



كلية : الاداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الثانية

الفصل: الثاني

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اسم المادة باللغة الإنكليزية : Phonetics and Phonology: An Introduction

Aspects of Connected Speech

Rhythm involves some noticeable event happening at **regular intervals of time**; one can detect the rhythm of a heartbeat, of a flashing light or of a piece of music. It has often been claimed that English speech is **rhythmical**.

Speech rhythm is detectable in the **regular occurrence of stressed syllables**.

Of course, it is not suggested that the timing is as regular as a clock: the regularity of occurrence is only **relative**.

1. The theory that English has **stress-timed rhythm** implies that **stressed syllables** will tend to occur at **relatively regular intervals** whether they are separated by unstressed syllables or not.

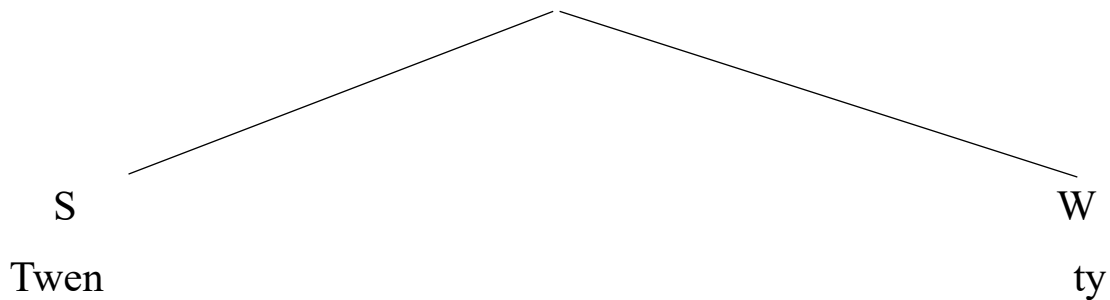
An example is given below. In this sentence, the **stressed syllables** are given **numbers**: syllables 1 and 2 are not separated by any unstressed syllables, 2 and 3 are separated by one unstressed syllable, 3 and 4 by two, and 4 and 5 by three.

١ ٢ ٣ ٤ ٥
'Walk 'down the 'path to the 'end of the ca'nal

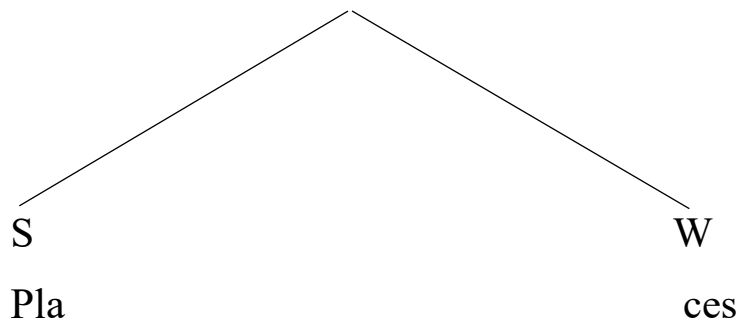
- **The stress-timed rhythm** theory states that the times from each stressed syllable to the next will tend to be **the same**, irrespective of the number of intervening unstressed syllables.

- The theory also claims that while some languages (e.g. Russian, Arabic) have **stress-timed rhythm** similar to that of English, others (e.g. French, Telugu, Yoruba) have a different rhythmical structure called **syllable-timed rhythm**.

3. **Some theories** point to the fact that some feet are stronger than others, producing **strong-weak patterns** in larger pieces of speech above the level of the foot. To understand how this could be done, let's start with a simple example: the word '**twenty**' has **one strong** and **one weak syllable**, forming **one foot**. A diagram of its rhythmical structure can be made, where s stands for "strong" and w stands for "weak".

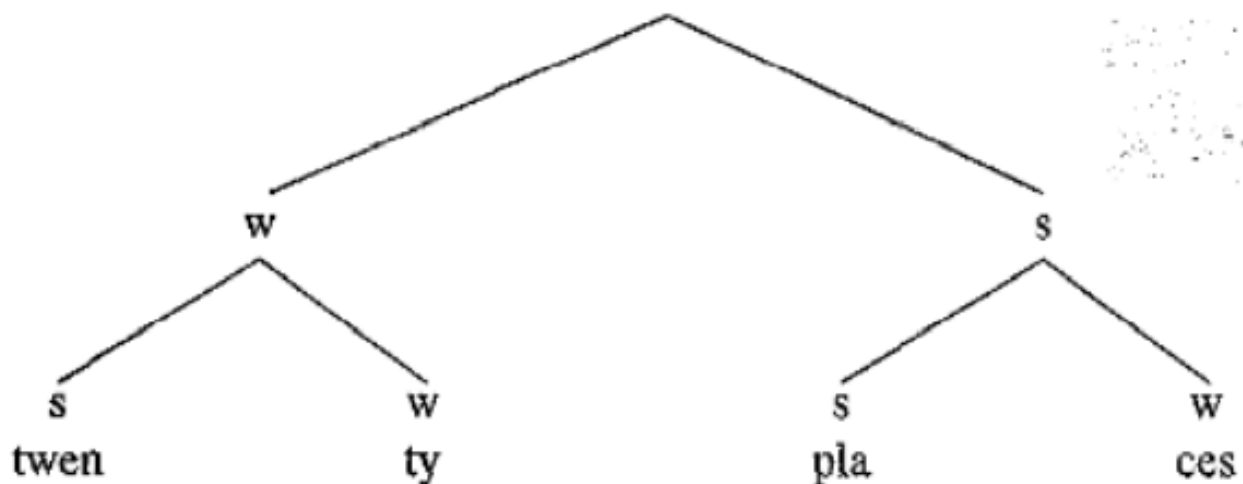


The word 'places' has the same form:



