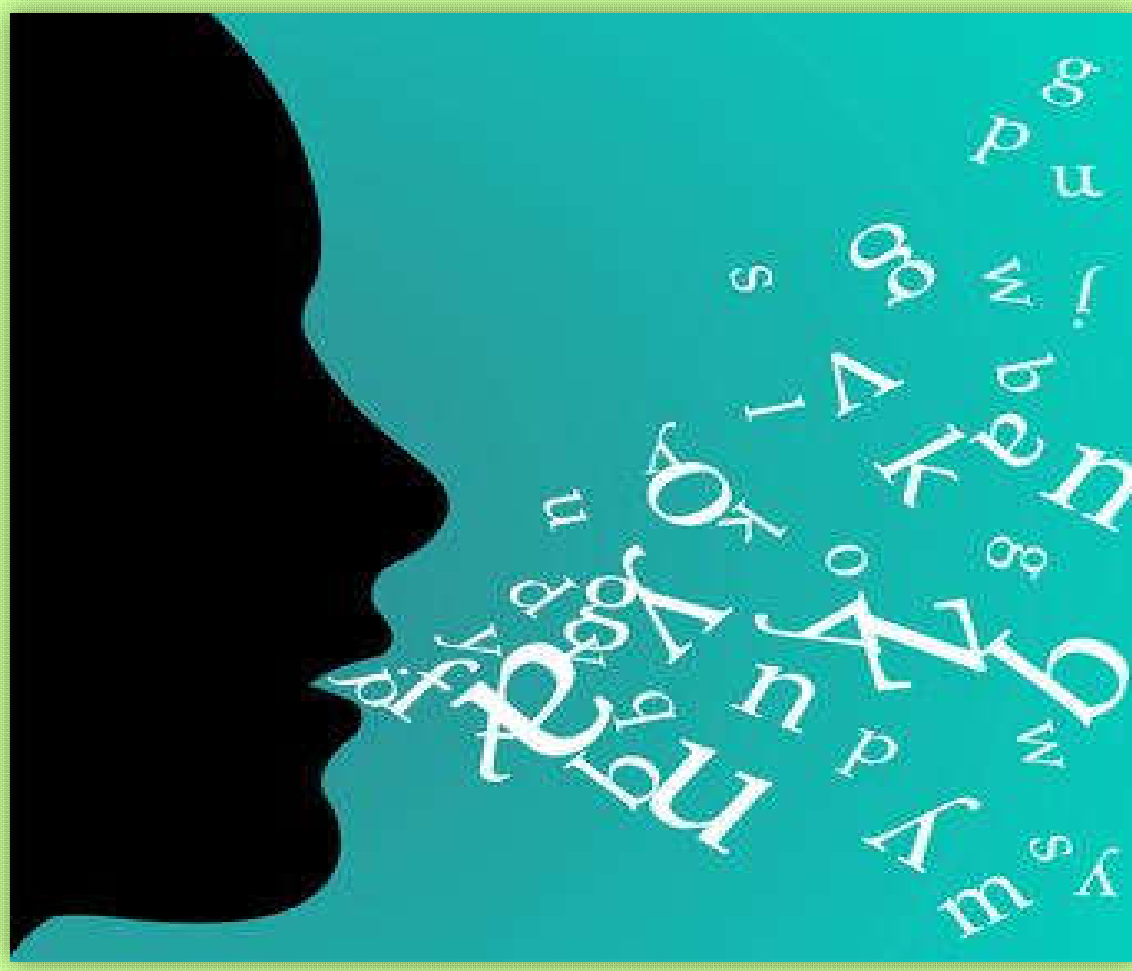


О. Л. Бессонова, С. Н. Кишко

# On the way to better pronunciation



МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ  
ДОНЕЦКОЙ НАРОДНОЙ РЕСПУБЛИКИ  
ГОУ ВПО «ДОНЕЦКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ»  
ФАКУЛЬТЕТ ИНОСТРАННЫХ ЯЗЫКОВ  
КАФЕДРА АНГЛИЙСКОЙ ФИЛОЛОГИИ

# **On the way to better pronunciation**

**учебное пособие**

**по практической фонетике английского языка**

Донецк, 2019

**УДК 81'342(07)**  
**ББК Ш12=432.1\*9\*1я73-1**

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Цель учебного пособия – формирование и совершенствование умений и навыков использования основных интонационных моделей в контексте вариативности их возможной реализации, а также овладение закономерностями высотно-мелодической просодической организации различных форм и типов устно-речевого дискурса с развитием умений их перцептивной идентификации. В пособии используются аудиозаписи оригинального англоязычного материала.

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## INTRODUCTION

The manual is intended for the second-year university students majoring in English and assuming background knowledge of the English intonation (prosody) as well as phonostylistics. It is aimed primarily at brushing up the students' instinctive command of the intonation patterns which British English speakers commonly use in the conversational speech and in reading aloud as well as enhancing students' awareness of the role of the pronunciation in achieving the desired level of language proficiency.

According to the curriculum in phonetics second-year students are expected to know:

- the main components of intonation and functions of intonation;
- the structure of an intonation group;
- the types of heads;
- the basic tone groups and their meanings in different intonation patterns;
- the symbols used for drawing a diagram of the pitch movement in the utterance and for marking intonation of a text;
- prosodic features of different phonostyles (publicistic style, academic style, declamatory style and conversational style).

Second-year students must have the following skills:

- to divide the utterance into syntagms;
- to use intonation patterns serving different communicative purposes;
- to mark intonation;
- to draw a diagram of the pitch movement in the utterance, and comment on it;
- to define prosodic characteristics of texts presenting different phonostyles and comment on them;
- to make a presentation;
- to make a public speech;

- to deliver a lecture;
- to do declamatory reading;
- to recite a poem;
- to interview a person;
- to define and explain phonetic phenomena observed in the text, making use of necessary phonetic terms.

The manual consists of 3 parts including 17 units which are devoted to the English intonation and phonostylistics. Each unit contains theory on the prosodic phenomena for the students to study and is followed by questions aimed at encouraging students to do further reading on the subject and to discuss major issues in class. Each unit has tasks aimed at developing students' ability to apply the theoretical knowledge of phonetics to communication.

Part 1 «English Intonation» includes 12 units which provide theory on the components of the English intonation, its functions, types of heads, as well as the description of the 8 tone groups in association with the various heads and sentence types, specifying the speaker's different attitudes. The theory is accompanied by ear-training activities which include drill sentences on the adequate usage of tone groups in different kinds of speech situations. This task focuses on identification and imitation of the nuclear tones, with emphasis laid on specifying their meanings in the stimulus-response kind of exercises. At this stage it is necessary to make it clear for the students to understand that the sentence structure and the speaker's attitude both play a very important role in determining the intonation pattern.

Drill recorded material (a number of microdialogues in which each drill sentence represents a response to a new situation) is taken from O'Connor and G.F. Arnold «Intonation of Colloquial English». The drills are aimed at helping the students to say the tune in the English way and to get the notes right. At this stage the teacher's role is immense for he or she serves as a model, correcting the students meticulously whenever they go wrong. The teacher must see to it that the tunes are right and students are no longer tempted to substitute their own native intonation. Also, drills can get the students to use the tunes appropriately, so that

they automatically choose the tune which will best express their attitudes in any situation. At the beginning of each tone group there is a brief recapitulation of the intonation patterns, which specify the tune, in association with the five sentence types – Statements, Special questions, General questions, Imperatives and Exclamations – conveying specific attitudes. In each unit there are scores of drill sentences illustrating the use of the tone group and each of these structures must be practised for the students to be able to pronounce all the different intonation patterns. It is recommended to do half the exercise under the teacher’s guidance in class and the rest of the exercise should be done at home on a self-study basis. A special attention should be paid to marking intonation and drawing a diagram of the pitch movement in the response-utterance. To do this task, the students can always refer to the list of necessary symbols used for this purpose and the model of the analysis of the intonation pattern of the utterance (see pp.9, 10, 30).

Since the names for English tunes in this manual differ from O’Connor and G.F. Arnold’s, in the process of teaching we use drill recorded material in the following way.

Topic	Drill recorded material from O’Connor and G.F. Arnold’s «Intonation of Colloquial English»
Unit 5. Tone group 1. The Low Fall and its meanings	Section. The Low Drop
Unit 6. Tone group 2. The High Fall and its meanings	Section. The High Drop and the Long Jump
Unit 7. Tone group 3. The Low-Rise and its meanings	Sections. The Take off and the Low Bounce
Unit 8. Tone group 4. The Fall-Rise and its meanings	Section. The Switchback
Unit 9. Tone group 5. The High Rise and its meanings	Sections. The High Bounce

Unit 10. Tone group 6. The Rise-Fall and its meanings	Section. The Jackknife
Unit 11. Tone group 7. The High Fall-Low Rise and its meanings	Section. The High Dive
Unit 12. Tone group 8. The Level tone and its meanings	Section. The Terrace

Part 2 «Phonostylistics» consists of 5 units, providing an understanding of phonostyle in general, and dealing with prosodic features of four phonostyles in particular, namely, publicistic style, academic style, declamatory style and conversational style. It includes recorded authentic samples of public speaking (a presentation, a public speech «Graduation Day», a political speech by Queen Elizabeth), scientific speaking (giving a lecture on RP), declamatory reading (an extract from the novel «Three Men In a Boat» by Jerome K. Jerome) and poetry (sonnet 130 by W. Shakespeare), as well as an example of conversational style (an interview with Princess Diana). Some of the given materials are marked for intonation to ensure students' greater imitation accuracy. The marking for intonation is obtained as a result of auditory analysis carried out by the authors of the manual.

Each unit is accompanied by the project work which is aimed at developing creative skills as inseparable part of students' linguistic competence.

Part 3 «Reading and Memory work» contains 5 dialogues for the students to practise their skills in reading aloud. The marking for intonation of dialogues is taken from O'Connor and G.F. Arnold «Intonation of Colloquial English». It helps the students to imitate the intonation, yet, reading practice in this manual is not restricted to imitation and reproduction; its ultimate goal is enabling the students to obtain higher standards in speech production which is a complex activity synthesizing all the constituents of a student's linguistic competence. It is for this purpose that the students are asked to define and explain different phonetic phenomena (reduction (qualitative, quantitative and zero), elision, assimilation



(progressive, regressive, double), loss of plosion, lateral plosion, nasal plosion, etc.) which they can observe in the dialogue, making use of necessary phonetic terms.

The manual is supplied with Phonetic Glossary which can help the students to summarize and to master basic phonetic notions studied during the course of phonetics.

The manual is not meant to be an all-inclusive treatment of the study of English intonation and phonostyles, yet it reflects the authors' experience in interpreting and transmitting to the university students the predominant views of the British linguists O'Connor and G.F. Arnold and the Byelorussian and Russian phoneticians: Professor E.B. Karnevskaya (Minsk State Linguistics University), M.A. Sokolova (Moscow State University), Professor L.A. Shtakina (Gorlovka Institute for Foreign Languages).

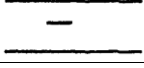
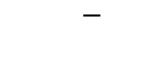
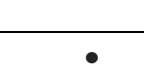
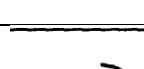
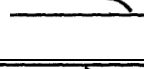
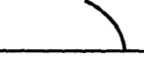
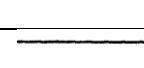
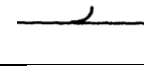
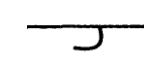
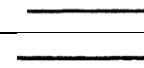
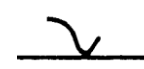
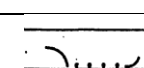
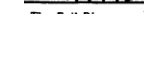
We would welcome any further suggestions for making this manual more useful to students and teachers.

## PART 1. ENGLISH INTONATION

### List of phonetic symbols used for marking intonation of the text

\m	the Low Fall
/m	the High Fall
,m	the Low Rise
'm	the High Rise
^m	the Rise-Fall
vm	the Fall-Rise
>m	the Level tone
m	stressed syllables in the head, high pitch
µm	stressed syllables in the Low Head
.m	a dot placed below the syllable symbolizes a partially stressed syllable in the tail with the nucleus expressed by Falling tones
°m	a dot placed above the syllable symbolizes a partially stressed syllable in the tail with the nucleus expressed by Rising tones
°m	a dot placed above the syllable symbolizes a partially stressed syllable in the head
	single bar is used for a short pause separating word groups which have a very close grammatical connection
	double bar is used for a long pause at the end of the utterance
§	a vertical wavy line represents a very short pause
↗	an upward arrow placed above each stressed syllable symbolizes the Scandent Ascending Head
↘	a downward arrow placed above each stressed syllable symbolizes the Sliding Descending Head
↑	an upward-pointing arrow placed before the syllable symbolizes the Broken Gradually Descending Head
-m	the horizontal dash placed above the first syllable symbolizes the High pre-head
→m	the horizontal arrow placed before the first stressed syllable symbolizes the High Head

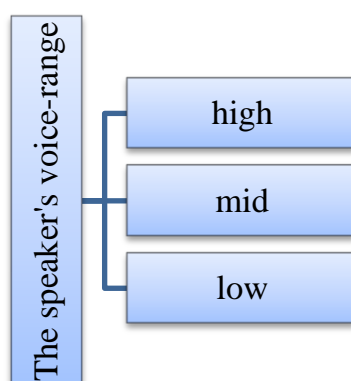
**List of phonetic symbols used for drawing a diagram of the pitch movement in the utterance**

	a horizontal dash symbolizes a stressed syllable in the head
	half the smaller horizontal dash symbolizes a partially stressed syllable in the head
	a dot symbolizes an unstressed syllable
	a downward curve symbolizes the nucleus pronounced with the Low Fall in pitch
	a downward curve symbolizes the nucleus pronounced with the High Fall in pitch
	an upward curve symbolizes the nucleus pronounced with the Low Rise in pitch
	an upward curve symbolizes the nucleus pronounced with the High Rise in pitch
	a downward and upward curve symbolizes the nucleus pronounced with the Fall-Rise in pitch
	down-and-upward curves interrupted by unstressed syllables symbolize the nucleus pronounced with the High Fall-Low Rise in pitch
	an upward and downward curve symbolizes the nucleus pronounced with the Rise-Fall in pitch
	a horizontal dash symbolizes the nucleus pronounced with the Level tone in pitch
	downward slides symbolize a stressed syllable in the Sliding Descending Head; half the smaller slide symbolizes a partially stressed syllable
	upward slides symbolize a stressed syllable in the Scandent Ascending Head

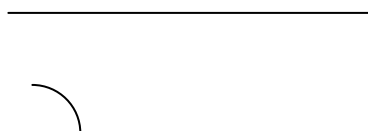
## Unit 1. English intonation. Its components and functions

Intonation is a complex unity of five components: speech melody (or the pitch component of intonation), sentence stress, voice timbre, the tempo of speech and rhythm which enable the speaker to express the meaning of the sentence, his attitude towards its content and his emotions.

**Speech melody** is the variations in the pitch of the voice which takes place when voiced sounds, especially vowels and sonorants are pronounced in connected speech. It has two parameters: pitch-level and pitch range. There are 3 relevant zones within the speaker's voice-range: high pitch-level, mid pitch-level, low pitch-level.



Pitch range can be normal, wide and narrow. For example, if we represent the pitch range by drawing two parallel lines showing the highest and lowest limits of the range, then a normal unemphatic “yes” could be diagrammed like this:



but a strong emphatic “yes” – like this:



Narrow pitch range is associated with a dull monotonous speech.

**Sentence stress** is the greater prominence which is given to one or more words in a sentence as compared with the other words in the same sentence. The stressed words are uttered with a greater force of exhalation and muscular tension than the unstressed words.

**Voice timbre** is the special colouring of the voice in pronouncing sentences, which shows the speaker's emotions such as joy, sadness, irony, anger, indignation, etc.

**Tempo** is the rate which sentences or their parts are pronounced with. The rate can be normal, slow and fast. The parts of the utterance which are particularly important sound slower and those which bear additional, not significant information are pronounced accelerated. Tempo includes pausation. Utterances are split into smaller parts by means of pauses. Pause is a time break between phonation pieces. Pauses differ according to their length. Usually three kinds of pauses are distinguished for teaching purposes:

- very short pauses which separate intonation groups within a phrase;
- short pauses separating word groups which have a very close grammatical connection;
- long pauses which manifest the end of the phrase.

From the functional point of view there are syntactic pauses, emphatic pauses and pauses of hesitation. Syntactic pauses separate phonopassages, phrases and intonation groups. Emphatic pauses serve to make prominent certain parts of the utterance. They are used to draw the listeners' attention to what the speaker is going to say. Hesitation pauses are mainly used in spontaneous speech to gain time to think over what to say next. They may be silent or filled.

Closely connected with the tempo of speech is its **rhythm**: the recurrence of stressed syllables at more or less equal intervals of time.

### **Intonation and its functions**

Intonation performs a number of important linguistic functions:

#### ● **Delimiting function**

The division of the utterance into grammatically relevant word groups is the delimiting function of intonation. The division of an utterance into intonation-groups in English, as in other languages, is determined by the semantic and syntactic relations between the words in it. Sometimes it is only through the placement of intonation boundaries (markers of intonation division) that the actual kind of relationship is revealed in oral speech. E.g.:

*Jane, / said her mother, / was fond of knitting. ||*

*Jane said, / her mother was fond of knitting. ||*

The intonation-group boundary can occur not only between words, but other grammatical units such as phrases and clauses, thus showing what is subordinate to what, as in the example:

*The boys / who weren't punished / were happy. ||*

*The boys who weren't punished / were happy. || (= only some boys)*

So, the delimiting function of intonation often becomes grammatical.

#### ● **Accentual function**

Intonation helps to produce the effect of prominence. In particular, it signals the central point of information by marking more and less important elements within the utterance through contrasts in the degree of prominence. Compare:

1) – *I want this letter to be sent tomorrow.*

– *All right, I'll take `care of that.*

2) – *Will anyone send this letter tomorrow?*

– *`I'll take care of that.*

#### ● **Communicative function**

Intonation shows the aim of communication, i.e. it indicates a

communicative type of the utterance: a statement, a question, an imperative, an exclamation.

One and the same sentence may express different meanings when pronounced with a different intonation pattern, e.g.

*Don't I ,know it?* (general question): the voice rises at the end.

*Don't I `know it?* (exclamation): the voice falls at the end.

Sometimes intonation is the only marker of the speaker's communicative intention, e.g.:

*Tra'falgar `Square.* (a statement: an announcement or a reply)

*Tra'falgar ,Square?* (a question asking for repetition, expressing disbelief, etc.)

#### ● **Attitudinal (or modal-emotional) function**

The ability of intonation to express attitudes is associated with tone and pitch range features accompanied by voice quality and tempo as well as loudness changes. Intonation conveys the speaker's attitude to the subject matter and to the speech situation. E.g.: *'Did 'Mozart ever 'write an `opera?* (neutral, light)

*'Did 'Mozart ever 'write an ,opera?* (sceptical, doubtful)

### **QUESTIONS TO DISCUSS**

1. What components are included in intonation?
2. What is pitch? What parameters is pitch characterized by?
3. What is sentence stress? What is the difference between the stressed and unstressed words in the sentence?
4. What gives a special colouring to the voice when you pronounce a sentence?
5. What is tempo? What does it depend on?
6. What kinds of pauses can be observed in the flow of speech?
7. What functions does intonation perform? Give examples.

## EXERCISES

**1. Read the following sentences. Note that the difference in the communicative type of the utterances in each pair is expressed by the intonation.**

1. You 'know the `road.

You 'know the ,road?

2. It is 'simple to 'sign a 'new `contract.

It is 'simple to 'sign a 'new ,contract?

3. The 'train is 'more ex'pensive than the `coach.

The 'train is 'more ex'pensive than the ,coach?

4. She is 'easy to `deal with.

She is 'easy to ,deal with?

5. He 'says he `likes it.

He 'says he ,likes it?

**2. Read the following sentences. Note that the difference in attitudes expressed in each pair depends on the intonation.**

1. I 'won't have it any ,more, 'thanks.

I 'won't have it any <sup>^</sup>more, 'thanks.

2. 'Please 'let me `have them.

`Please .let me .have them.

3. I've al'ready `got some.

I've al'ready ,got some.

4. ,Sorry, 'sir.

<sup>v</sup>Sorry, 'sir.



**3. Read the following sentences. Note the difference in the central point of information expressed in each pair of the utterances.**

1. The 'hospital 'needs 'three 'thousand 'dollars for 'new e`quipment.

The 'hospital 'needs 'three 'thousand `dollars for .new e.quipment.

2. There's 'hardly any `reason for his resig.nation.

There's 'hardly any 'reason for his resig`nation.

3. The 'train to 'York was `cancelled .yesterday.

The 'train to `York was .cancelled .yesterday.

4. Some 'speakers `bored us.

Some `speakers .bored us.

5. 'Don't 'tell the 'teacher I was `late.

'Don't 'tell the `teacher I was .late.

6. They 'hired 'new emplo`yees on .Friday.

They 'hired 'new emplo'yees on `Friday.

**4. Read the following sentences. Observe the difference in boundaries of intonation-groups. Remember that the difference in the syntactic and semantic meaning of the following utterances depends on the division of the utterance into intonation-groups.**

1. Mary said | her sister was very good at cooking.

Mary | said her sister | is very good at cooking.

2. Mr. Johnson said | his student was very intelligent.

Mr. Johnson | said his student | was very intelligent.

3. My grandmother said | Isabel used to like dancing.

My grandmother | said Isabel | used to like dancing.

4. My sister | who lives in Moscow | has just had twins.

My sister who lives in Moscow | has just had twins.

5. My brother | who is a doctor | came to visit us.

My brother who is a doctor | came to visit us.

6. She dressed | and fed the baby.

She dressed and fed the baby.

7. One of the children | said the teacher| looks after the books.

One of the children said | the teacher looked after the books.

8. Shall we say Monday or Tuesday?

Shall we say Monday | or Tuesday?

## **Unit 2. Syntagm. The structure of the intonation group**

A syntagm (or a sense-group) is a word or a group of words forming the shortest possible unit in a sentence from the point of view of meaning and intonation. In phonetics actualized syntagms are called intonation groups.

The number of intonation groups in the sentence depends on the length of the phrase and the degree of semantic importance or emphasis given to various parts, etc. The sentence below consists of three intonation groups, e.g.:

'Go 'down 'Regent ,Street §to 'Picadilly ,Circus | and 'then 'go 'down  
'Haymarket. ||

The choice of the number of intonation-groups in an utterance also depends on the type and form of speech. In a dictation, for instance, the utterance is divided up into smaller sections than in any other kind of reading, and spontaneous speech is characterized by uneven length of intonation-groups, and their boundaries are less predictable than in reading aloud.

