

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ  
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АМАЛИЙ ФОНЕТИКА ФАНИДАН ТАЛАБАЛАР МУСТАҚИЛ ИШЛАРИ  
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Ҳ.И.Уразбаев. Амалӣ фонетика фанидан талаба мустақил ишлари тўплами.

Ушбу мустақил ишлар тўплами 3 босқич “Амалӣ фонетика” танлов фани дастури асосида тайёрланган бўлиб, тўпламда мустақил ўзлаштириш учун 24 соатга мўлжалланган мавзулар берилган. Тўплам “Инглиз тили ва адабиёти” кафедрасининг 2012 йил “\_\_\_” \_\_\_\_\_ даги йиғилишида муҳокама қилинган ва тасдиқланган.



## ORGANS OF SPEECH

In any language people speak (if they have no physical defects) using their organs of speech (Fig. 1).

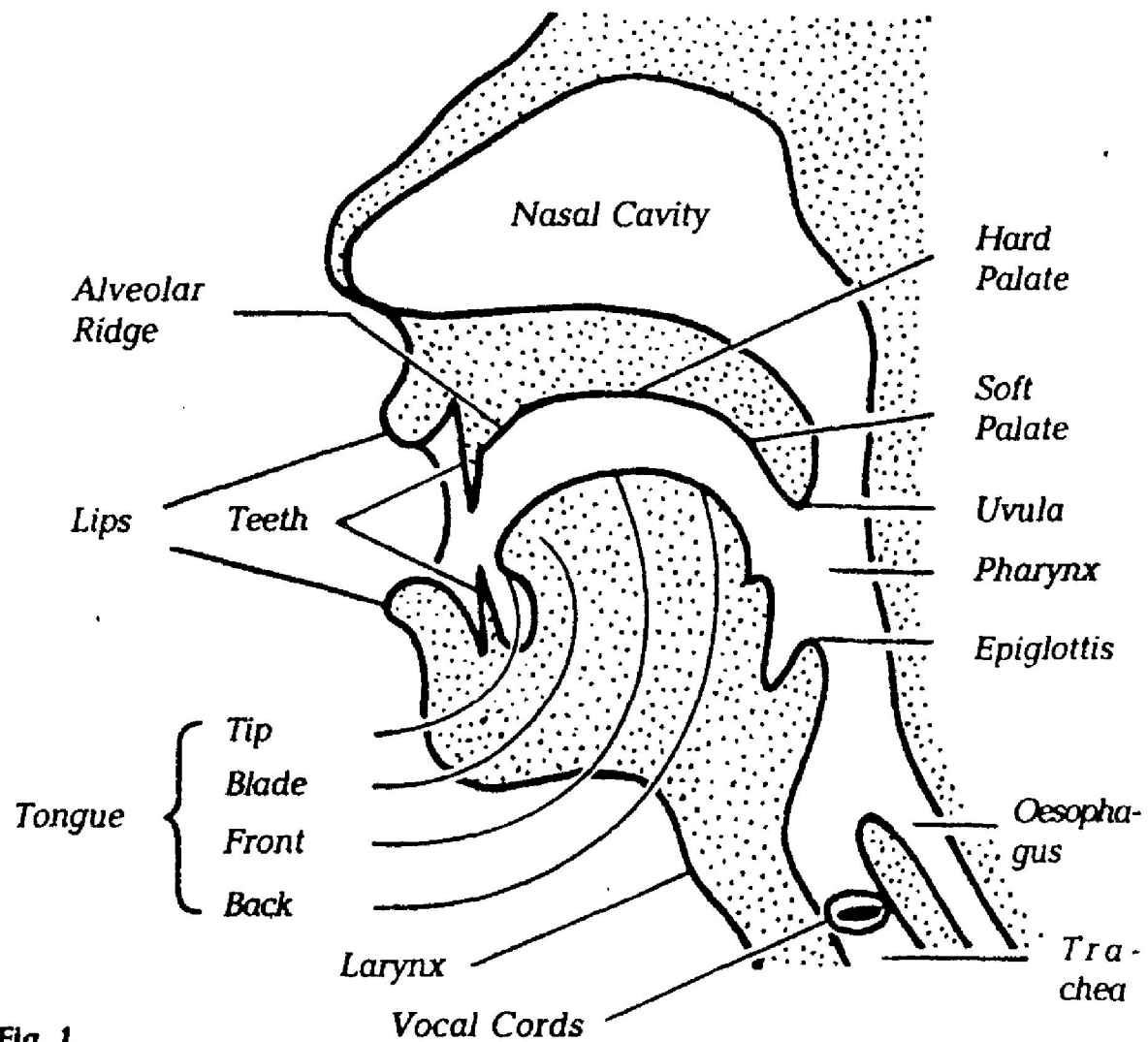


Fig. 1.

The air stream released by the *lungs* goes through the *wind-pipe* and comes to the *larynx*, which contains the *vocal cords*. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the *glottis*. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some *voice*. Let us pronounce the Russian sound [з]. Put your finger on the larynx and produce a long [з] sound. You will feel the vibration of the vocal cords and hear voice. Such sounds are called *voiced*. Now produce a long Russian sound [ц]. No vibration is felt, no voice is heard. This is a *voiceless* sound, which is made with the vocal cords kept apart.

There is one more state of the vocal cords which results in the glottal stop. When the vocal cords are brought close together and then opened suddenly by the air stream there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the *glottal stop*.

On coming out of the larynx the air stream passes through the *pharynx*.

The pharyngeal cavity extends from the top of the larynx to the *soft palate*, which directs the air stream either to the *mouth* or *nasal cavities*, which function as the principal *resonators*.

The soft palate can be easily seen in a hand mirror. Now open your mouth wide and say the vowel [а]. Looking into the mirror you will see the soft palate, the very end of which is known as the *uvula*. The soft palate can easily move. When the soft palate is in its lowered position the air goes up into the nasal cavity and then out through the nose. This is the usual position of the soft palate when we breathe through the nose. This is also the position for the nasal sounds [м, н, њ]; [м, м', н, н']. If you nip your nose you cannot pronounce these sounds. But as soon as you release the nose the air will continue its way and you will hear the sounds again. When the soft palate is raised the uvula forms a full contact with the back wall of the pharynx and the air stream goes through the mouth cavity. This is the most typical position of the soft palate for most of the sounds of many languages.

The soft palate is the furthest part of the palate from the

teeth. Most of the palate is hard. This hard and fixed part of the palate is divided into two sections: the *hard palate* (the highest part of the palate) and the *teeth ridge* or *alveolar ridge* (the part immediately behind the upper front teeth). You can touch the teeth ridge with the *tongue tip*. The teeth ridge is very important in English as many consonants are formed with the tongue touching or close to it. If you still move the tip of the tongue forward you will feel the *teeth*.

The *lower* teeth are not very important for making speech sounds, while the *upper* teeth take part in the production of many of them.

The most important organ of speech is the *tongue*. Phoneticians divide the tongue into four sections, the part which lies opposite the soft palate is called the *back* of the tongue; the part facing the hard palate is called the *front*; the one lying under the teeth ridge is known as the *blade* and its extremity the *tip*. By the *central part* of the tongue we mean the area where the front and back meet. The edges of the tongue are known as the *rim s*. The tongue may lie flat or move in the horizontal or vertical directions. It can also change its shape so that the sides are curved up forming a groove.

The *lips* can take up various positions as well. They can be brought firmly together or kept apart *neutral*, *rounded*, or *protruded* forward.

All the organs of speech can be divided into two groups:

(1) *active* organs of speech, movable and taking an active part in the sound formation: (a) the vocal cords which produce voice; (b) the tongue which is the most flexible, movable organ; (c) the lips affecting very considerably the shape of the mouth cavity; (d) the soft palate with the uvula, directing the stream of air either to the mouth or to the nasal cavity; (e) the back wall of the pharynx contracted for some sounds; (f) the lower jaw which movement controls the gap between the teeth and also the disposition of the lips; (g) the lungs providing air for sounds;

(2) *passive* organs of speech: (a) the teeth, (b) the teeth ridge, (c) the hard palate and (d) the walls of the resonators.

# Part Two

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## The Sounds of Speech

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### Chapter I. SOUNDS AND PHONEMES

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Speech sounds are grouped into language units called *phonemes*. A phoneme may be thought of as the smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning.

The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning, eg:

pie — tie

Are you fond of this *cut*?

or

lot — lit

Are you fond of this *cart*?

