

UNIT 7 INTONATION

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7.1 INTRODUCTION

While describing the consonants and vowels of English, one of the factors that we took into consideration was whether each of these sounds was voiceless or voiced, that is, whether the glottis was open as for breathing or whether the vocal cords were vibrating during the production of these sounds. The vibration of the vocal cords produces a kind of musical note, ('hum'). This is what is called 'voice'. The vocal cords can vibrate at varying rates. The number of cycles per second at which they vibrate, that is, the frequency of vibration determines the pitch of the voice. The higher the frequency, the higher the pitch, and the lower the frequency, the lower the pitch.

When we speak, the pitch of our voice goes on changing. To speak in a monotone is very rare no matter what language we may use. If at all, a monotone is used, it is intended to serve a special purpose. For example, it is used to pray in church. Priests used it to pray at a mass. Normally in conversation and for oral communication in any style, ranging from very formal to very informal we use a varying pitch, that is, it may at times go up, then go down and even remain steady sometimes. Thus patterns of variation are formed by the different pitches. These patterns of variation are called tones. The relative range in pitch varies from person to person.

Tones can either bring about a change in the meaning of an utterance or a change in the meaning of a word. **Languages in which tones bring about a change in the meaning of an utterance are known as intonation languages.** There can be two basic tones, **rising** and **falling** and then a number of tones which are combinations of these two tones, for example **falling-rising** or **rising-falling**.

Let us look at the possibilities for the intonation of the utterances **yes**

Yes — with a level tone is not natural.

Yes — said with a falling tone implies finality, is neutral, and can also mean the speaker is assertive. The higher the fall, the greater the sense of finality conveyed. A low fall can indicate a detached, calm even impatient attitude.

Yes — said with a rising tone indicates that there is more to follow. It may be an invitation for the other person to continue the conversation.

Yes — said with a falling-rising tone could mean partial agreement or reservation regarding a point being made by one of the participants in a conversation.

Yes — said with a rising-falling tone may express a strong feeling of approval or disapproval, or even surprise.

There are languages in which tone can determine the meaning of a word. For example, in Kono spoken in West Africa.

The word *bɛŋ* with a high level tone means *uncle* and *bɛŋ*↓ with a low level tone means *greedy*.

In Chinese the word *ma* said with a level tone means *mother*. *ma* said with a rising tone means *hemp* and *ma* said with a low falling tone means *scold*.

These languages are known as **Tone languages**. In India, some languages of the North-East, such as AO and Mizo are Tone languages. Punjabi is a partial tone language. For example, the words *whip* and *leper* and are differentiated by tone.

English belongs to the first category of languages. It is, in other words, an **Intonation language**.

7.2 THE FORM OF INTONATION

We have seen that Intonation is concerned with those aspects of pitch which carry linguistic information. The sudden rises and falls of pitch of a person on horseback are beyond the speaker's control and therefore cannot have linguistic significance. Similarly, differences of pitch range between people are not linguistically significant, because pitch level in each case is determined by factors beyond the speaker's control.

To be significant pitch must be under the speaker's control and pitch differences must be perceptible.

When we study the intonation of a language, (English in this case) the two important questions we generally need to ask are

1. What form does intonation have? In other words, what can we observe when we study pitch variation?
2. What function does intonation perform in spoken language? (English here). In other words what is the linguistic importance of the pitch patterns we observe?

Let us try and answer the first question that is, let us look at the form of intonation in English.

7.2.1 The Tone Unit

For the purpose of analysing intonation, we require a unit generally greater in size than the syllable and this unit is called the **Tone-unit**. It is a stretch of speech over which one pattern of pitch variations extends. A Tone unit could vary from a one-syllable utterance to a many-syllable utterance. It could coincide with a sentence, or

with a clause and phrase boundaries in complex sentences. In other words, while speaking, we tend to divide long utterances into small groups of words, between which we may or may not pause. There are constraints on the division of an utterance into tone groups. We cannot, for instance, have a tone group boundary between two words such as an article and a noun, an auxiliary and a main verb or an adjective and a noun. It would be very unusual if we did so.

What are the factors that help us in determining tone groups?

(a) Grammatical considerations with punctuation as guide

For example, let us look at the following passage.

In May, when the really hot weather begins we pack all our stuff into the car./ shut up the house./ and drive to the mountains./nothing being able to keep mother down here at that time./

The punctuation marks in this passage help us divide the utterances into smaller groups. Note, however, commas may not always be a reliable guide and many more pauses are required.