### **Basic rules for dividing the utterance into syntagms**

The boundary is put in the following cases:

**(D 45)** ● between two clauses linked by the conjunctions *and* or *but*:

*We have cut costs substantially | and will continue to invest. ||*

*This is only one view | but it's supported by recent research. ||*

- before and after an adverbial clause (i.e. a clause that gives more information about how, where, when, why, etc .):

*Before she left school | she started her own business. ||*

*We'll be meeting at eight | to get to the airport by ten. ||*

- after a clause which is the subject of the sentence:

*What they will do next | is unclear. ||*

*How the process works | will be explained in the next lecture. ||*

- before and after a descriptive (non-restrictive) attributive clause (i.e. a clause that gives more information about a noun or noun phrase it refers to):

*The head of the police force | who is to retire next year | has criticized the new law.||*

*I would like to thank the conference organizers | who have worked very hard. ||*

But notice that restrictive attributive clauses are less likely to be separated from the noun they refer to by a speech unit boundary:

*The number of people who are emigrating | is increasing steadily. ||*

rather than: *The number of people | who are emigrating | is increasing steadily. ||*

*We objected to the recommendation that was put forward. ||*

rather than: *We objected to the recommendation | that was put forward. ||*

- before and after adverbials which refer to a whole clause:

**(D 49)** *Unusually for that time of year | there was deep snow. ||*

*The president's son has been named | unofficially | as his successor. ||*

- between the subject of a clause and the verb-predicate when the subject is expressed by more than one word:

*The last ten years of her life / were spent in France. ||*

*Some of the rarest birds in the world / can be found on the island. ||*

- before and after ‘reduced clauses’ that have a conjunction or adjective, but no verb:

*Wherever possible / the road will avoid existing settlements. || (= wherever it is possible)*

*The two villages / although only a few miles apart / were very different. || (= although they are only a few miles apart)*

- after some parts of the sentence that are put in the initial position, namely:

- adverbial phrases giving information about time and place:

*The train line will be closed for two weeks. || In the meantime / a bus service will be operating. ||*

*All over the world / people are concerned about climate change. ||*

- linking adverbs showing the connection between what you have said and what follows, such as: *furthermore, in the same way* (making an additional point);

*alternatively, even so, on the other hand* (indicating contrasts);

*consequently, as a result, therefore* (indicating consequences):

*There are clear limitations in the research. || Even so / the findings are valuable. ||*

*Demand in Europe has declined. || Consequently / our profits have fallen. ||*

- words and phrases indicating the stage of what they are saying, such as:

*first(ly), second(ly), finally, in conclusion, to conclude, in summary, to sum up:*

*Secondly / waiting times need to be shortened. ||*

*In summary / our report recommends relocating the factory overseas. ||*

- objects that are placed before the verb:

*One of the paintings / he left to his sister. || The other / he left to me. ||*

*A number of the experiments / we conducted in Antarctica. ||*

## The structure of the intonation group

The intonation group can consist of one nucleus only or may contain other stressed or unstressed syllables, which normally precede or follow the nucleus.

The syllable that carries on the nuclear tone is called the nucleus (N) of the utterance / intonation group.

The part of the intonation-group that extends from the first stressed syllable up to, but not including, the nucleus is called the head (H). It consists of any number of stressed or unstressed syllables (at least one stressed syllable).

E.g. 'Give me *those*. The syllables (or words) *give, me* make up the head of the intonation-group.

'Bill' called to 'give me *those*. The head is the first 5 syllables.

If there is no stressed syllable preceding the nucleus, there is no head.

E.g. *in an hour*

All the unstressed or partially stressed syllables which precede the first stressed syllable make up the pre-head (PH). Pre-heads are found in two main environments:

1) when there is no head: *in an hour*. The pre-head consists of *in an*.

2) when there is a head: *in a little less than an hour*. In this example the pre-head consists of *in a*; the head consists of *little less than an*; the nucleus is *hour*.

There are two types of pre-head: low pre-head and high pre-head.

1) If unstressed or partially stressed syllables are pronounced lower than the first stressed syllable of the head, the pre-head is called low.

Example:

*I don't 'want to 'go to the \cinema. I don't `want it.*



The Low pre-head may occur before any head.

2) If unstressed syllables are pronounced higher or on the same level as the first stressed syllable of the head the pre-head is called high.

Example:

*ˉI don't 'want to 'go to the \cinema. ˉI don't `want it.*



The High pre-head is marked by the horizontal dash placed above the first syllable. As compared to the Low pre-head the High pre-head is used to add liveliness or excitement to the attitudes expressed in the sentence.

Any syllables (unstressed or partially stressed) following the nucleus up to the end of the intonation group are called the tail (T). *E.g. `Look at it.* In this example the tail is *at it*.

In the intonation-group the nucleus is the only indispensable element. The other components are optional.

We can summarize the structure of the intonation group as follows (brackets are used to indicate optional parts):

(pre-head) (head) nucleus (tail)  
(PH) (H) N (T)

## QUESTIONS TO DISCUSS

1. What is a syntagm? Give an example.
2. What does the number of intonation-groups in an utterance depend on? Give an example.
3. What are the basic rules for dividing the utterance into syntagms? Give examples.
4. What is the nucleus of the utterance? Give an example.
5. What is the head? Give an example.
6. What is the prehead? What types of pre-head are there in the English intonation? Give examples.
7. What is the tail? Give an example.
8. What is the only indispensable element of the intonation group?

## EXERCISES

**1. Read the following sentences. Compare the number of elements in the tunes you hear. Point out the element which is common for all the tunes in each group. Draw diagrams of the pitch movement in the utterances.**

1. 'Good.

'That's `good.

'All that is 'very `good.

'All that is 'very `good in a .way.

2. `Fine.

The 'garden 'looked `fine.

The 'green 'garden 'looked `fine in the .sun.

3. 'Be on your `toes.

'Be on your `toes when he .turns .up.

4. `Careful.

'Try to be `careful.

'Try to be `careful when you ,do it.

5. `Right.

You are `right.

You are 'perfectly `right, .Fred.

**2. Provide a conversational context for each of the utterances in the given pairs.**

1. They are e'xamining the 'furniture for `damage.

They are e'xamining the `furniture for .damage.

2. The 'witness re'fused to 'tell us `anything.

The 'witness re'fused to 'tell `us .anything.

3. We 'rented a 'flat by the `sea from .friends.

We 'rented a 'flat by the 'sea from `friends.

4. The 'boys went 'rambling in the `hills all .day.

The `boys went .rambling in the .hills all .day.

5. They just 'take her 'help for `granted.

They just 'take `her .help for .granted.

**3. Below is an extract produced in three different ways: a) as a piece of prose read aloud; b) as a piece of story-telling; c) as a dictation.**

**Comment on the difference between the three variants in the number of intonation-groups and the length of pauses.**

a) A king liked to write stories / which he thought were very good. // The people to whom he showed them / were afraid to criticize them. // They said that the stories were good. // One day he showed some of them / to a well-known critic, /



who said that his stories were bad. //The king got angry with him / and sent him to prison. //After some time / the king pardoned the critic and when he returned / he invited him to his palace / for dinner. // Again he showed him some of his stories / and again asked him | what he thought of them. // The critic turned to the guards / who were standing behind him / and said: “Take me back to prison.” //

**b)** – I’ve got a story to tell.

– Come on. What is it about?

– Well,§ a king liked to write stories, / which he thought were very good. // The people to whom he showed them / were afraid to criticize them. //They said / that his stories were good. // One day / he showed some of them / to a well-known critic, / who said that his stories were bad. // The king got angry with him / and sent to prison. //After some time / the king pardoned the critic / and when he returned / he invited him to his palace for dinner. // Again he showed him some of his stories / and again asked him / what he thought of them. // The critic turned to the guards /who were standing behind him /and said: “Take me back to prison.” //

**c)** And now let’s write a dictation.

... A king § liked to write stories, / which he thought / were very good. //The people / to whom he showed them / were afraid / to criticize them. //They said / that the stories were good. //One day / he showed some of them / to a well-known critic, / who said / that his stories§ were bad. //The king got angry § with him / and sent him to prison. // After some time / the king pardoned the critic / and when he returned / he invited him § to his palace / for dinner. // Again he showed him /some of his stories | and again asked him / what he thought of them. // The critic § turned to the guards / who were standing behind him / and said: / “Take me back to prison.” //

### **Unit 3. Static and kinetic tones**

The tone is the basic element of English intonation. Tones are divided into static and kinetic.

Static tones are produced by keeping the vocal cords at a constant tension, thus producing a tone of unvarying pitch.

Kinetic tones are produced by varying the tension of the vocal cords, thus producing a tone of varying pitch. Kinetic tones give prominence to words and serve to convey the overall communicative meaning of an utterance. In particular, they do the following:

- indicate the communicative type of an utterance;
- express the speaker's attitude towards the subject-matter, the listener and the situation;
- single out the centre of new information in an utterance.

Kinetic tones are indispensable for prosodic organization of speech: any utterance / intonation-group has a tone. The total number of tones (static and kinetic) in an utterance is determined by the number of prominent words.

The change of the pitch within the last stressed word of an intonation group is called a nuclear tone (or sometimes it is called terminal). In this manual we distinguish eight nuclear tones in English:

1. The Low Fall
2. The High Fall
3. The Low Rise
4. The Fall-Rise
5. The High Rise
6. The Rise-Fall
7. The High Fall-Low Rise

## 8. The Level tone

### QUESTIONS TO DISCUSS

1. Explain the difference between static and kinetic tones.
2. What functions do kinetic tones perform?
3. What is the nuclear tone?
4. What nuclear tones in English do you know?

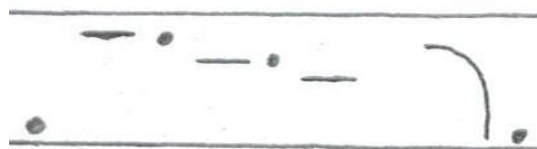
### Unit 4. Heads

As it has been mentioned above, the head of the intonation-group stretches from the first fully stressed syllable (including it) up to the nucleus. The head is an optional element, yet, it occurs in many intonation groups. The head plays an important role in conveying the speaker's attitude and feelings towards the listener, the subject-matter and the situation.

In this manual we study the following heads.

1. **Gradually Descending Head** is the head where the first fully stressed syllable is said on a high pitch. Each following fully stressed syllable (i.e. beginning with the second) always begins lower than the preceding stressed syllable. Unstressed or partially stressed syllables are pronounced at the same pitch as the stressed syllable.

E.g.: I 'think you'd 'better 'ask `Helen.



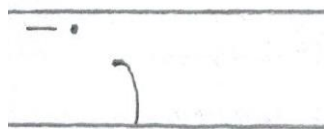
The Gradually Descending Head is the most typical kind of head. It may be associated with any nuclear tone in utterances of different communicative type.

If there is only one fully stressed syllable before the nucleus **the High Head** is used. In the High Head all the syllables are pronounced on the same rather high

level.

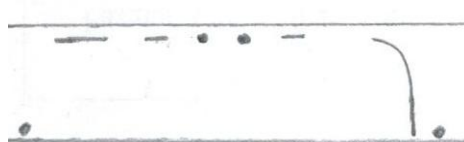
To symbolize the High Head the symbol of the horizontal arrow  $\vec{m}$  is placed before the first stressed syllable.

E.g.  $\vec{m}$ Leave at  $\cdot$ once.



If there are other prenuclear elements they are indicated by a partial stress.

E.g.  $\vec{m}$ He  $\cdot$ keeps  $\cdot$ making the  $\cdot$ same  $\cdot$ error.



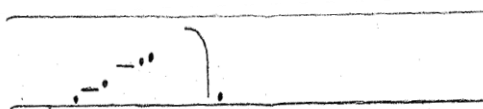
The High Head is more frequently used in conversation than the Descending Head. It is usually associated with the High Fall and the High Rise.

The Gradually Descending Head may have a monotonous effect, especially when the intonation group contains more than three stressed syllables. This monotony can be avoided by making an upward break somewhere in the middle of the head. In this case the pattern is described as **the Broken Gradually Descending Head**. The speaker pronounces such a word on a higher pitch than the preceding one and thus breaks the gradually descending head. The rise which the word is pronounced with is called a special rise. It is indicated by an upward-pointing arrow  $\uparrow$  before the syllable in which it takes place.

e.g. *My 'friend 'knows  $\uparrow$ lots of 'interesting  $\cdot$ people.*

2. **Gradually Ascending Head** is the head where the first fully stressed syllable is pronounced on a low pitch. Each following fully stressed syllable (i.e. beginning with the second) always begins higher than the preceding stressed syllable.

E.g.: I 'couldn't 'possibly `do it.



The Gradually Ascending Head is typically combined with the High Fall and the High Rise tones. It is used to express impatience, surprise, protest, disbelief or a note of approval and support.

The weakened variant of the Gradually Ascending Head is considered to be **the Low Head**, though there are some differences between them. In the Low Head all the syllables (stressed and unstressed) are pronounced in the low pitch zone of the speaker's voice range. The stressed syllables are indicated with a low stress-mark.

E.g. *Two or three times a week.*



It is usually associated with the Low Rise and the Low Fall. Utterances pronounced with the Low Head sound cool, detached, disinterested.

**3. Level head** is the head where there is no perceptible contrast in the pitch of the first stressed syllable and the successive stressed syllables. It may be of high, mid and low varieties.

E.g. A'bout 'six o'`clock.

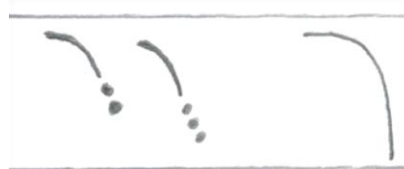


**4. Sliding Descending Head** (O'Connor uses the term *Falling head*) is the head which is formed by a sequence of slides with a downward pitch movement over the stress-groups, associated with any fully stressed syllable in the head.

To symbolize the Sliding Head, the symbol of downward arrow  $\searrow$  is placed above the stressed syllable. It is typically combined with the Fall-Rise tone, although it

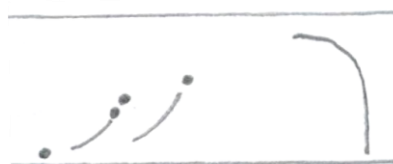
may occur with any of the other nuclear tones as well. It is widely used in expressive conversation and emotionally coloured texts.

E.g.  $\downarrow$ Tell him  $\downarrow$ e xactly what you  
'think.



**5. Scandent Ascending Head** (or sometimes it is called **climbing**) is the head which is formed by a sequence of climbs with an upward pitch movement over the stress-groups. In the Scandent Ascending Head the first fully stressed syllable is said on a low pitch. Each following fully stressed syllable (i.e. beginning with the second) always begins higher than the preceding stressed syllable. Unstressed or partially stressed syllables are pronounced higher than the stressed syllables, so they continue the rise. The Scandent Ascending Head is marked by the upward arrow  $\nearrow$  which is placed below the stressed syllable. Utterances pronounced with the Scandent Ascending Head sound lively and expressive. It may be associated with the High Rise, Low Rise, High Fall.

E.g. I  $\nearrow$ thought you'd al  $\nearrow$ ready 'gone.



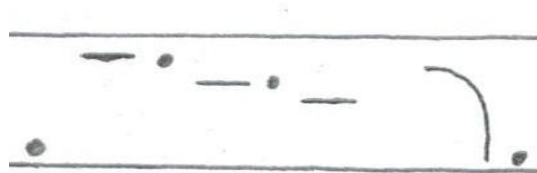
One of the tasks the students must do at the exam in English phonetics is the analysis of the intonation pattern of the utterance. To do the task, it is necessary to define the following aspects:

- 1) the type of the head (if there is such);
- 2) the type of the nuclear tone;
- 3) the type of the Pre-head (if there is such);

- 4) the tail (if there is such);
- 5) the attitude.

So, let's analyze the peculiarities of the intonation pattern of the following utterance:

E.g.: I 'think you'd 'better 'ask 'Helen.



*The sentence under analysis is a statement. The intonation pattern of this utterance is presented by the Gradually Descending Head with the High Fall, Low pre-head and the tail. The pattern is used to express the speaker's involvement. It sounds light and airy.*

### **QUESTIONS TO DISCUSS**

1. What heads do you know?
2. What is the Gradually Descending Head?
3. When is the High Head used? What symbol is used to indicate it?
4. When is the Broken Gradually Descending Head used?
5. What is the Gradually Ascending Head? What nuclear tones is it usually used with?
6. What does the Low Head sound? How are the stressed syllables indicated in the Low Head?
7. What peculiarity does the Level Head have in its pronunciation?
8. What is the Sliding Descending Head? What symbol is used to indicate it?
9. What is the Scandent Ascending Head? What symbol is used to indicate it?
10. What is the most typical kind of head in the English intonation?
11. What nuclear tones is the Gradually Descending Head combined with?
12. What nuclear tones are the High Head and the Low Head combined with?
13. What nuclear tones is the Sliding Descending Head mostly used with?

14. What nuclear tones is the Scandent Ascending Head mostly used with?

### **Unit 5. Tone groups. Tone group 1. The Low Fall and its meanings**

The Low Fall is the nuclear tone in which the voice falls during the stressed syllable from medium to a very low pitch. It is marked by the symbol  $\downarrow$  in the text; and the symbol of the downward curve in the diagram of the pitch movement.

#### **Advice to Russian Learners**

**Possible Mistakes:** The Low Fall in English is substituted by the Low Fall in Russian which begins lower and does not reach the bottom of the voice range.

**Method of Correction:** Widen the range of the following tone a little, drop the pitch of the voice to a lower level. Say the words with the Low Fall categorically, as if giving an order.

The Low Fall gives a feeling of finality and definiteness to the utterance in which it is used as a nuclear tone.

The Low Fall can be used with different heads or without any head at all.

The Low Fall can be used in all communicative types of the sentence expressing a wide range of attitudes depending on the used head.

The Low Fall can be used in the following intonation patterns.

#### **INTONATION PATTERN 1. (Low-Pre-head) + Low Fall + (Tail)**

**Statements** sound complete, final, definite and firm:

e.g. - *Whose book is this?*

- *˘Mine.*

e.g. - *How old are you?*

- *˘Seven.*

e.g. - *What are you studying this year?*

- *˘Psy˘chology.*



**Special questions** with the nucleus on the interrogative word sound cool, phlegmatic, possibly grim, unsympathetic, and even hostile:

- *You must ask for them now.*

- *\Why?*

**General questions** pronounced with the Low Fall without any head sound hostile, skeptical:

- *It'll be alright provided John can help.*

- *\Can he .though?*

**Imperatives** pronounced with the Low Fall without any head sound calm, rather cold, controlled:

- *I'll send it to him.*

- *\Do.*

**Exclamations** pronounced with the Low Fall without any head sound calm, reserved, self-possessed:

- *He's just arrived.*

- *\Good!*

Or they sometimes express sarcasm, disappointment, criticism:

- *The flight's been cancelled.*

- *\Great.*

## **INTONATION PATTERN 2.** (Low-Pre-head) + High Level Head + Low Fall (+ Tail)

Intonation groups pronounced with this pattern sound complete, final, definite and firm.

**Statements:**

e.g. - *What's the time please?*

- *↗Four o' \clock.*

e.g.- *How about the jacket?*

- *It's a ↗bit too 'small in the ↘waist.*

**Special questions:**

↗*What can I ↘do for you?*

**General questions**

The most common way of asking general questions is with the Low Rise, but when said with the Low Fall, they sound as a serious suggestion or a subject for an urgent discussion: e.g. ↗*Shall we post ↘pone it then?*

In some contexts the Low Fall can sound skeptical:

- *We shall have to take a taxi.*

- *But ↗can we af↘ford it?*

Negative Yes-No questions express surprise, pleasure:

↗*Wasn't it ↘terrible?*

**Imperatives:**

↗*Come to my ↘place.*

**Exclamations:**

↗*What ↘nonsense!*

**INTONATION PATTERN 3.** (Low-Pre-head) + Gradually Descending Head+  
Low Fall (+ Tail)

Intonation groups pronounced with this pattern sound categoric, weighty, serious.

**Statements:**

*I've 'told you 'more than 'once to 'stop ↘smoking.*

**Special questions**

*'How do you 'think we ought to ↘start?*

Sometimes special questions of this pattern can express irritation or impatience:

- *What did you say the address was?*

- 'How 'many \more .times d'you .want .telling?

**Imperatives:**

'Don't go 'there with'out \anybody.

**Exclamations** are very rare with this pattern.

**INTONATION PATTERN 4.** (Low-Pre-head) + Sliding Descending Head+  
Low Fall + (Tail)

The Sliding Head with the Low Fall expresses the speaker's concern and personal involvement.

**Statements:**

It was an ex tremely difficult \case.

**Special questions:**

Why did you go there by \train?

**Imperatives:**

Stop making that dreadful \noise.

**Exclamations:**

What a beautiful little \garden!

General questions are very rare with this pattern.

**INTONATION PATTERN 5.** (Low-Pre-head) + Low Level Head + Low Fall +  
(Tail)

The speaker pronouncing phrases with the Low Level Head sounds cool, detached, reserved, sometimes unsympathetic and disapproving.

### Statements:

*There is  $\downarrow$ nothing to  $\uparrow$ get up  $\downarrow$ set  $\cdot$ about.*

### Special questions:

*$\downarrow$ Why don't you  $\uparrow$ say  $\downarrow$ please?*

### Imperatives:

*$\downarrow$ Let me  $\uparrow$ have a  $\downarrow$ look at it.*

Exclamations are practically never used with this pattern.

## INTONATION PATTERN 6. (Low-Pre-head) + Scandent Ascending Head + Low Fall + (Tail)

The Low Fall in this pattern is mostly used in exclamations. The speaker pronouncing phrases with the Scandent Head express indignation, resentment or exasperation, e.g.:

*$\uparrow$ What a  $\uparrow$ mean  $\uparrow$ thing to  $\downarrow$ say!*

## QUESTIONS TO DISCUSS

1. What is the Low Fall?
2. How is the Low Fall marked in the text and in the diagram of the pitch movement?
3. What heads can the Low Fall be used with?
4. What intonation patterns is the Low Fall used in? Give examples.
5. What attitudes does the Low Fall express used without any head? Give examples.
6. What attitudes does the Low Fall express used with the High Level Head? Give examples.
7. What attitudes does the Low Fall express used with the Gradually Descending Head? Give examples.
8. What attitudes does the Low Fall express used with the Sliding Descending Head? Give examples.

9. What attitudes does the Low Fall express used with the Low Level Head? Give examples.

10. What attitudes does the Low Fall express used with the Scandent Ascending Head? Give examples.

## EXERCISES

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance. Repeat them in intervals.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. –Can you come tomorrow?

– Yes.

2. – You must ask for them now.

– Why?

3. – I'll send it to him.

– Do.

4. – He's just arrived.

– Good!

5. – What's your name?

– Johnson.

6. – Who's running the music club this year?

– Peter's going to run it.

7. – She'll ring you on Sunday.