The phoneme is realized in speech in the material form of speech sounds of different type. Various speech realizations of the phoneme are called its *allophones*. The difference between the allophones of the same phoneme is due to their position in various phonetic contexts. For example, the consonant [d] in the isolated position as well as in such a sound sequence as [dɒt] is a lenis voiced stop articulated with the tip of the tongue against the teeth ridge. In the position before an interdental constrictive [θ] as in *breadth* it is formed with the tip of the tongue against the upper teeth, when [d] is followed by the post-alveolar [r] as in *dry* the tip of the tongue is placed behind the teeth ridge.

The list of the allophones of the phoneme [d] might continue. Nevertheless all the allophones of the phoneme [d] have a few articulatory features in common. All of them are forelingual lenis stops. If any of these features is modified the meaning of the word is either changed or destroyed accordingly. In case the forelingual articulation is changed for the labial one the word *dot* is modified into *pot*. Those articulatory features which are common to all the allophones of the same phoneme and are capable of differentiating the meaning are called *distinctive*.

Allophones of the same phoneme never occur in the same phonetic context. They cannot differentiate the meaning since there is no mutual opposition possible in this case. Such speech sounds are grouped into a phoneme and function as a language unit opposed to other language units, i. e. phonemes.

In teaching English pronunciation we must certainly begin with that allophone of the phoneme which is not modified in various phonetic circumstances (*the principal allophone*). But other allophones which frequently occur in speech and differ quite obviously deserve our attention as well (*the subsidiary allophones*). Therefore, for instance, when teaching the articulation of the phoneme [d] one must not ignore the changes in the place of articulation, in the character of plosion and other important modifications which affect the allophones of this phoneme. All allophones of the same phoneme are indicated by the same symbol.

## VOWELS AND CONSONANTS

The organs of speech are capable of uttering many different kinds of sounds. From the practical point of view it is convenient to distinguish two types of speech sounds: vowels and consonants. *Vowels* are voiced sounds produced without any obstruction in the supra-glottal cavities and consequently have no noise component. In the articulation of *consonants* a kind of noise producing obstruction is formed in the supra-glottal cavities. Such sounds may be pronounced with or without vocal cords vibration.

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## Chapter II. CONSONANTS

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### PRINCIPLES OF CLASSIFICATION

Consonants are made with air stream that meets an obstruction in the mouth or nasal cavities. That is why in the production of consonant sounds there is a certain degree of noise.

Consonants are the bones of a word and give it its basic shape. English accents differ mainly in vowels, the consonants are more or less the same wherever English is spoken. So if your vowels are not perfect you may still be understood by the listener, but if the consonants are imperfect there may be some misunderstanding.

The sentence "W-l y-- -nv-t- m- t- th- p--t-?" "Will you invite me to the party?" is easy for understanding even if all the vowel letters would be left out. But if we leave all the consonant letters out : "-i- -ou i--i-e -e -o --e -a--y" it is impossible to make any sense out of it. Thus we see that there are good reasons for beginning the course of pronunciation with consonants.

On the articulatory level the consonants change:

1. In the degree of noise.
2. In the manner of articulation.
3. In the place of articulation.

#### 1. THE DEGREE OF NOISE

According to the degree of noise English and Russian consonants are divided into two big classes:

**Class A.** Noise consonants.

**Class B.** Sonorants.

**A.** In the production of **noise consonants** there is a noise component characteristic. Noise consonant sounds vary:

- (1) In the work of the vocal cords,
- (2) in the degree of force of articulation.

According to the work of the vocal cords they may be voiceless and voiced.

When the vocal cords are brought together and vibrate we hear voice.

**Voiced** consonants are: the English [b, d, g, v, ð, z, ʒ, ʤ]; in Russian [б, б', в, в', г, г', д, д', ж, з, з'].

If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless.

Table 1

**Main Principles of Classification of Consonants**

According to the Degree of Noise	
Class A. Noise Consonants	Class B. Sonorants
<b>Vary:</b> 1. In the manner of articulation. 2. In the place of articulation. 3. In the work of the vocal cords. 4. In the force of articulation.	<b>Vary:</b> 1. In the manner of articulation. 2. In the place of articulation. 3. In the position of the soft palate. 4. In the direction of the air stream.

**Voiceless** consonants are: the English [p, t, k, f, θ, s, ʃ, ʧ, h]; the Russian [п, п', ф, ф', к, к', т, т', ш, ш', ч', ц, х, х'].

Voiced consonants are not fully voiced in all word positions, in word final position, for example, they are partly devoiced.

The degree of noise may vary because of the force of articulation. **Strong** noise consonants are produced with more muscular energy and stronger breath effort. **Weak** noise consonants are produced with a relatively weak breath effort.

Strong noise consonants are: the English [p, t, k, f, θ, s, ʃ, h, ʧ].

Table 2

**Classification of English Noise Consonants According to the Degree of Noise**

Class A. Noise consonants		
	b, d, g, v, ð, z, ʒ, ʤ	p, t, k, f, θ, s, ʃ, ʧ, h
According to the work of the vocal cords	voiced	voiceless
According to the force of articulation	weak (lenis)	strong (fortis)

Weak noise consonants are: the English [b, d, g, v, ð, z, ʒ, ʤ].

English phoneticians call the weak consonants **lenis** and the strong noise consonants **fortis**.

Table 3

**Classification of the English Noise Consonants and Sonorants According to the Manner of Articulation**

Noise Consonants			Sonorants	
Occlusive stops (plosives)	Constrictive fricatives	Occlusive-constrictive (affricates)	Occlusive	Constrictive
p, b t, d k, g	f, v θ, ð s, z ʃ, ʒ h	tʃ, dʒ	m n ŋ	w l r j

Affricates are **oral** according to the position of the soft palate.

4. **Rolled** consonants are sounds pronounced with periodical momentary obstructions when the tip of the tongue taps quickly several times against the teeth ridge and vibrates in the air stream. They are the Russian [p, p'].

### 3. THE PLACE OF ARTICULATION

The place of articulation is determined by the active organ of speech against the point of articulation. There may be one place of articulation or focus, or two places of articulation or foci when active organs of speech contact with two points of articulation. In the first case consonants are called *u n i c e n t r a l*, in the second they are *b i c e n t r a l*.

Russian palatalized consonants are bicentral as the front part of the tongue is raised towards the hard palate, forming a front secondary focus and thus palatalizing the consonants.

The Russian palatalized consonants [п', б', ф', в', к', г', т', л', с', з', п', м', н', л', х', ч', ш'].  
[ш']

The English fricatives [ʃ, ʒ] and affricates [tʃ, dʒ] are also bicentral, being articulated with the front part of the tongue raised towards the hard palate. This secondary focus is front (the primary focus is formed by the tip of the tongue against the teeth ridge).

The English bicentral sonorants [w] and the dark [ɰ] have the back secondary focus because the back part of the tongue is slightly raised towards the soft palate.

According to the **position of the active organ of speech**



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## Chapter IV. VOWELS

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### PRINCIPLES OF CLASSIFICATION

Vowels are normally made with the air stream that meets no closure or narrowing in the mouth, pharyngeal and nasal cavities. That is why in the production of vowel sounds there is no noise component characteristic of consonantal sounds.

On the articulatory level the description of vowels notes changes:

1. in the stability of articulation,
2. in the tongue position,
3. in the lip position,
4. in the character of the vowel end.

Besides that vowels differ in respect of their length.

**1. Stability of Articulation.** All English vowels are divided into three groups: pure vowels or monophthongs, diphthongs and diphthongoids.

**Monophthongs** are vowels the articulation of which is almost unchanging. The quality of such vowels is relatively pure. Most Russian vowels are monophthongs. The English monophthongs are: [i, e, æ, ʌ, ɒ, ɔ:, ʊ, ʌ, ɜ:, ə].

In the pronunciation of **diphthongs** the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct. The glide which shows the direction of the quality change is very weak. In fact diphthongs consist of two clearly perceptible vowel elements. There are no diphthongs in Russian. The English diphthongs are: [eɪ, aɪ, ɔɪ, aʊ, ʊə, ɪə, eə, uə].

In the pronunciation of **diphthongoids** the articulation is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of diphthongs. There are two diphthongoids in English: [i:, u:]. The initial "o" may serve as an example of a Russian diphthongoid, eg *очень*.

**2. Tongue Positions.** The changes in the position of the tongue determine largely the shape of the mouth and pharyngeal cavities. The tongue may move forward and backward, up and down, thus changing the quality of vowel sounds.

(1) When the tongue moves forward and backward various parts of it may be raised in the direction of the palate.

When the tongue is in the front part of the mouth and the front part of it is raised to the hard palate a *front* vowel is pronounced. This is the position for the English vowels [i:, e, æ] and the Russian vowels [и] and [э].