(b) Without punctuation as guide

Sometimes there are no punctuation marks to help us determine the tone-units, we have to identify the tone-units solely on the basis of the grammar of the utterances.

For example the passage given below has no punctuation marks, so we have to divide the 'utterances' into tone groups on the basis of grammatical considerations alone.

Without stopping to think/he rushed forward with his arms out/to try and help her/and only succeeded in pushing her straight back again/ into the deep and/just as she was clambering out./

II Non-grammatical

A Tone unit may sometimes be used for effect, and in order to achieve this, the speaker may deliberately divide an utterance into tone units. Look at the following utterances, for example

I cannot imagine/what induced him/ to speak in that manner/

Normally, the utterances would have two tone groups rather than three with one tone group boundary after him.

- (b) Sometimes the division of an utterance into tone units on the basis of criteria other than grammatical may be entirely non-deliberate. That is, it may be owing to factors that arise out of the very nature of spoken language. For example, hesitation phenomena as in the utterance below.

And the er/crucx of the matter we've just been discussing / is whether the er/ insult/slight/was intended / or not.

- (c) Another factor that may guide a speaker to divide an utterance into tone-units and into smaller chunks, is the influence of very long sequences. Look at the following example.

All of those little fellows/in standard one/ kept their heads/ and behaved spend:dly when the fire alarm went off.

- (i) 'His wife is pretty? The listener may respond by adding the intensifier **very** to the statement saying – 'yes, she's **very** pretty. In this case the tonic syllable in a content word used for emphasis
- (ii) Similarly, in response to the statement 'He's had tremendous success with his roses this year,' a listener might say 'And his **lawns** look beautiful.' The word **lawns** is added information to what is being conveyed. In other words, the speaker wishes to inform the listener that 'his lawns' (also) look beautiful. Here again the tonic syllable is a content word.
- (iii) In some cases the tonic syllable may be a non-content word. For example, if a speaker gives the following information, 'He cycled all the way back from Nizamabad,' the listener may add some information. 'He'd cycled all the way to Nizamabad on the day before.' Here **to** conveys additional information even though it is not a content word.

However, in quite a few cases it is normal for the tonic syllable to come earlier in the tone unit. For example, if a speaker says –

'I have plans to **leave**' he means he is planning to leave. If on the other hand he says, 'I have **plans** to leave' he means that he has to leave some plans.

The latter utterance could not be described as either emphatic or contrastive or as introducing new information. It is a neutral statement.

On the whole, we could say that the tonic syllable will *tend to* occur on the last lexical word in the tone unit, but it may be placed earlier if there's a word with greater importance to what is being said.

7.2.3 Nuclear Tone

The tonic syllable or the nucleus of an utterance that constitutes one tone group, stands out or is the most prominent in that utterance because it initiates an important pitch movement – a change in pitch direction. An accented syllable in a tone unit is said on a level pitch which may be high or low, but the most prominent syllable in it is said with a changing pitch.

The pitch of the voice can change in several ways. In other words, pitch movement can have different directions. The most important of these changes in pitch direction are called **fall**, **rise**, **fall-rise** and **rise-fall**.

(i) Falling tone

The pitch of the voice falls from high to low, the change starting from the tonic syllable. This tone could be said to give an impression of **finality**. NO explicit appeal is made to the listener yet it is not necessarily impolite. This is marked above and before the tonic syllable thus [˘]

(ii) Rising Tone

The pitch of the voice rises from low to high. This tone conveys the impression that the utterance is incomplete and something is to follow. It is, in other words, essentially unfinished and continuative. This is marked below and before the tonic syllable thus [/]

Look at the following dialogues, for example.

1. A: Excuse me
B: /Yes

(B's reply is perhaps similar to asking what A wants)

2. A: Do you know Kirti?
B: /Yes

This long sequence would be divided into smaller groups by the speaker for ease of presentation.

As we have already said, the Tone unit is a stretch of speech over which one pattern of pitch variation extends. It is this pattern that we generally analyse in terms of the tonic syllable, and the tone.

7.2.2 Tonic syllable

In a word of more than one syllable, one of the syllables receives the primary or nuclear accent and initiates a change in pitch direction. Similarly, in a tone unit that has more than one syllable, one of the stressed syllables is more prominent than the others because it initiates a change in pitch direction. In other words, it is on this syllable that a change in pitch direction begins.

