one and the same attitudinal meaning of intonation may be combined with any communicative type of the sentence.

19. What is the attitudinal meaning of intonation? By the attitudinal meaning we understand the speaker's attitude towards the intellectual content of the sentence and the situation of reality it is used in as well as the listener.

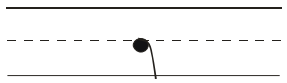
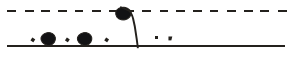
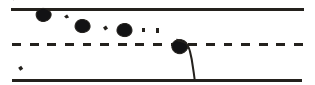
The attitudinal meaning may be subdivided into neutral and non-neutral (positive and negative). See the book by V.A.Vassilyev for details, pp. 130-142; 155-162.

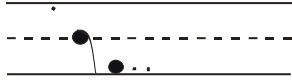

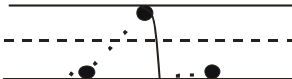
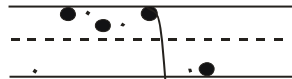
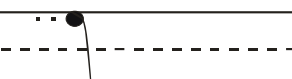


Below there are 10 tables that represent the most common attitudes and the phonetic means expressing them. A particular stress and pitch treatment of an intonation group forms a definite pitch pattern, or a tone-group having a definite attitudinal meaning.

A pitch pattern is a certain combination of the structural components of an intonation group - the pre-head, the scale, the nucleus and the tail.

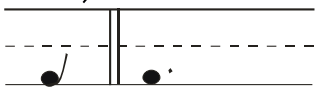

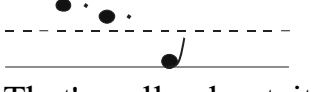

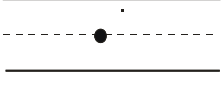
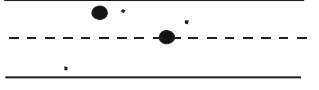
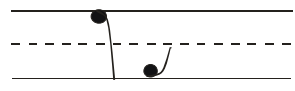
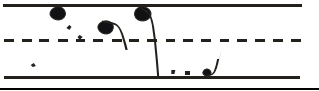
While analysing the structure and meaning of a tone-group one is to answer the following questions:

- a) What attitudinal meaning is expressed by this tone-group?
- b) By what phonetic means is it achieved? (What nuclear tone and scale are used?)
- c) The peculiarities of the attitudinal meanings of the communicative types of sentences may be also paid attention to.

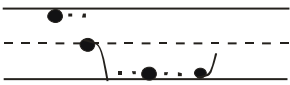
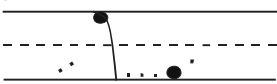
Tone group	Attitude	Phonetic Means	Examples
1.	<u>reserved</u> : negative emotional colouring Statements: dispassionate Sp. quest.: flat, hostile Gen. quest.: suggesting the subject for discussion Imperatives: cold Exclamations: calm	Low Fall; Low Level Scale+ Low Fall	<u>No.</u>  <u>I want to have</u> <u>a chat with you.</u> 
2.	<u>considered</u> , weighty Statements: categoric, narrative Sp. quest.: serious, impatient Gen. quest.: suggesting	Descending Stepping Scale + Low Fall High Pre-Head	I 'stayed at 'home and 'worked at my <u>book.</u> 

	the discussion Imperatives: firm, demanding Exclamations: emphatic.	Low Fall	— That is good of you. 
3.	<u>personal concern.</u> <u>surprise, disgruntled</u> <u>protest</u> Statements: warm, protesting Sp. quest.: lively, displeased Gen. quest.: surprised, querulous, suggesting to discuss Imperatives: warm, critical Exclamations: less weighty than in Tone-Group 2.	High Fall Ascending Stepping Scale + High Fall	\ No.  It's \ really an impossible day. 
4.	<u>interested, warm</u> Statements: warm, conversational Sp. quest.: businesslike Gen. quest.: suggesting the discussion with positive attitude Imperatives: suggesting a course of action Exclamations: mild surprise	Descending Stepping Scale + High Fall; High pre-Head+High Fall	I 'do the 'same for all my guests.  — So I have. 
5.	<u>impressed, challenging</u> Statements: self-satisfied Sp. quest.: antagonistic Gen. quest.: -"- Imperatives: disclaiming responsibility	Rise-Fall Descending Stepping Scale+Rise-Fall	Wonderful. Marvellous.  I 'simply hated it. 