When the tongue is in the front part of the mouth but slightly retracted, and the part of the tongue nearer to centre than to front is raised, a *front-retracted* vowel is pronounced. Such is the position for the English vowel [ɪ]. There are no front-retracted vowels in Russian.

When the front of the tongue is raised towards the back part of the hard palate the vowel is called *central*. This is the position for the English vowels [ʌ], [ɜ:], [ə] and the Russian vowels [а] and [ы].

When the tongue is in the back part of the mouth and the back of it is raised towards the soft palate a *back* vowel is pronounced. This is the position for the English vowels [ɑ:, ɒ, ɔ:, u:] and the Russian vowels [о, у].

When the tongue is in the back part of the mouth but is slightly advanced and the central part of it is raised towards the front part of the soft palate a *back-advanced* vowel is pronounced. This is the position for the English vowel [ʊ].

(2) Moving up and down in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth.

When the front or the back of the tongue is raised high towards the palate the vowel is called *close*. This is the way the English vowels [i:, ɪ, u, ʊ] and the Russian vowels [и, ы, у] are pronounced.

When the front or the back of the tongue is as low as possible in the mouth *open* vowels are pronounced. This is the way to pronounce the English vowels [æ, ɑ:, ɒ, ɔ:] and the Russian vowel [а].

When the highest part of the tongue occupies the position intermediate between the close and the open one *mid* vowels are pronounced. This is the position for the English vowels [e, ʌ, ɜ:, ə] and the Russian vowels [э, о].

To mark all significant changes in vowel quality it is not enough to single out these three groups of vowels. For instance, both English vowels [i:] and [ɪ] belong to the group of close vowels, but when the vowel [ɪ] is articulated the front of the tongue is not so high in the mouth as it is in the case of the vowel [i:]. Similar examples may be found in the groups of mid and open vowels. To make the classification more precise it is necessary to distinguish broad and narrow variants of close, mid and open vowels. The classification of English and Russian vowels looks like this:

Close vowels	narrow variant	the English [i:, ʊ] the Russian [и, у, y]
	broad variant	the English [ɪ, ʊ]
Mid vowels	narrow variant	the English [e, ɜ:, ə] the Russian [э]
	broad variant	the English [ʌ, ə, ɛ] the Russian [о]
Open vowels	narrow variant	the English [ɔ:, ɒ]
	broad variant	the English [æ, ɑ:, ɒ, ɒ] the Russian [а]

**3. Lip Position.** The shape of the mouth cavity is also largely dependent on the position of the lips. When the lips are neutral spread the vowels are termed *unrounded*. Such is the position of the lips for the English vowels [i:, ɪ, e, æ, ʌ, ɜ:, ə] the Russian vowels [и, э, у, а].

When the lips are drawn together so that the opening between them is more or less round the vowel is called *rounded*. This is the position for the English vowels [ɒ, ɔ:, ʊ, ʊ] and the Russian vowels [о, у]. When the Russian rounded vowels are pronounced the lips are somewhat protruded.

**4. Character of Vowel End.** The quality of all English monophthongs in the stressed position is strongly affected by the following consonant of the same syllable. If a stressed vowel

is followed by a strong voiceless consonant it is cut off by it. In this case the end of the vowel is strong and the vowel is called *checked*. Such vowels are heard in stressed closed syllables ending in a strong voiceless consonant, eg *better*, *cart*.

If a vowel is followed by a weak voiced consonant or by no consonant at all the end of it is very weak. In this case the vowel is called *free*. Such vowels are heard in closed syllables ending in a voiced consonant or in an open syllable, eg *before*, *money*, *begger*, *bead*. All Russian vowels tend to be free.

**Vowel Length.** Vowels are capable of being continued during a longer or a shorter period. All English vowels (with the exception of diphthongs) are generally divided into *long* and *short*.

Long vowels are: [i:, ɑ:, ɔ:, u:, ɜ:].

Short vowels are: [ɪ, e, ɒ, ʊ, ʌ, ə].

The vowel [æ] is not included in the category of short vowels because of specific length associated with it (see p. 92).

But for the purpose of practical speech training it is not enough to distinguish two degrees of length.

In the similarly accented position all English vowels are fully long when they are final, eg *see*, *bar*, *sore*, *fur*.

They are almost as long as that when a weak voiced consonant follows them in the closed syllable, eg *seed*, *arm*, *form*, *bird*, *big*, *bed*, *song*.

They are considerably shorter before strong voiceless consonants in closed syllables, eg *seat*, *lark*, *look*, *first*, *bit*, *set*.

Diphthongs vary in length in the same way as long vowels, cf *play* — *played* — *plate*, *toy* — *toys* — *voice*, *fear* — *fears* — *fierce*.

Variations of length affect mainly the nucleus, not the glide. Such variations might be represented in the following way:

*play* [ple:ɪ] — *plays* [ple:ɪz] — *plate* [pleɪt]

All English vowels are longer when they are strongly stressed, cf *in'form* — *'uniform*.

All English vowels are longer in the nuclear syllable, cf

It is ˌsix o'clock now.

They are ˌonly ˌsix.

It should be noted that in similar phonetic contexts traditionally long vowels are always longer than traditionally short vowels, cf *see* — *sin*, *calm* — *come*, *cord* — *cod*.

All Russian vowels are equally long in similar phonetic contexts.

10. Suppose your fellow-student pronounces the Russian sound combination [oy] instead of the English [ɔʊ]. Is it a phonetic or phonological mistake? What would you tell him to do in order to change [oy] to [ɔʊ]?
11. What articulation exercises would you recommend for the diphthong [ɔʊ]?
12. What articulation features of the vowel sounds differentiate the meaning of the words: *bet* — *bought* — *boat*; *got* — *goat*.
13. What advice would you give your fellow-student who makes the glide of the diphthong [aʊ] too strong and close in the words *about*, *shout*?
14. Suppose your fellow-student pronounces the Russian vowel [ɪ] instead of the nucleus of the English diphthong [ɪə]. Keeping in mind what you know about the articulation of the English diphthong [ɪə] tell him what to do to change [ɪ] to [ɪə].
15. What articulatory features of the vowel sounds differentiate the meaning of the words *pierce* — *peace*?
16. How would you help your fellow-student if he says *beer* instead of *bear*? Is this mistake phonetic or phonological?
17. What articulatory features of the vowel sounds differentiate the meaning of the words *here* and *hair*?
18. Is the diphthong [eə] longer in *pear* or in *pears*?
19. Suppose your fellow-student pronounces the Russian [y] instead of the nucleus of the English diphthong [ʊə]. What would you tell him to do in order to change [yə] to [ʊə]?
20. What articulatory features of the vowel sounds differentiate the meaning of the words *shoe* — *sure*?
21. Give examples to illustrate that the diphthongs [ɪə, eə, ʊə], are not equally long in different phonetic contexts.
22. What articulation exercises would you recommend for the English centring diphthongs [ɪə, eə, ʊə]?

## VOWEL SEQUENCES

All vowel sequences are pronounced with a smooth glide between them both within words and between words. No glottal stop is recommended, eg *ruin*, *react*, *beyond*; *go out*.

# Part Three

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## Syllable Structure

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### Chapter I. SYLLABLE FORMATION

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A syllable is a speech unit consisting of a sound or a sound sequence one of which is heard to be more prominent than the others. The most prominent sound being the peak or the nucleus of a syllable is called *s y l l a b i c*. Syllabic sounds are generally vowels (monophthongs, diphthongoids and diphthongs) and sonorants. The latter become syllabic when joined to a preceding consonant. A syllabic sonorant is marked by the sign [·], eg [l̥], [ŋ̥], [m̥], if it is necessary to show in phonetic transcription.

A word consisting of only one vowel sound represents a separate syllable, eg *I* [aɪ], *are* [ɑ:], or [ɔ:]; *awe* [ɔ:]. In the case of a diphthong the peak of the syllable is formed by its nucleus.

Among syllabic sonorants we find [l̥, n̥] and less commonly [m̥], eg:

*apple* ['æp̥l̥], *trouble* ['trʌb̥l̥], *puzzle* ['pʌz̥l̥], *middle* ['mɪd̥l̥].

Many words in English such as *parcel*, *level*, *special*, *person* and the like could be pronounced with the neutral vowel before the sonorant thus making it non-syllabic:

['pɑ:səl], ['levəl], ['speʃəl], ['pɜ:sən].

In all these words the second prominent sound or the peak is formed by [ə] corresponding to some vowel letter in an unstressed position before the sonorant. Moreover some words in English not having any vowel-letter before the final sonorant may also be pronounced in both ways, cf

*puzzle* ['pʌz̥l̥] — ['pʌzəl]; *ruffle* ['rʌf̥l̥] — ['rʌfəl].