Theories of Rhythm: Third Theory

Now consider the phrase 'twenty places', where 'places' normally carries **stronger stress** than 'twenty' (i.e. is rhythmically stronger). We can make our "tree diagram" grow to look like this:



We must now look at what happens to the rhythm in normal speech; many English speakers would feel that, although in 'twenty places' the **righthand foot** is the stronger, the word 'twenty' is stronger than 'places' in 'twenty places **further back**' when spoken in conversational style.

It is widely claimed that English speech tends towards **a regular alternation** between **stronger** and **weaker**, and tends to **adjust** stress levels to bring this about. The effect is particularly noticeable in cases such as the following, which all show the effect of what is called **stress-shift**:

compact (adjective) kəm'pækt but compact disk 'kɒmpækt 'disk

In brief, it seems that stresses are altered according to context: we need to be able to explain how and why this happens, but this is a difficult question and one for which we have only partial answers.

An additional factor is that in speaking English we vary in how rhythmically we speak: sometimes we speak very rhythmically (this is typical of some styles of public speaking) while at other times we may speak arhythmically (i.e. without rhythm) if we are hesitant or nervous.

محتوى المحاضرة الثالثة

Assimilation

Assuming that we know how the phonemes of a particular word would be pronounced when the word is pronounced in isolation, in cases where we find a phoneme pronounced **differently** as a result of being **near some other phoneme belonging to a neighbouring word** we call this difference an instance of **assimilation**.

Assimilation is more likely to be found in rapid speech and less likely in slow, careful speech. Sometimes the difference caused by assimilation is very noticeable, and sometimes it is very slight.

Generally speaking, the cases that have most often been described are **assimilations affecting consonants**. As an example, consider a case where **two words are combined**, the first of which **ends with a single final consonant** (which we will call Cf) and the second of which starts with **a single initial consonant** (which we will call Ci); we can construct a diagram like this:

- - - - - Cf | C i - - - - -

Word boundary

If Cf changes to become like Ci in some way, then the assimilation is called **regressive** (**the phoneme that comes first is affected by the one that comes after it**); if Ci changes to become like C f in some way, then the assimilation is called **progressive**.

In what ways can a consonant change? We have seen that the main differences between consonants are of three types: i) differences in place of articulation; ii) differences in manner of articulation; iii) differences in voicing.

In parallel with this, we can identify **assimilation of place, of manner and of voicing in consonants**.

Notice: Read the examples of each type of assimilation in your textbook.

Another common phenomenon in connected speech is assimilation: when two sounds become more similar to one another because they are spoken consecutively. This process makes it easier to pronounce combinations of sounds, which helps build your fluency.

One common type of assimilation occurs in the example below. Focus on the two words “**could**” and “**you**.”

Could you give me that book on accounting?

You probably noticed that the /d/ sound in “could” and the /y/ sound in “yet” combined to make a /dʒ/ sound (“Coujoo”). This is because of a type of assimilation called palatalization. This happens with other sounds and sound combinations, too. When a word ending in a /d/, /z/, or /dz/ sound is followed by a word beginning with the /y/ sound, the two sounds assimilate and palatalization occurs. Below are some rules to help you visualize this:

/d/ + /y/ = /dʒ/ Would you like to come in?

/dz/ + /y/ = /dʒ/ Here are the records your friend wants.

/z/ + /y/ = /ʒ/ Is your train on time?

Here are some additional examples of this type of assimilation. Listen to them, paying attention to the sounds that palatalize.

/d/ + /y/ = /dʒ/	Would you mind?
------------------	-----------------

/d/ + /y/ = /dʒ/	Had you ever been there before?
------------------	---------------------------------

/d/ + /y/ = /dʒ/	What did you do last weekend?
------------------	-------------------------------

/d/ + /y/ = /dʒ/	Mr. Kim wanted you to call him.
------------------	---------------------------------

/z/ + /y/ = /ʒ/

Does your roommate cook?

/z/ + /y/ = /ʒ/

Has your plane landed?

/dz/ + /y/ = /dʒ/

He reads you a book.

/dz/ + /y/ = /dʒ/

Don't bite the hand that feeds you.

محتوى المحاضرة الرابعة

Aspects of Connected Speech

Elision

Elision may be stated quite simply: **under certain circumstances sounds disappear**. In certain circumstances a phoneme may be realised as zero, or be deleted. As with assimilation, elision is typical of rapid speech.

Producing elisions is something which foreign learners do not need to learn to do, but it is important for them to be aware that when native speakers of English

talk to each other, quite a number of phonemes that the foreigner might expect to hear are not actually pronounced.