Which syllable receives the tonic or nuclear account in a tone group? In other words, how do we know on which syllable the change in pitch direction should begin?

1. Neutral

In neutral utterances which are either isolated and have no previous reference or in which no contrast or emphasis is intended, the nucleus or tonic syllable is generally the last important word or content word in the tone unit.

Let us look at the following tone units

- (a) Well I 'think I'll 'go back a'gain tomorrow
- (b) I 'wonder if you'd 'like any 'oranges?

The last content word in (a) is tomorrow. There is no reference to any earlier interaction or to any earlier event. The utterance is intended to convey an isolated bit of information. Therefore, the last important word, that is, 'tomorrow' receives the nuclear accent. This is true of the second utterance as well. The last content word in the sentence receives the nuclear accent, that is, the first syllable of the word 'oranges'.

2. Marked

When the speaker intends to convey special information or contrast is implied or stated, the tonic syllable may be placed earlier in the tone group, on a word that has greater importance in relation to the meaning being conveyed in the given context. Look at the following sentences.

- (a) **When contrast is implied or stated**
 - (i) He's taken the **train** to Delhi. (not the plane)
 - (ii) She **said** that she knew the answer. (she didn't really know)
 - (iii) I didn't take it from her. (Someone else did)
(in this utterance the speaker responds to an accusation—he/she has been accused of taking something)
 - (iv) I didn't ask you whether you **could** do it.

This utterance implies that the person addressed thought his ability was being questioned. But the speaker actually sought his willingness to do something: would

(b) Introducing new information

When a word giving new information is introduced in a given context that word generally receives the tonic accent. For example, when a speaker makes the statement—

- (i) 'His wife is pretty? The listener may respond by adding the intensifier **very** to the statement saying – 'yes, she's **very** pretty. In this case the tonic syllable in a content word used for emphasis
- (ii) Similarly, in response to the statement 'He's had tremendous success with his roses this year,' a listener might say 'And his **lawns** look beautiful.' The word **lawns** is added information to what is being conveyed. In other words, the speaker wishes to inform the listener that 'his lawns' (also) look beautiful. Here again the tonic syllable is a content word.
- (iii) In some cases the tonic syllable may be a non-content word. For example, if a speaker gives the following information, 'He cycled all the way back from Nizamabad,' the listener may add some information. 'He'd cycled all the way to Nizamabad on the day before.' Here to conveys additional information even though it is not a content word.

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Look at the following dialogues, for example.

1. A: Excuse me
B: Yes

(B's reply is perhaps similar to asking what A wants)

2. A: Do you know Kirti?
B: Yes

(This would be one possibly reply to A's question, inviting A to continue with what A intends to say about Kirti)

3. Someone's response to a series of directions or instructions may be a 'similar invitation to continue'

A: Go straight down Street No. 1

B: /Yes

A: Take the second turning right

B: /Yes

A: Then take the third turn left

B: /Yes

A: And mine is the fourth house on the right.

Since A has clearly finished the instructions, B's response would be most unlikely to be, 'yes' again.

(iii) Falling-rising tone

The pitch of the voice falls from high/mid to mid/low level and then rises to more or less the same level as at the beginning.

This tone is used a lot and has some special functions which we shall discuss later. This tone is marked above and before the tonic syllable in a tone unit thus – [v].

(iv) Rising-falling tone

The pitch of the voice rises from mid/low level to high/mid and then falls again to mid/low level. This tone is marked above and before the tonic syllable in a tone unit thus – [^].

We have mentioned 'high' 'mid' and 'low' pitches. These levels of pitch are not fixed and unchanging. In fact each speaker has his or her own normal pitch range: a top or high level which is the highest pitch normally used by the speaker, and a bottom or low level that the speaker's pitch does not go below. In ordinary speech, the intonation tends to take place in the lower part of the speaker's pitch range, but in excited speech or when strong feelings are expressed, usually extra pitch height and wide pitch range are used.

Another general point that we have to make a note of is regarding the change in pitch direction on the tonic syllable.

In a one-syllable utterance, the single syllable must have one of the tones we have just 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 used will be similar to that of a corresponding one-syllable tone-unit. For example,

/Yes 'Did she 'say, /yes?

However, if there are other syllables following the tonic syllable, we find that the pitch movement of the tone is not completed on the tonic syllable but extends upto the end of the tone unit. For example, if a tonic syllable with a rising tone is followed by a number of syllables till the end of the tone unit, than almost always the pitch of the voice will continue to rise upwards on the following syllables from the tonic syllable till the end of the tone unit.