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\* The sonorants [w, j, r] are not syllabic.

On the other hand many words having a vowel-letter before the final sonorant are pronounced without the neutral vowel, whereby the sonorant is syllabic, eg *garden* ['gɑ:dŋ]; *lesson* ['lesŋ]; *pupil* ['pjʊ:p|].

The words with the sonorant [m] *blossom* ['blɒsm], *rhythm* ['rɪðm] are more often pronounced with the neutral vowel ['blɒsəm], ['rɪðəm].

So if a sonorant is preceded by a vowel sound it loses its syllabic character and the syllable is formed by the vowel.

There are some words in English which can be pronounced with either the syllabic or non-syllabic [l] and [ŋ], cf

['drɪz|] — ['drɪz|ɪŋ] or ['drɪzlɪŋ]  
['θretŋ] — ['θretŋɪŋ] or ['θretnɪŋ]

but such cases are not numerous.

**Recommendations.** Be sure to make the final sonorants [l], [ŋ], [m], with a preceding consonant syllabic, eg *giggle* ['gɪɡl|], *dozen* ['dʌzŋ|].

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## Chapter II. SYLLABLE DIVISION

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Syllable formation and syllable division rules appear to be a matter of great practical value to the language learner. They are especially important when it is necessary to know the number of syllables for the purpose of picturing a word or a sentence on the staves, or for finding a convenient place to put a stress mark in phonetic transcription. One must know the rules to define the syllable boundaries to make correct syllable division at the junction of words, as wrong syllabic division may cause misunderstanding, eg a *nice house* [a 'naɪs 'haus]; an *ice house* [ən 'aɪs 'haus].

When the first sequence is pronounced with the syllable boundary between the sounds [n] and [aɪ] a phonological mistake is made as in this case the meaning is different.



It is not difficult to count how many syllables a word contains by noticing the peaks or the most prominent sounds in it (vowels and the sonorants [l, n, m]), but it is not generally easy to determine precisely the syllable boundary.

Sometimes the beginning of a syllable is marked by a stress, eg *create* [kri'eɪt]; *concern* [kən'sɜ:n].

In other cases the transition from one vowel sound to another indicates the separation of syllables, eg *seeing* ['si:ɪŋ]; *bluish* ['blu:ɪʃ].

But there are cases when it is almost impossible to determine the syllable boundary, eg *extra* ['ekstrə]. It is quite evident that there are two syllables in the word as there are two peaks (the vowels [e] and [ə]) in it. But the syllable division may be marked like this: ['ek-strə] or ['eks-trə].

In most general terms syllable division rules can be defined as follows:

(1) An intervocalic consonant tends to belong to the following syllabic sound, eg *about* [ə-'baʊt]; *writing* ['raɪ-tɪŋ].

This rule holds true for cases when a consonant is preceded by a long vowel or a diphthong, as they are always free at the end and there is no need to close the syllable, eg *music* ['mju:zɪk]; *skating* ['skeɪ-tɪŋ].

But in case of a short stressed vowel followed by a consonant there are three viewpoints concerning the syllable boundary:

(a) the intervocalic consonant belongs to the short vowel preceding it (to make the short vowel checked), eg *pity* ['pɪt-ɪ], *coffee* ['kɒf-ɪ], *better* ['bet-ə];

(b) the intervocalic consonant belongs to the vowel following it, eg ['pɪ-tɪ], ['kɒ-fi], ['be-tə];

(c) the syllable boundary goes through the consonant, eg ['pɪtɪ], ['kɒfɪ], ['betə].

In this case the sounds [t] and [f] belong structurally both to the preceding and the following vowels. The last point of view seems to be more convenient for pedagogical expedience as a stressed vowel being covered by a consonant becomes checked.

(2) Intervocalic combinations of consonants belong to the following syllabic sound, if such combinations are typical of English, eg *naturally* ['nætʃ-rə-lɪ].

It is reasonable to admit that the syllable boundary is placed in this word between [tʃ] and [r] as [æʃ] and [rə] possible word final and initial sequences, while the word final [æ] and initial [ʃrə] do not occur in English, eg *latch* [læʃ], *extra* ['ekstrə].



**Recommendations.** 1. Make vowels in stressed syllables checked by passing over to the articulation of the following consonant as quickly as possible.

2. See that you make correct syllable division at the junction of words, cf:

*They lived in an ice house.* [ðei ˈlɪvd ɪn ən ˈaɪs ˌhaʊs].

*They lived in a nice house.* [ðei ˈlɪvd ɪn ə ˈnaɪs ˌhaʊs].

**Comparison with Russian.** 1. In Russian as well as in English a syllable is formed by a vowel sound, eg я — *I*, акт — *act*; Суму — *city*, фамилия — *family*.

But a sonorant with a preceding consonant is never syllabic in Russian, cf:

*rhythm* ['rɪðm] but *пумм* (one syllable)

*eagle* ['i:ɡl] but *ура* (one syllable)

*channel* ['tʃænl] but *чёлн* (one syllable)

2. In Russian an intervocalic consonant always belongs to the following vowel, cf *sit-ter* — *cu-mo*.

3. If the symbols V and C represent a vowel and a consonant respectively the syllable structure both in English and in Russian can be shown by different rather numerous combinations of sounds which could be grouped into four types of syllables. This division is based on the principle of what sound (vowel or consonant) the syllable begins and ends with. The four types of syllables are as follows: (a) fully open; (b) fully closed; (c) covered at the beginning; (d) covered at the end.\*

(a) A fully open syllable consists of one vowel sound (V), eg *ore*, *or*, *a*, *u*.

(b) A fully closed syllable has a vowel between consonants (CVC, CVCC, CCVC, etc), eg *bit*, *left*, *place*; сон, горн, слон.

(c) One consonant or a sequence of consonants precede a vowel in a syllable covered at the beginning (CV, CCV, CCCV), eg *too*, *spy*, *straw*; на, сто, мэга.

(d) A syllable covered at the end is completed by one or more consonants (VC, VCC, VCCC), eg *on*, *act*, *acts*; он, акт, ускр (род. пад. мн. ч.).

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\* Do not mix up this classification of syllables with the one reading rules are based on.

# Part Four

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## Word Stress

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### Chapter I. MANIFESTATION OF WORD STRESS AND ITS LINGUISTIC FUNCTION

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One or more syllables of a polysyllabic word have greater prominence than the others. Such syllables are said to be *a c - c e n t e d* or *s t r e s s e d*.

In English any or all of four factors — loudness (force), pitch, sound quantity (length), sound quality may render a syllable more prominent than the others. In similar phonetic contexts a vowel is perceived as a more prominent one if it is louder, longer and more distinct than the unstressed one. Even vowels of full formation in the unstressed position are not so distinct as their stressed counterparts. The pitch component of word stress manifests itself in the fact that the stressed syllable is always that on which there is a potential change of pitch in the phrase though the stressed syllable is not necessarily higher than the unstressed one, cf *compound* (n) ['kɒmpaʊnd] and *compound* (v) [kəm'paʊnd].

Vowels of unstressed syllables are definitely not so long and tend to be reduced in the unstressed position.

The effect of word stress in Russian is achieved by the same factors, the main difference being connected with the quantity and the quality of the vowel sound. Though English vowels are shorter in the unstressed position the difference between historically long and historically short vowels remains quite distinct. In Russian variations of vowel length are only due to the degree of stress. Russian vowels are regularly longer in stressed syllables than in unstressed ones. As to quality all Russian vowels are qualitatively reduced in the unstressed position, eg *комаp*, *ноmu-rop*.

Our treatment of word stress as of any other component of pronunciation is based on its two linguistic functions, constitutive and distinctive.

Word stress arranges syllables in words thus fulfilling the

constitutive function. Its distinctive function can be traced in the oppositions of words consisting of the same morphemes the meaning of which is differentiated by word stress, eg *object* (n) ['ɒbʤɪkt] — *object* (v) [əb'ʤekt]; *чужная* — *чужна́я*.

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## Chapter II. THE DEGREES AND THE POSITION OF WORD STRESS

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### THE DEGREES OF WORD STRESS

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In English there are three degrees of word stress: *stressed* syllables (primary stress), *half-stressed* syllables (secondary stress) and *weak* or *unstressed* syllables. A large group of polysyllabic simple words bear both the primary and the secondary stresses, eg *conver'sation*.