Examples of Elision

1. Loss of weak vowel after p, t, k. In words like 'potato', 'tomato', 'canary', 'perhaps', 'today', the vowel in the first syllable may disappear; the aspiration of the initial plosive takes up the whole of the middle portion of the syllable, resulting in these pronunciations (where h indicates aspiration in the phonetic transcription):

p^h'teɪtəʊ t^h'mɑ:təʊ k^h'neəri p^h'hæps t^h'deɪ

2. Weak vowel + n, l, r becomes syllabic consonant. For example:

'tonight' tᵰaɪt 'police' pɹi:s 'correct' kᵣekt

3. Avoidance of complex consonant clusters. It has been claimed that no normal English speaker would ever pronounce all the consonants between the last two words of the following:

'George the Sixth's throne' dʒɔ:dʒ ðə sɪksθs θrəʊn

Though this is not impossible to pronounce, something like is a more likely pronunciation for the last two words. In clusters of three plosives or two plosives plus a fricative, the middle plosive may disappear, so that the following pronunciations result:

'acts' æks, 'looked back' luk bæk, 'scripts' skrips

3. Loss of final v in 'of' before consonants; for example:

'lots of them' lɒts ə ðəm, 'waste of money' weɪst ə mʌni

محتوى المحاضرة الخامسة

Aspects of Connected Speech

Linking

An example of linking is the phonetic connecting of consonants when one word ends with the same consonant sound as the next begins with: English speakers will link words in a phrase like "car ride" by lengthening the /r/ consonant, not distinctly pronouncing each /r/ consonant.

In real connected speech, we link words together in a number of ways.

1. The most familiar case is the use of **linking r**; the phoneme **r** does not occur in syllable-final position in the BBC accent, but when the spelling of a word suggests **a final r**, and a word beginning with a vowel follows, the usual pronunciation is to pronounce with **r**. For example:

'here'	hiə	<i>but</i>	'here are'	hiər ə
'four'	fɔ:	<i>but</i>	'four eggs'	fɔ:r egz

2. **Intrusive r**:

BBC speakers often use **r** in a similar way to link words ending with a vowel, even when there is no "justification" from the spelling, as in:

'Formula A'	fɔ:mjələr eɪ
'Australia all out'	ɒstreiliər ɔ:l aʊt
'media event'	mi:diər ivent

This has been called **intrusive r**.

"Linking r" and "intrusive r" are special cases of **juncture**; we need to consider the relationship between one sound and the sounds that immediately precede and follow it. If we take the two words 'my turn' maɪ tʒ:n, we know that the sounds m and aɪ, t and ʒ:, and ʒ: and n are closely linked. The problem lies in deciding what the relationship is between aɪ and t; since we do not usually pause between words, there is no silence to indicate word division and to justify the space left in the transcription. But if English speakers hear maɪ tʒ:n they can usually recognise this as 'my turn' and not 'might earn'. This is where the problem of juncture becomes apparent. What is it that makes perceptible the difference between maɪ tʒ:n and maɪt ʒ:n? The answer is that in one case the t is fully aspirated (initial in 'turn'), and in the other case it is not (being final in 'might'). In addition to this, the aɪ diphthong is shorter in 'might'. If a difference in

When you listen to spoken English, it very often sounds smooth, rather than staccato. One of the ways we achieve this is to link sounds between words.

Examples and some types of Linking:

Using a /r/ sound

For example, we use a /r/ sound between two vowel sounds (when one word ends with a vowel sound of 'uh' (as in the final sound of banana); 'er' (as in the final sound of murder); and 'or' (as in the final sound of or). The /r/ sound happens when the next word starts with a vowel.

A matter of opinion = "A matte – rof opinion"

Murder is a crime = "Murde – ris a crime"

For example = "Fo – rexample".

Using a /w/ sound

We use a /w/ sound when the first word ends in a 'oo' sound (as in you); or an 'oh' sound (as in no) or an 'ow' sound (as in now)

Who are your best friends? = "Who – ware – your"

No you don't = "No – wyou don't"

Now I know = "No – wI – know"

Using a /j/ sound

If you say the words “I” and “am” quickly, the sound between is a /ya/ sound. You can probably feel the sound at the back of your mouth, as the bottom of your mouth comes up to meet the top. The /j/ sound can link words which end with an /ai/ sound (I) or an /ey/ sound (may).

I am English = I – yam English

May I go? = May – jI go?

Consonant and vowel

When one word ends with a consonant (and the next begins with a vowel sound) use the final consonant to link.

An + apple sounds like a – napple.

Don't add an extra vowel after that consonant. So it's a – napple, rather than a – n – a apple.

Here are some more examples of consonants linking to vowels:

At all = “A – tall”

Speak up = “Spea – kup”

Right away = “Righ – taway”

Leave it = “Lea – vit”

School again = “Schoo – lagain”

محتوى المحاضرة السادسة

Intonation Level 1

What is **intonation**? No definition is **completely** satisfactory, but any attempt at a definition must recognise that **the pitch of the voice** plays the most important part. In very unusual situations, we speak with **fixed, unvarying pitch**, and

when we speak normally the pitch of our voice is **constantly changing**. One of the most important tasks in analysing intonation is to listen to the speaker's pitch.

We describe **pitch** on the pitch scale in terms of **high** and **low**, **light** to **heavy**, or from **left** to **right**.

