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**ПОСОБИЕ**  
**по АНГЛИЙСКОЙ**  
**ИНТОНАЦИИ**

(НА АНГЛИЙСКОМ ЯЗЫКЕ)

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Пособие предназначено для развития у студентов навыков англий-  
ской интонации. Пособие состоит из трех частей: теоретической части,  
упражнений для тренировки и закрепления основных интонационных  
контуров и хрестоматии — прозаических и поэтических текстов и диало-  
гов с интонационной разметкой.

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## PREFACE

Much has been said and written about the importance of paying due attention to intonation when studying a foreign language. Some British phoneticians emphasize the fact that for a foreign learner of English it is more important to acquire good intonation habits than to articulate the sounds of the language perfectly.

But many learners are inclined to expect that the intonation of a foreign language can be learnt subconsciously, by imitation alone, in the same way as the intonation of the mother tongue was learnt in their childhood.

Unfortunately, this is not so. The naïve hope of learning intonation without making any special effort comes from not being aware of three factors: the existence of a **definite system in the intonation of any language** both with regard to its form and meaning; the **peculiarity of the intonation of each language** in comparison with that of other languages also in form and meaning, and the highly **significant functions of intonation**.

Recent research in the sphere of intonation has enabled us to realize why this aspect of language proves to be the most difficult one for foreigners. It reveals the complexity of the interrelation of the components of intonation on the articulatory, acoustic, perceptive, and linguistic levels.

This book is intended for students in the English departments of universities and pedagogical institutes for foreign languages. It is not meant for beginners. In normal first-year groups of students who have already studied some English, the book may be used after the introductory course. It supplies material for intonation practice through the whole course of practical phonetics. In beginners' groups and in weak groups of non-beginners it is advisable to postpone using the book until the second year.

This manual is essentially **practical**. The amount of theory, therefore, has been limited to the information indispensable for acquiring correct intonation habits of normative English pronunciation.

A number of phonetic phenomena, though important for the study of English intonation, have been either omitted or not treated in detail since they are described in the existing manuals on English pronunciation.\*

Elements of intonation theory should first be thoroughly explained by the teacher; only after this explanation may the learner use Part I of the book.

In the past, the intonation of English monologue has been investigated and taught more systematically than that of dialogue. In this book due attention is paid to the intonation of English dialogue, in

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\* For information on strong and weak forms of words, rules of sentence-stress, intonation of parentheses, sequence of tones in sentences containing more than two sense-groups, and the difference between English and Russian intonation see: Vassilyev V. A. and others. *English Phonetics. A normative course*. M., 1980; Dickushina O. I. *English Phonetics. A theoretical course*. M.—L., 1965; Трахте-ров А. Л. *Практический курс фонетики английского языка*. М., 1976; Торсуев В. П. *Фонетика английского языка*, М., 1950.

accordance with the considerable amount of information on this subject to be found in books written by modern English writers.

The importance of intensive practice in English rhythm has also been taken into consideration.

The connection existing between this or that intonation contour and this or that communicative type of utterance has been presented in a more detailed manner, so that the predominance of the semantic principle over the syntactic one has been made clear. The rules recommending the use of falling tones in statements or special questions or rising tones in general questions or requests remain; they are quite reliable in the case of utterances without any connotations and are treated as the most typical rules, illustrating the main tendency in the relations between form and function in English intonation.

For the description of the main tones and intonation contours of modern English the system of J. D. O'Connor and G. F. Arnold has been accepted with some alterations: the six nuclear tones remain as the foundation of the English intonation system, but instead of the ten tonal groups of O'Connor and Arnold, this book gives six intonation contours based on the six main tones, with variants arising from the difference in the shape of the pre-nuclear part of the contour.

Other minor alterations concerning the way of marking stressed syllables of different pitches you can find on page 5.

In many of the exercises and tests the situational principle has been used, which makes it clear that the intonation of the subsequent utterance is usually conditioned by the intonation of the preceding one.