In Russian there are only two degrees of word stress, stressed and unstressed syllables. That is why Russian learners of English must be particularly careful not to omit secondary stress in English words since the interference of Russian pronunciation habits is very strong in this case, cf

организация — ,organi'zation, демонстра́ция — ,demonstration, национализа́ция — ,nationali'zation

There are several large groups of words in English with two equally strong stresses. These words consist of two morphemes. The use of the second strong stress is caused by the semantic significance of both equally stressed elements of the word, eg *'re'write*, *'four'teen*.

### THE POSITION OF WORD STRESS

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Word stress in English as well as in Russian is free, in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any

given word, eg 'finish, re'sult, ,edu'cation; море, луна́, быстро-хóдный.

The position of word stress in English is the product of its historical development. It has been influenced by the combination of different tendencies. The oldest of them is known as the *r e c e s s i v e* tendency, according to which the root syllable i.e. the semantic unit of the word is stressed. So the majority of words of Germanic origin have stresses on the first root syllable, eg 'clever, 'body, 'water, 'singing.

If words are formed with the prefixes with no referential meaning the stress is shifted onto the root syllable, which is not initial in this case, eg be'fore, be'gin, mis'take.

The second tendency is the result of the mutual influence of Germanic and French accentual patterns. It is known as the *r h y t h m i c* tendency which manifests itself in stressing the third syllable from the end, eg 'situate, ar'ticulate.

Most disyllabic English words have recessive stress, eg 'fin-ish, 'answer, 'marriage, be'hind, re'sult.

Some disyllabic French borrowings retain the primary stress on the last syllable, eg ma'chine, po'lice.

According to both tendencies words of three syllables generally have stress on the first syllable (which is the third syllable from the end), eg 'cinema, 'enemy, 'afterwards, 'recognize, 'situate (but un'certain, re'lation).

Words of four syllables may have either recessive or rhythmic stress, eg 'architect, 'criticism, 'characterize, re'markable, ar'ticulate.

Rhythmic stress is especially common for verbs with the suffixes -ate, -fy, -ize, eg 'situate, 'qualify, 'centralize, ar'ticulate, per'sonify.

Some four-syllable words tend to have a three-syllable accentual pattern, eg dictionary ['dɪkʃənəri], laboratory ['læbrətəri].

## WORDS WITH PRIMARY AND SECONDARY STRESS

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The secondary stress is manifested in polysyllabic words with the primary stress on the third or on the fourth syllable from the beginning, eg ,popu'larity, re,sponsi'bility.

In words with the primary stress on the third syllable the secondary stress usually falls on the first syllable, eg *deco'ration*.

If the primary stress falls on the fourth or fifth syllable the secondary stress is very commonly on the second syllable, eg *ar,ticu'lation*, *ex,perimen'tation*.

Consequently the position of the secondary stress is often that of the primary stress in the original word, i.e. in the word from which the derivative word is formed, cf *'possible* — *,possi'bility*, *ap'preciate* — *ap,preci'ation*.

In some cases the position of the secondary stress is connected with the type of the suffix which can influence the accentual pattern. But there is still no good ground for establishing regular rules in this case.

#### WORDS WITH TWO PRIMARY STRESSES

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The following groups of words have two primary stresses:

1. Polysyllables with separable prefixes having a distinct meaning of their own.

Negative prefixes **un-**, **dis-**, **non-**, **in-** (and its variants **ir-**, **il-**, **im-**), eg: *'un'able*, *'un'known*, *'unem'phatic*, *'unpre'pared*, *'disap'pear*, *'discon'nect*, *'disbe'lief*, *'non'smoker*, *'non'final*, *'non'union*, *'incon'venient*, *'inar'tistic*, *'in'accurate*, *'il'literate*, *'il'legal*, *'imma'terial*, *'ir'regular*, *'irres'possible*.

**re-** (meaning repetition), eg: *'re'write*, *'re'organize*, *'reu'nite*

**mis-** (meaning wrong), eg: *'misunder'stand*, *'mis'print*, *'mis'count*

**pre-** (meaning 'before', 'earlier'), eg: *'pre'paid*, *'pre-'war*, *'prehis'toric*

**ex-** (meaning 'former'), eg: *'ex-'minister*, *'ex-'champion*, *'ex-'husband*

**under-**, **sub-** (meaning 'subordinate'), eg: *'under'charge*, *'under'secretary*, *'sub'conscious*, *'subdi'vide*

**inter-** (meaning 'among'), eg: *'inter'course*, *'inter'change*, *'inter'view*

and some other rarely used prefixes like **anti-**, **vice-**, **ultra-**, **out-**, eg *antifascist*, *vice-president*, *ultra-fashionable*, *out-spread*.

*Notes:* (a) Very common words with these prefixes sometimes lose the stress on the prefix in everyday usage, eg: *un'usual*, *im'possible*, *mis'take*.

(b) The stress on the prefix is also lost in words which are not used without these prefixes, eg *dis'courage* (v), *dis'dain*.

2. Numerals from 13 to 19 including (otherwise in oral speech they might be easily mixed with such numerals as 30, 40, 50...90).

3. Compound numerals, eg *'twenty-'three*.

4. Compound adjectives, eg: *'well-'known*, *'absent-'minded*, *'kind-'hearted*.

5. Compound verbs consisting of a verb followed by a postposition or a preposition-like adverb which changes the primary meaning of the verb and as a result of it becomes very important and obtains a strong stress, eg *to 'give 'in*, *to 'put 'on*, *to 'take 'off*, *to 'try 'on*.

## STRESS IN COMPOUND WORDS

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Words composed of separable root morphemes are called **c o m p o u n d s**.

The spelling of compound words differs. They may be spelled as one word, with a hyphen or as two separate words. Among compound words we find compound nouns, adjectives, verbs.

Word stress in compounds depends on the semantic weight of the elements. When the first element determines, restricts the second one or introduces some contrast it is stressed while the second element of the compound remains unstressed though the stressed vowel of the second element retains its qualitative and quantitative prominence.

This is the case with the majority of compound nouns. They are usually single-stressed, eg: *'reading-room*, *'writing-table*, *apple-tree*, *'suitcase*, *'raincoat*, *'music-hall*, *'blackboard*, *fountain-pen*.

This type of word stress in compound nouns differentiates compounds from word combinations in which every word has a stress, cf:

'blackbird — дрозд	'black 'bird — чёрная птица
'blackboard — классная доска	'black 'board — чёрная доска
'goldfish — золотая	'gold 'fish — рыба золотистого цвета
'strong-box — сейф	'strong 'box — крепкий ящик

Double-stressed compound nouns are comparatively rare. In such compounds both elements are equally important, eg 'gas-'stove, 'gas-'ring, 'absent-'mindedness, 'ice-'cream.

Compound adjectives have generally two stresses for both elements are equally significant in them, eg: 'clean-'shaven, 'well-'bred, 'bare-'footed, 'broad-'shouldered; 'first-'class.

Compound adjectives with only one stress on the first element occur when the second element is semantically weak, eg 'spring-like, 'childlike, 'oval-shaped.

Compound verbs have stresses on both elements as they are of equal semantic significance, eg 'give 'in — 'give 'out, 'turn 'on — 'turn 'out.

## WORD STRESS AND RHYTHM

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All the above-mentioned words with two equally strong stresses are subjected to the influence of English rhythm in connected speech.

Thus in a double-stressed word the first element is weakened if it is preceded by another stressed syllable or the second stress is likewise lost if it is followed by a stressed syllable, eg;

— How many students are there in your group?

— → Thir<sub>1</sub>teen.

→ Find 'room thir<sub>1</sub>teen.

I have vlooked 'through 'thirteen vbooks today.

or an → absent-minded vman but: → so absent-vminded

an → unknown land but: → quite unvknown.



A relatively small number of words of the same morphological structure differ in the position of word stress. In this case the opposition of accentual structures differentiates the meaning. The shifting of word stress may or may not cause changes in the sound quality or quantity, cf *accent* (n) ['æksənt], *accent* (v) [æk'sent] or [ək'sent].

The opposition of the primary stress is capable of differentiating the parts of speech, eg

Noun/Adjective		Verb
<i>combine</i>	['kɒmbaɪn]	[kəm'baɪn]
<i>conduct</i>	['kɒndəkt]	[kən'dʌkt]
<i>export</i>	['eksɜ:t]	[eks'pɜ:t]
<i>progress</i>	['prɜ:ɡres]	[prə'ɡres]
<i>subject</i>	['sʌbdʒɪkt]	[səb'dʒekt]

Similar examples may be found in Russian: здо́рово (на́печ-  
ние) and здо́рово! (ме́ждоуе́тие).

The actual meaning of some words may be differentiated in the same way, eg *artist* ['ɑ:tɪst] (a painter) but *artiste* [ɑ:'tɪst] (a person skilful at doing something), or in Russian мо́лодец but мо́лодец.