It is very important to make the point that we are not interested in all aspects of a speaker's pitch; the only things that should interest us are those which carry some linguistic information.

Form and function of Intonation

To understand intonation or pitch, we want to know the answers to two questions about English speech:

- i) What is the form of intonation?
- ii) What is the function of intonation?

In this chapter, then, we are going to look at the intonation of one-syllable utterances. These are quite common, and give us an easy introduction to the subject. Two common one-syllable utterances are 'yes' and 'no'. The first thing to notice is that we have a choice of saying these with **the pitch remaining at a constant level**, or with **the pitch changing from one level to another**.

The word we use for the overall behaviour of the pitch in these examples is **tone**; a one-syllable word can be said with either **a level tone** or **a moving tone**. If you try saying 'yes' or 'no' with **a level tone**, you may find the result does not sound natural.

Moving tones are more common. If English speakers want to say 'yes' or 'no' in a definite, final manner they will probably use **a falling tone** - one which descends from a higher to a lower pitch. If they want to say 'yes?' or 'no?' in a questioning manner they may say it with **a rising tone** - a movement from a lower pitch to a higher one.

In talking about different tones, some idea of function is introduced; speakers select from a choice of tones according to how they want the utterance to be heard.

Tone and tone languages

In the preceding section we mentioned three simple possibilities for the intonation used in pronouncing the one-word utterances 'yes' and 'no'. These were: **level**, **fall** and **rise**. It will often be necessary to use symbols to represent tones, and for this we will use marks placed before the syllable in the following way (phonemic transcription will not be used in these examples - words are given in spelling):

Level	_yes	_no
Falling	\yes	\no
Rising	/yes	/no

Or we could do it in this way:

High level	[˥] yes	[˥] no
Low level	_˩ yes	_˩ no

Although in English we do on occasions say -yes or -no and on other occasions _˩yes or _˩no, a speaker of English would be unlikely to say that the meaning of the words 'yes' and 'no' was different with the different tones.

High level	ˈbɛn ('uncle')	ˈbuː ('horn')
Low level	ˌbɛn ('greedy')	ˌbuː ('to be cross')

Similarly, while we can hear a difference between English yes, /yes and \yes, and between no, /no and \no, there is not a difference in meaning in such a clear-cut way as in Mandarin Chinese. English, however, is not a tone language.

محتوى المحاضرة السابعة

- **Intonation Level 1**
- **Complex tones and pitch height**

We have introduced **three simple tones** that can be used on **one-syllable English utterances**: **level**, **fall** and **rise**. However, other **more complex tones** are also used.

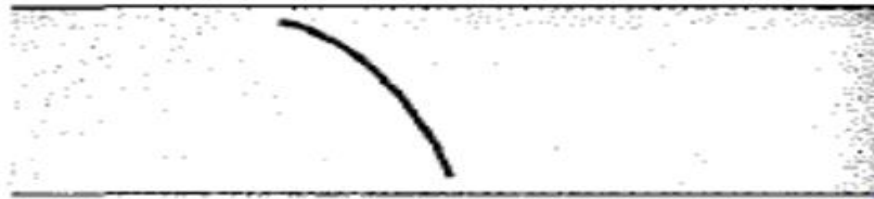
One that is quite **frequently found** is the **fall-rise tone**, where the pitch descends and then rises again.

Second complex tone, much **less frequently used**, is **the rise-fall** in which the pitch follows the opposite movement.

In ordinary speech, the intonation tends to take place within **the lower part** of the speaker's pitch range, but in situations where strong feelings are to be expressed it is usual to make use of extra pitch height. For example, if we represent the pitch range by drawing two parallel lines representing 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:



We will use a new symbol \uparrow (a vertical upward arrow) to indicate extra pitch height, so that we can distinguish between:

\yes and \uparrow \yes

Some functions of English tones

Fall\yes/no

If someone is asked a question and replies \yes or \no it will be understood that the question is now answered and that there is nothing more to be said. The fall could be said to give an impression of "**finality**".

Rise/yes/no

In a variety of ways, this tone conveys an impression that something more is to follow.

A (wishing to attract B's attention): Excuse me. B:/ yes

(B's reply is, perhaps, equivalent to '**what do you want?**')

Another quite common occurrence would be:

A: Do you know John Smith? One possible reply from B would be /yes, inviting A to continue with what she intends to say about John Smith after establishing that B knows him. To reply instead \yes would give a feeling of "finality", of "end of the conversation"; if A did have something to say about John Smith, the response with a fall would make it difficult for A to continue.

Fall-rise vyes vno

The fall-rise is used a lot in English and has some rather special functions. In the present context we will only consider one fairly simple one, which could perhaps be described as "**limited agreement**" or "**response with reservations**". Examples may make this clearer:

A: I've heard that it's a good school. B: vyes

B's reply would be taken to mean that he would not completely agree with what A said, and A would probably expect B to go on to explain why he was reluctant to agree.