For example, in the tone unit

'Is, /that the one you want?'

the four syllables (the, one, you, want) that follow the tonic syllable may be said like this

'Is, that the one you want?'

With the pitch of the syllables following the nucleus getting progressively higher.

Similarly in the tone unit

^That's the one I want'

the four syllables (the, one, I, want) that follow the tonic syllable may be said like this

\That's the one I want

With the pitch of the syllables following the nucleus getting progressively lower.

Fall-rise and rise-fall tones, can be difficult to recognize when they are extended over the whole tone-unit, that is, the syllables following the tonic syllables. If the falling-rising tone is on a single-syllable word-finally in a tone group, it is easy to identify.

For example

'At least you can^ytry

The fall and rise is spread over just one syllable.

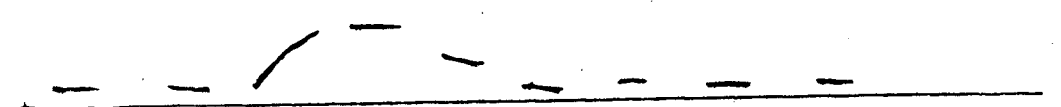
In the following tone unit, however, it is not easy to identify. For example,

'I didn't ask you for it'
would be said like this



'I didn't ask you for it'

A tone unit with the rising-falling tone followed by a number of syllables would be said like this with a rise in pitch on the tonic syllable and the second syllable ce higher than the following syllables which are low.



What an^eexcellent actress she is.

Thus we need to listen very carefully in order to identify the tone when it is spread over the syllables that follow the tonic syllable.

7.3 THE FUNCTION OF INTONATION

We have so far been describing the form of intonation in English, that is, the unit for the analysis of intonation, the tonic syllable or the nucleus of the tone-unit and the different tones or pitch possibilities in a tone-unit. However, the Form is not merely

superfluous in oral communication, it is closely related to the linguistic function Intonation performs. In other words, Intonation is part of English grammar and conveys distinctions of meaning. Let us look at the ways in which these distinctions of meaning are conveyed by the different functions of Intonation.

7.3.1 Grammatical Function

A component of intonation that can be said to have grammatical significance is the choice of tone on the tonic syllable. It helps to distinguish a statement from a question when two sentences are grammatically identical. For example, the difference between the following pair of sentences is only one of intonation:

- (a) He 'came here `yesterday (statement)
- (b) He 'came here, /yesterday (question)

Similarly, it helps to distinguish between a command and a request when two sentences are grammatically identical. For example,

- 'Open the `windows (command)
- 'Open the /windows (request)

Secondly, it is intonation which helps the speaker to divide longer utterances into smaller grammatically relevant groups or tone units. There is, in other words, a relationship between tone-units and units of grammar.

A simple sentence could form one tone unit, for example,

I'd 'like to have some /water/I'm 'very `thirsty.

In more complex sentences the tone group tends to coincide with phrase or clause boundaries as well. For example,

In 'summar/when the e'lectric sup'ply 'fails/ 'most people use e`mergency /lamps/

It is very unusual to find a tone-unit boundary where the only grammatical boundary is between words. For example, it would sound odd to have a tone-unit boundary between a noun and an article, or between an auxiliary and a main verb.

Thirdly, tone-unit boundaries can indicate grammatical structure to the listener. For example, in the following pair of sentences,

- (a) The 'students who 'passed the e,xam/were `jubilant
- (b) The 'students/ who 'passed the e,xam / were `jubilant.

The intonation makes the difference between (a) and (b) clear. While (a) is a "restrictive" relative clause (b) is a "non-restrictive" relative clause.

- (a) implies that only **some** students passed the exam (b) implies that **all** the students passed the exam.

7.3.2 Accentual function

The accentual function of intonation enables a speaker to focus the listener's attention on aspects of the message that are most important. In order to do this, the speaker can make that part of his utterance prominent which conveys the meaning s/he wishes to convey. Any part of an utterance can be emphasized by choosing the appropriate nucleus or tonic syllable.