The opposition of the second primary stress to the absence of stress is also distinctive, eg

*recover* (v) ['ri:kʌvə] (cover again)    [rɪ'kʌvə] (become well again)  
*restrain* (v) ['ri:streɪn] (strain again)    [rɪ'streɪn] (hold back)

The secondary stress opposed to the primary stress in a few exceptional cases differentiates the meaning too, eg

*recreation* ['ri:kri'eɪʃn] (creating anew)    [ˌrekri'eɪʃn] (refreshment, amusement)

**Recommendations.** Students must be particularly careful about using accentual patterns in English. In each case a pronouncing dictionary should be consulted.

Accentual patterns with the secondary stress and with two primary stresses do not exist in Russian. They are very important for the rhythmic structure of English phrases. That is why correct accentuation and its modifications want special practice.



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## Chapter V. SENTENCE-STRESS

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### MANIFESTATION OF SENTENCE-STRESS

In a sentence or an intonation group some of the words are of greater importance than the others. This largely depends on the situation or context. Words which provide most of the information are brought out in speech by means of sentence-stress. Thus *s e n t e n c e - s t r e s s* is a special prominence given to one or more words according to their relative importance in a sentence.

The main function of sentence-stress is to single out the *communicative centre* of the sentence which introduces new information. The prominence is realized by variations of pitch, force, length and quality. The syllables of the words marked by sentence-stress are pronounced with possible changes in pitch, greater force, greater length of vowels and their full quality, that is the stressed words are pronounced more distinctly. The most prominent part of a sentence is the last stressed word which takes the nuclear tone. It indicates the nucleus of the communicative centre. The second in weight is the first stressed word which often has the highest pitch and is fairly loud, eg:

The \doctor 'says it's 'not \serious.

The adjoining unstressed words are called *proclitics* when they precede the stressed words and *enclitics* when they follow the stressed words. English unstressed syllables generally tend to be enclitics. Stressed words pronounced in one breath with proclitics and enclitics form *rhythmic groups*.

The distribution of stresses in a sentence depends on the semantic value of words and is closely connected with the lexical and grammatical structure of the sentence. The ability to move smoothly and steadily from one stress to the next and to fit in the unstressed syllables between them forms the basis of a good natural English accent. In most languages there is a natural tendency to subordinate form-words to content words in stress. This is especially the case in English.

## TYPES OF SENTENCE-STRESS

We differentiate three types of sentence-stress:

1. normal (or syntactical) sentence-stress,
2. logical sentence-stress,
3. emphatic sentence-stress.

1. **N o r m a l** stress affects content words which convey the necessary information to the listener, eg:

We have → plenty of ,time.

Normal sentence-stress is used to arrange words into sentences or intonation groups phonetically. Together with the lexical and grammatical means it expresses the general idea of the sentence and indicates its communicative centre. The nuclear syllable is generally associated with the last content word of the intonation group.

Sentence-stress in English is related to rhythm. It substantiates the rhythmical structure of the sentence. To make the intervals between the stressed segments regular content words often lose their normal stresses (but never have weak forms) as a tendency to avoid two consecutively stressed syllables is found in English. For the same reason form-words may receive stresses. This realization of normal stress is called **r h y t h m i c** stress, eg:

He is ˌvery well-to-ˌdo. He is → quite well-to-ˌdo.

If → father is ,in | we'll ˌspeak to him.

\* If he is ,in | we'll ˌspeak to him.

2. The position of the last sentence-stress determines the place of the nucleus of the communicative centre. By shifting the position of the last stress we can change the place of the nucleus of the communicative centre, eg:

ˌNelly 'spoke to him ˌyesterday.

ˌNelly 'spoke to ˌhim yesterday.

\* Nelly ˌspoke to him yesterday.

ˌNelly ˌspoke to him ˌyesterday.

Logically different messages are expressed in the given sentences. Each shifting of the stress modifies the meaning of the

sentence. The type of sentence-stress which gives special prominence to a new element in a sentence or an intonation group is called *logical stress*. The word which is singled out by the logical stress is the most important in the sentence. It is the communicative centre (or the logical centre) of the sentence which bears the terminal tone, cf:

I \knew what he was 'going to ,say.

I ,knew what he was ,going to ,say.

The first sentence is said in an ordinary way, with the nuclear syllable on the last content word *say*. In the second sentence the final stress with the terminal tone is shifted and falls on the word *knew*. This shifting makes the word *knew* stand out and sound most important. All the following words are of less importance. They are therefore left unstressed or half-stressed and are pronounced on a low level. The two principal components of intonation, stress and voice pitch are in fact very intimately connected. An increase of stress is generally accompanied by a modification in the voice-pitch.

The communicative centre of the sentence marked by logical stress introduces something new to the listener (a new object, person, idea or their new quality), while the other words of the sentence convey what is already known to him, something which has already been mentioned in the discourse or is clear from the situation. The words following the logical stress remain unstressed, eg:

They didn't want trouble, that crowd. I had their ,promise,  
their ,written promise.

(A. Cronin. "The Citadel")

The examples above show that logical stress is one of the most expressive means of oral speech.

Any word in the sentence including form-words, personal and possessive pronouns, auxiliary and modal verbs may become the nucleus of the communicative centre of the sentence and may be logically stressed as carrying new information, eg:

She said slowly: 'If ,you don't know | ,nobody does.'

(J. Galsworthy. "The White Monkey")

It is → not a ,good ,job | but it is a 'job.

(M. Schubiger)

Due to a great number of analytical forms of many grammatical categories in English logical stress on auxiliary, modal and link verbs is much more frequent than in Russian where the grammatical categories of tenses and aspect are mostly formed synthetically. Singling out the link-verb, auxiliary or modal verb conveys the idea of confirmation in statements. In questions it gives a note of curiosity or puzzled wonder, eg

↓George 'said that if 'anything was ,broken | it ,was broken, | which re ↓flection 'seemed to ,comfort him.

(Jerome K. Jerome. "Three Men in a Boat")

ROLF: You → ought to be ,just, Jill.

JILL: I ,am just.

(J. Galsworthy. "Plays")

The attitude of the speaker underlined by logical stress in English, is expressed with the help of the lexical means in Russian, namely the words *таки*, *действительно*, *же* and others, cf:

For, give me, Hank, | but you ,have changed.

Извини меня, Ханк, но ты действительно изменился.

The logical stress very often increases the elements of contrast in the sentence or in the situation, eg:

It isn't ,my ,shirt | — it's ,yours!

(Jerome K. Jerome. "Three Men in a Boat")

3. Most human utterances express not only the speaker's thoughts, but also his feelings and attitudes to reality and to the contents of the sentence. Both normal and logical stresses can be unemphatic or emphatic. E m p h a t i c stress increases the effort of expression. It may strengthen the stressed word making it still more prominent. Emphatic stress manifests itself mainly on the High Fall or the Rise-Fall of the nuclear syllable. Emphatic stress is a powerful expressive means. It is the highest degree of logical and emotional prominence of words in a phrase, eg:

They were de'lighted to ,see dear ,Soames after this 'long, 'long ,time; and ↓so this was A,nette! You are 'so ,pretty, my dear; almost 'too ,young and ,pretty for dear Soames, ,aren't you?

(J. Galsworthy. "In Chancery")

In the analysis of intonation means we sometimes mention sentence-stress being only *decentralized* or dispersed, when all

the content words are normally stressed, and *centralized* or *concentrated* when the utterance is marked with one reinforced sentence-stress.

### THE DISTINCTIVE FUNCTION OF SENTENCE-STRESS

Sentence-stress is capable of differentiating the actual meaning of the sentence and its syntactical structure, cf:

1. I → thought he was ,married.  
I ,thought he was married.
2. It is the ↘country that 'suits my 'wife ,best.  
It is the ,country that ,suits my ,wife ,best.
3. ↘Please 'wire if I am to ,come.  
→ Please ,wire if I am to ,come.
4. You for →get your ,self.  
You for ,get yourself.
5. ↘Why are you 'reading ,Johnson?  
→ Why are you ,reading, Johnson?

Sentence-stress very often differentiates the attitude of the speaker, cf:

- |                                       |   |
|---------------------------------------|---|
| 1. I → like ,Betty.<br>I ,like Betty. | 2. → How did he ,know?<br>How ,did he know? |
|---------------------------------------|---|

Comparison of the accentual structure of some particular types of phrases and word combinations in English and in Russian.