Exclamations: with a hint accusation

6.	<u>encouraging</u> <u>conversation, uncertainty</u> Statements: reserving judgment Sp.quest.: puzzled, disapproving Gen.quest.: sceptical Imperatives: critical, warning Exclamations: casual acknowledgement	Low Rise; Low Level Scale+ Low Rise	Yes. Many.  About three or four minutes. 
7.	<u>soothing, questioning</u> <u>incomplete</u> Statements: reassuring, unfinished Sp.quest.: friendly Gen. quest.: questioning Imperatives: patronising Exclamations: casual	Descending Stepping Scale + Low Rise; High Pre-Head Low Rise	'Have you 'seen him too?  That's all a•bout it. 
8.	<u>questioning, unofficial</u> Statements: questioning, tentative Sp. quest.: asking for repetition Gen.quest.: casual, echoed Imperatives: asking to explain Exclamations: expressing doubt with no critical intention	High Rise; Descending Stepping Scale+High Rise	Sugar?  He 'hasn't 'told you? 
9.	<u>contrast, implication</u> Statements: contrast, implication Sp.quest.: correction Gen.quest.: surprise Imperatives: warning	Fall-Rise; Descending Sliding Scale+Fall-Rise	Ann did.  He might if you talked nicely to him. 

Exclamations: scorn

10.	<u>positive, pointing out the main item with the fall and subsidiary one with the rise, apologetic, grateful</u>	(High, Low) Fall + Low Rise	Turn to the left when you get to the end.
	Questions: plaintive	(expanded by Low	
	Imperatives: reproachful	Level Scale)	I am sorry to disturb you.
	Exclamations: encouraging		

THE INTONATION CONTOURS OF SENTENCES CONTAINING MORE THAN ONE SENSE-GROUP

1. In what way is a sentence divided into sense-groups?

In order to divide a sentence into sense-groups correctly one must, first of all, take into consideration its meaning, grammatical structure and, secondly, use the appropriate intonation means.

One and the same sentence may be divided into a different number of sense-groups according to the meaning the speaker wants to express and the rate of speech.

E.g.: After you've heard what I have to say you'll change your mind, I think."

There are two sense-groups in this sentence according to the semantic importance of the grammatical components of the sentence. The part "I think" is not made separate as it has no semantic independence. The parts "After you've heard" and "what I have to say" are also very closely related and they are not separated.

2. What may the grammatical structure of a sense-group be? From the

point of view of its syntactic structure and meaning a sense-group may be a simple sentence or a part of a simple sentence (the subject, the predicate with its object and adverbial modifiers), a complex sentence or a part of a complex sentence (a principal clause, a subordinate clause, a part of a clause), a part of a coordinate sentence.

E.g.: I 'sent it to you 'three 'days ago.

We 'all •make mis takes sometimes.

I 'promise I 'won't tell •anyone.

I 'promise to you I 'won't tell •anyone.

I must 'stay in | and 'do my work.

However, there is no direct dependence between the grammatical structure of a sentence and its division into sense-groups. The variations depend on the meaning the speaker wants to convey.

Besides the slower the rate of speech is the greater the number of sense-groups.

3. What tones are used in the final sense-group? The tone of the first sense-group depends on the communicative type of the sentence which expresses the aim of the utterance and shows whether the sentence is a statement, a question, an imperative or an exclamation, and the attitudinal meaning of the sentence.

E.g.: He 'won't be 'back till ten.

He 'won't be 'back till ten.

Both sentences are statements, so the falling tones are used. The difference in the range of the tone is purely attitudinal.

4. What tones are used in a non-final sense-group of a sentence? The use of this or that tone in a non-final sense-group depends on the degree of its semantic importance, completeness and independence. The rising tones show

that a non-final sense-group is not semantically important or complete, or independent.