No phonetic transcription is used either in separate utterances or in connected texts. In making this decision the authors were guided by the following considerations:

(a) The present book is meant for advanced learners, entering a university or a pedagogical institute, with a school knowledge of English and the correct pronunciation of words in common use.

(b) In the case of difficulties with the sound-composition of unknown words, it will be helpful to the learner to transcribe these words from the teacher's dictation or from a tape-recording; consulting a pronouncing dictionary can also be very useful.

(c) The rules for the use of strong and weak forms of words, as well as systematic exercises, can be taken from the existing books on English pronunciation.

All the examples in the theoretical part of the book, in the exercises, in the tests, and in the texts of the "Reader" illustrate genuine English usage of intonation: they come either from books written by English phoneticians and represent the intonation suggested by them, or from tape-recordings and gramophone records made by English-born people and represent normative English pronunciation. Among the speakers whose voices have been recorded are actors, actresses, writers, professors, teachers and students of English universities. The recordings were made in the Phonetics laboratory of Leningrad University. The authors have analysed the intonation of the tape-recordings and gramophone records.

For the graphical representation of intonation two systems of notation have been used:

1) The well-known system of tonograms separated from the orthographic text. In this book tonograms are given as a means of illustrating the description of important features of intonation contours.

2) The system of marking these features with small and simple

symbols not separately from the orthographic text, but in the text-line (see works by R. Kingdon, A. C. Gimson, J. O'Connor and G. Arnold). The popularity which this system has been gaining lately is easily explained by its advantages over the separate-tonogram systems. The stress-marks, placed before the stressed syllables of an utterance, indicate the intonation as well as the stress. This system is easy to write and read; the small and simple symbols are easy to print; and the attention of the learner is not distracted from the text to look at the tonograms elsewhere. This system of notation is thus very convenient.

All the examples in the theoretical part of the book, the exercises, and the texts of the "Reader" are supplied with stress-tone notation.

### The System of Notation Used in the Book

A longer pause at the end of a sentence does not require any special symbol; ordinary punctuation marks (.!?:;—) always indicate a pause.

A shorter pause in the middle of a sentence at the end of a non-final sense-group is marked with a vertical bar (|).

Tones are indicated by the symbols (˘) and (˙) and their combinations (˘˘) and (˘˙).

A falling tone which starts at a medium pitch is marked with the symbol (˘) placed below the text-line: ˘Yes.

A falling tone which starts at a high pitch is marked with the symbol (˙) placed above the text-line: ˙Yes.

A rising tone which starts at a low pitch is marked with the symbol (˘) placed below the text-line: ˘Yes.

A rising tone which starts at a medium pitch is marked with the symbol (˙) placed above the text-line: ˙Yes.

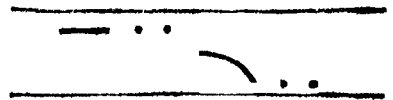
A fall-rise which starts at a high pitch is marked with the symbol (˘˙) placed above the text-line: ˘˙Yes. For a specially low variety of the tone the same mark is placed below the text-line: ˘˙Yes.

A rise-fall is indicated by the symbol (˙˘): ˙˘Yes.

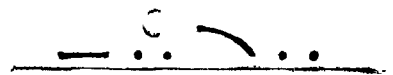
Stressed syllables (apart from those on which some movement of tone is initiated—fall, rise, fall-rise, rise-fall) are marked with the sign (l) placed above the text-line in the case of high-pitched or medium-pitched syllables (e. g. lwhat), and below the line in the case of low-pitched syllables (e. g. lwhat).

Compare the pitch of the word *what*:

lWhat have you ˘done it for?



˙What have you ˘done it for?



Stressed syllables in the sliding head are marked with (˘˙).

Unstressed syllables are not marked at all (except in the case of a high pre-head, when they are indicated by the symbol (-) placed above the text-line: -Good ˘morning).

The so-called special rise is marked by an arrow placed before the syllable that breaks the descending scale, e. g.—