Thus the location of the nucleus or tonic syllable is of considerable linguistic importance. In an utterance said in isolation or for the first time in a certain given context, there may be no particular part that gives us new information, and therefore in such cases the tonic syllable generally tends to occur on the last content word in the tone-unit. In a larger context, however, the placement of the tonic depends on the subject or topic of conversation. Look at the following conversations for example,

- 1(a) A: Can you 'help me 'solve this, puzzle?
 B: 'Which one?
 A: The 'second one
 B: 'Certainly. 'That's not 'difficult to ,do
- 1(b) A: Oh 'dear!
 B: 'What's the 'matter?
 A: This 'diagram's so 'difficult to do.
 B: But you 'haven't even 'given it a 'try. I'm sure that's 'not difficult to do.
- 2(a) A: She's 'always getting ,cheated.
 B: 'Now whose ,cheated her?
 A: It's the 'grocer this time.
 B: 'That's not sur'prising at 'all /you 'know she 'can't 'help it
- 2(b) A: My 'Goodness! /We're 'late/'what on 'earth is 'Radha ,upto?
 B: She's 'getting 'ready for the 'party of ,course.
 A: 'Does she have to 'take a 'whole ,hour to get ,ready?
 B: 'What's the 'use of com'plaining?/You 'know she 'can't, ,help it.

In dialogues 1(a) and 1(b) the tone-unit '-----that's not difficult to do,' has a different nucleus or tonic syllable because of the different contexts. In the first dialogue the particular puzzle is the subject of conversation. In the second dialogue the focus is on the diagram being difficult. Speaker B wishes to emphasize the fact that the diagram is not difficult. Hence the tonic syllable on *not*.

In dialogues 2(a) and 2(b) the final tone-unit 'you know she can't help it', is the same, but the placement of the tonic syllable is different because of the tonic contexts. The focus shifts from the fact of not being able to 'help' it in the first case, to actual knowledge of the fact that Radha can't help it.

Here are two more dialogues in which the placement of the tonic syllable changes the meaning of sentences that are grammatically the same but used in different contexts.

- 3(a) A: 'That was an 'interesting, ,play.
 B C & D : ,Really?
 A: 'Yes, Your per'formance was 'good. You 'kept the 'audience 'spellbound.
 B,C& D: Well, we are 'lucky to have 'had such a re'ceptive 'audience.
- 3(b) A: 'How did you 'like the 'play?
 B: Well, 'your per ,formance was ,good.

The tonic syllable in the tone unit 'your performance was good' is *good* in 3(a) and refers to the performance of all the actors. In 3(b) the tonic syllable is *your* which indicates that the performance of A was good but not the performance of the others.

It is clear from these dialogues that the placement of the nucleus on the appropriate syllable is absolutely essential for meaningful communication between people. In its accentual role intonation helps people to make meaning of what they say to each other.

7.3.3 Attitudinal Function

We use intonation as the chief means of conveying our attitudes and emotions. As we have seen, the grammar of a sentence by itself does not reveal the meaning the speaker intends to convey. Nor does it reveal whether the speaker's attitude is one of politeness, assertiveness, anger, pain, amazement, etc. Intonation signals the speaker's attitudes and emotions by the use of tone. We have already described four of the many different tones that can be used in oral communication. Look at the sentences with one tone-unit and the same grammatical structure signal the speaker's attitudes and emotions

- 1(a) 'Where are you \from?
1(b) 'Where are you /from?

2(a) 'Thank you
2(b) /Thank you

Sentence 1, when said with the falling tone as in (a) is a normal question, which though matter of fact, is not impolite. When said with the rising tone expresses politeness and friendliness. In sentence 2 the use of the falling tone in (a) conveys a genuine feeling of gratitude, but "Thank you" sounds rather casual when said with a rising tone. Let us look at some more sentences

- 3(a) She's 'very \pretty
3(b) She's 'very \pretty.
4(a) You'd 'better be \careful.
4(b) You'd 'better be \careful.

Sentence 3 said with a falling tone as in (a) is a statement of fact. When said with a falling-rising tone as in (b) it expressed reservation on the part of the speaker. The speaker probably means 'She may be very pretty, but she doesn't have other desirable qualities or other qualities that the speaker thinks are more desirable than being very pretty.'

In sentence 4 the sentence when said with a falling tone in (a) is assertive and matter of fact. When it is said with a falling-rising tone it expresses the speaker's concern for the person being addressed.

In addition to tone on the tonic syllable, there are a number of other factors such as pitch range, loudness, speed, voice quality which also play an important role in conveying the speaker's attitude and feelings.