E.g.: By the 'time we 'got to the house | we were 'all wet through.

The falling tones show that a non-final sense-group is important, complete and independent.

E.g.: It was 'cold and comfortless, | for there was no fire in the grate.

5. What sequence of tones is used in alternative questions? In the first sense-group of an alternative question the low-rising tone is used and in the final - the falling tone.

E.g.: Shall I look after the luggage | or will you?

6. What sequence of tones is used in the disjunctive questions? The sequence of tones in disjunctive questions depends on the attitude of the speaker to the meaning of the sentence.

In the first sense-group of a disjunctive question the low-falling tone is usually used. The low-rising tone of the final sense-group shows that the speaker is not certain of the fact and expects an answer.

E.g.: You mustn't rely on this clock. It gains time, doesn't it?

The low-falling tone of the final sense-group shows that the speaker is certain of the fact and expects no answer.

E.g.: I rather like Mary. Very pleasant, isn't she?

See the book by V.A. Vassilyev for details, pp. 163-165.

THE INTONATION OF PARENTHESES, DIRECT ADDRESS AND THE AUTHOR'S WORDS

1. What is a parenthesis? A parenthesis is a word, or a group of words, or a sentence, which is not syntactically connected with the main sentence.

2. What is its function? It shows the speaker's attitude to the contents of the sentence, adds some less important meaning and is used to connect two sentences.

E.g.:

a) I suppose it was natural for you to be anxious about your brother. (the parenthesis expresses supposition);

b) You have to do it for tomorrow, if you can. (the parenthesis adds some less important meaning);

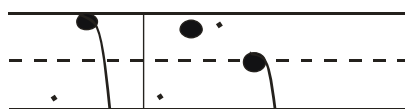
c) I've got two tickets, consequently you will go with me. (the parenthesis connects two sentences).

3. What does its intonation depend on? The intonation of a parenthesis depends on the degree of its semantic importance and the position in the sentence.

4. What is the intonation of an important parenthesis? When a parenthesis is semantically important it is usually placed at the beginning of a sentence but it may also be placed in the middle and at the end of it.

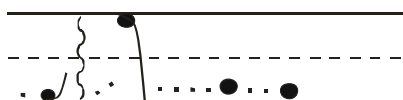
In all these cases the parenthesis forms a separate sense-group: the words of full meaning are accented, the nucleus bears the rise or the fall. It depends on the degree of its semantic importance and its connection with the main sentence.

E.g.: Of course I 'want it now.



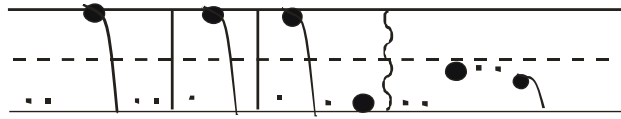
The parenthesis is treated as important and said with the fall.

E.g.: Per haps you are tired after the strain of the day.



The parenthesis is closely connected with the main sentence and is said with the rise.

There are settlements, | of course. and other things, as a 'general rule.

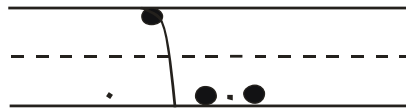


The parentheses are treated as important.

5. What is the intonation of an unimportant parenthesis?

When a parenthesis is semantically unimportant it is placed at the end or in the middle of the sentence. In this case it is treated as the tail of the main sense-group.]

E.g.: I've spoilt that, I think.



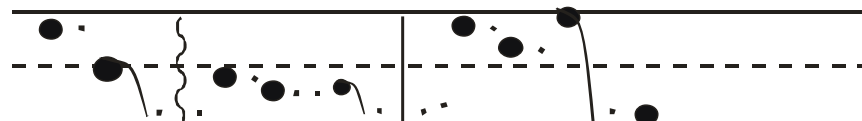
It 'didn't occur to you, I suppose. that you are wrong !



6. What does the intonation of the author's words depend on? It depends on their semantic importance and the position in relation to direct speech.

If the author's words are very important they form a separate sense-group: the words of full meaning are accented, the nuclear tone is that of the direct speech, but their pitch-level is low and the tempo is quick.