– When, precisely?

8. – It'll be alright provided John can help.

– Can he though?

9. – What a cold day!

- Isn't it just?
10. – Let me see if I can lift you.
- Don't you, fathead.
11. – Will you be ready by six?
- Heavens know.
12. – What's your job?
- I'm a shop assistant.
13. – Someone'll have to do it.
- But who?
14. –What did you say the address was?
- How many more times d'you want telling?
15. – This knife's too blunt.
- Is this other one's any better?
16. – I can't tell you now.
- Then phone me about it.
17. – It's terribly difficult.
- Let me have a shot at it.
18. – They're not the same, are they?
- Of course, they are not the same.
19. – What's the time, please?
- Four o'clock.
20. – When'll it be finished?
- Round about the middle of the month, they say.
21. – He told me he'd been in Persia.
- When was that, I wonder?
22. – I'm afraid I've upset the milk.
- Why can't you leave things alone?
23. – It'll be very exciting.
- Will you stick to the point?
24. – I'm going to resign.

- Don't be ridiculous.
25. – Arthur Thomas is on the phone.
- Ask him to ring me again later.
26. – What did you think of it?
- Not at all bad.
27. – We're going picnicking?
- What a good idea!
28. – How about the jacket?
- It's a bit too small in the waist.
29. – Why have you come?
- I thought we ought to have a talk.
30. – Did you see that pretty girl?
- Now which one d'you mean?
31. – Oh for a bit of quiet!
- When will they stop making that dreadful din?
32. – We shall have to take a taxi.
- But can we afford it?
33. – It's a long time you've been away.
- And I'm glad to be home!
34. – That made you jump.
- Don't ever do that again.
35. – How long d'you want me to stay?
- Stay as long as you possibly can.
36. – I haven't even started the job.
- You lazy good for nothing wretch.
37. – I haven't seen you for ages.
- And imagine us meeting here of all places!

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the Low Fall in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

## **Unit 6. Tone group 2. The High Fall and its meanings**

The High Fall is the nuclear tone in which the voice falls during the stressed syllable from a high pitch-level to a very low pitch. It is marked by the symbol `m in the text; and the symbol of the downward curve in the diagram of the pitch movement.

### **Advice to Russian learners**

#### **Possible Mistakes**

Russian learners are apt to substitute the English High Fall by the Russian unemphatic fall which does not reach the lowest pitch level.

#### **Method of Correction:**

Make the Fall more categoric, drop the voice from a higher pitch level. Imagine that contrast is implied. The High Fall is similar to the Russian emphatic fall in “BOH!”

Sentences pronounced with the High Fall are just as definite and complete as those with the Low Fall, but they sound more lively and interested, always more airy and lighter in mood than those with the Low Fall.

The High Fall can be used in the following intonation patterns.

#### **INTONATION PATTERN 1. (Low-Pre-head) + High Fall (+ Tail)**

Intonation groups pronounced with this pattern sound light, airy.

#### **Statements**

e.g. - *How long'll it take?*

- *`Hours.*

e.g. - *Would you like to join us?*



- I'd `love to.

**Special questions** sound brisk, businesslike and considerate:

- I shall have to give it to him.

- `Why?

**General questions** are sometimes skeptical about the result:

- She said she intended to return it.

- Yes, but `did she .bring it .back, in .fact?

Or express mild surprise in independent comments:

- I like it here.

- `Do you?

**Exclamations** sound lively:

- Will you have a drink?

- `Thank you.

The intonation of **Imperatives** suggest a course of action rather than giving an order:

- A letter won't reach Ann in time.

- `Phone her .then.

**INTONATION PATTERN 2.** (Low-Pre-head) + High Level Head (or Gradually Descending Head) + High Fall (+ Tail)

Intonation groups pronounced with this pattern convey personal concern and involvement.

**Statements**

- Which would you like, tea or coffee?

- I'd →prefer `tea.

**Special questions**

- *I've just seen that new musical.*

- *→ What's it 'called?*

**General questions** sound very insistent and businesslike:

- *→ Can he 'prove it?*

**Exclamations**

- *→ Good for 'you!*

**Imperatives**

- *→ Throw it a 'way.*

### **INTONATION PATTERN 3. (Low-Pre-head) + Sliding Descending Head + High Fall (+ Tail)**

The High Fall with the Sliding Head has all the above mentioned attitudes but the emphasis is more intensified.

**Statements:**

↘ *Can't i 'magine how it's 'done.*

**Special questions:**

↘ *Why are you so 'angry with him?*

**Exclamations:**

↘ *What an ex traordinary 'piece of 'luck!*

**Imperatives:**

↘ *Don't be 'too 'sure.*

**General questions** are very rare with this pattern.

**INTONATION PATTERN 4.** (Low-Pre-head) + Low Level Head + High Fall  
(+ Tail)

The High Fall in this pattern is common in colloquial speech for statements conveying contrast or contradiction, e.g.:

e.g. - I *wish* I could *do* it my *self*.

- I *want* *you* to *do* this.

**INTONATION PATTERN 5.** (Low-Pre-head) + Scandent Ascending Head +  
High Fall (+ Tail)

In sentences pronounced with the High Fall in this pattern the fall has a wide range, which makes the last stressed syllable the most prominent in the sentence. Utterances pronounced with the Scandent Ascending Head sound lively and expressive.

**Statements** sound protesting as if suffering under injustice disgruntled protest:

– *Haven't you brought the carp?*

– *You didn't ask me to.* |

**Special questions** sound protesting, somewhat unpleasantly surprised or displeased:

↗ *What are you doing here?*

**General questions** sound protesting, sometimes impatient:

– *But John's refused.*

↗ *Does that matter?*

**Exclamations** convey affronted surprise or sound critical and unpleasant:

– *John's coming.*

↗ *What an extraordinary thing!*

↗ *What a pity you didn't say so ' sooner!*

**Imperatives** recommend a course of action but with a note of critical surprise:

– *What shall I do?*

↗ *Try it ' again.*

↗ *Write and ↗ ask them to ↗ send you a ' nother one.*

### QUESTIONS TO DISCUSS

1. What is the High Fall?
2. How is the High Fall marked in the text and in the diagram of the pitch movement?
3. What heads can the High Fall be used with?
4. What attitudes does the High Fall used without any head express? Give examples.
5. What attitudes does the High Fall used with the High Level Head (or the Gradually Descending Head) express? Give examples.
6. What attitudes does the High Fall used with the Sliding Descending Head express? Give examples.
7. What attitudes does the High Fall used with the Scandent Head express? Give examples.
8. What attitudes does the High Fall used with the Low Level Head express? Give examples.
9. What intonation patterns is the High Fall used in? Give examples.

### EXERCISES

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. – How long'll it take?

– Hours.

2. – Is that really the quickest way?

– Much the quickest way.

3. – What's the next move?

– Anything can happen.

4. – I shall have to give it to him.

–Why?

5. – I shall be late, I'm afraid.

– How late?

6. – Let's paint one of these walls pink.

– Which of them, d'you think?

7. – I like it here.

– Do you?

8. – John's generosity's amazing.

– Is it generosity, d'you think?

9. – He'll be terribly angry.

– Let him be terribly angry.

10. – A letter won't reach Ann in time.

– Phone her then.

11. – I love salted almonds.

– Take a couple of handfuls.

12. – Will you have a drink?

– Thank you.

13. – When are you going to Italy again?

- Goodness knows!
14. – Would you like to join us?
- I'd love to.
15. – Did you like Box Hill?
- Immensely! It's a delightful spot.
16. – You can't eat it all that.
- Oh, but I can. I'm starving.
17. – You must do it!
- But how?
18. – D'you think it was Terry?
- Who else could it have been?
19. – I know all about it.
- But how can you know?
20. – She said she intended to return it.
- Yes, but did she bring it back, in fact?
21. – We'll never be ready by Monday.
- Shall we postpone the meeting then?
22. – He can't afford to pay.
- Well give it to him, then.
23. – Lot's of people don't like it.
- Well take me, for instance.
24. – I won't hear of it.
- Now be reasonable, Frank.
24. – May I use your phone?
- By all means.
25. – I owe you an apology.
- I should think so, indeed.
26. – Which would you like, tea or coffee?
- I'd prefer tea.
27. – Why didn't you play?

- I couldn't find my racquet.
28. – You are just in time.
- I was afraid I should be late. I missed the bus.
29. – I've just seen that new musical.
- What's it called?
30. – Underneath the Arches.
- What did you think of it?
31. – What was that you said?
- Where did you go for your summer holiday?
32. – Shall we tell Frank about it?
- Dare we risk that?
33. – This pen of mine's useless.
- Would you like to borrow mine?
34. – D'you think I should ring him?
- Mightn't it be better to wait?
35. – I hate quarreling with Clare.
- Then make it up with her.
36. – This cocoa's not very sweet.
- Have another lump of sugar.
37. – The lid doesn't fit.
- Try turning it the other way round.
38. – Thank you very much.
- Not at all. Thank you.
39. – Why not discuss it with Brian?
- A lot of good that would do!
- 40.** – May likes it.
- Yes, but I don't.
41. – I'm not going to help.
- No one's asked you to.
42. – When does he get there?

- I've just this minute told you. At a quarter past six.
- 43. – What on earth's happened to Marjorie?
- I can't understand it. She should have been here ages ago.
- 44. –How many days in a year?
- Three hundred and sixty five, you idiot.
- 45. – You ought to have told me at once.
- I didn't realize it was that important.
- 46. – He swears he didn't know.
- That's downright nonsense. I distinctly remember telling him myself.
- 47. – You mustn't mention it.
- Why not?
- 48. – You'll have to apologize.
- What do you mean? Why on earth should I?
- 49. – We ought to buy a couple.
- Where's the money coming from?
- 50. – I know I bought a knife.
- But where in the world have you put it?

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the High Fall in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

### **Unit 7. Tone group 3. The Low Rise and its meanings**

The Low Rise is the nuclear tone in which the voice rises during the stressed syllable from a very low level of the voice range to a medium pitch level or a little higher. It is marked by the symbol ,m in the text; and the symbol of the upward curve in the diagram of the pitch movement.

#### **Advices to Russian Learners**



### **Possible Mistakes:**

Russian learners are apt to substitute the English Low Rise by the Russian rise.

### **Method of Correction**

Begin the Low Rise on the lower pitch level and reach the middle of the range. A good way of acquiring the Low Rise is to use the tone of a Russian question “*А Таня?*” in a situation like that:

- *Они идут в кино.*

- *А Таня?*

The Low Rise gives a feeling of non-finality, incompleteness to the utterance in which it is used as a nuclear tone:

e.g. - *What do you want at the grocer's?*

- *,Tea, ,rice, ,cheese ...*

The Low Rise can be used in all communicative types of the sentence expressing a wide range of attitudes depending on the used head.

The Low Rise can be used in the following intonation patterns.

#### **INTONATION PATTERN 1. (Low-Pre-head) + Low Rise (+ Tail)**

**Statements** sound not categoric and encourage further conversation:

e.g. - *Have you heard about Max?*

- *,No.*

e.g. - *D'you ever go to the club?*

- *,Sometimes.*

e.g. - *D'you think his proposal's reasonable?*

- *On the ,whole it's `quite `fair.*

**Special questions** sound wondering, mildly puzzled:

- *How must I do it?*

- *,How?*

In questions sometimes express a request to repeat a previously made statement:

*,Where do you 'live?*

**General questions** sound disapproving, skeptical:

- *They are arriving next week.*

- *,Are they?*

**Exclamations** encourage further conversation:

- *The car's here.*

- *,Good!*

**Imperatives** sound calmly warning, soothing, encouraging friendly, exhortative:

*(the photographer to the sitter) ,Smile.*

**INTONATION PATTERN 2.** (Low-Pre-head) + Gradually Descending Head + Low Rise (+ Tail)

**Statements** sound non-categorical, or the Low Rise in this pattern may imply doubt, uncertainty, hesitation, etc.:

*I 'think he is ,busy.* (the implication is *I'm not sure*)

**Special questions** express a friendly interest or imply a mild reproach:

*e.g. 'Where do you 'study ,English?*

*e.g. - I've got a confession to make.*

- *And 'what have you 'been up to ,now?*

**General questions** express a friendly interest in the subject-matter:

- *You must return it.*

- *D 'you 'mean that ,seriously?*

**Exclamations** express calm, casual acknowledgement:

- *We had no sunshine at all.*

- *I 'beg your ,pardon.*

**Imperatives** sound as requests:

*'May I 'come in and 'sit ,down?*

**INTONATION PATTERN 3.** (Low-Pre-head) + Low Level Head + Low Rise (+ Tail)

The Low Rise in this pattern often shows the speaker's casual attitude towards the subject, lack of interest in the subject, or detachment from the subject matter. It is mostly used in statements.

*e.g. ˌTwo or ˌthree ˌtimes a ˌweek.*

**INTONATION PATTERN 4.** Low-Pre-head + High Level Head + Low Rise (+ Tail)

This pattern expresses the same attitudes as above but very much intensified.

**Statements** sound soothing, reassuring:

- *I hate climbing ladders.*
- *It's ↗all ˌright. You ↗won't ˌfall.*

In echoes-statements it sounds questioning, sometimes surprised:

- *He's already left.*
- *Al↗ready ˌleft.*

**Special questions** express a friendly interest and sympathy :

- *I'm leaving tomorrow.*
- *↗What ˌtime are you ˌleaving?*

**General questions** express the speaker's interest:

- *I've packed the things.*
- *↗Are you ˌready to ˌleave?*

**Exclamations** sound airy and encourage further conversation:

- *Here is my translation.*
- *↗Very ˌwell ˌdone!*

Greetings and leave-takings are pronounced using this pattern:

*↗Good after ˌnoon.*

→ *Good ,night.*

**Imperatives** sound soothing, encouraging, and calmly patronizing:

- *What shall I do?*

- → *Don't ,worry.*

### **INTONATION PATTERN 5. (High-Pre-head) + Low Rise (+ Tail)**

The Low Rise is often used with High-Pre-head in bright and friendly greetings and leave-takings, e.g.:

– *Good morning, David.*

– *ˈHul ,lo, ˈthere.*

In echoes-special questions the Low Rise sounds puzzled, disapproving:

– *I saw him a few moments ago.*

– *ˈYou 'saw him ,when?*

### **QUESTIONS TO DISCUSS**

1. What is the Low Rise?
2. How is the Low Rise marked in the text and in the diagram of the pitch movement?
3. What heads can the Low Rise be used with?
4. What attitudes does the Low Rise express in intonation patterns with the Gradually Descending Head? Give examples.
5. What attitudes does the Low Rise express in intonation patterns with the Low Level Head? Give examples.
6. What attitudes does the Low Rise express in intonation patterns with the High Level Head? Give examples.

7. What communicative situations is the Low Rise with the High-Pre-head mostly used in? Give examples.
8. What attitudes does the Low Rise without any head express? Give examples.

## **EXERCISES**

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. – Have you heard about Max?

– No.

2. – When's the meeting due to take place?

– When? Why at five?

3. – The meeting's at five.

– When? I thought it was at six.

4. – But how d'you do it?

– Watch. Like that.

5. – John says he can't come.

– Oh. Why not?

6. – D'you ever go to the club?

– Sometimes.

7. – You said you'd give me one.

– That's not what I said.

8. – That's two pounds exactly.

– How much d'you make it?

9. – How did he do it?  
– How did he do it? Perfectly obvious.
10. – Mary said Maisie was going to play.  
– Did she play, in fact?
11. – It's very important.  
– Is it?
12. – Your change, sir.  
– Thank you!
13. –You're on my toe!  
– Sorry!
14. – D'you think his proposal's reasonable?  
– On the whole it's quite fair.
15. – Thank you for your help.  
– You're welcome. It was nothing.
16. – I went with Mr. Spang.  
– With who?
17. – I'm afraid I can't meet them.  
– Who is going to meet them, then?
18. – He says they'll both come.  
– Can John come?
19. – Oh good! Breakfast in bed!  
– D'you like breakfast in bed?
20. – Thank you!  
– Don't mention it.
21. – Is that really yours?  
– Of course!
22. – Shall we meet at ten?  
– All right!
23. – I can't find your book anywhere.

- That’s funny.
24. – Can I have another apple?
- I don’t see why not. We’ve plenty left.
25. – You’ve made a mistake.
- No, I haven’t.
26. – I don’t agree.
- Why not?
27. – I’ve got a confession to make.
- And what have you been up to now?
28. –You must return it.
- D’you mean that seriously?
29. – You mean to say you’re getting married?
- Is it so very surprising?
30. – I don’t think I can dive from that height.
- Have a shot at it.
31. – I’m sorry.
- Well say it as if you meant it.
32. – Let’s do it my way for a change.
- As you wish.
33. – We had no sunshine at all.
- I beg your pardon. It was sunny all the morning.
34. – Have a good holiday.
- And you!
35. – Good morning, David.
- Hullo, there. Nice to see you.
36. – You are an idiot.
- I’m sorry.

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the Low Rise in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

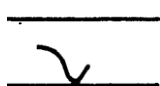
### **Unit 8. Tone group 4. The Fall-Rise and its meanings**

The Fall-Rise is a bi-directional nuclear tone which means that the direction of the pitch movement changes from falling to rising. The voice falls from a medium (or high) level to a rather low pitch-level then rises to a moderately medium pitch. It is marked by the symbol  $\checkmark$  in the text; and the symbol of the downward and upward curve in the diagram of the pitch movement.

According to the number of syllables involved in the pitch change there are some modifications of this tone.

1. It is spread over one syllable.

In this type the entire Fall-Rise is concentrated on one syllable which carries both the fall and the rise.

E.g.  $\checkmark$ Fine. 

2. It is spread over more than one-syllable type.

When the nuclear syllable is not the last syllable of an intonation-group, the Fall-Rise is split in form: the fall is carried by the nucleus itself and the rise – by the tail.

E.g.  $\checkmark$ Perfectly. 



The Fall-Rise can be used in all communicative types of the sentence expressing a wide range of attitudes dependent on the used head. This tone may express contrast, contradiction, correction, hesitation, doubt, uncertainty, warning, apology.

The Fall-Rise can be used in the following intonation patterns.

### **INTONATION PATTERN 1.** (Low-Pre-Head) + Fall-Rise + (Tail)

**Statements** sound friendly:

e.g. - *You won't tell him, will you?*

-<sup>∇</sup>*No.*

e.g. - *Have you finished?*

-<sup>∇</sup>*Practically.*

e.g. - *Is it going to keep fine?*

- *I<sup>∇</sup> think so.*

**Statements** can express correction of the previous statement:

- *His name's John.*

-<sup>∇</sup>*Harry.*

**Special questions** in echoes sound greatly astonished:

- *Which one's mine?*

-<sup>∇</sup>*Which one?*

**General questions** sound interested and concerned as well as surprised:

- *It's tomorrow he leaves.*

-<sup>∇</sup>*Is it?*

**Exclamations** express refusal:

- *Can you sell me another copy?*

-<sup>∇</sup>*Sorry. (They've all gone)*

Interest in keeping the talk on:

- *Did you hear there's been another earthquake in Iran?*

-<sup>∇</sup>*Really?*

**Imperatives** sound very polite:

- *I've found a four leaved clover.*

-<sup>∇</sup>*Show me.*

**INTONATION PATTERN 2.** (Low-Pre-Head) + Sliding Descending Head +  
Fall-Rise + (Tail)

**Statements** sound very friendly:

- *Do you smoke?*

- *I ↘do ↙sometimes.*

**Special questions** in echoes serve to continue the conversation:

- *Where did you meet him?*

- *↘Where did I ↙meet him?*

**General questions** sound surprised:

- *Are you sure?*

- *↘Am I ↙sure? I'm absolutely positive.*

**Exclamations** express refusal:

- *Going for a swim today?*

- *↘Not ↙me! (It's freezing)*

**Imperatives** sound urgently warning with a note of concern (or reproach):

- *Look, Mummy. I'm right at the top.*

- *↘Mind you don't ↙fall.*

**QUESTIONS TO DISCUSS**

1. What is the Fall-Rise?

2. How is the Fall-Rise marked in the text and in the diagram of the pitch movement?
3. What heads can the Fall-Rise be used with?
4. What attitudes does the Fall-Rise express in intonation patterns with the Sliding Descending Head? Give examples.
5. What attitudes does the Fall-Rise express in intonation patterns without any head? Give examples.

## **EXERCISES**

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. – I thought they all took one.  
– Ann did. But the others didn't.
2. – His name's John.  
– Harry.
3. – He's never been late.  
– Never? Are you sure?
4. – Which one's mine?  
– Which one? That blue one, surely.
5. – That's yours, over there.  
– Which one? Not that blue horror.
6. – Is it difficult?  
– Is it? Not half.
7. – It's tomorrow he leaves.

- Is it? Are you sure?
8. – I'll dump the suitcases there.
- Gently. They are not made of iron.
9. – I've found a four leafed clover.
- Show me.
10. – Have you finished?
- Practically.
11. – I didn't say you were wrong.
- You didn't. Tom did though.
12. – Jack was first.
- George, you mean.
13. –She's only twenty seven.
- Twenty seven? Thirty seven, more likely.
14. –They said they sent it last Monday.
- When did they say they sent it? Last Monday?
15. – He couldn't help them.
- Couldn't he? Why ever not?
16. – I feel I could scream.
- Steady there.
17. – I hope I don't break anything.
- Try not to.
18. – You won't tell him, will you?
- No. But very reluctantly.
19. – It's black.
- White.
20. – They're very nice.
- Nice. You're joking!
21. – He's arriving at Dover.
- Where? Don't you mean Newhaven?
22. – What's up, Tom?

- Mind. There’s a step here.
23. – Is it going to keep fine?
- I think so. But I’m not certain.
24. – Is he tall and dark?
- Well he’s tall. But I shouldn’t call him dark.
25. – It didn’t take you long.
- It did, you know.
26. – Should I or shouldn’t I play?
- You’d enjoy the game.
27. – Give me another one, please.
- I’m sorry. But that’s impossible.
28. – Ring me tomorrow afternoon.
- Tomorrow afternoon? Why tomorrow
29. – Why wouldn’t he buy it?
- Why wouldn’t he? No money!
30. – Were you surprised?
- Was I surprised? Not half!
31. – I’ll give it to you.
- D’you mean that? Seriously?
32. – May I just finish my letter?
- Be quick, then.
33. – May I hold it for a minute?
- Well, be careful with it.
34. – D’you smoke?
- I do sometimes. But never before lunch.
35. – But I thought you didn’t take sugar.
- I don’t take it in coffee or cocoa. But in tea, I do.
36. – You will play, won’t you?
- I’d rather not.
37. – We got here about midnight.