7.4 USES OF TONES

We have already seen that every utterance has one or more tone-units, and the pattern of pitch-variation in each unit is different, depending upon the number of stressed syllables, the location of the nucleus, and the tone used on the nucleus or tonic syllable in a given tone group. It would be almost impossible to represent minor changes in pitch variation from one tone group to the next on the page. They can be perceived only by listening carefully. Even if we did devise a notation to represent such differences, it would be rather difficult to imagine what they actually sound like.

In this section we shall only try to help you use tones by relating various types of sentence to the tones in which they are generally said.

7.4.1 Falling Tone

1. The following types of sentence are generally said with a falling tone.
 - (a) **Statements which are neutral matter-of-fact, complete, and assertive.** For example,
They're ar'iving to `morrow.
I 'think she's a 'brilliant `writer.
He's 'always `punctual.
 - (b) **Commands**
'Put that 'gun `down
'Open the `shutters
'Telephone the po'lice im`mediately
 - (c) **Invitations**
'Do come 'in and sit `down
'May I in'vite you to `dinner next 'Saturday?
'How would you 'like to `spend the `weekend with me?
 - (d) **Exclamations**
'What a 'beautiful `painting!
'Absolutely `fascinating!
'Goodness `gracious!
'Wasn't it a 'marvellous `concert!
 - (e) **Wh-questions which are neutral and intended to be neither polite nor impolite.**
For example,
'Where has he `gone?
'How many 'languages can you `speak?
'What have you 'done with the `ink?
'When can I 'come and `see you?
'Who is at the `door?
 - (f) **Tag-questions**
You're 'going with `us/aren't you?
She's 'rather `late/ isn't she?

7.4.2 Rising Tone

The rising tone is used in

- (a) **Yes/No or polarity type questions**
'Are they 'coming to /tea?
'Have you 'finished your /work?
- (b) **Alternative questions**
Do you like /tea, /coke or `lime juice?
Shall we go by, /air or by `train?
- (c) **The falling tone and the falling-rising tone can also be used for enumeration**
Enumeration for example, thir/teen, /fourteen, /fifteen, /sixteen-----
/twenty, twenty /one, twenty /two-----
- (d) **Requests**
'Could you 'tell me 'what time the 'train ar,rives?
'Come here for a /moment
- (e) **Non terminal tone unit**
If you 'want to succeed -----(you'll have to work hard).
When'ever it /rains/ (the 'power suppply `fails)
As soon as he ar,rives -----(I'll let you know)
- (f) **Terminal tone unit said as an afterthought**
I'll 'come and `help you/if you /like.
We're not at home on `Sundays/ /generally.
- (g) **Non-polarity type or wh-questions expressing politeness, friendliness, personal interest.**
'Where do you /live? (to a small child)
'How's your, /mother?

- (h) **Repetition-question which repeats some else's question, or wants them to repeat some information.**

'Raman 'told me a 'bout it
Who told you?

We're invited to dinner to 'morrow
'What did you say?

- (i) **Commands intended to sound like a request**

'Shut the /window
'Don't 'play on the /Railway line.
'Take all this a /way.

- (j) **Statement intended to be question**

He's 'not /coming
You 'don't 'want any /more.

7.4.3 The Falling-rising tone

This is used in the following tone-units

- (a) **One which picks out part of the foregoing context**

(I thought you both spoke French)
My 'brother does
(D'you like the shapes and colours in this painting?)
Well, the 'colours are all right.

- (b) **Statement which shows partial agreement and a kind of reservation on the part of the speaker.**

(It is very well written) 'True
(Can I come and see you?)
You can come to 'morrow (I am not free just now)
She 'hasn't 'done very 'well (you must admit)

- (c) **Statement intended to be a warning reproach or to express concern**

Its 'no good 'lying about it. (reproach)
You 'mustn't come 'late. (warning)

I'm going to walk on the rope.
'Careful. (concern)

I'll dump your luggage here.
'Gently (concern)

- (d) **Statement intended to be a 'correction' of the information received**

(He speaks six languages) He speaks 'four
(She has an MA in Geogrpahy) in 'History.

- (e) **Non-terminal tone-group.**

'Generally/we 'go out on 'Saturdays.
If you 'want to im 'prove/you'll 'have to work 'harder.

- (f) **Imperative meant to be a pleading request**

'Don't be such a /pest.
'Do com'plete this by to/morrow
'Come as soon as you /can.