Rise-fall Vyes Vno

This is used to convey rather **strong feelings of approval, disapproval or surprise**. Here are some examples:

A: You wouldn't do an awful thing like that, would you? B: vno

A: Isn't the view lovely! B: Vyes A: I think you said it was the best so far. B: Vyes

Level _yes_ no

This tone is certainly used in English, but in a rather restricted context: it almost always conveys (on single-syllable utterances) **a feeling of saying something routine, uninteresting or boring**. A teacher calling the names of students from a register will often do so using a level tone on each name, and the students are likely to respond with _yes when their name is called. Similarly, if one is being asked a series of routine questions for some purpose - such as applying for an insurance policy - one might reply to each question of a series (like 'Have you

ever been in prison?', 'Do you suffer from any serious illness?', 'Is your eyesight defective?', etc.) with _no.

محتوى المحاضرة الثامنة

Intonation Level 2 The tone-unit

In Chapter 15, **five tones** found on English **one-syllable utterances** were introduced. However, when we look at continuous speech in English utterances we find that these tones can only be identified on a small number of particularly **prominent syllables**. For the purposes of analysing intonation, a unit generally greater in size than the syllable is needed, and this unit is called **the tone-unit**; in its smallest form the tone-unit may consist of only **one syllable**, or **more than one syllable**. The tone-unit is difficult to define, and one or two examples may help to make it easier to understand the concept.

Let us begin with a one-syllable utterance:

/you

We **underline** syllables that carry **a tone**:

Now consider this utterance: **is it /you**

The **third syllable** is more **prominent** than the other two and **carries a rising tone**. The other two syllables will normally be much less prominent, and be said on **a level pitch**.

To summarise the analysis of 'is it /you', it is an utterance of **three syllables**, consisting of **one tone-unit**; the **only syllable** that carries a tone is **the third one**.

From now on, a **syllable** which **carries a tone** will be called a **tonic syllable**. It has been mentioned several times that **tonic syllables** have a high degree of **prominence**; a **tonic syllable** not only carries a tone (which is something related to intonation) but also a **type of stress** that will be called **tonic stress**. (Some writers use the terms **nucleus** and **nuclear stress** for **tonic syllable** and **tonic stress**.) The example can now be extended:

vJohn is it /you

A **fall-rise tone** is used quite commonly in calling someone's name.

If there is a **clear pause** (silence) between 'vJohn' and 'is it /you', then, accordingly, there are **two utterances**; however, it is quite likely that a speaker would say 'vJohn is it /you' with **no pause**, so that the four syllables would make up a **single utterance**. In spite of the absence of any pause, the utterance would normally be regarded as divided into **two tone-units**: 'vJohn' and 'is it /you'. Since it is very difficult to lay down the conditions for deciding where the boundaries between tone-units exist, the discussion of this matter must wait until later.

The structure of the tone-unit

Most tone-units are of a type that we call **simple**, and the sort that we call **compound** are not discussed yet. Each simple tone-unit has **one** and only **one tonic syllable**; this means that the **tonic syllable** is an **obligatory component** of the tone-unit.

We will now see what the **other components** may be.

The Head

Consider the following one-syllable utterance: \ those

We can find the same tonic syllable in a long utterance (still of one tone-unit):

'give me \ those

The rest of the tone-unit in this example is called **the head**. Notice that the **first syllable** has a stress mark: this is important. **A head** is all of that part of a tone-unit that extends from the first stressed syllable up to (but **not including**) **the tonic syllable**. It follows that if there is no **stressed syllable** before the tonic syllable, there cannot be **a head**. In the above example, the first two syllables (words) are **the head** of the tone-unit.

In the following example, the **head** consists of the **first five syllables**: 'Bill
'called to 'give me \ these

As was said a little earlier, if **there is no stressed syllable** preceding the tonic syllable, **there is no head**. This is the case in the following example:

in an \ hour

Neither of the **two syllables** preceding the tonic syllable is stressed. The syllables 'in an' form **a pre-head**, which is the next component of the tone-unit to be introduced.

The Structure of the Tone Unit: The pre-head

The pre-head is composed of all the unstressed syllables in a tone-unit preceding the first stressed syllable. Thus pre-heads are found in two main environments:

- i) when there is no head (i.e. no stressed syllable preceding the tonic syllable), as in this example: **in an \hour**
- ii) when there is a head, as in this example:

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', and the tonic syllable is '\hour'.

The tail

It often happens that some syllables follow the tonic syllable. Any syllables between the tonic syllable and the end of the tone-unit are called **the tail**. In the following examples, each tone-unit consists of an initial tonic syllable and a tail:

\look at **it** **/what** did you **say** **\both** of them were **here**

we can summarise tone-unit structure as follows:

(**pre-head**) (**head**) **tonic syllable** (**tail**) or,

more briefly, as: (PH) (H) TS (T)

It was mentioned above that tone-units are sometimes separated by silent pauses and sometimes not; pause-type boundaries can be marked by double vertical lines (II) and non-pause boundaries with a single vertical line (I).

|| and then 'nearer to the vfront || on the /left | theres a 'bit of \forest | 'coming 'down to the \waterside || and then a 'bit of a /bay ||

PH	H	TS	PH	TS	PH
and then	'nearer to the	vfront	on the	/left	theres a
H	TS	T	H	TS	T
'bit of	\for	est	coming 'down to the	\wa	terside
PH	H	TS			
and then a	'bit of a	/bay			

The above passage contains five tone-units. Notice that in the third tone-unit, since it is the syllable rather than the word that carries the tone, it is necessary to divide the word 'forest' into two parts.