- It was earlier than that.
- 38. –I need two hundred pounds.
- Two hundred pounds? But that’s a small fortune.
- 39. – Where did you meet him?
- Where did I meet him? Where d’you think?
- 40. – Are you sure?
- Am I sure? I’m absolutely positive.
- 41. – She’s an absolute failure.
- Now be fair.
- 42. – I’m sorry.
- Well say it as if you meant it.
- 43. – Why not take up squash?
- No fear! Much too energetic.

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the Fall-Rise in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

### **Unit 9. Tone group 5. The High Rise and its meanings.**

The High Rise is the nuclear tone in which the voice rises from a medium pitch level of the voice range to a very high level. It is marked by the symbol ‘m in the text; and the symbol of the upward curve in the diagram of the pitch movement.

The High Rise can be used in the following intonation patterns.

**INTONATION PATTERN 1.** (Low Pre-Head) + High Rise + (Tail)

**Statements** sound questioning, trying to elicit a repetition, but lacking any suggestion of disapproval or puzzlement:

e.g. - *It's snowing.*

- *'Much?*

e.g. - *Pass me the paper.*

- *The 'Times, d'you 'mean?*

**General questions** with the nuclear tone following the interrogative word sound echoing the listener's question before going on to answer:

- *Would you like one?*

- *'Would 'I like one?*

**Special questions** with the nuclear tone on the interrogative word sound calling for repetition of the information already given. Sometimes it implies disapproval or puzzlement:

- *He sat on the floor.*

- *On 'what?*

**Exclamations** sound questioning all or part of the listener's command or interjection, but with no critical intention:

- *Fantastic!*

- *Fan' tastic?*

**INTONATION PATTERN 2.** (Low Pre-Head) + High Level Head + High Rise (+ Tail)

**Statements** sound casual, tentative (in non-final word groups):

- *Why not ask Jennie?*

- *→You think she 'might 'agree?*

In straightforward, non-echo **general questions** it sounds light, casual:

- *Won't your wife be rather cross?*

- *→Won't she be 'cross with 'me, d'you 'mean?*

**Special questions** echoing the listener's question before going on to answer

- *How many children has he got?*

- *→How 'many?*

**Exclamations** sound querying all or part of the listener's command or interjection, but with no critical intention:

- *What a shame!*
- $\rightarrow$  *What a 'shame?!*

**Imperatives** sound questioning all or part of the listener's command or interjection, but with no critical intention:

- *Tell me the time, please.*
- $\rightarrow$  *Tell you the 'time?*

### QUESTIONS TO DISCUSS

1. What is the High R i s e ?
2. How is the High R i s e marked in the text and in the diagram of the pitch movement?
3. What heads can the High R i s e be used with?
4. What intonation patterns is the High R i s e used in? Give examples.
5. What attitudes does the High R i s e express in intonation patterns with the High Level Head? Give examples.
6. What attitudes does the High R i s e express in intonation patterns without any head? Give examples.

### EXERCISES

1. a) **Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**
  - b) **Intone the reply-utterance and draw a diagram of the pitch movement in it.**
  - c) **Define the communicative type of the reply and say what attitude is conveyed in it.**
1. – It's snowing.  
– Much?



2. – I've just seen the Edwards girl.  
– Joan Edwards?
3. – Can I borrow some matches?  
– Matches? By all means.
4. – I've got to go to Leeds.  
– You've got to go?
5. – That was Arthur Thompson.  
– What was his name? I didn't quite catch it.
6. – Where are you staying?  
– Where? At the Grand.
7. – How did he find out?  
– How did he find out? Through Max, I imagine.
8. – Can you make me one?  
– Make you one? With pleasure.
9. – Wasn't it stupid?  
– Was it so stupid, I wonder?
10. – What lovely cherries!  
– Want some?
11. – I like Barbara.  
– Do you?
12. – Buy me a couple.  
– Buy you a couple? Certainly.
13. – Pass me the paper.  
– The Times, d'you mean?
14. – Has Michael arrived yet?  
– You were expecting him?
15. – I shall send it off tomorrow afternoon.  
– Tomorrow afternoon?
16. – It's four hundred feet tall.  
– It's how tall?

17. – I told him about your success.  
– About my what?
18. – Would you like one?  
– Would I like one? I'd love one.
19. – How d'you like my song?  
– D'you always sing as flat as that?
20. – Take them away.  
– Take both of them away.
21. – Fantastic!  
– Fantastic? What's fantastic about it?
22. – Why not ask Jennie?  
– You think she might agree?
23. – It isn't fair.  
– Not fair? Why not?
24. – I'd like two dozen.  
– Two dozen, sir? Certainly.
25. – How many children has he got?  
– How many? Six, I believe.
26. –What would you recommend?  
– What would I recommend? The steak, I think.
27. – I waited there two solid hours.  
– You waited there how long?
28. – Won't your wife be rather cross?  
– Won't she be cross with me, d'you mean?
29. – Anybody want a lift?  
– Are you going near Charing Cross, by any chance?
30. – Tell me the time, please.  
– Tell you the time? Ten past six.
31. – Leave the keys with Mrs. Atkins.  
– Leave it with Mrs. Joyce Atkins?

32. – Silly young fool!

– Silly young fool? Who? John?

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

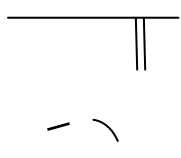
**3. Make up your own conversational situations, using intonation patterns with the High Rise in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

### **Unit 10. Tone group 6. The Rise-Fall and its meanings.**

The Rise-Fall is a bi-directional nuclear tone (like the Fall-Rise). The pitch changes in this tone from rising to falling. The voice usually rises from a fairly low pitch-level to a high pitch-level and then quickly falls to a low pitch-level. It is marked by the symbol  $\wedge$  in the text; and the symbol of the upward and downward curve in the diagram of the pitch movement.

#### **Advice to Russian Learners:**

To acquire the Rise-Fall it is advisable to pronounce the Russian sentence «Ишь ты!» ironically:



This tone may suggest mockery irony, sarcasm, impatience and so on. It also expresses what may be called a quizzical feeling. That is why the Rise-Fall is often called a quizzical tone.

The Rise-Fall, whose basic function is purely expressive, can also be used to emphasize the meaning of a word:

e.g.: - *He knows two foreign languages.*

- *He 'knows  $\wedge$ more.*

In this case the Rise-Fall performs the same function as the particle **even**. One should remember that this **even** relation can be expressed by means of the Rise-Fall only in emotional speech. The unemotional counterpart of *He knows more* is *He knows even more*.

The Rise-Fall is used with the High head or it may have no head at all. The Rise-Fall can be used in the following intonation patterns.

### **INTONATION PATTERN 1.** (Low Pre-Head) + Rise-Fall + (Tail)

**Statements** sound impressed:

e.g. - *Did you see any lions?*

- *^Lots.*

e.g. - *Can you see?*

- *^Perfectly.*

e.g. - *Can you manage it alone?*

- *I'm ^sure I .can.*

**Special questions** sound mocking, sarcastic, ironical, antagonistic or reproachful:

- *You pay for it.*

- *^How?*

**General questions** sound mocking, sarcastic, ironical, antagonistic:

- *He shot an elephant.*

- *^Did he?*

Exclamations express enthusiasm, surprise, astonishment (or anger):

e.g. - *Did you finish that job?*

- *^Heavens, .yes!*

e.g. - *Sounds really good, doesn't it?*

- *Fan ^tastic! (D 22)*

e.g. - *They've got diamonds in them.*

- <sup>^</sup>*Diamonds ! (D 24)*

Imperatives sound challenging or teasing:

- *I hate it. But what can I do?*

- <sup>^</sup>*Tell them you .hate it.*

## **INTONATION PATTERN 2.** (Low Pre-Head) + High Head + Rise-Fall + ( Tail)

**Statements** sound impressed:

- *Is he getting fatter?*

- <sup>→</sup>*Getting <sup>^</sup>fatter!*

**Special questions** sound mocking, sarcastic, ironical, antagonistic or reproachful:

- *I've had this pain for days.*

- <sup>→</sup>*Why don't you <sup>^</sup>do something a.bout it?*

**General questions** mocking, sarcastic, ironical, antagonistic:

- *Should we go on?*

- <sup>→</sup>*Is there <sup>·</sup>really much <sup>^</sup>point in it?*

**Exclamations** express admiration:

<sup>→</sup>*Most <sup>^</sup>kind of him.*

**Imperatives** sound challenging:

- *Which one shall I buy?*

- <sup>→</sup>*Please your <sup>^</sup>self.*

## **QUESTIONS TO DISCUSS**

1. What is the Rise-Fall?

2. How is the Rise-Fall marked in the text and in the diagram of the pitch movement?
3. What intonation patterns is the Rise-Fall used in? Give examples.
4. What attitudes does the Rise-Fall express in intonation patterns with the High Head? Give examples.
5. What attitudes does the Rise-Fall express in intonation patterns without any head? Give examples.

## **EXERCISES**

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. – Can you see?  
– Perfectly.
2. – Is he as tall as his father?  
– Taller, even.
3. – I was very cross with him.  
– Naturally. Anyone would be.
4. – Surely one of these screws will fit.  
– Which of them, though?
5. – He shot an elephant.  
– Did he know?
6. – I hate it. But what can I do?  
– Tell them you hate it.
7. – Did you finish that job?

- Heavens, yes! Ages ago!
8. – Did you see any lions?
- Lots.
9. – Have you any doubts about it?
- None.
10. –Is it cheaper by coach?
- Much.
11. –You pay for it.
- How?
12. – What ought I to do?
- Go.
13. – John’s got it now.
- That’s different!
14. –Can you manage it alone?
- I’m sure I can.
15. – I thought you didn’t like spinach.
- On the contrary. I love it.
16. – Why should you do the donkey work?
- Who else is there to do it?
17. –I’ll make it soon, I promise.
- Yes, but how soon?
18. – You ought to apologize.
- Oh, ought I, indeed?
19. – Everything’s so dear.
- Aren’t potatoes a price?
20. – Nobody seems at all keen.
- Well give up the idea.
21. – The petrol tank was empty.
- No wonder the car wouldn’t start!

22. – Is he getting fatter?  
– Getting fatter! He’s huge!
23. – Did you save time?  
– I was able to do it in half the time.
24. –Why didn’t you call for me?  
– We thought you’d already gone.
25. – I was absolutely livid.  
– I don’t blame you. It’s enough to make a saint angry.
26. – I’ve had this pain for days.  
– Why don’t you do something about it?
27. – I don’t think Bill knows.  
– Why not write and warn him, then?
28. – You seem very happy about something, John.  
– Wouldn’t you be happy?
29. – Should we go on?  
– Is there really much point in it?
30. – Which one shall I buy?  
– Please yourself.
31. – It’s not much of a cut.  
– Then don’t make so much fuss about it.
32. – Thank you very much.  
– Not at all. Thank you.

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the Rise-Fall in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

## **Unit 11. Tone group 7. The High Fall-Low Rise and its meanings**



The High Fall-Low Rise is a bi-directional nuclear tone. But unlike the Fall-Rise, the High Fall-Low Rise is spread over on two different words, which both get nuclear prominence (E. B. Karnevskaia calls it The Fall-Rise Divided). The voice falls from a high level to a rather low pitch-level then rises to a moderately medium pitch. It is marked by the symbol  $\text{`m} \dots , \text{m}$  in the text; and the symbol of the down-and-upward curves in the diagram of the pitch movement.

The High Fall-Low Rise is used without any head at all.

The High Fall-Low Rise can be used in the intonation pattern, consisting of (Low Pre-Head) + High Fall-Low Rise (+ Tail).

**Statements** of this pattern sound appealing to the listener to continue with the topic of conversation, expressing gladness, regret, surprise:

*e.g. - Which are our places?*

*- `There's ,yours.*

*e.g. - I'm from Sheffield.*

*- My `mother came from ,there.*

**Special and general questions** sound very emotive, expressing plaintiveness, despair, gushing warmth:

*e.g. - I have to go out now.*

*- `When will you be ,back, d'you `think?*

*e.g. - Come and have a game, Phil.*

*- `Will you stop ,bothering me? `Can't you see I'm ,busy?*

**Exclamations** sound intensely encouraging or protesting:

*- See you on Friday.*

*- `Right you ,are.*

**Imperatives** sound pleading, persuading:

*- What's upsetting you?*

- *'Do shut the ,door. There's such a draught.*

### QUESTIONS TO DISCUSS

1. What is the High Fall-Low Rise?
2. How is the High Fall-Low Rise marked in the text and in the diagram of the pitch movement?
3. What pattern can the High Fall-Low Rise be used in?
4. What attitudes does the High Fall-Low Rise express? Give examples.

### EXERCISES

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. – Which are our places?  
– There's yours. Next to Peter.
2. – How can we get to his house?  
– Walking's the easiest way.
3. – Where could we sleep?  
– Frances has got a couple of spare beds.
4. – I'm from Sheffield.  
– Really? My mother came from there.
5. – But you sister said no.  
– Oh, no one listens to her.
6. – Where can I get Brazilian coffee?  
– Well, the supermarket's got a fresh supply.
7. – She's a pleasant girl, isn't she?  
– Yes, I like Barbara.

8. – How's Freda getting on?  
– She's dreading her driving test.
9. – Why not ask Janet?  
– No, I'd hate to ask her a favour.
10. – He had at least two helpings.  
– I'm not surprised. He's mad on apple pie.
11. – Are you going by car?  
– No, I loathe driving at night.
12. – Have some more?  
– Thanks. I'm partial to Indian curry.
13. – It's a lovely present, Dick.  
– I hoped you'd like it.
14. – Look at the weather.  
– Ah, well! I thought it would rain.
15. – So you've heard from Archie.  
– Yes and he told me you'd be dropping in to see me.
16. – Don't interrupt, Jack.  
– I beg your pardon. I thought you'd finished.
17. – Oh, there you are, Tony.  
– I hope I'm not late.
18. – I really must go now.  
– Goodbye, then. I do hope you have a comfortable journey.
19. – Fred's answer was wrong.  
– Funny! He was sure he'd got it right.
20. – It's sheer highway robbery.  
– I'm sorry you feel it's too expensive.
21. – I'm so sorry.  
– It doesn't matter. There's no real harm done.
22. – But why didn't you tell me?

- I'm so sorry. I thought I had.
23. – You don't mind, do you?
- No I quite understand.
24. – Thanks for inviting me.
- We were so glad you could make it.
25. – Sorry I haven't returned it.
- That's quite all right. I'm in no particular hurry for it.
26. – It's an absolute scandal.
- There's no need to get so worked up about it.
27. – How do we get there?
- Going by underground would be the quickest.
28. – Where shall we go this year?
- Somewhere in Devon would make a pleasant change.
29. – How did your holiday go?
- You know, I quite enjoyed camping.
30. – He's accepted your offer.
- Really? I didn't dream he'd take me seriously.
31. – Can you let me have six of the large glasses?
- Sorry. I haven't got many of them.
32. – Haven't you read that article?
- No, I don't often see the Times.
33. – I have to go out now.
- When will you be back, d'you think?
34. – Three thousand he paid for it.
- When will the poor fool learn wit?
35. – Come and have a game, Phil.
- Will you stop bothering me? Can't you see I'm busy?
36. – I'm afraid I've lost it.
- Never mind. I've got another one.
37. – What's upsetting you?

– Do shut the door. There's such a draught.

38. – I really must go now.

– Oh please stay a little longer.

39. – See you on Friday.

– Right you are.

40. – We go that way.

– Half a minute. How do you know?

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the High Fall-Low Rise in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**

## **Unit 12. Tone group 8. The Level tone and its meanings**

The Level tone is a nuclear tone in which the voice neither rises nor falls. If the voice maintains a level pitch between high and low it is called the Mid-Level tone. It is marked by the symbol  $\text{>m}$  in the text; and the symbol of the horizontal dash in the diagram of the pitch movement.

The Mid-Level tone is used with the High Head or it may have no head at all. The Mid-Level tone can be used in the following intonation patterns.

**INTONATION PATTERN 1.** (Low Pre-Head) + Mid-Level (+ Tail)

$\text{>}$  *Sometimes* | *I* \hate it.

*I*  $\text{>}$ hope |you'll do 'no such \things.

**INTONATION PATTERN 2.** (Low Pre-Head) + High Head + Mid-Level (+ Tail)

\Dinner's  $\text{>}$ ready.

The Mid-Level can be used in all communicative types of the sentence but expressing rather a limited range of attitudes. If the Mid-Level patterns are used in non-final intonation groups they express non-finality, imply continuation without any special attitude. In final intonation groups they are very rare; sometimes are possible in statements and exclamations giving an impression of calling out to someone as if at a distance.

➤*Great.*

e.g. *They've gone on a cruise.*

- *→How > wonderful | to be 'able to `afford such a .holiday.*

The level tone is used in the sentences pronounced when the speaker stops to think, when he hesitates, when he pronounces the sentences with indifference when he does not know what to say or when he speaks to himself without paying any attention to the listener.

The Mid-Level patterns are very common in poetry to express non-finality to keep the verses go smoothly on.

### QUESTIONS TO DISCUSS

1. What is the Mid-Level tone?
2. How is the Mid-Level tone marked in the text and in the diagram of the pitch movement?
3. What intonation patterns is the Mid-Level tone used in? Give examples.
4. What attitudes does the Mid-Level tone express in non-final intonation groups and final intonation groups? Give examples.
6. What attitudes does the Mid-Level tone express in poetry?

### EXERCISES

**1. a) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the reply-utterance.**

**b) Intone the reply-utterance and draw a diagram of the pitch movement in it.**

**c) Define the communicative type of the reply and say what attitude is conveyed in it.**

1. – Let's hope so.

– Hope, that's all you can do.

2. – How's Tim behaving?

– Recently he's been very considerate.

3. – But he only gave me ten pounds.

– Some people don't know when they're well off.

4. – I'll give him a piece of my mind.

– I hope you'll do no such things.

5. – Jane's forgotten her umbrella.

– Yes, she left in such a hurry.

6. – Fancy Max apologizing.

– He apologized because he jolly well had to.

7. – Invite him again in January.

– But in January where will he be?

8. – I'm not very interested.

– If that's how you feel why bother about it at all?

9. – Well, what time, then?

– Shall we say ten or ten thirty?

10. – He's promised it for July.

– July, will that be soon enough, d'you think?

11. – It'll be difficult, you know.

– But do you consider it worth trying?

12. – When d'you want me?

– If you can, come right away.

13. – Which car shall I use?

- If you’ve a choice, use the old mini.
14. – Won’t forty be enough?
- To be on the safe side, take one or two more.
15. – Won’t you have some coffee?
- No, thanks. Drinking coffee at lunchtime makes me so sleepy.
16. – Shall we go today?
- No, it would probably be wiser to wait till Saturday.
17. –But I thought you’d like one.
- As a matter of fact, I’ve already got two.
18. – It’s so expensive.
- Provided you can afford it, what does it matter how much it costs?
19. – He fooled me completely.
- How could you with all your experience be so taken in?
20. – How shall we feed them?
- Why don’t you encourage them all to bring sandwiches?

**2. Read the conversational situations aloud imitating the intonation you hear on the recording.**

**3. Make up your own conversational situations, using intonation patterns with the Mid-Level in the reply. Give situations for each communicative type of the sentence. Observe the difference in attitudes.**



## **PART 2. PHONOSTYLISTICS**

### **Unit 13. Notions of phonostylistics. Style-forming and style-modifying factors. Classification of phonetic styles. Phonostylistic analysis of a text**

#### **The notions of phonostylistics**

Phonostylistics is a relatively new branch of linguistics, which studies phonetic phenomena and processes from the stylistic point of view. One of the main objectives of phonostylistics is to identify different phonetic modifications used in the process of communication under the influence of extralinguistic factors. Traditionally phonostylistics is divided into segmental and suprasegmental depending on the aspect under study, i.e. sounds or speech prosody accordingly.

Much of what people say depends on the situation they are in. It is universally acknowledged that a person speaks differently on different occasions (e.g. when chatting with familiar friends or talking with official people, when delivering a lecture or making a speech, etc). So speaking styles are those that are categorized by speech mannerisms, including paralinguistic features – voice pitch, rate (tempo), loudness, timbre, rhythm and influenced by extra-linguistic factors – age, sex, personality traits, status, occupation, the speaker's emotional state.

Phonetic style (or phonostyle / intonational style) can be defined as a complex of interrelated phonetic means which are peculiar to an utterance used in a certain speech situation, serving the definite aim of communication.

### **Style-forming and style-modifying factors**

We can single out a number of factors which result in phonostylistic varieties. They are:

1. the purpose, or the aim of communication;
2. the speaker's attitude;
3. the form of communication;
4. the degree of formality;
5. the degree of spontaneity (or the degree of preparedness).

It should be mentioned that the purpose or the aim of communication may be called a phonetic style-forming factor because the choice of a phonetic style is determined primarily by the purpose of communication. All the other factors causing modifications within this or that style are style-modifying factors. All these factors are interdependent and interconnected. We proceed from the idea that all factors are interrelated, and only their combination constitutes a phonostyle.

The first factor we should consider is the purpose of the utterance. On the phonetic level there are variations which describe what for the language is used in the situation: is the speaker trying to persuade?, to exhort? Is he teaching, advertising, amusing, etc.? Each of the above-mentioned intentions makes the speaker select a number of necessary phonetic means with the purpose of making the realization of the aim more effective.

Another factor is the speaker's attitude to the situation or to what he is saying. The thing he is talking about may satisfy him or not, may please him or not, may elicit his positive or negative response, his emotions, etc. This attitude is expressed by the speaker's voice timbre and intonation varieties which are as numerous as attitudes and emotions a speaker can express in various life situations. The subjective colouring of the speech is one of its most integral characteristics.

According to the form of communication there are two basic varieties: monologue and dialogue. Monologue is the speaking by one person, i.e. one-sided type of speaking. Monologues are usually more extended than dialogues and characterized by phonetic, lexical and grammatical cohesion.

Dialogue is a form of interaction of two speakers characterized by exchanging their communicative roles: the part of Speaker and the part of Listener.

According to the degree of formality of situation, there is a dichotomy of formal – informal (or official – unofficial) speeches. The influence of this factor upon the speech is revealed mostly by variations of tempo (rate). In a formal situation the speaker tends to make his speech distinct, thorough and precise. In an informal situation the speech is generally faster and less careful: so the processes of assimilation, reduction, elision may take place.

The formal style can be of two types: formal-official (public speeches, official talks) and formal-neutral (a lecture, a teacher's explanation, a business talk, exchange of information between colleagues with variations depending on the status of the partners, a report on one's work or research before a small group of people, etc.).

The informal style can be informal-ordinary (a conversation on a train or a bus, an exchange of remarks in a shop, café, post-office, an everyday talk between friends, neighbours, etc.) or informal-familiar (everyday conversations between intimate friends, relatives, etc.).

According to the degree of spontaneity, the speech may be spontaneous or prepared. The speech is qualified as fully spontaneous when its verbal realization is taking place at the moment of speaking (no notes are used), though, of course, it could be thought over in advance.