E.g.: “ Very sorry”, a'gain re'peated the landlord; | “but we 'really 'haven't got a room.”



If the author's words are very numerous, they form several sense-groups and each has a lower pitch-level than the preceding.

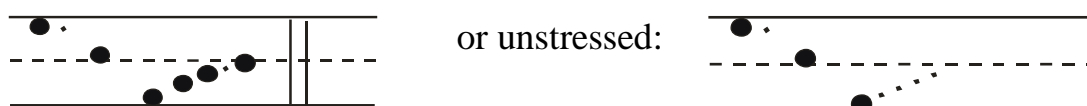
E.g.: “Five ‘weeks a go”, re’peated the ‘colonel thoughtfully, as he
'took his 'seat upon the table and 'swung his legs.



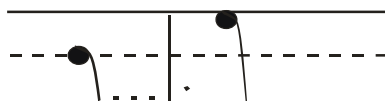
The words of the author are usually placed in the middle or at the end of direct speech.

When the author's words are treated as unimportant they form the tail of the preceding sense-group.

E.g.: “Are you ‘all right •sir?”- •said the •man.



“No”, I replied, | ”I don't”.



7. What is direct address? A word or a group of words to address people.

E.g.: How are you, Harry?

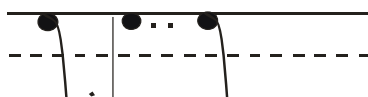
8. What is its place? Direct address may be placed at the beginning of a sentence, in its middle and at the end.

The intonation of Direct address depends on the degree of its semantic importance.

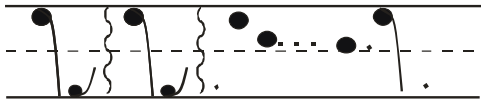
When it is highly important it is placed at the beginning or at the end of the sentence and forms a separate sense-group, and is accented.

When Direct address is placed at the beginning of the sentence, it may be said with the falling, falling-rising and rising tones, which shows the relative semantic importance.

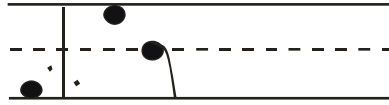
E.g.: Harry, I ‘look at this hat.



Harry, something has 'gone 'wrong with my e'lectric iron.

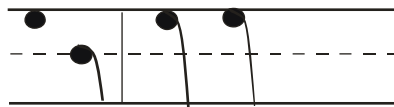


Nora, I 'give in.

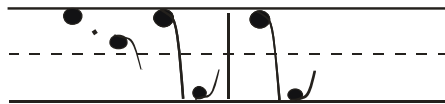


When direct address is placed at the end of a sentence it has the nuclear tone of the preceding sense-group which depends on the communicative type of the sentence.

E.g.: Claws in, | you cat.

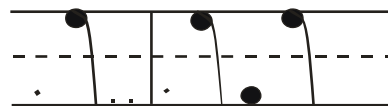


Don't be so silly, Peter.



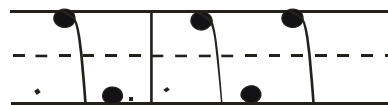
Direct address when not important may be usually placed in the middle or at the end of the sentence. And it is treated as the tail of the preceding sense-group.

E.g.: I say Robert, | you do look well.



The words may be stressed but not accented.

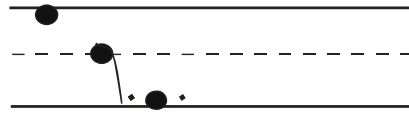
I say, Robert, you do look well.



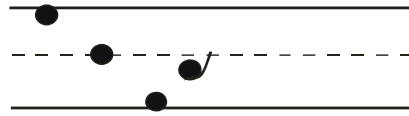
Never mind, Nora, | let me help you.



'How are you, Harry.



'That's 'all right, Dad.



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**СИСТЕМАТИЗИРУЮЩИЙ КУРС
ФОНЕТИКИ АНГЛИЙСКОГО ЯЗЫКА
(основы теории)**

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для студентов второго курса
заочного обучения**

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