1. In English general questions the final stress falls on the adverbials or on direct objects following the verb, in Russian it is on the verb, cf:

- |                                    |                           |
|------------------------------------|---------------------------|
| ↘Do you 'speak ,English?           | Вы говорíte по-английски? |
| ↘Have you 'been to the,<br>,Urals? | Вы бывáли на Урале?       |
| ↘Will you 'go ,home?               | Ты пойдёшь домой?         |

2. The English negative particle *not* generally takes the stress while in the Russian language the particle *не* remains unstressed, cf:

- |                                  |                             |
|----------------------------------|-----------------------------|
| He did ↘not 'say a ,word.        | Он не сказа́л ни сло́ва.    |
| ↘Mum is 'not ,angry with<br>you. | Ма́ма не се́рдится на тебя. |

3. In English the final stress does not fall on the last element in the word combinations: *and so on*, *and so forth*, *in a day or two*, *in a week or two*, cf:

He will → come in a ,day  
or two.

Он придёт через де́нь или  
два́.

And ,so on.

И так да́лее.

4. The conjunction *as . . . as* is not stressed in English. cf:

She is as → pretty as  
her ,mother.

Она та́к же хороша́, как и  
ее ма́ть.

You \know it as 'well  
as ,I do.

Ты зна́ешь это та́к же, как  
и я́.

5. The word *good* is not generally stressed in the expressions: *Good morning*, *good afternoon*, *good evening* when greeting a person, but it is on leave-taking, cf:

Good ,morning, Mr. White!

До́брое у́тро, мисте́р Уайт!

'Good ,night!

До́брой но́чи!

6. The word *street* when used in the names of streets is not stressed in English, cf:

You'll → find it in ,Oxford  
Street. They → live in  
,Gorky Street.

Они́ живу́т на у́лице  
Го́рького.

**Recommendations.** When practising reading think over every sentence. Analyse the context. Find and underline the communicative centre in each phrase. Mark stresses and tunes. In a continuous discourse there should be no separation between the words, they are run together in the same way as syllables of a word are. The exclusive use of strong forms in ordinary speech is undoubtedly a fault and should be avoided. Be very careful to weaken and obscure unstressed words properly. Try to make your reading and speech convincing and expressive enough.

**Mistakes of Russian Learners.** The laws of logical selection of sentence-stress in English and in Russian are practically the same. The first thing to do is to find the most important word in each phrase and make it prominent. Underline the elements of contrast, where necessary, and leave in shade the ideas already mentioned or understood. The purpose of logical stress in many cases is to remove ambiguity and to avoid monotony.

Note the difference between the phrases below:

# Part Five

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## Intonation

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### Chapter I. MANIFESTATION OF INTONATION AND ITS LINGUISTIC FUNCTION

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The information conveyed by a sentence is expressed not only by proper words and grammar structures, but also by intonation. The term *intonation* implies variations of pitch, force of utterance and tempo. Variations of pitch are produced by significant moves of the voice up and down. The force component of intonation is measured by the degree of loudness of syllables that determines the prominence of words. The tempo is determined by the rate of speech and the length of pauses.

Our approach to the study of intonation is based on its two functions:

1. The constitutive function.
2. The distinctive function.

**1. The Constitutive Function.** Intonation forms sentences. Each sentence consists of one or more intonation groups.

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

He's nearly sixty.

As a → matter of ,fact | he's → nearly ,sixty.

*Note:* The vertical bar ( | ) represents a pause at the end of the intonation group within a sentence.

The intonation pattern consists of one or more syllables of various pitch levels and bearing a larger or smaller degree of prominence. Those intonation patterns that contain a number of syllables consist of the following parts: the pre-head, the head,



the nucleus and the tail. The *pre-head* includes unstressed and half-stressed syllables preceding the head. The *head* consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable is called the *nucleus*. The unstressed and half-stressed syllables that follow the nucleus are called the *tail*. Thus in the example

Then ˌdon't 'make so much ˌfuss about it

'Then' is the *pre-head*, 'don't make so much' is the *head*, 'fuss' is the *nucleus*, 'about it' is the *tail*.

The changes of pitch that take place in the nucleus are called *nuclear tones*. The nuclear syllable is generally the most prominent one in the intonation pattern. The nucleus and the tail form the **terminal tone**. It is the most significant part of the intonation group.

The modification of the intonation pattern is also due to the speed of utterance and pausation. We must point out in conclusion that of the three components of the intonation pattern pitch is the most significant one.

*Timbre*, a special colouring of human voice, is sometimes considered to be the fourth component of intonation. But as it has not been thoroughly investigated yet we shall exclude it from the description of intonation in this book.

**2. The Distinctive Function.** Intonation also serves to distinguish communicative types of sentences, the actual meaning of a sentence, the speaker's emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation. One and the same word sequence may express different meaning when pronounced with a different intonation pattern, eg

→ Don't I ˌknow it? (general question)

'Don't do ˌthat. (serious)

→ Don't I ˌknow it? (exclamation)

→ Don't do ˌthat. (appealing to the listener)

Intonation is also a powerful means of differentiating functional styles.

The following chapters provide a detailed description of the most frequently occurring intonation patterns and their meaning



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## Chapter II. BASIC INTONATION PATTERNS

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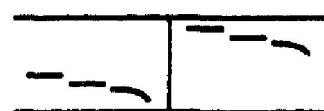
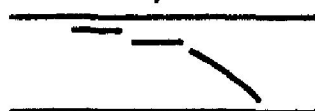
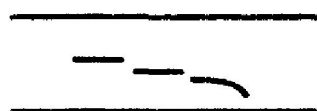
### THE ANATOMY OF INTONATION PATTERNS

It is generally acknowledged that voice pitch or speech melody and sentence stress or accent are the two main components of intonation. Though these elements are very closely connected, variations in voice pitch are still most important in an intonation pattern. Thereby pitch variations will be considered first.

**Pitch Level.** Each intonation group has its own pitch-and-stress pattern. Variations in voice pitch or melody occur within the normal range of the speaking voice, i.e. within the interval between its lower and upper limits. For pedagogical expediency three pitch levels are generally distinguished: *h i g h*, *m e d i u m*, *l o w*.



**Pitch Range.** Pitch range is the interval between two pitch levels or two differently pitched syllables or parts of a syllable. The pitch range of a whole intonation pattern is the interval between the highest-pitched and the lowest-pitched syllables. Pitch ranges may be *n o r m a l*, *w i d e* and *n a r r o w*.



**Pitch-and-Stress Sections.** Pitch-and-stress sections of an intonation pattern containing several stressed syllables are: *p r e - h e a d*, *h e a d*, *n u c l e u s*, *t a i l*, eg:

2. How can the High Pre-Head intensify the meaning of the intonation group?
3. What is the emphatic variant of the Falling Head?
4. Describe the way emphasis is achieved by descending heads being broken by an accidental rise?
5. Why could the Sliding Head be called emphatic?
6. How could the attitude of the Sliding Head be still more intensified?
7. What is the emphatic variant of the Rising Head?

#### **CLASSIFICATION OF INTONATION PATTERNS**

Different combinations of pitch sections (pre-heads, heads and nuclei) may result in more than one hundred pitch-and-stress patterns. But it is not necessary to deal with all of them because some patterns occur very rarely, so attention must be concentrated on the commonest ones.

As the nucleus is the most important pitch section on which the whole pitch pattern centres, we grouped all the sections (pre-heads, heads, and tails) into eight pitch-and-stress groups according to the eight nuclear tones:

- I. The Low (Medium) Fall pitch-and-stress group.
- II. The High Fall group.
- III. The Rise-Fall group.
- IV. The Low Rise group.
- V. The High Rise group.
- VI. The Fall-Rise group.
- VII. The Rise-Fall-Rise group.
- VIII. The Mid-Level group.

All the patterns of each group have one pitch section in common — the nuclear tone. So they all convey the most general meaning expressed by the nucleus itself, and different pitch sections (pre-heads or heads) either add some additional attitudinal meanings to the patterns or intensify them. In this book forty patterns of the eight pitch-and-stress groups are described and practised.

Each group, however, contains patterns that are commonly used and those which are rather occasional. So we grouped patterns that occur frequently and with a much wider usefulness than others into 'Common Usage' subgroup and patterns that occur rather rarely into 'Occasional Usage' subgroup. Since the Rise-Fall and the Rise-Fall-Rise are not so commonly used as the other nuclear tones, all the patterns of these two groups (Groups Three and Seven) are treated as occasional. The other six groups include both common and occasional usage.

## INTONATION PATTERNS AND MEANING

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This section provides the description of meanings and attitudes conveyed by the patterns of the eight pitch-and-stress groups with no reference to various sentence types. It should be pointed out that no pattern is used exclusively with this or that sentence (communicative) type. Broadly speaking any sentence type can be linked with any tone group.