The speaker makes his speech fully prepared if

- a) the utterances are too long to be remembered;
- b) the time of the speaker is limited, so the message has to be conveyed without any hesitation, for example, delivering a lecture;

c) the speaker is to read a text aloud, to do recitations, to quote somebody else's words, etc.

In the above-mentioned cases the speech is prepared in advance, it may be written on a sheet of paper and this script version may be used at the moment of speaking.

The degree of spontaneity as a style-modifying factor has a decisive influence on the phonetic organization of the speech. When a written text is read aloud, a reader has got its verbal realization before his eyes. So he doesn't need to think of what to say or how to put the ideas into words. The text is read according to the pronunciation rules of a particular language with the necessary stresses, pauses and tone sequences. Melodic, temporal, rhythmic organization of the text is even and it sounds loud and distinct; pauses are made at syntactical junctures within and between the sentences.

### **The classification of phonetic styles**

According to the purpose of communication there are five phonetic styles. They are as follows:

1. Informational style.
2. Publicistic (oratorical) style.
3. Academic (scientific) style.
4. Declamatory (artistic) style.
5. Conversational (familiar) style.

This practical course of phonetics is quite a sufficient minimum for the students to learn the main types of activities that represent basic phonetic styles. We'll consider the following registers of communication:

Publicistic style: making presentations, conference talks, speeches at different meetings, political speeches.

Academic style: delivering a lecture.

Declamatory style: declamatory reading and reciting poems.

Conversational style: giving interviews.

## QUESTIONS TO DISCUSS

1. Define the notion of phonostylistics.
2. What is the aim of phonostylistics?
3. Enumerate paralinguistic features.
4. What extra-linguistic factors influence the way we speak?
5. Give the definition of phonetic style.
6. What is a phonetic style-forming factor?
7. Enumerate phonetic style-modifying factors.
8. How is the speaker's attitude revealed in the communication?
9. What are the basic forms of communication? Define them.
10. How does the degree of spontaneity as a style-modifying factor influence the phonetic organization of the speech?
11. What is the difference between formal and informal speeches?
12. What types of formal and informal styles are distinguished? Give examples for each one.
13. How do spontaneous speeches differ from prepared ones?
14. When is a fully prepared speech preferred?

## PHONOSTYLISTIC ANALYSIS OF A TEXT

One of the tasks the students must do at the exam in English phonetics is a phonostylistic analysis of a text. To do the task, it is necessary to define the style-forming and style-modifying factors, namely:

- 1) the type of the style of the given text, the form of communication, the degree of formality, the degree of spontaneity;
- 2) the purpose of communication;
- 3) the speaker's attitude;
- 4) phonostylistic peculiarities: the type of terminal tones which the speaker predominantly makes use of; rhythm; rate (tempo); the kind of pauses; loudness; timbre;
- 5) phonetic phenomena observed in the text.

Example:

1. The text under analysis is a political speech. It's a monologue (a dialogue, a narration, etc.). It belongs to the formal style (formal-official, formal-neutral, informal-ordinary, and informal-familiar). It is fully prepared in advance (unprepared spontaneous).
2. The purpose of the speech is to impose the speaker's ideas on the listeners.

3. The speaker's attitude is volitional and desiderative.
4. The speech is characterized by the speaker's predominantly making use of the High Fall, the Fall-Rise, and occasionally the Low Fall and the Low Rise with the Descending Head.

Rhythm is properly organized; within the speech units rhythmic groups have recurrent alternation.

The tempo is related to the degree of formality: mostly normal and constant. The speaker slows down when he brings out communicatively important centres; less important information is pronounced accelerated.

Pauses are varied: we observe long pauses between the passages; short pauses within the intonation group and before the emphatic semantic centre when the speaker brings out words and phrases.

Loudness is varied: enormously increased, ranging from forte to fortissimo; loudness is diminished when the speaker brings out words and phrases of paramount importance.

The speaker sounds dignified, self-assured, concerned and personally involved.

5. In the text we can indicate some cases of reduction. (Give examples of qualitative, quantitative and zero reduction). In the text we can observe several phenomena of assimilation. (Give examples of progressive, regressive, double assimilation, loss of plosion, lateral plosion, nasal plosion, etc. )

#### **Unit 14. Publicistic (oratorical) style. Prosodic features**

The term 'publicistic' serves for many kinds of oratorical activities, that is why this phonetic style is often called 'oratorical'. This style is typical of public speaking, namely, political speeches, speeches at different meetings and election campaigns, press conferences as well as business presentations.

##### **Rhetoric strategy**

Public speaking has its specific rhetorical strategy for its goal is to persuade and to influence the listeners' beliefs or actions. To persuade successfully, you

must not only make your listeners believe or do something, but you also must make them want to believe or do it. Therefore, the success of a speech-maker is largely dependent on his ability to manipulate intonation and voice quality. In accordance with his primary desire to convince the listeners of the merits of his case he has to ensure a well-defined progression of ideas combined with persuasive and emotional appeal. Also, it is extremely important to use facial expression, bodily movement, gestures, for they subjected to the main purpose of the publicistic discourse, that is to influence the audience, involve it into the talk and to exert the expected response from it.

### **Style-forming and style-modifying factors:**

- the purpose of communication – to impose the speakers’ ideas on the listeners, to call for some action;
- the speaker’s attitude – volitional and desiderative;
- the form of communication – a monologue;
- the degree of formality – formal-official;
- the degree of spontaneity – fully prepared and even rehearsed

### **Phonostylistic peculiarities**

The intonation adequate for publicistic style is characterized by the following features.

(Low Pre-Head)+(Descending Head)+High Fall+(Tail)

Low Pre-Head) + (Descending Head) + Low Rise+ (Tail)

(Low Pre-Head) + (Descending Head) + Fall-Rise+ (Tail)

Intonation patterns

(Low Pre-Head) + (Stepping Head) +Low Fall + (Tail)



(Low Pre-Head) + (Stepping Head) + Low Rise+  
(Tail)

(Low Pre-Head) + (Stepping Head) + High Fall +  
(Tail)

(Low Pre-Head) + (High *or* Medium Level Head)  
+ Low Fall+ (Tail)

(Low Pre-Head) + (High *or* Medium Level Head)  
+Low Rise+ (Tail)

Low Pre-Head) + (High *or* Medium Level Head)  
+High Fall+ (Tail)

(Low Pre-Head) + (High *or* Medium Level Head)  
+ High Fall-Rise + (Tail)

(Low Pre-Head) + (High *or* Medium Level Head)  
+Mid-Level+ (Tail)

Rhythm properly organized; within the speech units rhythmic groups have recurrent alternation

Rate (tempo) It is related to the degree of formality: mostly normal and constant. It can be moderately slow; the public speaker slows down to bring out communicatively important centres; less important information entails acceleration of speed.

Pauses Varied: definitely long between the passages; a great number of breath-taking pauses; frequent pauses before the emphatic semantic centre which serves as a means of bringing out words and phrases; voiceless hesitation pauses producing the effect of apparent spontaneity; ‘rhetorical silence’ is often used to exert influence on the public

Loudness	Varied: enormously increased, ranging from forte to fortissimo; diminished loudness is observed to bring out words and phrases of paramount importance and produce certain psychological effect
Timbre	dignified, self-assured, concerned and personally involved; a variety of attitudinal and modal expressions in the voice
Paraverbal features	facial expressions, bodily movements, gestures

### QUESTIONS TO DISCUSS

1. What is the aim of public speaking?
2. What are the main prosodic features of speech making?
3. What kinds of pauses will the speaker make?
4. What is peculiar about the tempo of public speaking?
5. What terminal tones are typical of public speaking? What attitude do they express?
6. What rhythm is typical of public speaking?
7. How loud will the speaker make a speech?

### PRESENTATIONS

Public speeches, and presentations in particular, are characterized by the speaker making use of a great number of insertions. They form a separate intonation group and they are pronounced with the Fall-Rise (**D57**).

The speech may comprise a quotation of someone else's words. The quotation is pronounced with the mid-level tone and then the Low Fall is used for the final unit in the quotation. (**D73**)

When quoting somebody's words the speaker may make use of reporting verbs (e.g. *say, claim, argue, etc.*) which are pronounced with the Level tone (**D76**). Typically, there is also a short pause after the reporting verb, and then the first word of the quotation is pronounced relatively high.

When making a speech a speech-maker may build anticipation or suspense so that listeners focus particular attention on what comes next. He tends to make a pause before the information that he wants listeners to focus a particular attention on (**D50**). What comes after the pause may start high, mid or low (**D75**).

### QUESTIONS TO DISCUSS

1. How are insertions pronounced?
2. What tones will the speaker use quoting somebody's words?
3. What tones will the speaker use to build anticipation or suspense?

### EXERCISES

**Exercise 1. a) Choose an insertion from the box to add to each of these extracts from a business presentation. Indicate its appropriate position with the symbol |.**

**b) Now listen and check your answers. Mark the tune of the insertion. Draw a diagram of the pitch movement in the utterance.**

with the exception of France	to be based in Dublin	the DC6
from our German sister company	as you can see from this graph	

1. Our Malaysian subsidiary has increased sales enormously over the last year.
2. Karl Huzel will be talking to us after my presentation.

3. The countries of the European Union have all approved the new regulations on working conditions.

4. Our latest model was released in April this year.

5. The new research and development unit will be opened later this year.

**(D57) c) Now say the extracts aloud using a proper intonation for the insertions.**

**Exercise 2. a) Listen to the speaker. Mark the tones of the quotation. Draw a diagram of the pitch movement in the utterance.**

**(D73)** At this point it is worth remembering the words of Nikita Khrushchev: “Politicians are the same all over. They promise to build a bridge where there is no river”.

**(D76)** Apparently it was Picasso who said: “Painting is just another way of keeping a diary”.

**b) Listen again and say it imitating the tones of the quotation according to the model you have listened to.**

**Exercise 3. (D75) Listen to the following extracts from speeches. Mark the tunes the speaker uses to build suspense.**

1. And the term we use for this phenomenon is . . . entropy.

2. Much to our surprise, our research showed . . . a sharp fall in average sea temperatures.

3. If the radio signals are not from the Earth . . . where do they come from ?

**Exercise 4. Listen to the extracts from presentations. Put a speech unit boundary where the speaker makes a pause. Why does the speaker make a pause? Mark the tunes the speaker uses.**

**(D50)** In today’s talk I want to introduce an important concept in language study . . . discourse analysis.

**(D52)** 1. Only one group benefited from the change in the law . . . landowners.

2. And the name for this process is . . . electrolysis.

3. Today we're going to look at a rapidly changing area of the media ...electronic publishing.

4. I'd like you to note particularly the spelling of the word ...“definitive”.

**b) Now say the extracts aloud using the tunes according to the model you have listened to.**

**Exercise 5. a) Listen to the following extracts from the presentation. Delimit the text into intonation groups. Intone the text.**

**(D 44)** a) We have a great opportunity at the moment to encourage awareness of science among the public. A recent opinion poll which was conducted earlier this year revealed that 80% of the population is interested in science. In addition, it shows a growing trust in scientists who make an important contribution to society. However, the poll also showed that few people felt they know enough about science. To develop understanding of science we need more public debate and we should be making science more interesting in school.

**(D 48)** b) Surprisingly rates of heart disease are rising again. One of the most likely reasons for this increase is excessive eating. As a result levels of obesity are going up and people are taking less exercise. In many parts of the country this is becoming a major concern.

**b) Observe the sentences with the so-called signposts which help the audience to follow the speaker. Intone the signposts. What tone is used? Draw diagrams of the pitch movement in the utterances.**

**c) Does the parenthesis *Surprisingly* form a separate intonation group? Does the speaker attach much attention to it? How is the parenthesis *Surprisingly* pronounced?**

## PROJECT WORK

Imagine that you are going to make a presentation about a subject that interests you. Write down one piece of information you might present, and then add extra information to it in the form of an insertion. Also, quote somebody's words and use one utterance, building anticipation and suspense. Say the sentences aloud, using the proper intonation.

## SPEECHES

**Exercise 6. Listen to the speech and delimit it into intonation groups.**

**Intone the speech. The beginning is given as an example.**

### Graduation Day Speech

My 'dear `students, | may I 'start by con`gratulating ,you § on your suc'cessful comp`letion § of 'Junior 'Secondary 'School edu`cation| in 'Perfect 'Memorial 'Secondary `School. || I con`gratulate you ,first § on your ,discipline § and 'good `conduct. || You 'all , know § our 'commitment to en'sure ,discipline| and 'good 'conduct in ,line § with our<sup>v</sup>motto§' *Light of the `World*. || We have 'had to reg↑rettably 'send away 'many ,students| 'who did `not .follow our .rules. || 'That you are <sup>v</sup>graduating today| 'shows that you have be'haved ,well| and are 'ready to 'take on the `world. ||

Secondly, I congratulate you because you are blessed with a great legacy. Think about our past students, for example. All students who have successfully graduated from this school have not only succeeded in life, but have become well known and responsible members of society. Amongst our old boys and girls, we have had three state governors, two ministers, fifteen reverends and countless successful businessmen and women, as well as top military officers and civil servants.

I am particularly grateful to God because I know you too will make it to the

top in whatever endeavour you choose to follow. All you need to do is remember everything we taught you, everything you saw us do and everything we believe in and cherish. I join your parents in sharing the joy of your success and the hope you have for the future.

May God Almighty bless you as you step out into society, and bring you every success in life.

**b) Observe the sentence with direct address. What tone is it pronounced with? What does it sound?**

**Observe the sentence with enumeration. How many syntagms does it consist of? Intone it. What tones are used? Comment on each intonation group expressing enumeration. Draw a diagram of the pitch movement in the utterance.**

**Observe the sentences with the so-called signposts which help the audience to follow the speaker. Intone the signposts. What tone is used?**

**Draw diagrams of the pitch movement in the utterances.**

**Observe the imperative sentence. Intone it. How is the unit ‘for example’ pronounced in this intonation group? Draw a diagram of the pitch movement in the utterance.**

**What speaker’s attitude is revealed?**

**Write out the sentence which indicates what the speaker is saying is very important (*All you need to do is ...*). Intone it and draw a diagram of the pitch movement in the utterance.**

**Define its intonation pattern.**

**Intone the final sentence which is the most expressive and emotionally coloured in the speech. What head is used to reveal it? Draw a diagram of the pitch movement in the utterance.**

**c) Now listen to the speech again to observe its prosodic peculiarities. Comment on**

- the speaker’s variety of intonation patterns and the attitudes they express;
- loudness;

- rate;
- pauses;
- rhythm.

c) **Learn the speech by heart and say it imitating the intonation you have listened to.**

**Exercise 7. (D59) Listen to the beginning of the speech made by the manager from the car company Rovoda at the conference of scientists discussing environmental problems. Delimit the text into intonation groups. Intone the speech.**

Good morning! It's a pleasure to be here to represent Rovoda and participate in this valuable discussion. One of the things I enjoy about working for Rovoda is that the company recognizes the importance of balancing the needs of business and society. As a car manufacturer, we know that we are part of the environmental problem, and need to be part of the solution. With that in mind, I'd like to propose that the mission for all of us, starting with this meeting, is to find ways that people can continue to enjoy the freedom and lifestyles they do now, but by running cars that won't damage the planet. I realize that is a huge task, but it's not an impossible dream. Think of the talent, creativity and influence we have at this meeting. If we, together with governments, decide to move forward together, a solution can be found.

**Observe the sentence-greeting. Intone it. What tone is it pronounced with? Draw a diagram of the pitch movement in the utterance. What does it sound?**



**Observe the introductory sentence. How many syntagms does it consist of? Intone it. What tones are used? Draw a diagram of the pitch movement in the utterance.**

**Observe the sentence expressing the starting point of the topic. How many syntagms does it consist of? Intone it. What tones are used? Draw a diagram of the pitch movement in the utterance.**

**Observe the imperative sentence (*Think of the talent, ...*). How many syntagms does it consist of? Intone it. What tones are used? Draw a diagram of the pitch movement in the utterance. What speaker's attitude is revealed?**

**Observe the sentence *If we, together with governments, decide ...*. Does the unit *together with governments* form a separate intonation group? Intone it. What tone is it pronounced with? Draw a diagram of the pitch movement in the utterance.**

**Exercise 8. (D 63) Listen to the part of the conference talk given on the subject of education. Delimit the text into intonation groups. Intone the speech.**

In my talk I want to outline three ways of improving school students' attainment, behavior and attendance. The first is to raise teaching quality through continuing professional development and the opportunity to observe outstanding teachers working in difficult classrooms. We also need greater flexibility in the subjects available to the students, particular offering students who are less able academically the option of taking work-related courses. Finally, there should be increased opportunities outside the classroom, ensuring that children from all socio-economical backgrounds have opportunities for sports and arts-related activities. I will now go on to talk about each of these in detail. Excellent teaching is the key to motivating students ....

**Observe the sentence expressing the starting point of the topic. How many syntagms does it consist of? Intone it. What tones are used? Comment on each intonation group expressing enumeration. Draw a diagram of the pitch movement in the utterance.**

**Observe the sentences with the so-called signposts which help the audience to follow the speaker. Intone the signposts. What tone is used? Draw a diagram of the pitch movement in the utterance.**

**Observe the sentence *Excellent teaching is the key to motivating students ....* . Intone it and draw a diagram of the pitch movement in the utterance.**

## POLITICAL SPEECH

**Exercise 9. a) Listen to the political speech. Delimit the speech into intonation groups. Intone the speech. The beginning is given as an example.**

My 'Lords § and 'Members § of the 'House of `Commons! || The 'Duke of 'Edinburgh and `I| 'look 'forward to re'ceiving for 'state v visit| of his 'Excellency the 'President of `France| and his 'Excellency the 'President of 'South `Africa | 'next `year. || We also 'look `forward| to our 'state 'visits to `Poland | and to 'Czech 'Republic in `March | and to `Thailand| in Oc`tober| 'next `year. ||

National security remains of the highest importance to my Government. They will continue to support the North Atlantic Treaty Organization and to promote Britain's security interests by contributing to the maintenance of international peace and stability. The United Kingdom's minimum nuclear deterrent will be maintained. My Government will encourage a cooperative relationship between NATO and Russia, and will offer further help to countries in Central and Eastern Europe to consolidate democratic reforms and build stability and prosperity in the region. A bill will be introduced to bring up to date the legislation governing the reserve forces.

My Government will also continue to work to preserve and modernize the conventional forces in Europe Treaty. During their presidency in the Western European Union next year they will work to enhance that organization's effectiveness. Preventing the proliferation of weapons of mass destruction remains a priority. My Government will introduce legislation to ratify the chemical weapons convention. They will pursue negotiations on a verifiable comprehensive test ban treaty and a convention to ban the production of fissile material for nuclear weapons and other explosive purposes. The fight against terrorism, organized crime and drug misuse and trafficking in the United Kingdom and elsewhere will remain a priority. My Government will continue to pursue the objective of Trans Atlantic free trade in the context of world trade liberalization.

They will work to the continued implementation of the principle of subsidiarity and maintain their efforts to combat fraud. They will promote flexible labour markets and reduce social costs as the best means to improve the competitiveness of the European Economy and create a climate for job creation.

**b) Observe the sentence with direct address. What tone is it pronounced with? What does it sound?**

**Observe the sentences with adverbials.** ... *to Poland and to Czech Republic in March and to Thailand in October next year.* Do units *in March, Thailand, in October, next year* form separate intonation groups? **If yes, what tones are they pronounced with? Draw a diagram of the pitch movement in the utterances.**

**Observe the sentence** *National security remains of the highest importance to my Government.* **Does the speaker make the word *highest* in the descending head more prominent than the others? Draw a diagram of the pitch movement in the utterance using the Broken Gradually Descending Head.**

**c) Now listen to the speech again to observe its prosodic peculiarities. Comment on**

- the speaker's variety of intonation patterns and the attitudes they express;
- loudness;

- rate;
- pauses;
- rhythm.

c) Define the difference in prosodic characteristics between the speech *Graduation Day* and *the political speech*.

d) Learn the speech by heart and say it imitating the intonation you have listened to. If difficult, you can use notes.

## PROJECT WORK

Go to the website <http://www.historyplace.com/speeches/previous.htm> and find US President John F. Kennedy's inaugural speech from January 20<sup>th</sup>, 1961.

**Listen to the following extract from his speech and decide what tones he used:**

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, to assure the survival and the success of liberty.

**Now do the same for the 'resigning the presidency' speech by US President Richard M. Nixon's from August 8<sup>th</sup>, 1974.**

In passing this office to the Vice President, I also do so with the profound sense of the weight of responsibility that will fall on his shoulders tomorrow and, therefore, of the understanding, the patience, the cooperation he will need from all Americans.

**Prepare to give a presentation of a public speech. Observe the use of phonostylistically relevant intonation patterns, rate, rhythm, loudness.**

## **Unit 15. Academic (scientific) style. Prosodic features.**

This style is academic speaking on a scientific subject. It is especially typical of giving a lecture.

### **Rhetoric strategy**

Lecturing has its specific rhetorical strategy. The lecturer's purpose is to establish contact with his audience and maintain it throughout the lecture; to attract the attention of the audience and direct it to the 'message'; to inform the audience about a particular field of knowledge. Four qualities should characterize a lecture: clarity, the association of new ideas with familiar ones, concreteness and the motivation of the students.

### **Style-forming and style-modifying factors:**

- the purpose of communication – to get the message of the lecture across to the audience;
- the speaker's attitude – categoric, judicial, considered and persuasive;
- the form of communication – a monologue
- the degree of formality – formal-neutral, i.e. the balance between formality and informality. It helps to establish a closer contact with the listeners who are made to feel that they are somehow involved in making up the lecture.
- the degree of spontaneity – prepared in advance

### **Phonostylistic peculiarities**

The intonation adequate for giving a lecture is characterized by the following features.

(Low Pre-Head +) (Stepping Head) Low Fall  
(+ Tail)

(Low Pre-Head +) (Stepping Head) High Fall  
(+ Tail)

	(Low Pre-Head +) (Stepping Head +) Low Rise (+ Tail)
Intonation patterns	(Low Pre-Head +) (High (Medium) Level Head +) Low Fall (+ Tail)
	(Low Pre-Head +) (High (Medium) Level Head +) Fall-Rise (+ Tail)
	(Low Pre-Head +) (High (Medium) Level Head +) Low Rise (+ Tail)
	(Low Pre-Head +) (High (Medium) Level Head +) Mid-Level (+Tail)
Rhythm	The speaker makes use of alternating rhythmic patterns, differing in length.
Rate (tempo)	Varied: less important parts are pronounced at greater speed than usual, while more important parts are characterised by slower speed.
Pauses	1) Some pauses are filled with ‘umms’, ‘ahs’, ‘ers’, you know, etc. Such intrusion is called voiced pauses. This phenomenon is also known as hesitation denoting uncertainty which is used for many purposes, e.g. word-searching. 2) The lecturer makes a silent pause at an unexpected point which attracts the listeners’ attention and may serve the lecturer’s aim to bring out some words in an utterance.
Loudness	Diminished or increased loudness that

contrasts with the normal loudness helps the listeners to perceive a word as being brought out.