7.4.4 Rising-falling tone

The rising-falling is used in

- (a) **Statements showing enthusiastic agreement**

(Are you goi'ng to help me?) Of ^course
It was 'so dis'gusting
(D'you 'like this /colour?) ^Yes

- (b) **Exclamations expressing sarcasm, irony**

'Good ^morning (ironical)

(I've been 'thinking of you.)

Oh ^ really (sarcasm)

(c) Questions showing suspicion, indignation, incredulity, or mockery

'What has he been 'upto? (suspicious)

'Will you be 'able to com^plete it (suspicious)

Oh, its 'absolutely dis^gusting (indignation)

7.5 LET US SUM UP

In this Unit we have seen that pitch is determined by the frequency of vibration of the vocal cords. Intonation involves changes or variation in the pitch of the voice. In normal speech, the pitch of the voice goes on changing. When we study intonation we concentrate on the patterns of pitch variation, that is, the form of Intonation, and the linguistic function of intonation, — the significance of intonation in oral communication. We have also observed that the form and function of intonation are closely related. Patterns of intonation need to be studied in relation to the contexts in which they occur. There is a relationship between sentence types and tones. An awareness of this relationship might possibly be of help to the second language or foreign language learner in using tones.

7.6 KEY WORDS

Pitch:	The quality of "highness" or "lowness" of a sound, as perceived by one's ears.
Tonic syllable or nucleus:	The central and most sonorous part of a syllable, flanked by the margins and usually consisting of a vowel or a diphthong.
Tone:	A system, found in many languages, in which words consisting of identical consonants and vowels are distinguished in pronunciation and meaning entirely by the presence of different pitches.
Tone language:	A language in which tone is present and the main distinguishing feature.
Intonation:	The pitch pattern of an utterance, the way the voice goes up and down during an utterance.

7.7 EXERCISES

Mark the stressed syllables in the three conversations below. Divide the utterances into tone units wherever necessary, by putting a slanting line (/) to mark the end of one tone-unit and the beginning of the next. Within each tone unit mark the tonic syllable indicating the tone you might use, depending on the context. Remember the tones are marked thus:

[\] falling tone above and before the tonic syllable.

[/] Rising tone – below and before the tonic syllable.

[\ /] falling-rising tone – above and before the tonic syllable.

[^] Rising-falling tone – above and before the tonic syllable. (This tone is less frequently used)

1. A: Who is in charge of this project?
B: Isn't Ravi incharge?
A: I thought you knew who was incharge.
B: What makes you think I know everything?
A: Whoever said you know everything.
B: That's what you implied.
2. A: Where's he going?
B: Where's who going?
A: Raman of course.
B: He's going to the canteen.
C: But we've just returned from the canteen.
B: He wants to eat another plate of biryani.
A: He's had two plates already!
B: He eats to live, doesn't he?
C: You mean he lives to eat.
3. "Who are you?" said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied rather shyly: "I----I hardly know, sir, just at present. At least, I know who I was when I got up this morning, but I think I must have changed several times since then." "What do you mean by that?" said the Caterpillar sternly. "Explain yourself," "I can't explain myself, I'm afraid, because I'm not myself, you see."

7.8 ANSWERS TO EXERCISES

1. A: 'Whp is in'charge of this 'project?
B: 'Isn't ,Ravi in'charge?
A: I 'thought you 'knew who was in 'charge.
B: 'What makes you 'think I know 'everything
A: Who'ever 'said you 'know 'everything?
B: 'That's what you im'plied.
2. A: 'Where's he 'going?
B: Where's 'who going?
A: 'Raman of 'course
B: He's 'going to the can'teen.
C: But we've 'just re'turned from the can'teen.
B: He 'wants to 'eat a'nother plate of bir'yani.
A: He's had 'two 'plates al'ready!
B: He 'eats to 'live/ 'doesn't he?/
C: You mean he ,lives to 'eat.
3. "Who are you?" said the ,caterpillar./ This was 'not an en'couraging 'opening/for a conver'sation/Alice re'plied 'rather 'shyly:/ "I - - - I 'hardly 'know, sir, just at 'present. / At 'least, I 'know who I 'was / when I 'got up this /morning,/ but I 'think I must have 'changed 'several 'times since 'then." /"What do you 'mean by 'that?" said the 'caterpillar 'sternly./ "Ex'plain yourself,"/ "I 'can't ex'plain myself, I'm a,fraid,/ because I'm 'not myself, you see."/