One must also remember that the particular meaning of every pattern must be studied only in a certain context and with reference to a particular style and type of speech. So in this section we shall try to describe only the most neutral, common meanings expressed by the patterns, and their phonostylistic usage will be dealt with in Part Six.

In each group the meanings and attitudes expressed by Pattern One — without any head — are very much the same as of the nuclear tone itself. Patterns Two and Three with the Falling Head and the High (Medium) Level Head have difference in meaning so slight that they are all described together as one item.

In the description of attitudinal meanings we try to mention those common to all sentence types. But if some sentence types differ greatly from others in attitudes and meanings we underline it in notes and illustrate it by examples.

Emphatic variants of pre-heads or pre-nuclei (usually high ones) and heads intensify the meanings and attitudes expressed

by commonly used patterns; that is why emphatic patterns are listed separately and form 'Emphatic Usage' (Common or Occasional) subgroup. Thus the eight Pitch-and-Stress Groups are divided according to their usage (see Table on page 167).

This table shows that Group II (High Fall), Group III (Rise-Fall), Group V (High Rise) and Group VII (Rise-Fall-Rise) are only emphatic, i.e. their patterns have only emphatic usage. It is quite obvious because these nuclear tones are common for emphatic speech.

On the other hand Group VIII (Mid-Level) has only non-emphatic usage because its two patterns are very common in unemphatic speech.

Group I (Low Fall), Group IV (Low Rise), Group VI (Fall-Rise) have both non-emphatic and emphatic usage.

#### GROUP I. LOW (MEDIUM) FALL

	Patterns
Common non-emphatic usage	One. (Low Pre-Nucleus +) Low Fall (+ Tail) Two. (Low Pre-Head +) Falling Head + Low Fall (+ Tail) Three. (Low Pre-Head +) High (Medium) Level Head + Low Fall (+ Tail)
Occasional non-emphatic usage	Four. (Low Pre-Head +) Low Level Head + Low Fall (+ Tail)
Common emphatic usage	Five. (Low Pre-Head +) Stepping Head + Low Fall (+ Tail) Six. (Low Pre-Head +) Sliding Head + Low Fall (+ Tail)
Occasional emphatic usage	Seven. (Low Pre-Head +) Scandent Head + Low Fall (+ Tail) Eight. High Pre-Nucleus + Low Fall (+ Tail)

\* Sections enclosed in brackets may be present or absent.

12. Give examples where the shifting of sentence-stress changes the meaning of the sentence. Use them in situations.
13. Transcribe, mark stresses and tunes and read the sentence: 'They aren't ready, are they?' Give examples where link verbs are used in their strong forms.
14. Transcribe, mark stresses and tunes and read the sentence: 'Who will meet him at the airport?' Give examples where form-words are used in their weak forms.
15. Shift the communicative centre in the following sentence: 'I wish you'd stay for a few days.' Use the phrases in your own situations.
16. Transcribe and intone the following sentence: 'I'd love to have a chat with you!' Use emphatic stress in it. Then read it.
17. Transcribe and intone the following situation: 'Is he really ill?' — 'It seems to him he is ill.' Read it and make it expressive enough. What intonation means have you used?
18. Why did the author italicize the words *you* and *I* in the situation: 'You don't live here?' — 'No,' I said, '*I* don't. *You* wouldn't if I did.' (Jerome K. Jerome. "Three Men in a Boat")
19. Give examples where logical stress underlines elements of contrast.
20. 'The lady is young and pretty.' — 'She is young, but I wouldn't call her pretty.' What is the attitude of the speaker in the second sentence in which the verb *is* takes the logical stress?

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## Chapter VI. TEMPO OF SPEECH

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By *s p e e c h t e m p o* we mean the relative speed (of slowness) of utterance which is measured by the *rate* of syllable succession and the number and duration of *pauses* in a sentence. The average rate of delivery may contain from about two to four syllables per second for *slow speech (lento)*, from about three to six syllables for *normal speech*, and from about five to nine syllables for *fast speech (allegro)*.

Every speaker has a norm which characterises his usual individual style of utterance. Some people speak more quickly, some more slowly; some people use more variations of tempo than others. Tempo is a feature, which like loudness can be varied from time to time by the individual speaker.

The *r a t e* of speaking varies constantly. When two strongly stressed syllables occur close together, it is slower; when they are separated by unstressed syllables the speed is faster. The speed of utterance becomes slower or faster according to the number of unstressed syllables between the stressed ones.

Differences of rate are used to help the listener to differentiate the more important (slow rate) and the less important (fast rate) parts of the utterances, eg:

I want you to understand that it is **very important**.

We slow the last part of the sentence down and lengthen out the syllables to get a stronger impression than if we say it at normal speed. An increase in the speed of the utterance may show it is less important, eg:

His own plan, **he now saw**, would fall through.

Rate also performs emotional and attitudinal functions. It varies according to the emotional state of the speaker and the attitude conveyed. Fast rate, for instance, may be associated with anger, scolding, etc., eg:

Where's the hammer? What did you do with the hammer?

→ Great 'heaven! | 'Seven of you, } → gaping 'round there, |  
and you 'don't know } what I → did with the 'hammer. ||

(Jerome K. Jerome. "Three Men in a Boat")

Slower than normal rate may be associated with anger, doubt, blame, accusation, etc., eg:

Mrs. Warren (passionately): 'What's the use of my going to bed? Do you think I could sleep?'

Voice: 'Why not? I shall.'

Mrs. Warren: ^You! || → You've no 'heart.

(B. Shaw. "Mrs. Warren's Profession")

Variations of rate of speech and pausation are closely connected with different phonetic styles, shades of meaning and the structure of the intonation group.

Rate is varied by the speaker in accordance with the situation in which he is involved. The speaker should always choose the proper rate suitable for the occasion, if he wants to be clearly understood. A teacher will speak to a group of beginners learning English at a slower rate than when he speaks to a native speaker. Rate should be adapted to the content of the ideas expressed and the phonetic style. It should always be slow enough to attract the attention of the listeners and at the same time be rapid enough to sustain interest.

By *pause* we generally mean an act of stopping in the flow of speech. In speaking or reading aloud, we make pauses from time to time. These pauses break our speech or texts into paragraphs, sentences, intonation groups. In English there are three main degrees of pauses: *unit* pause (one-unit), *double* (two-unit) and *treble* (three-unit) pause. The length of pauses is relative and is correlated with the rate of speech and rhythmicality norms of an individual.

The unit pause is the interval of an individual's rhythm cycle from one syllable to the next, within a constant rate. It is used to separate intonation groups, eg:

I'd rather stay at home to-night, | unless I feel better. ||

The double pause is approximately twice as long as the unit pause, it is used to separate sentences, eg:

Good afternoon, Mrs. White. || How are you? ||  
Very well indeed, thank you. ||

The treble pause, which is about three times longer than the unit pause, is used to separate paragraphs.

In cases when the presence of a short pause is almost impossible to determine a wavy vertical line is used. There may be in fact no stop of phonation. The effect of pausation is due to the interval in pitch at the intonation group junction, eg:

So they sat } by the firelight, } in the silence, | one on each  
side of the hearth. ||

(J. Galsworthy. "The Man of Property")

A short interval of silence, an intermission arising from doubt or uncertainty, a hesitation caused by different emotions, forgetfulness, one's wish to think over what to say next is called a *hesitation* pause. It is a mere stop of phonation, or it may

be filled with so-called temporizers (hesitation fillers) such as: *you see, you know, I mean; I mean to say, so to speak, Well*, etc. Very common hesitation fillers are also: *um—ah—eh—erm—er*, eg:

You can find him, I think, in the library.

What a shame—poor darling; look here, I'll—er—see if I can buy another pair for you.

#### QUESTIONS AND TASKS

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1. What is speech tempo?
2. What degrees of speech rate do you know?
3. What is the speed of any unstressed syllables preceding the stressed ones?
4. What is the speed of any unstressed syllables following the stressed one?
5. What determines the average rate of utterance?
6. How does the speed of utterance depend on the correlation of stressed and unstressed syllables?
7. How does a change in the rate of speech influence the length of English vowels?
8. Can variations of tempo differentiate the more important and the less important parts of the utterance?
9. Does tempo vary according to the emotional state of the speaker?
10. What kind of rate may be associated with such negative emotions as: anger, scolding, accusation, etc.?
11. Is slow rate (*lento*) used to express blame, anger, etc.?
12. What is the function of pausation?
13. Do pauses differ in length?
14. What are the main kinds of pauses in English and how are they marked?