### **Lexico-grammatical peculiarities**

Since transmitting ideas orally requires attention to the perceived coherence of the message, the lecturer makes use of the following means.

1) The so-called signposts which help the audience to follow the movement of ideas and to perceive the overall structure of the message. Here is the list of such signposts.

Now by way of introduction I would go as far as to say that ...

The topic of today's lecture is ...

My talk is on ...

So, I'm going to talk about ....

In the first place I'll try and give ...

Perhaps I could just point out right at the beginning that ...

We should point out right at the beginning that ...

Nobody could deny the fact that ...

It may be said that ...

Thus, ...

As you'll remember, ...

So, it is quite clear that ...

It is reasonable to assume that ...

Now let's consider (smth) ...

The point is that ...

We have attempted to show that ...

The first problem I want to discuss with you is the question ....

So, let me concentrate on the question of ...

Now I'd like if I may to spend some time on ...

In the next lecture I hope to demonstrate in detail ...

Well, on the screen and the hand out I propose ...

Now the first possible criterion is what I call ....

So, that's my second kind of definition ...

A third criterion which is not really the same as either of these is ...

Now personally I think that ...

Now what about ...

The second point is ...

In addition to this ...

Now look at it from a different angle ...

You must keep these (three) things in mind to understand that ...

Similar to this ...

Not only ... but also ...

Summarizing, we may say that ...

But it is not ... I'm concerned with now. I shall go into this in greater detail later in the next lecture.

2) Sentences with insertions.

3) Sentences with enumeration.

In prepared speech, when we enumerate, each unit forms a separate intonation group. All units are pronounced with the Low Rise (or the Fall-Rise) except the last one, which is pronounced with the Low Fall. The Low Fall signals that enumeration is exhausted.

**(D67)** 1. Many governments fail to focus on policies which require sustained effort over years or decades - | to imPROVE eduCAtional standards | eRADicate diSEASE | MODernise the TRANSport system | and reDUCE levels of polLUtion | |.

**(D69)** In enumeration which is part of a classroom routine, each unit is pronounced with the Level tone, except the last one, which is pronounced with the Low Fall.

When I raise my hand like this I want you | to STOP TALKing | STAND up STRAIGHT | CONcentrate on ME | and get READY to SING | |.



## QUESTIONS TO DISCUSS

1. What is the aim of giving a lecture?
2. What are the main prosodic features of academic style?
3. What is peculiar about pauses in giving a lecture?
4. What is peculiar about the tempo of giving a lecture?
5. What terminal tone dominates in giving a lecture? What attitude does it express?
6. What prosodic means will the speaker use to attract the attention of the audience?
7. What tones help the lecturer to sound categoric, judicial, considered and persuasive?
8. What head pattern helps the lecturer to make the whole intonation group sound weighty and to have a great persuasive appeal?

## EXERCISES

**Exercise 10. a) Read the following extracts from lectures. Put the symbol | before and after the intonation group you think will be presented as an insertion.**

**(D56) b) Now listen to the recording and check your answers. Mark the tone of the insertion. Draw a diagram of the pitch movement in the utterance.**

1. There were three larger pyramids which I'll come back to later built in Giza at the beginning of the Old Kingdom.
2. In a number of countries New Zealand for instance attempts are being made to harness geothermal energy.
3. The city of Chester originally a Roman settlement was a major military stronghold by the time of the English Civil War in the 17th century.
4. At the top of the hill are the Three Witches as they used to be called which is a curious rock formation.

5. A large group of protestors nearly three thousand were in the audience when the president began his last speech.

6. Gregor's final novel by far his most entertaining was written when he was in his nineties.

**c) Say the extracts aloud, making sure you pronounce the insertion as a separate intonation group with a proper intonation.**

**Exercise 11. (D71) a) Listen to the following utterances and mark the tone of the words expressing enumeration.**

1. This year we have opened new stores in London, New York and Moscow.

2. Make sure you give three pieces of information on each page – your name; your student number; and the date.

3. When I was learning to drive my instructor made me say mirror, signal, manoeuvre every time I drove away.

4. Attempts on the mountain have been made this year by Japanese climbers, Swiss climbers; and Brazilian climbers.

5. You'll remember that Trollope's first three novels in his Barchester Chronicles were The Warden, Barchester Towers and Doctor Thorne.

6. I want you to paint the squares the colours of the rainbow – red, orange, yellow and so on.

**b) Say the sentences aloud using a proper intonation.**

**Exercise 12. (D72) a) Listen to the following utterances and mark the tone of the words expressing enumeration.**

1. The book is set in three different periods and locations – New Orleans in the nineteenth century, Haiti in the twentieth century, and San Francisco today.

2. She had a number of jobs in Berlin – as a waitress, bookseller, music teacher – but still found time to develop her career in the theatre.

3. Note that the last enrolment dates are the 15th of July, the 30th of July and the 30<sup>th</sup> of August.

4. A copy of the contract, signed, sealed and delivered, will be on your desk tomorrow.
5. Don't forget that for this experiment you'll need safety glasses, protective clothing and rubber gloves.
6. To get to the bookshop go down this street, turn left at the traffic lights and then cross the square.

**b) Say the sentences aloud using a proper intonation.**

**Exercise 13. (D61) a) Listen to the history teacher delivering a lecture. Delimit the lecture into intonation groups and intone it.**

In this lesson, we're going to look further at the life of Napoleon. As you'll remember, Napoleon was probably one of the greatest military leaders in history. In the class last week, we studied his earlier life, until about 1808, and now we'll look at events from about 1808 until his death. By 1808, you'll recall, Napoleon had crowned himself Emperor of the first French Empire. By this time he was in control of much of Europe, including Austria, Italy, Spain and Sweden. However, in 1809, Spain and Austria rose up against the French. Although the French army defeated them, thousands of men were lost. And in 1812, ignoring repeated advice against it, Napoleon began his invasion of Russia. In this campaign, over half a million soldiers in his army were killed, and by 1814 Paris had fallen and Napoleon had abdicated. Now what I'd like this half of the class to do is read the account of the battle near Vienna in 1809 in your textbooks starting on page 82. The other half should study the maps and pictures of the 1812 invasion on the handout, and write a brief account of what you have observed.

b) Observe the sentence expressing the starting point of the topic. How many syntagms does it consist of? Draw a diagram of the pitch movement in the utterance.

Observe the sentences expressing the teacher's giving a task to the students (*Now what I'd like ... The other half ...*). Draw a diagram of the pitch movement in the utterance. What tones are used? What do they sound?

Observe the sentence with enumeration. What tone are they pronounced with? Draw diagrams of the pitch movement in the utterance.

Observe the sentences with adverbial phrases. Do all of them form separate intonation groups? If they form an intonation group, what tone are they pronounced with? Draw diagrams of the pitch movement in the utterances.

Observe the sentences with parenthetical words (*As you'll remember, ..., you'll recall ...*). What tones are they pronounced with? Draw diagrams of the pitch movement in the utterances.

Observe the sentence *Napoleon was probably one of the greatest ...* Does the speaker make the word *greatest* in the descending head more prominent than the others? Draw a diagram of the pitch movement in the utterance using the Broken Gradually Descending Head.

c) Prepare the lecture for test reading.

Exercise 14. a) Listen to the lecturer giving a lecture. Delimit the lecture into intonation groups and intone the lecture. The beginning is given as an example.

The 'first § ∨ problem § I 'want to dis'cuss with > you∫ is |the ∨ question of § de ∨fining | 'what is Re'ceived Pro'nunci ation, | because Re'ceived Pro'nunci ∨ation § has 'had a 'rather ↑bad `press, | as we ∨say | in 'Britain ∨recently, | that is to > say § there's a subs'tantial 'body of o'pinion that > says |

Re'ceived Pro·nunci'ation is ›something | 'out-of-,date, | 'fuddy-,duddy, | 'socially di,visive| and ›something | that we 'need to 'get 'rid of| as 'quickly as we 'can. || The problem then, of course, facing anybody who takes that point of view, is to say what should we replace it with.

I have rather taken a different point of view. I've said: all right, RP, the language is changing, languages do change, English changes, and my job is to update the model that we have, and describe something that is more in line with current usage and to ensure that what we teach from the point of view of English as a foreign language is something relevant to the present day.

Well, on the screen and on the handout I propose three different kinds of criterion to decide what is RP because often there are serious questions as to say whether this or that pronunciation variant, variety is or is not received in this sense. Now the first possible criterion is what I call the sociolinguistic criterion. This is to face honestly the fact that RP has its origins as an upper class variety, that in England for historical reasons the only group who spoke in much the same way in every part of the country were the aristocracy, the upper classes and to some extent the upper-middle classes.

So if you want to discover what has happened to Contemporary Received Pronunciation, what we do is observe the usage of people who belong to this upper class. But of course, there are big problems in defining what class a given individual belongs to. O.K, we have a royal family, O.K, we have a kind of aristocracy, or people who have titles of lords and dukes and so on, but they really are statistically very small numbers.

So, we probably must at least extend this to upper-middle class to the kind of professional people who speak in much the same way: doctors, ministers of religion, diplomats, university professors and so on and so on. Probably it's how far down to go defining this and the problem is to decide what criteria you use to decide whether such or such a person belongs to this or that class.

But there's another, completely different approach though to what Received

Pronunciation is. That is to ask: “What do people consider to be good in pronunciation?” What characteristics do they admire, what characteristics do they imitate or, looking at it from the other point of view, what characteristics are stigmatized, disapproved of, regarded as ugly, regarded as undesirable.

And we can then say that Received Pronunciation is the distillation of the qualities that are generally approved of.

So, that’s my second kind of definition. The ideal definition.

A third criterion, which is not really the same as either of these is\_to ask what is a suitable model for teaching English as a foreign language.

Now any foreign language teaching model has got to be a kind of distillation of reality. Real usage is too chaotic, it’s too full of mixtures, of differences, of variability. In order to have something that you could teach you need to take order out of this chaos, you need to have something that can be standardized, codified from the point of view of dictionaries, text-books and indeed teacher training.

It’s Danial Jones’s great achievement that he performed this task of codification. The difficulty is that Danial Jones was born in 1881, which means that one hundred years ago he was a teenager by which time as we know his language was essentially fixed, and I think it’s very much an open secret, but what Danial Jones codified was based fairly closely on his own personal usage, which was quite appropriate. However, if we take that model for today, we are essentially taking the model over a hundred years ago.

**b) Write out the sentences with signposts. They have specific pitch features to sound helpful in laying out the information, pulling together the major points or telling the audience that another idea is coming. Decide which of the signposts are preliminary, neutral or final. Define their intonation patterns. Draw diagrams of the pitch movement in the utterances.**

1. **Now by way of introduction, I would go as far as to say that**\_Received Pronunciation has had a rather bad press, as we say in Britain recently ...

2. **So let me concentrate on** three different kinds of criterion to decide what Received Pronunciation is ...

3. **Now in my next lecture I hope to demonstrate in detail** another, completely different approach to what Received Pronunciation is ...

**c) Now listen to the lecture again to observe its prosodic peculiarities.**

**Comment on**

- **the speaker's variety of intonation patterns and the attitudes they express;**
- **loudness;**
- **rate;**
- **pauses;**
- **rhythm.**

**d) Learn the lecture by heart and present it imitating the intonation on the recording. If difficult, you can use notes.**

### **PROJECT WORK**

**Prepare to give a lecture on a subject of your choice. You can use the sample given below. Follow the instruction first:**

- try to revise the model presentation technique of the samples for study and analysis as a preliminary exercise
- observe the use of phonostylistically relevant pitch patterns, rate, volume, emphasis
- try not to forget to vary the pitch (high key, low key information);
- vary the speed – don't try at the same pace all the time. And pause from time to time – a few seconds of silence are just as effective as words;
- vary the volume; a quiet part can contrast with a louder part;
- the sounds will be clearer if you don't rush your words. If you anticipate difficulty in pronouncing certain key words, practice them beforehand. Usually the problem is the syllable stress;
- use signposts to guide the listeners through your lecture. Signposts will also help you vary the pace of your presentation.

## Sample

Good morning! My talk is on the pronunciation of English for international communication. I'm a native speaker of English. I come from the UK. When I came here lots of people said they were interested to hear native speaker speaking and so they wanted to listen to me speaking.

Well, that's all very well that English doesn't really belong to native speakers any more. English is something which is spread so much around the world that it's completely out of the control of people like me and even though in some ways it would be nice if everybody had a native speaker accent. There are more speakers of English as a second or foreign language than as the first or native language now. Many millions of people speak English as a second or foreign language. If we've got all of these people from different language backgrounds speaking English then something we have to make sure is that international communication is possible that people are speaking in such a way which can be understood by as many people as possible. So, I'm going to talk about some research that was done not by me but another person on ..er, what features of English pronunciation are important and also I'll talk a little bit about the role of the teacher.

There are several areas of difficulty which present themselves in English pronunciation. For example, segments, that's individual sounds. Syllables, what you have in a syllable in your language and what is possible at the beginning or the end of a syllable might be very different from what's possible in English. I've been working for six years in Hong Kong for example, and what's permissible in a syllable in Cantonese is very very different to what is permissible in a syllable in English. So this kind of thing is likely to cause problems.

Weakening is also something which is often cited by English teachers, as being important. Weakening is the distressing of such words as, er, and, but, er, modal verbs like will could, can. Also stress. This is something which I think, is very important word stress and sentence stress. Now I notice, listening to the Ukrainian speakers here that Ukrainian has a similar rhythm to English, but that



doesn't mean that you won't have difficulties with English word stress which isn't particularly predictable. So that includes the next point on rhythm.

Intonation is also something which is extremely difficult for learners of English. Intonation is a wide area. So which features of intonation can we focus on to help speakers be more intelligible? Which features are essential for international communication in English?

The research I'm going to talk about, er, is published by Jenifer Jenkins, er, which is available in this department now because I've brought a copy with me, er, and she talks about something called the lingua franca core. Her research has led her to suggest features of English pronunciation which she thinks are of the utmost importance for communication internationally, for English to be used successfully as a lingua franca, so that's why it's called the lingua franca core. She suggests a core list of pronunciation priorities. And she says that features in the core should receive emphasis from teachers. Features other than those in the core, however, should not be ignored altogether. It's entirely at the discretion of the teacher and the learner to decide which features are important that do not belong in the core. The suggestions are made based on research involving interactions between learners from many different language backgrounds. In many cases what happened was that there was a conversation between a Spanish speaker and a Japanese speaker for example, and they would think about the problems they had when they were communicating and she would analyse the conversations and then they would speak again later and she would find out what they had done in order to become more intelligible to each other.

Phonetic requirements and this I understand is one which is important for Ukrainian speakers she does consider that aspiration is important, so when I say the word "important" there's a burst of air after the 'p' sound this is important because to an English speaker if you don't aspirate the sound it sounds like the voiced variant of the sounds so if I want to say /pat/ and /bat/ for example and I don't aspirate it you can't tell the difference between which one it is.

Now what about suprasegmental features? Nuclear stress production and

placement are important and part of the core. This means making sure you get the right kind of tone and you put it on the right word. So the rule is generally speaking that the tonic goes on the last content word in the utterance but it might move around if you are showing contrast for example, so in the example 'I want the \*blue one not the \*red one'. So the tonic is on the colours in this case. I've heard many speakers say 'I want the blue \*one not the red \*one'. There's no contrast shown there and this means that the listener's attention is drawn to the word with the tonic on it. So we can actually exercise speaker choice by showing which word is important and moving your tonic around.

I don't know about you but a lot of my students in Hong Kong who just speak and speak and speak and speak and didn't seem to take a breath and took a breath in a wrong place. Dividing up your utterance into tone units, using grammatical information like phrases, clauses and so on this kind of thing can make your speech much more understandable because it's divided up into chunks which are easy to process. If you divided up incorrectly then it can become difficult to understand so she suggests working on this and this is something we did use to work on very much in presentation skills classes in Hong Kong.

What about models? I'm asked about this quite a lot. Many learners of English want to speak like a native and any of the speakers who come to the UCL summer course in English phonetics tend to be there because are interested in native speaker speech and they want to sound like that. That's the reason they attend. But not everybody actually feels that way. Some individuals very strongly want to preserve their identity. They want people to say Ah, that person's a Ukrainian speaker of English or that person's a Cantonese speaker of English or a Japanese speaker of English. People want to be able to retain, er, the way they speak and their accent features. I think this is fine. I don't have a problem with this at all. I don't think it's necessary for everybody to speak like a British or an American or an Australian native speaker. In fact, a lot of British native speakers are not intelligible to each other.

What I think is important is intelligibility, it's being understood, it's

being able to communicate your meaning. So if you have an accent it doesn't matter as long as you are not compromising intelligibility. O.K.

So what's the role of the teacher in this? Teachers need to have clear English pronunciation. If you are a teacher it is your job to provide a good model for your learners. If you are a poor model then your learners will tend to speak like you because you are an English teacher and that's the way I think you should speak English. So, it's necessary to speak clearly. The bottom line is an English language teacher should always be a good model in everything and that includes grammar and pronunciation both of those areas. O.K. This is the list of references that I've used in my talk. O.K. That's all I have to say. Are there any questions?

### **Unit 16. Declamatory (artistic) style. Prosodic features**

This phonetic style is also called as “artistic, acquired or stage” style. It can be heard on the stage, in a TV studio or in a classroom during prose or dialogic texts readings and recitations. It is always a written form of the language read aloud or recited. The prosodic organization of the declamatory reading depends on the type of the literary text – descriptive, narrative, dialogue; on the character of the described events and objects (humorous, tragic, romantic, dreamy, imaginative and so on).

When reading aloud a dialogic text, representing the speech of the characters in drama, novel or story, it should be born in mind that it is different in the matter of intonation from a descriptive text, representing the author's speech (monologue). The intonation adequate for reading dialogic texts is remindful of actual conversation, but there is no one-for-one correlation between them. It is not a pure and simple reproduction of the intonation that might be heard in the natural speech of living people (spontaneous dialogues). Before being used in reading dialogic texts the intonation of actual conversation is subjected to some kind of reshaping, that is to say, the intonation representing the speech of the characters is always

stylized. The stylization of colloquial intonation implies that only the most striking elements of what might be heard in actual conversation are made use of. For example, the ‘Irish accent’ which an actor might adopt on stage is usually a stylization, as it would not be a minutely accurate rendering of any one Irish accent, but would simply select a sufficient number of phonetic features to give the impression of Irish speech.

Declamatory style is always clearly marked and distinguished by its expressiveness, personal involvement on the part of the author, by the emphasis, by the entire range of prosodic and paralinguistic effects and it is all felt through the skilful reading.

#### **Style-forming and style-modifying factors:**

- the purpose of communication – to appeal to the mind and feelings of the listener; to deepen and broaden the listeners’ understanding of the truth through artistic expression of actual events;
- the speaker’s attitude – artistically and psychologically involved, emotionally coloured;
- the form of communication – monologue / dialogue performances;
- the degree of formality – depending upon the characters of the play, resembling lifelike situations;
- the degree of spontaneity – prepared in advance and acted out

#### **Phonostylistic peculiarities**

The intonation adequate for declamatory style is characterized by the following features.

(High pre-head) + High Head + Fall-Rise  
(divided, undivided)  
Low Level Head + Low-Rise  
High Head + High Rise

	(High pre-head) + Ascending Stepping Head + Fall-Rise
Intonation patterns	(High pre-head) + Descending Sliding Head + Fall-Rise undivided (High pre-head) + Descending Scandent Head + Fall-Rise (Rise-Fall)
Rhythm	characterized by both rhythmic (regular), as well as arhythmic recurrence of stressed and unstressed syllables
Rate (tempo)	is mostly changeable – moderate (normal), slow and fast; deliberately slow, necessitated by the purpose of the reading: the complete understanding of the author's message by the listener; changes in the speed of utterances are determined by the syntactic structures, importance of information and the degree of emphasis
Pauses	Varied: it is dependent on the emotional setting and semantic value; long, especially between the passages. Disjunctive pauses tend to be longer than connecting ones. Internal boundary placement is always syntactically or semantically predictable. A declamatory reading is distinctly marked by a great number of prolonged emphatic pauses - the device used by the reader to underline the emphasis
Loudness	varied according to the message and emotional setting

Timbre	concerned, personally involved, emotionally rich
Paraverbal features	posture, gesture, facial expression

## QUESTIONS TO DISCUSS

1. What is the aim of communication in declamatory style?
2. What prosodic features is declamatory style distinguished by?
3. What is peculiar about the rate and loudness in declamatory style? Are they constant or variable throughout the messages?
4. What is peculiar about the tempo of declamatory style?
5. What terminal tones dominate in declamatory style? What attitude do they express?

## EXERCISES

**Exercise 15. a) Listen to the extract from the novel *Three Men in a Boat* by Jerome K. Jerome. Delimit the text into intonation groups and intone it.**

*Three Invalids. – Sufferings of George and Harris. – A victim to one hundred and seven fatal maladies. – Useful prescriptions. – Cure for liver complaint in children. – We agree that we are overworked, and need rest. – A week on the rolling deep? – George suggests the river. – Montmorency lodges an objection. – Original motion carried by majority of three to one.*

There were four of us – George, and William Samuel Harris, and myself, and Montmorency. We were sitting in my room, smoking, and talking about how bad we were – bad from a medical point of view I mean, of course.

We were all feeling seedy, and we were getting quite nervous about it. Harris said he felt such extraordinary fits of giddiness come over him at times, that he hardly knew what he was doing; and then George said that he had fits of giddiness too, and hardly knew what he was doing. With me, it was my liver that was out of order. I knew it was my liver that was out of order, because I had just been reading

a patent liver–pill circular, in which were detailed the various symptoms by which a man could tell when his liver was out of order. I had them all.

It is a most extraordinary thing, but I never read a patent medicine advertisement without being impelled to the conclusion that I am suffering from the particular disease therein dealt with in its most virulent form. The diagnosis seems in every case to correspond exactly with all the sensations that I have ever felt.

I remember going to the British Museum one day to read up the treatment for some slight ailment of which I had a touch – hay fever, I fancy it was. I got down the book, and read all I came to read; and then, in an unthinking moment, I idly turned the leaves, and began to indolently study diseases, generally. I forget which was the first distemper I plunged into – some fearful, devastating scourge, I know – and, before I had glanced half down the list of «premonitory symptoms» it was borne in upon me that I had fairly got it.