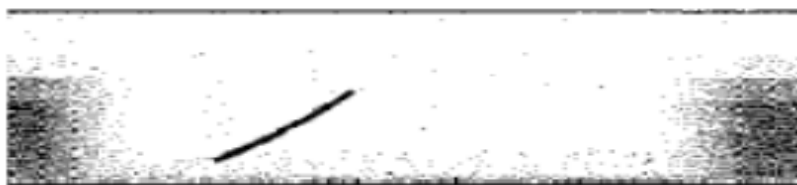
Pitch Possibilities in the Simple Tone-Unit

It has been said several times in this chapter that **tone** is carried by **the tonic syllable**. Another general statement will be made: **intonation is carried by the tone-unit**.

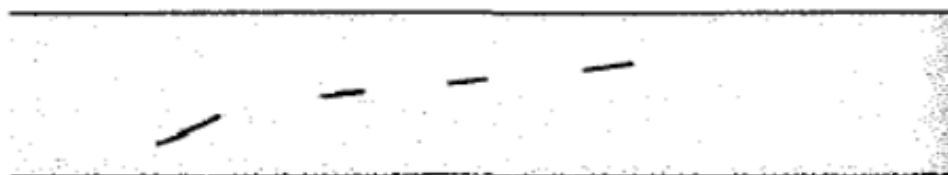
In a **one-syllable** utterance, the single syllable must have one of the **five tones** already described. In a tone-unit of **more than one syllable**, the **tonic syllable** must have one of those tones. If the tonic syllable is the **final** syllable, the tone will not sound much different from that of a corresponding **one-syllable tone-unit**. For example, the word '**here**' will be said in much the same way in the following two utterances:

/here 'shall we 'sit /here

However, if there are other syllables **following the tonic syllable** (i.e. there is a tail), we find that the pitch movement of the tone **is not completed** on the tonic syllable. If a tail follows a tonic syllable that has a rising tone, it will almost always be found that the syllable or syllables of the tail will continue to **move upwards** from the pitch of the tonic syllable. For example, if the word '**what**' is said on a rising tone, 'what' it might have a pitch movement that could be diagrammed like this:

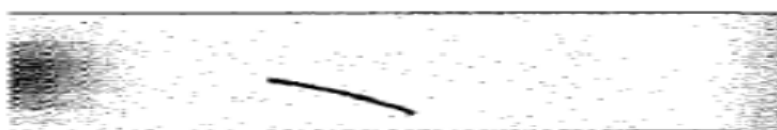


The four syllables in '/what did you say' might be said like this:

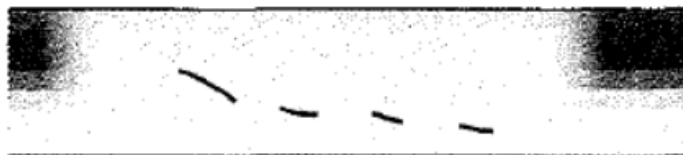


with the pitch of the syllables in the tail getting progressively higher. In such cases, the tonic syllable is the syllable on which the pitch movement of the tone **begins**, but that **pitch movement is completed over the rest of the tone-unit** (i.e. the tail).

We find a similar situation with the falling tone. On a single syllable 'why', the pitch movement might be of this sort:



but if there are syllables following, the fall may not be completed on the tonic syllable: why did you –go



Again, if the speaker's lowest pitch is reached before the end of the tail, the pitch continues at the bottom level.

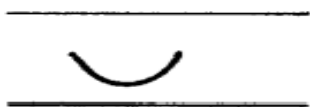
محتوى المحاضرة العاشرة

Intonation Level 3

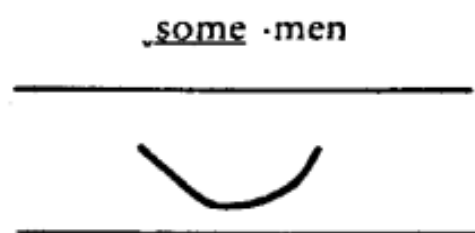
In CH 16, it was explained that when a tonic syllable is followed by a tail, that tail continues and completes the tone that already begun on the tonic syllable. We now go to consider the more difficult cases of fall-rise and rise-fall tones.

1. Fall-rise and rise-fall tones followed by a tail

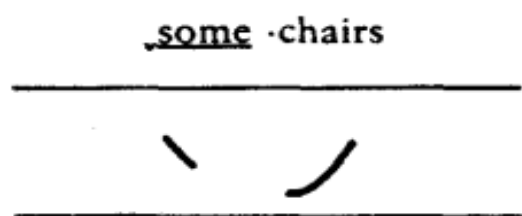
Fall-rise and rise-fall tones, however, can be quite difficult to recognise when they are extended over tails, since their characteristic pitch movements are often broken up or distorted by the structure of the syllables they occur on. For example, the pitch movement on some will be something like this:



If we add a syllable, the “fall” part of the fall-rise is usually carried by the first syllable and the “rise” part by the second. The result may be a continuous pitch movement very similar to the one-syllable case, if there are no voiceless medial consonants to cause a break in the voicing. For example:



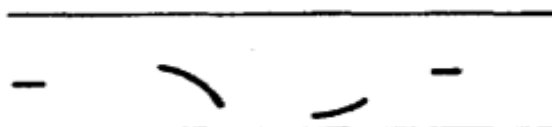
If the continuity of the voicing is broken, however, the pitch pattern might be more like this:



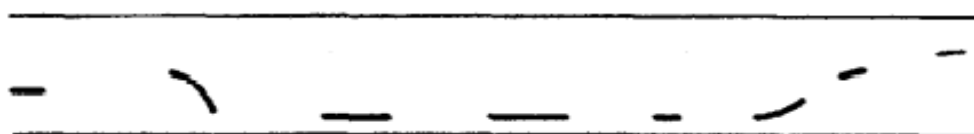
In this case it would be possible to say that there is a falling tone on ‘some’ and a rise on ‘chairs’.

If there is a tail of two or more syllables, the normal pitch movement is for the pitch to fall on the tonic syllable and to remain low until the last stressed syllable in the tail. The pitch then rises from that point up to the end of the tone-unit. If there is *no* stressed syllable in the tail, the rise happens on the final syllable. Here are some examples:

a) I might ·buy it

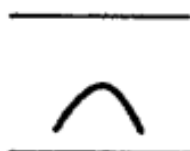


I might have ·thought of ·buying it

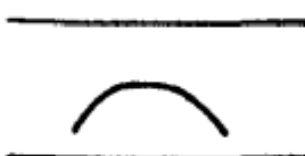


With the rise-fall tone we find a similar situation: if the tonic syllable is followed by a single syllable in the tail, the “rise” part of the tone takes place on the first (tonic) syllable and the “fall” part is on the second. Thus:

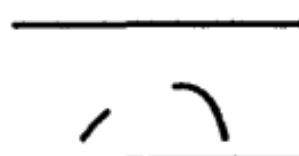
no



no one

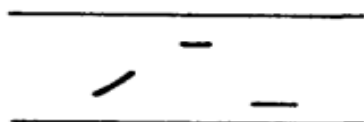


no sir

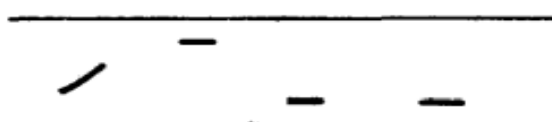


When there are two or more syllables in the tail, the syllable immediately following the tonic syllable is always higher and any following syllables are low. For example:

beaut i ful



all of them went



Thats a nice way to speak to your mo ther



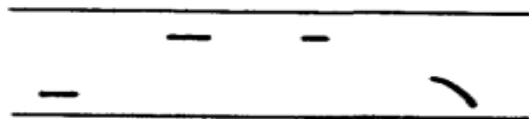
It should be clear by now that the speaker does not have a choice in the matter of the pitch of the syllables in the tail. This is completely determined by the choice of tone for the tonic syllable.

High Heads and Low Heads

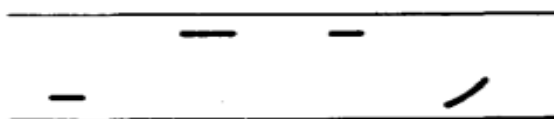
High and low heads

The head was defined in the last chapter as “all that part of a tone-unit that extends from the first stressed syllable up to, but not including, the tonic syllable”. In our description of intonation up to this point, the only pitch contrasts found in the tone-unit are the different possible choices of tone for the tonic syllable. However, we can identify different pitch possibilities in the head, though these are limited to two which we will call high head and low head. In the case of the high head, the stressed syllable which begins the head is high in pitch; usually it is higher than the beginning pitch of the tone on the tonic syllable. For example:

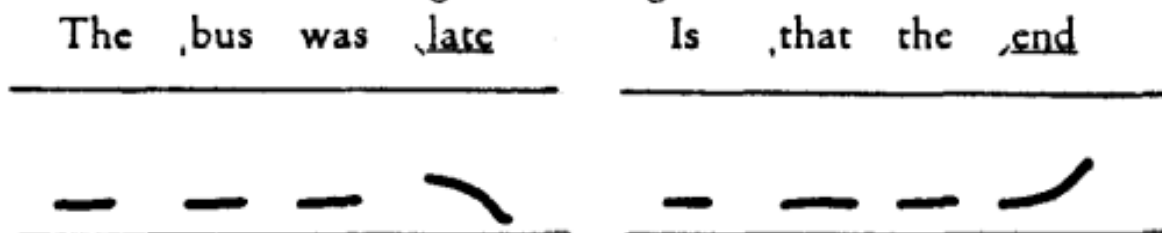
The 'bus was late



Is 'that the end



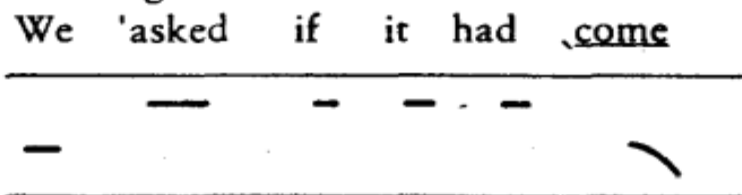
In the low head the stressed syllable which begins the head is low in pitch; usually it is lower than the beginning pitch of the tone on the tonic syllable. To mark this stressed syllable in the low head we will use a different symbol, , as in ,low. As an example, the heads of the above sentences will be changed from high to low:



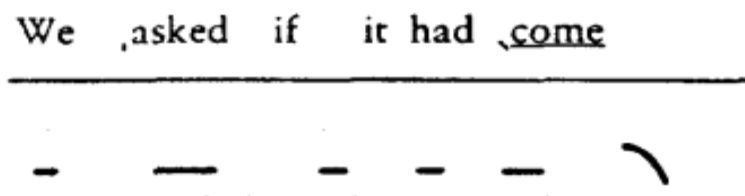
The two different versions (high and low head) will usually sound slightly different to English listeners, though it is not easy to say just what the difference *is*, as will be made clear in the next chapter.

It is usual for unstressed syllables to continue the pitch of the stressed syllable that precedes them. In the following example, the three unstressed syllables 'if it had' continue at the same pitch as the stressed syllable 'asked':

a) with high head

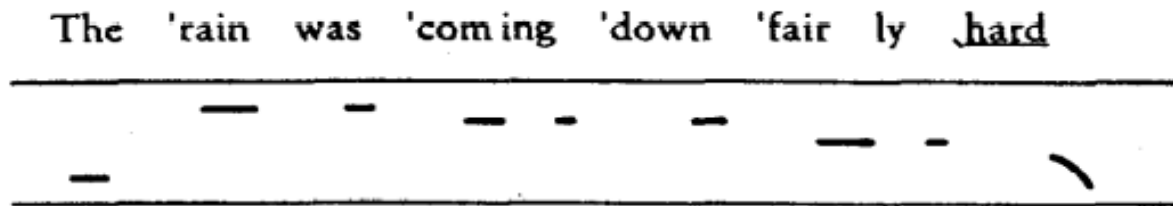


b) with low head



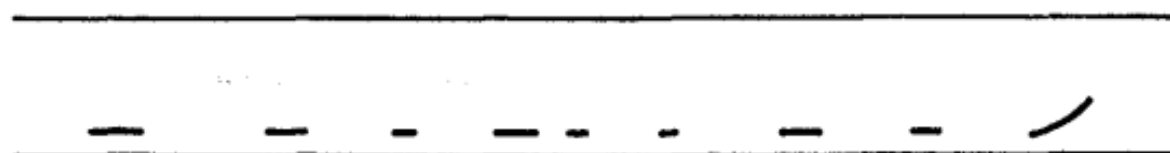
High Heads and Low Heads: To Be Continued

When there is more than one stressed syllable in the head there is usually a slight change in pitch from the level of one stressed syllable to that of the next, the change being in the direction of the beginning pitch of the tone on the tonic syllable. We will use some long examples to illustrate this, though heads of this length are not very frequently found in natural speech. In the first example the stressed syllables in the high head step downwards progressively to approach the beginning of the tone:



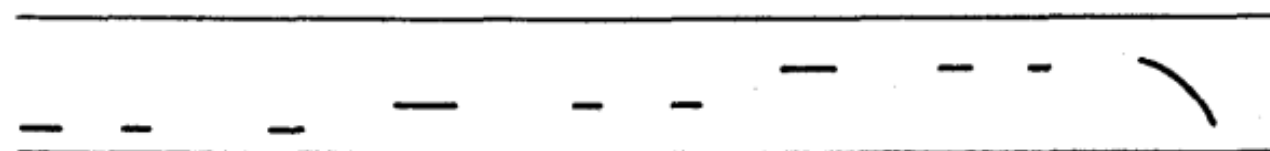
In the next example the head is low; since the tone also starts low, being a rise, there is no upward movement in the head:

,Thats ,not the ,sto ry you ,told in ,court



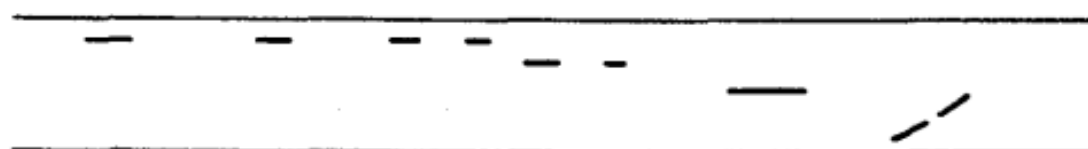
When there is a low head followed by a falling tone, successive stressed syllables in the head will tend to move upwards towards the beginning pitch of the tone:

,I could have ,bought it for ,less than a ,pound



When a high head is followed by a rise the stressed syllables tend to move downwards, as one would expect, towards the beginning pitch of the tone:

'Will there be a'nother 'train ,later



Of course, when we examine the intonation of polysyllabic heads we find much greater variety than these simple examples suggest. However, the division into high and low heads as general types is probably the most basic that can be made, and it would be pointless to set up a more elaborate system to represent differences if these differences were not recognised by most English speakers. Some writers on intonation

Works Cited:

Davenport, M., & Hannahs, S. J. (2013). *Introducing phonetics and phonology*. Routledge.

Collins, B., & Mees, I. M. (2013). *Practical phonetics and phonology: A resource book for students*. Routledge.