**b) Now listen to the extract again to observe its prosodic peculiarities.**

**Comment on**

- **the speaker’s variety of intonation patterns and the attitudes they express;**
- **loudness;**
- **tempo;**
- **pauses;**
- **rhythm.**

**c) Practise the extract for test reading and present it imitating the intonation on the recording.**

**Exercise 16. a) Read and remember.**

The sonnet is one of the famous specimens of Shakespeare’s dignified manner. As a rule, a sonnet consists of 14 lines of iambic character and a couplet at the end. The strict form of it is graceful and symmetrical. Original metaphors make the description vivid and emotional.

b) Listen to the sonnet by W. Shakespeare. Give an idea of each line in your words. Interpret the meaning of the sonnet as you understand it.

c) Delimit the sonnet into intonation groups and intone it. Concentrate on varieties of intonation patterns.

d) Read the sonnet. Imitate the tunes.

e) Learn the sonnet by heart and recite it.

### SONNET 130

by W.Shakespeare

'My 'mistress' 'eyes §are 'nothing like the ,sun; |

'Coral § is 'far 'more ,red §han her 'lips' ,red; |

If 'snow be ,white, | 'why 'then §her ↘breasts are dūn; |

If ↘hairs be √wires, | 'black 'wires 'grow on her ,head. ||

I have seen roses damasked, red and white,

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound;

I grant I never saw a goddess go;

My mistress when she walks treads on the ground.

And yet, by heaven, I think my love as rare

As any she belied with false compare.



## PROJECT WORK

Prepare to act out one of the drama extracts or a poem to your choice. Observe the peculiarity of expressive means that are adequately used in this sort of performance. Think over the best way to use the tone of voice and your body language. Be careful to choose the most effective intonation patterns and expressive means to sound natural, resembling lifelike situations. Remember to present the truth through artistic expression of actual events. You can use the sample given below.

### Sample.

#### **“Pygmalion” by Bernard Shaw**

*The main characters of the play are as follows:*

*Henry Higgins: a Professor of Phonology*

*Colonel Pickering: his friend and colleague, also a language expert*

*Eliza Doolittle: a Cockney flower-seller*

#### **Extract One**

*Higgins [brusquely, recognizing her (Liza) with unconcealed disappointment, and at once, baby like, making an intolerable grievance of it]:*

Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. *[To the girl]* Be off with you: I don't want you.

*The Flower Girl: Don't you be so saucy. You aint heard what I come for yet. [To*

*Mrs Pearce, who is waiting at the door for further instructions]*

Did you tell him I come in a taxi?

*Mrs Pearce: Nonsense, girl! What do you think a gentleman like Mr. Higgins cares what you came in?*

*The Flower Girl: Oh, we are proud! He aint above giving lessons, not him: I heard him say so. Well, I aint come here to ask for any compliment; and if my money's not good enough I can go elsewhere.*

*Higgins: Good enough for what?*

*The Flower Girl:* Good enough for ye-oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for em too: make no mistake.

*Higgins [stupent]:* Well!!! [*Recovering his breath with a gasp*] What do you expect me to say to you?

*The Flower Girl:* Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you business?

*Higgins:* Pickering: shall we ask this baggage to sit down, or shall we throw her out of the window? *The Flower Girl [running away in terror to the piano, where she turns at bay]:* Ah-ah-oh-ow-ow- ow-oo! [*Wounded and whimpering*] I won't be called a baggage when I've offered to pay like any lady.

*Motionless, the two men stare at her from the other side of room, amazed.*

*Pickering [gently]:* What is it you want, my girl?

*The Flower Girl:* I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him - not asking any favour - and he treats me as if I was dirt.

*Mrs Pearce:* How can you be such a foolish ignorant girl as to think you could afford to pay Mr. Higgins?

*The Flower Girl:* Why shouldn't I? I know what lessons cost as well as you do; and I'm ready to pay.

*Higgins:* How much?

*The Flower Girl [coming back to him, triumphant]:* Now you're talking! I thought you'd come off it when you saw a chance of getting back a bit of what you chucked at me last night. [*Confidentially*] You had a drop in, hadn't you?

*Higgins [peremptorily:]* Sit down.

*The Flower Girl:* Oh, if you're going to make a compliment of it –

*Higgins [thundering at her]:* Sit down.

*Mrs Pearce [severely]: Sit down, girl. Do as you're told. [She places the stray chair near the hearthrug between Higgins and Pickering, and stands behind it waiting for the girl to sit down].*

*The Flower Girl: Ah-ah-ah-ow-ow-oo! [She stands, half rebellious, half bewildered].*

*Pickering [very courteous]: Won't you sit down?*

*Liza: [cooly] Don't mint if I do. [She sits down. Pickering returns to the hearthrug].*

*Higgins: What's your name?*

*The Flower Girl: Liza Doolittle.*

*Higgins: How much do you propose to pay me for the lessons?*

*Liza: Oh, I know what's right. A lady friend of mine gets French lessons for eighteen pence an hour from a real French gentleman. Well, you wouldn't have the face to ask the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.*

*Liza [speaking with pedantic correctness of pronunciation and great beauty of tone]: How do you do, Mrs. Higgins? [She gasps slightly in making sure of the H in Higgins, but is quite successful]. Mr. Higgins told me I might come.*

*MRS Higgins [cordially]: Quite right: I'm very glad indeed to see you.*

*PICKERING: How do you do, Miss Doolittle?*

*LIZA [shaking hands with him]: Colonel Pickering, is it not?*

*MRS EYNSFORD-HILL: I feel sure we have met before. Miss Doolittle. I remember your eyes.*

*LIZA: How do you do? [She sits down on the ottoman gracefully in the place just left vacant by Higgins].*

*MRS EYNSFORD-HILL [introducing]: My daughter Clara.*

*LIZA: How do you do?*

*CLARA [impulsively]: How do you do? [She sits down on the ottoman beside Liza, devouring her with her eyes].*

*FREDDY [coming to their side of the ottoman]: I've certainly had the pleasure.*

*MRS EYNSFORD-HILL [introducing:]* My son Freddy.

*LIZA:* How do you do? *A long and painful pause ensues.*

*MRS Higgins [at last, conversationally]:* Will it rain, do you think?

*LIZA:* The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

*FREDDY:* Ha! ha! how awfully funny!

*LIZA:* What is wrong with that, young man? I bet I got it right.

*FREDDY:* Killing!

*MRS EYNSFORD-HILL:* I'm sure I hope it won't turn cold. There's so much influenza about. It runs right through our whole family regularly every spring.

*LIZA [darkly]:* My aunt died of influenza: so they said.

*MRS EYNSFORD-HILL:* *[clicks her tongue sympathetically]!!!*

*LIZA [in the same tragic tone]:* But it's my belief they done the old woman in.

*MRS Higgins [puzzled]:* Done her in?

*LIZA:* Y-e-e-e-es, Lord love you! Why should she die of influenza? She comes through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat till she came to so sudden that she bit the bowl off the spoon.

## **Unit 17. Conversational style. Prosodic features.**

Conversational style is used in everyday communication. Some scholars call it informal. There are two types of conversations: informal-ordinary and informal-familiar. Conversations on a train or a bus, an exchange of remarks in a shop, café, post-office, everyday talks between friends, neighbours, etc. illustrate informal-ordinary style. Informal-familiar style is presented by everyday conversations between intimate friends, relatives, well-acquainted people etc. It is the most situationally influenced style where the emotional reaction is very important.

One of the examples of conversational style can be regarded an interview.

### **INTERVIEW**

#### **Rhetoric strategy**

Interviews are conversations with a specific informational objective - not only for you and your partner but also for your organization.

Although interviews sometimes involve several participants, they usually occur between only two people and they are always purposeful and structured.

- We interview a person to achieve at least one or sometimes several specific purposes.

- We prepare both an agenda and our approach.

- We follow a structured agenda.

- We follow a standard sequence of questions and answers.

Interviews can be held with the following purposes:

- to select a person for a specific task;

- to monitor performance;

- to exchange information;

- to provide information;

- to advise;

- to counsel, etc.

Conducting a successful interview requires skills of questioning.

Questions fall into five general types.

1. **Closed questions** require only a 'yes' or 'no' answer.
2. **Open questions** enable a breadth of information to be gathered (how would you ..., what are your ..., when are you ..., etc.)
3. **Probing questions** are used to gain more information about something, which has already been said.

E.g. *I can understand your pride in the project, but what precisely was your...*

4. **Situation-related questions** provide the interviewee with the opportunity to illustrate his / her skills in dealing with particular situation.

E.g. *How did you deal with that member of staff who was repeatedly late for work?*

5. **Link questions** create a smooth logical flow. Here you form the question by picking up the last or an earlier response from the interviewee, in order to move on in a desired or different direction.

E.g. *You mentioned that you were concerned about that way, how does this fit in with our plans for a new production control system.*

#### **Style-forming and style-modifying factors:**

##### **The interviewer's part:**

the purpose of the talk – to invite to talk, which is of immense interest;

the speaker's attitude – enthusiastic, concerned, interested;

the degree of formality – formal-neutral, i. e. the balance between formality and informality is obtained in favour of the former;

the degree of spontaneity – mostly prepared in advance in terms of the topic;

##### **The interviewee's part:**

the purpose of the talk – to develop the message openly;

the speaker's attitude – sincere, with some uncertainty, hesitation, friendly feelings towards the interviewers;

the degree of formality – formal-neutral, i.e. the balance between formality and informality is obtained, much depends upon the topic, place, individuality of the speaker;

the degree of spontaneity – unprepared.

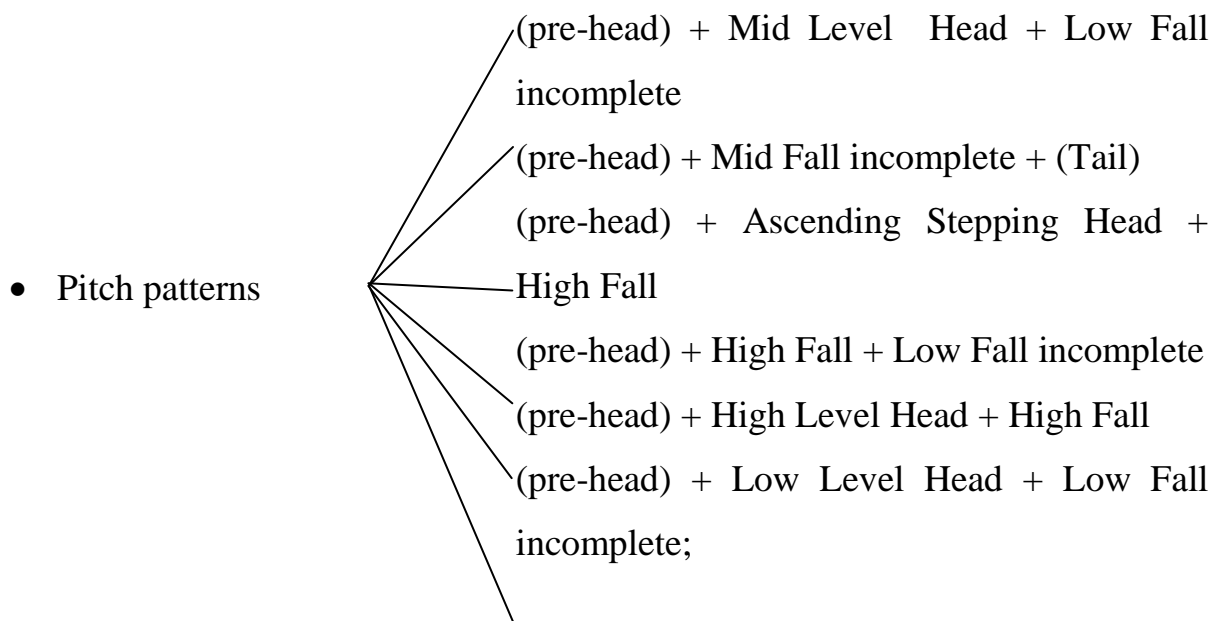
### **Invariant phonostylistic peculiarities**

#### **a) the interviewer's part**

- Pitch patterns
  - (pre-head) + High Level Head + High Fall + (Tail)
  - (pre-head) + Gradually Descending Head + High Fall complete
  - (pre-head) + High Level Head + mid Fall incomplete
  - (pre-head) + Descending Sliding Head + High Fall
  - (pre-head) + Ascending Stepping Head + High Fall;
- Rhythm rhythmic groups have recurrent alternation;
- Rate (tempo) normal most of the time; sometimes a bit fastened or slowed down depending upon which items of the phrase are more semantically important or not;
- Pauses a one-unit pause is frequent within an utterance; rare instances of hesitation pauses;
- Loudness mostly normal with some instances of diminished loudness within the immediate reply to keep the talk going;

#### **b) the interviewee's part**

(pre-head) + Mid / Low Fall incomplete



- Rhythm rhythmic groups have no recurrent alternation, which produces the effect of arrhythmic speech flow;
- Rate (tempo) rather variable, as flexible as the speaker feels it to be;
- Pauses hesitation pauses are rather frequent; brief, unit, double and treble pauses are observed both between smaller units and within utterances;
- Loudness mostly normal or diminished.

### QUESTIONS TO DISCUSS

1. What is the aim of an interview?
2. How do we call a person who interviews the other person?
3. How do we call a person who is interviewed?
4. What is the purpose of the talk on the part of the interviewee and on the part of the interviewer?



5. Is the degree of spontaneity on the parts of the interviewee and the interviewer the same?
6. What prosodic features are interviews distinguished by?
7. What is peculiar about the rate and loudness in interviews?
8. What terminal tones are typical of interviews? How can you explain a great variety of intonation patterns in interviews?
9. What is peculiar about pauses in interviews? What is the difference between pauses in interviews and making a speech?
10. What types of questions are usually used during interviews? Give examples.

### **EXERCISES**

**Exercise 17. a) Listen to the interview. Delimit the interview into intonation groups and intone it.**

I: Your Royal Highness, how prepared were you for the pressures that came with marrying into the Royal family?

D: At the age of 19 you always think you're prepared for everything. And you think you have the knowledge of what's coming ahead. But although I was daunted at the prospect of the time I felt I had the support of my husband to be.

I: What were the expectations that you had for married life?

D: I think like any marriage, especially when you've had er divorced parents like myself, you'd want to try even harder to make it work and you don't want to fall back into a pattern (pa'ern) that you've seen happen in your own family. I desperately wanted to work. I desperately loved my husband and I wanted to share everything together and I thought that we were a very good team.

I: How aware were you of the significance of what had happened to you, after all you'd become Princess of Wales, ultimately with a view to becoming Queen?

D: I wasn't daunted and I'm not daunted by the responsibilities that the role creates. It was a challenge. It is a challenge er as for becoming Queen it's ... was never at the forefront of my mind when I married my husband. It was a long way off, that thought. The most daunting aspect was the media attention because my husband and I, we were told when we got engaged that the media

would go quietly and it didn't. And then when we were married they said it would go quietly and it didn't. And then it started to focus off very much on me. And I seemed to be on the front of a newspaper every single day which is isolating experience. And the higher the media puts you, places you is the bigger the drop. And I was very aware of that.

I: How did you handle the transition from being Lady Diana Spencer to the most photographed, the most talked about woman in the world?

D: Well, it took a long time to understand why people were so interested in me. But I assumed it was because my husband had done a lot of wonderful work leading up to our marriage and our relationship. But then during the years you see yourself as a good product that sits on a shelf and sells well. And people make a lot of money out of you.

I: It's been suggested in some newspapers that you were left largely to cope with your new status on your own. Do you feel that was your experience?

D: Yes, I do. Erm ... on reflection. But then here was a situation which hadn't ever happened before in history in a sense that er the media were everywhere. And here was a fairy story that everybody wanted to work and so it was isolating. But it was also a hm situation where you couldn't indulge in feeling sorry for yourself. You had to either sink or swim. And you had to learn that very fast.

I: What did you do?

D: I swam. We went to erm Alice Springs to Australia. And we went er did a walk-about, and I said to my husband: "What do I do now?" And he said: "Go to the other side and speak to them". I said: "I can't. I just can't". He said: "Well, you've got to do it". And he went off and did his bit. And I went off and did my bit, and that practically finished me off there and then. And then I suddenly realized. I went back to our hotel room and realized the impact that, you know, I had to sort myself out. And we had a six week tour, four weeks in Australia and two weeks in New Zealand. By the end when we flew back from New Zealand I was a different person. I realized the sense of duty, the level of intensity of interest and the demanding role I now found myself in.

**b) Write out examples of closed and open questions. What tones are used? Draw diagrams of the pitch movement in the utterances.**

**c) Write out three examples with pauses expressing hesitation. Intone them and draw diagrams of the pitch movement in the utterances.**

**d) Write out a sentence which indicates what Diana is going to say is very important. (*The most daunting aspect was ...*) Intone it and draw a diagram of the pitch movement in the utterance.**

**e) Now listen to the interview again to observe its prosodic peculiarities.**

**Comment on**

- **the speakers' variety of intonation patterns and the attitudes they express;**
- **loudness;**
- **rate;**
- **pauses;**
- **rhythm.**

**f) Learn the interview by heart and present it imitating the intonation you have listened to.**

### **PROJECT WORK**

**Prepare an interview on a subject of your choice. You can use the sample given below. Observe the use of phonostylistically relevant intonation patterns, rate, rhythm, loudness.**

**Sample.**

I: Come in, Mr James. Do sit down, please.

L.: Thank you very much. Er...I really do appreciate your postponing this interview.

I.: Oh, you're welcome. How was the journey?

L.J.: Oh, it was very good, thank you, a bit tiresome, er ... well, you know what British trains are like.

I.: But you're OK?

L.J.: Yeah, I'm fine thanks.

I.: Good. So, I think we can begin by asking you a few questions.

L.J.: Hm ...

I.: Well, would you mind telling me something about your educational background?

L.J.: Well, I went to Strodes school, which is just a school just outside London, it's a high school and I got three A levels, er... from school, one was in economics...

I.: I see.

L.J.: ... one was in maths, and the third one was in computer studies. And ... then I went to Essex University where I did a degree in economic studies.

I.: And you got your BA?

L.J.: And I got my BA from Essex University.

I.: And ... what was your grade the grade you got in your BA?

L.J.: Er ... I got a two one that's upper second class.

I.: I see. Do you think you could have done better?

L.J.: /laughing/ Er... well, yes, I suppose, I mean, yes, I suppose, I mean if I'd worked all day and all night in the library, suppose, I mean, I could have achieved the first, but you know you have to sort of weigh up the left way in the balance - the advantages of living at the university, and being in the university, and spending all your time in the library isolated from everybody else. I think being at the university is as much a social experience as anything else.

I.: Yes, I suppose you're right. Now, as a student, er... did, did you have any leadership position?

L.J.: Er... I, well, I was the leader of the group ... of the debating team... er... and we went on some tours around different parts of the country. Er... I...

I.: Which were the topics of the debates?

L.J.: Well they varied ... It could have been anything. We mainly concentrated on economic problems ...

I.: I see.

### PART 3. READING AND MEMORY WORK

#### Dialogue 1


**I. Listen to the dialogue carefully, sentence by sentence. Write down the dialogue.**

**II. a) Listen to the dialogue again. Mark the stresses and tunes in the line of the text. The beginning of the dialogue is marked as an example.**

A. – 'Did you 'see O ,thello on 'television 'last 'night? ||

B. – The `opera, you ,mean. || `No, I `didn't. || I was `out.

A. – <sup>v</sup>I .saw it, | and 'quite en `joyed it.||

B. – ,Did you?|| I thought you 'didn't ap `prove of .television.||

A. – I don't, as a regular thing. But I happened to be round at my sister's, and she wanted to see it. So I watched it too.

B. – Have you thought any more about getting a set?

A. – No, I don't think I shall. Though there's a good deal of pressure, of course.

B. – From your family?

A. – From my daughter, in particular. All her school friends talk about it so much.

B. – I know. You'd think they never did anything else but sit glued to the television screen.

A. – That's mostly what I object to, the time it wastes.

B. – It isn't the television that wastes the time. It's you.

A. – I know that. But I have a deep distrust of myself. So it's probably better to avoid the occasion of sin. Don't you think?

**b) What is the situational context of the dialogue?**

**III. a) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Fall? Read the**

**sentences with the proper intonation.**

**b) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Rise?**

**Read the sentences with the proper intonation.**

**c) Pick out from the dialogue sentences and intonation-groups pronounced with the High Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the High Fall?**

**Read the sentences with the proper intonation.**

**d) Pick out from the dialogue sentences or intonation-groups pronounced with the Fall-Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Fall-Rise?**

**Read the sentences with the proper intonation.**

**e) Pick out from the dialogue sentences or intonation-groups pronounced with the Sliding and Scandent heads. What do they sound?**

**f) Pick out from the dialogue an intonation-group pronounced with the Level tone. Define the attitude expressed in it. Draw a diagram of the pitch movement in the utterance.**

#### ***IV. Phonetic Dictation.***

**a) Put down the following words. Mark the word stress. What syllable is the stress put on?**

Approve, particular, object, distrust, myself, avoid, occasion

**b) Put down the following words and word combinations. Explain the phonetic phenomena observed in them. Comment on the cases of assimilation.**

Last night, quite enjoyed, happened to be, wanted to see, don't think, pressure, friends, but sit glued, object to, wastes, distrust, probably, avoid the occasion of sin.

**V. Find in the dialogue word-forms which are always used in their strong form.**

**VI. Give the examples of the reduced words in the dialogue. What kind of reduction is it?**

**VII. Summarize all the phonetic phenomena observed in the dialogue and do the phonetic analysis of the text.**

**VIII. Make up your own conversational situations by filling in the gap with a suitable word. Dramatize it with your fellow-student, imitating the intonation from Dialogue 1.**

1) A. – Did you see \_\_\_\_\_ on television last night?

B. – The \_\_\_\_\_, you mean. No, I didn't. I was out.

A. – I saw it, and quite enjoyed it.

2) A. – I thought you didn't approve of television.

B. – I don't, as a regular thing. But I happened to be round at my \_\_\_\_\_, and \_\_\_\_\_ wanted to see it. So I watched it too.

3) A. – Well there's a good deal of pressure, of course.

B. – From your \_\_\_\_\_?

A. – From my \_\_\_\_\_, in particular.

4) A. – That's mostly what I object to, the time it wastes.

B. – It isn't the \_\_\_\_\_ that wastes the time. It's you.

A. – I know that.

**IX. Practise Dialogue 1 for test reading.**

**X. Memorize Dialogue 1 and dramatize it with a fellow-student.**

## Dialogue 2

**I. Listen to the dialogue carefully, sentence by sentence. Write down the dialogue.**

**II. a) Listen to the dialogue again. Mark the stresses and tunes in the line of the text. The beginning of the dialogue is marked as an example.**

A. – I `say, ,Arthur.|| 'Seen anything of 'Jack , Taylor 'recently? ||

B. – 'Naylor, did you 'say? ||

A.– 'No, `Taylor. || With a ` T. ||

B. – 'Who's `that? ||

A.– Oh, 'you re.member ,him. || The 'man who 'gave you those `driving .lessons, |  
'just be'fore your `test. ||

B. – Oh, him! No, I haven't, I'm afraid. Why d'you ask?

A.– Well I was wondering if he'd got any free time during the next few weeks.

B. – But you don't need more lessons, do you? I thought you passed your test.

A.– So I did, just after Christmas. No, I don't need lessons. My sister Janet does.

B. – Oh? But didn't you say your father was teaching her?

A. – He was. But he couldn't stand the pace.

B. – Couldn't stand the pace? How's that? Janet mustn't go faster than thirty, surely. She's a learner.

A. – Oh, but you don't know Janet! At least not as a driver. She's got no idea of speed at all.

B. – You mean she really does drive too fast?

A. – I'll say she does! Every bit of practice, well it's more like an international car race. It just doesn't occur to her that going fast can be dangerous.

B. – Well, anyway, she sounds confident.

A. – Confident! That's putting it mildly.

B. – And confidence not shared by father, I gather.



A. – Not one bit! Sometimes, after an hour's driving with her, he's come home petrified!

B. – And now he's refused to go out with her again?

A. – Yes, but not because of her speeding.

B. – Well, then, why did he cry off?

A. – Because when he got back from work yesterday the engine was in bits.

B. – Had Janet had an accident?

A. – No. She'd merely decided to see how things work under the bonnet.

B. – Does she know anything about car engines?

A. – Not a thing! Dad was very upset, as you can imagine.

B. – Yes, he would be. It's his one real joy in life, that car of his, isn't it?

A. – Well, anyway, that was the last straw. No more use of the car for her till she'd passed her test. And you'd better start looking for another instructor, he said.

B. – And you thought of poor old Taylor. Let's hope his nerves'll stand it. And his insurance!

**b) What is the situational context of the dialogue?**

**III. a) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Fall?**

**Read the sentences with the proper intonation.**

**b) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Rise?**

**Read the sentences with the proper intonation.**

**c) Pick out from the dialogue sentences and intonation-groups pronounced with the High Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the High Fall? Read the**

**sentences with the proper intonation.**

**d) Pick out from the dialogue sentences and intonation-groups pronounced with the Fall-Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Fall-Rise? Read the sentences with the proper intonation.**

**e) Pick out from the dialogue an intonation-group pronounced with the Level tone. Define the attitude expressed in it. Draw a diagram of the pitch movement in the utterance.**

#### ***IV. Phonetic Dictation.***

**a) Put down the following word. Mark the word stress.**

international

**b) Put down the following words and word combinations. Explain the phonetic phenomena observed in them. Comment on the cases of assimilation.**

Jack Taylor, who's that, after an hour's driving, afraid, don't need, Christmas, stand the pace, how's that, at least, speed, practice, it's, sounds, that's, petrified, refused to go, out with, but not, cry, got back, in bits, dad was, that was, last straw, start, for another instructor, old Taylor, let's.

**V. Find in the dialogue word-forms which are always used in their strong form.**

**VI. Give the examples of the reduced words in the dialogue. What kind of reduction is it?**

**VII. Summarize all the phonetic phenomena observed in the dialogue and do the phonetic analysis of the text.**

**VIII. Make up your own conversational situations by filling in the gap with a suitable word. Dramatize it with your fellow-student, imitating the intonation from Dialogue2.**

1) A. – Seen anything of \_\_\_\_\_ recently?

B. – \_\_\_\_\_, did you 'say?

A. – No, \_\_\_\_\_. || With a \_\_\_\_\_.

2) B. – But you don't need more lessons, do you? I thought you passed your \_\_\_\_\_.

A. – So I did, just after \_\_\_\_\_.

3) . A. – But \_\_\_\_\_ couldn't stand the pace.

B. – Couldn't stand the pace? How's that? \_\_\_\_\_ mustn't go faster than thirty, surely.  
\_\_\_\_\_ 's a learner.

A. – Oh, but you don't know \_\_\_\_\_! At least not as a driver. \_\_\_\_\_ 's got no idea of speed at all.

4) B. – Does \_\_\_\_\_ know anything about \_\_\_\_\_?

A. – Not a thing! \_\_\_\_\_ was very upset, as you can imagine.

B. – Yes, \_\_\_\_\_ would be. It's \_\_\_\_\_ one real joy in life, that \_\_\_\_\_ of \_\_\_\_\_, isn't it?

A. – Well, anyway, that was the last straw.

### **IX. Practise Dialogue 2 for test reading.**

### **X. Memorize Dialogue 2 and dramatize it with a fellow-student.**

### Dialogue 3

**I. Listen to the dialogue carefully, sentence by sentence. Write down the dialogue.**

**II. a) Listen to the dialogue again. Mark the stresses and tunes in the line of the text. The beginning of the dialogue is marked as an example.**

A. – 'What is there about .Copen.hagen, |that 'makes you keep 'going ,back there?||

B. – Well it's 'rather 'difficult to `analyze. || <sup>∇</sup>Partly the ,place itself.|| But <sup>∇</sup>mostly, I sup.pose, | the `people. ||

A. – You 'like the 'Danes? ||

B. – Oh, `very .much. ||

A. – Why? What is it that makes you like them?

B. – I've often wondered that myself. They seem to have a freshness of mind, and a gaiety, that's most attractive.

A. – Is Copenhagen a ,gay city, would you say?

B. – Yes, it is. But don't misunderstand me. It's not all champagne and oysters. Or even beer and bonhomie. But I've always found it a very happy place.

A. – Isn't that a bit like beauty, through, in the eye of the beholder? I mean, mayn't you be projecting your own pleasure on to the city itself?

B. – Oh, I'm sure. But surely that's what we mean by a happy place. A place where we have been and can be happy.

A. – I'm not so sure about that. I think I can imagine somewhere where everything outside is happy, but the observer's miserable.

B. – But then surely, that's a miserable place.

A. – Depends how you define your terms.

B. – Like everything else, yes, of course. But that's how I would define it. And Tivoli seems to me to be a very good symbol of Copenhagen.

A. – Tivoli?

B. – Yes. It's a sort of pleasure garden, right in the very centre of the city.

A. – Roundabouts and things?

B. – Well, yes, but much more. Restaurants, and gardens, and fountains, and lights, and theatres, and pantomime, and ballet, and music hall.

A. – It's delightful. Difficult to describe how delightful. You must go there and see it for yourself.

B. – I hope I shall be able to, some day. But not this year. I've got to have a wretched chimney knocked down and rebuilt. That'll cost a fortune.

A. – I can imagine. Still, perhaps next year.

**b) What is the situational context of the dialogue?**

**III. a) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Fall? Read the sentences with the proper intonation.**

**b) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Rise? Read the sentences with the proper intonation.**

**c) Pick out from the dialogue sentences and intonation-groups pronounced with the High Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the High Fall? Read the sentences with the proper intonation.**

**d) Pick out from the dialogue sentences and intonation-groups pronounced with the Fall-Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Fall-Rise? Read the sentences with the proper intonation.**

**e) Pick out from the dialogue an intonation-group pronounced with the Level tone. Define the attitude expressed in it. Draw a diagram of the pitch movement in the utterance.**

#### ***IV. Phonetic Dictation.***

**a) Put down the following words. Mark the word stress.**

Copenhagen, outside, rebuilt, misunderstand

**b) Put down the following words and word combinations. Explain the phonetic phenomena observed in them. Comment on the cases of assimilation.**

About Copenhagen, that makes, it's, difficult to analyse, miserable place, but mostly, people, it that makes, wondered that, freshness, that's what, attractive, misunderstand, and bonhomie, isn't that, a bit like, projecting your own pleasure, and can, about that, but the, but then, that's, depends, but that's, and Tivoli, symbol, lights, and theatres, difficult to describe, able, but not this, got to, knocked down, perhaps.

**V. Give the examples of the reduced words in the dialogue. What kind of reduction is it?**

**VI. Find in the dialogue word-forms which are always used in their strong form.**

**VII. Summarize all the phonetic phenomena observed in the dialogue and do the phonetic analysis of the text.**

**VIII. Make up your own conversational situations by filling in the gap with a suitable word. Dramatize it with your fellow-student, imitating the intonation from Dialogue 3.**

- 1) A. – What is there about \_\_\_\_\_, that makes you keep going back there?  
B. – Well it's rather difficult to analyze. Partly the place itself. But mostly, I suppose, the \_\_\_\_\_.
- 2) B. – And \_\_\_\_\_ seems to me to be a very good symbol of \_\_\_\_\_.  
A. – \_\_\_\_\_?  
B. – Yes. It's \_\_\_\_\_.
- 3) A. – It's delightful. Difficult to describe how delightful. You must go there and see it for yourself.  
B. – I hope I shall be able to, some day. But not \_\_\_\_\_. I've got to \_\_\_\_\_.  
A. – I can imagine. Still, perhaps \_\_\_\_\_.

**IX. Practise Dialogue 3 for test reading.**

**X. Memorize Dialogue 3 and dramatize it with a fellow-student.**

## Dialogue 4

**I. Listen to the dialogue carefully, sentence by sentence. Write down the dialogue.**

**II. a) Listen to the dialogue again. Mark the stresses and tunes in the line of the text. The beginning of the dialogue is marked as an example.**

A. – -D'you 'seriously ,think | 'English'll be a 'world ,language 'one 'day? ||

B. – I ,think so, | `yes. || Of ,course, one ↘ can't say ↙ certainly. || There are 'too many `factors in,volved. || But at least it seems likel<sup>y</sup>. ||

A. – But ↗ what about the `spelling? || It's so ap`palling. ||

↗ Noone in their `senses, | `surely, |would want to learn English ,spelling, | if they could a,void it. ||

B. – It's not very good, certainly. But in time, it'll be altered.

A. – Who by, I should like to know?

B. – By circumstances, in my opinion. I think it'll become obvious, even to English people, that the spelling simply must be improved.

A. – I should have thought if that were going to happen it would have happened already.

B. – No. There are certain things coming along that'll make simplified spelling even more desirable.

A. – Such as?

B. – Such as a speech recognizer, for instance.

A. – A what?

B. – A speech recognizer. A machine that'll take dictation, as it were immediately produce a typescript.

A. – Is that feasible?

B. – Oh, I think so. It's certainly being worked on. And eventually, it'll be a fact.



- A. – Yes, but where does simplified spelling come in?
- B. – Well, if you want the machine to produce ordinary spelling, it'll be a much more complicated design job.
- A. – So you think it'll be to everyone's advantage to adopt the simplified stuff.
- B. – Yes.
- A. – I think you're optimistic.
- B. – Well, come back in twenty years time, and we'll see.

**b) What is the situational context of the dialogue?**

**III. a) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Fall? Read the sentences with the proper intonation.**

**b) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Rise? Read the sentences with the proper intonation.**

**c) Pick out from the dialogue sentences and intonation-groups pronounced with the High Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the High Fall? Read the sentences with the proper intonation.**

**d) Pick out from the dialogue sentences and intonation-groups pronounced with the Fall-Rise. Say what type of sentences they are used in. Define the**

attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Fall-Rise? Read the sentences with the proper intonation.

e) Pick out from the dialogue an intonation-group pronounced with the Level tone. Define the attitude expressed in it. Draw a diagram of the pitch movement in the utterance.

IV. a) Give examples of assimilation and comment on them.

b) Give examples of the reduced words in the dialogue. What kind of reduction is it?

V. Find in the dialogue word-forms which are always used in their strong form.

VI. Summarize all the phonetic phenomena observed in the dialogue and do the phonetic analysis of the text.

VII. Practise Dialogue 4 for test reading.

VIII. Memorize Dialogue 4 and dramatize it with a fellow-student.

## Dialogue 5

**I. Listen to the dialogue carefully, sentence by sentence. Write down the dialogue.**

**II. a) Listen to the dialogue again. Mark the stresses and tunes in the line of the text. The beginning of the dialogue is marked as an example.**

A. – 'Played any ' bridge 'recently? ||

B. – 'No. || 'Not for 'ages. || You see, it's 'difficult to get a 'four, | ,nowadays. ||

A. – 'How's 'that? |||

B. – Oh, 'didn't you , know? || 'Peter's 'left us. ||

A. – , Left you? || 'What's 'happened to 'him? ||

B. – He's got a 'new ap'pointment in 'Edinburgh. || Be'ginning 'last Oc 'tober. ||

A. – , Really? || 'Oh, | of 'course, | 'yes. || 'I re'member. || Well, 'what about the 'other .people .in the de'partment? ||? 'Don't , they 'play? ||

B. – 'None of them 'seem at 'all keen. ||

A. – How disappointing .for you!| You used to enjoy your lunchtime games, didn't you?|

B. – Yes, immensely. It was great fun. We invariably played the same four. And the same partners, usually.

A. – So you must have got to know each other's bidding extremely well.

B. – Yes, our opponents as well as our partner's.

A. – But didn't that take some of the fun out of it? I mean, surely, if everybody knew who'd got what, there was no point in playing the cards at all! Or not much!

B. – Don't you believe it! For one thing, you could never be certain that one of the others, or all three, for that matter, wasn't bluffing. Or going psychic.

A. – Going psychic? What on earth does that mean?

B. – Oh, you know. Bidding the cards you hope your partner's got.

- A. – You mean that really happens? No wonder I never won at bridge!
- B. – So you see, we could never be quite sure of the lie of the cards, in spite of all the conventions we liked to think we played.
- A. – That's another thing I could never understand. All those wretched conventions.
- B. – Oh, but they can be very helpful.
- A. – One or two of them, perhaps. But most conventions, well, they're just a lot of mumbo jumbo.
- B. – What d'you mean, mumbo jumbo?
- A. – Well, for instance, calling two hearts when you've got 'only a fair hand in diamonds seems plain crazy, to me.
- B. – Oh, come, now. Don't exaggerate. Nobody plays a convention like that. Not even us.
- A. – Perhaps not. But 'why you don't tell each other what cards you've got, and have done with it, I just don't know.
- B. – Because that would be cheating. Oh, you've been pulling my leg. Still, to some extent, I agree with you.
- A. – Agree with me? Never!
- B. – Yes, too many conventions by half.
- A. – And some of them pretty senseless, too, you must admit.
- B. – Well, yes. And in any case, bridge is still a game of chance, no matter how sensible its conventions may be. Or senseless, for that matter. After all, you can only bid and play the cards you're dealt, can't you? Care for a rubber?

**b) What is the situational context of the dialogue?**

**III. a) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Fall? Read the sentences with the proper intonation.**

**b) Pick out from the dialogue sentences and intonation-groups pronounced with the Low Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Low Rise? Read the sentences with the proper intonation.**

**c) Pick out from the dialogue sentences and intonation-groups pronounced with the High Fall. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the High Fall? Read the sentences with the proper intonation.**

**d) Pick out from the dialogue sentences and intonation-groups pronounced with the Fall-Rise. Say what type of sentences they are used in. Define the attitudes expressed in them. Draw diagrams of the pitch movement in the utterances. What type of the head is typical of the Fall-Rise? Read the sentences with the proper intonation.**

**e) Pick out from the dialogue an intonation-group pronounced with the Level tone. Define the attitude expressed in it. Draw a diagram of the pitch movement in the utterance.**

**IV. a) Give examples of assimilation and comment on them. What kind of assimilation is it?**

**b) Give examples of the reduced words in the dialogue. What kind of reduction is it?**

**V. Find in the dialogue word-forms which are always used in their strong form.**

**VI. Summarize all the phonetic phenomena observed in the dialogue and do the phonetic analysis of the text.**

**VII. Practise Dialogue 5 for test reading.**

**VIII. Memorize Dialogue 5 and dramatize it with a fellow-student.**

## PHONETIC GLOSSARY

Accentual function функция выделения наиболее коммуникативно-информационно значимого слова в предложении / синтагме	It gives precision to the information conveyed in an utterance by signaling the central point and indicating more or less important elements within the utterance through contrasts in the degree of prominence.
Attitudinal function модально-оценочная функция	It conveys the speaker's attitude to the subject matter and to the speech situation.
Communicative function коммуникативная функция	It indicates the communicative type of an utterance: a statement, a question, an imperative, an exclamation.
Delimiting function функция деления высказывания на синтагмы	It delimits utterance and parts of utterances into grammatically relevant word groups in the speech flow.
Head шкала	A phonetic unit that precedes the nuclear tone. It extends from the first stressed syllable up to, but not including, the nucleus.
Descending head нисходящая шкала	The head in which the first fully stressed syllable is said on a high pitch. Each following fully stressed syllable (i.e. beginning with the second) always begins lower than the preceding stressed syllable.
Ascending head восходящая шкала	The head in which the first fully stressed syllable is said on a low pitch. Each

<p>Level head ровная шкала</p>	<p>following fully stressed syllable (i.e. beginning with the second) always begins higher than the preceding stressed syllable.</p> <p>It is the head where there is no perceptible contrast in the pitch between the first stressed syllable and the successive stressed syllables.</p>
<p>High head высокая шкала</p>	<p>The High Head is used if there is only one fully stressed syllable before the nucleus: all the syllables are pronounced on the same rather high level.</p>
<p>Low head низкая шкала</p>	<p>In the Low Head all the syllable (stressed and unstressed) are pronounced in the low pitch zone of the speaker's voice range.</p>
<p>Sliding head скользящая шкала</p>	<p>It is formed by a sequence of slides with a downward pitch movement over the stress-groups, associated with any fully stressed syllable in the head.</p>
<p>Scandent (Climbing) head скандентная шкала</p>	<p>It is formed by a sequence of climbs with an upward pitch movement corresponding to each of the stressed syllables.</p>
<p>Broken Descending Stepping Head разрывная нисходящая ступенчатая шкала</p>	<p>If the speaker wants to make one word of the descending head more prominent than the others he pronounces it a little higher than the preceding syllables, thus breaking their descending succession to avoid the</p>

	monotonous effect of the Stepping Descending Head, especially when the intonation group contains more than three stressed syllables.
Intonation ИНТОНАЦИЯ	A complex unity of four components, formed by communicatively variations in voice pitch (speech melody), the prominence of words, the tempo and voice timbre.
Loudness громкость	The auditory impression of the amount of energy present in sound
Nucleus ядро	The syllable bearing the nuclear tone.
Pitch ВЫСОТА ТОНА ГОЛОСА	Variation in the height of the voice in the speech continuum
Pre-head предшкала	A phonetic unit that consists of any syllables (unstressed or partially stressed) which precede the first stressed syllable.
Low Pre-head низкая предшкала	A phonetic unit that consists of unstressed or partially stressed syllables pronounced lower than the first stressed syllable of the head.
High Pre-head высокая предшкала	A phonetic unit that consists of unstressed or partially stressed syllables pronounced higher or on the same level as the first



	stressed syllable of the head.
Pause пауза	A time break between phonation pieces.
Pitch pattern ИНТОНАЦИОННАЯ МОДЕЛЬ	Melody contour of different length and structure
Phonostylistics ФОНОСТИЛИСТИКА	A relatively new branch of linguistics, which studies phonetic phenomena and processes from the stylistic point of view. One of its main objectives is to identify different phonetic modifications used in the process of communication under the influence of extralinguistic factors. Traditionally it is divided into segmental and suprasegmental depending on the aspect under study, i.e. sounds or speech prosody accordingly.
Phonostyle ФОНОСТИЛЬ	A complex of interrelated phonetic means which are peculiar to an utterance used in a certain speech situation, serving the definite aim of communication.
Publicistic (oratorical) style публицистический (ораторский) стиль	It is a formal-official public speaking with the goal to impose the speakers' ideas on the listeners, to call for some action, etc. It is characterized by the predominance of intonation patterns expressing volitional and desiderative speaker's attitude. By the form of communication it is a monologue

Academic (scientific) style  
академический (научный) стиль

which is fully prepared or even rehearsed.

It is a formal-neutral academic speaking on a scientific subject with the purpose of getting the message across to the audience. It is characterized by the predominance of intonation patterns expressing categorical, judicial, considered and persuasive speaker's attitude. By the form of communication it is a monologue which is fully prepared in advance.

Declamatory style  
декламационный стиль

It is artistic speaking with the purpose of appealing to the mind and feelings of the listener; deepening and broadening the listeners' understanding of the truth through artistic expression of actual events. It is characterized by the predominance of emotionally coloured intonation patterns expressing artistical and psychological involvement of the speaker. By the form of communication it is prepared in advance and acted out monologues or dialogue performances depending upon the characters of the play, resembling lifelike situations.

Conversational style  
разговорный стиль

It is informal-ordinary or informal-familiar everyday conversations (dialogues). It is the most situationally influenced phonostyle where the emotional reaction is

Rhythm ритм	very important. Recurrence of stressed and unstressed syllables
Syntagm синтагма	A group of words which is semantically and syntactically complete.
Tail неударные и полуударные слоги после ядерного тона	A phonetic unit that consists of any syllables (unstressed or partially stressed) following the nucleus up to the end of the tone-group.
Tempo (rate) скорость речи	Temporal characteristics of spoken messages measured by rate of syllable-succession.
Timbre тембр голоса	A tonal colouring of the speaker's voice which helps to convey the speaker's feelings and attitudes towards reality and the contents of the sentence.
Static tone ровный тон, статичный тон	The tone which is produced by keeping the vocal cords at a constant tension, thus producing a tone of unvarying pitch.
Kinetic tone ядерный тон	The tone which is produced by varying the tension of the vocal cords, thus producing a tone of varying pitch. It is carried by the most communicatively important word.
The Low Fall	The voice falls during the stressed syllable

низкий нисходящий тон	from a medium to a very low pitch.
The High Fall	The voice falls during the stressed syllable
высокий нисходящий тон	from a high to a very low pitch.
The Low Rise	The voice rises during the stressed syllable
низкий восходящий тон	from a low to a medium pitch or a little above.
The Fall-Rise	A bi-directional tone which means that the
нисходяще-восходящий тон	direction of the pitch movement changes
	from falling to rising. The voice falls from
	a medium (or high) level to a rather low
	pitch-level then rises to a moderately
	medium pitch.
The High Rise	The voice rises from a medium pitch level
высокий восходящий тон	of the voice range to a high level.
The Rise-Fall	A bi-directional nuclear tone in which the
восходяще-нисходящий тон	pitch changes from rising to falling, the
	voice usually rises from a medium pitch-
	level to a high pitch-level and then quickly
	falls to a low pitch-level.
The High Fall-Low Rise	A bi-directional nuclear tone spread over
Нисходяще-восходящий разрывной тон	on two different words, which both get
	nuclear prominence.
The Level tone	A nuclear tone in which the voice neither
ровный тон	rises nor falls.
Voice volume	Degree of loudness
степень громкости голоса	

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## У Ч Е Б Н О Е   П О С О Б И Е

### ON THE WAY TO BETTER PRONUNCIATION

**по практической фонетике  
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для студентов II курса**

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