Contents

	List of figures	*page* xi
	Acknowledgements	xiii
	Introduction	1
1	**Introduction to intonational phonology**	6
1.1	Intonation	6
1.2	The IPO theory of intonational structure	14
1.3	Evidence for phonological assumptions in describing intonation	20
1.4	Paralanguage and intonation	33
2	**Fundamental concepts of the autosegmental–metrical theory**	42
2.1	Linearity of tonal structure	43
2.2	Pitch accents, prominence, and tune–text association	45
2.3	Analysis of pitch accents in terms of level tones	59
2.4	Phonological interpretation of global F_0 trends	73
3	**Phonological representation of pitch in the autosegmental–metrical theory**	79
3.1	Pierrehumbert's notation and the structure of tunes	79
3.2	Basic intonational taxonomy	81
3.3	Modifications to the original analysis	89
3.4	Intonational meaning in Pierrehumbert's analysis	98
3.5	Some unresolved issues	102
3.6	Conclusion	111
4	**Cross-language comparison of intonation**	113
4.1	Intonational universals and intonational phonology	113
4.2	Tonal differences between 'intonation' languages	119

4.3	Some extended illustrations	131
4.4	Melodic universals	147
5	**Patterns of prominence**	160
5.1	Prominence and focus	160
5.2	Prominence patterns across languages	168
5.3	Some potential problems	197
6	**Prosodic structure**	205
6.1	The structure of intonational tunes	206
6.2	A metrical theory of sentence stress	221
6.3	The nature of prosodic constituency	235
7	**Pitch range**	252
7.1	The relativity of pitch in phonological theory	252
7.2	The phonetics of pitch range variation	257
7.3	The phonology of pitch range effects	269
7.4	Gradience, pitch range, and paralanguage	280
	Notes	284
	References	302
	Index of names	321
	Index of languages	325
	Subject index	327

Figures

1.1 The hat pattern in the IPO model of intonation *page* 17
1.2 Basic features of Fujisaki's model of intonation 26
1.3 The 'grid' in Gårding's model of intonation 28
1.4 Grønnum's model of Danish sentence intonation 29
1.5 The Swedish word accent distinction 32
2.1 Data from Pierrehumbert's *Anna/Manny* experiment 66
2.2 Two different approaches to defining the 'prominence' of accent peaks 69
2.3 Phonetic realisation in Bruce and Gårding's model 72
2.4 Two different ways of describing the overall downward trend of a pitch contour 75
3.1 Comparison between the H* and L*+H accents 84
3.2 The L*+H accent followed by different edge tone sequences 85
3.3 Terraced downstepping contour in English 86
3.4 Difference between H*+L and H* accents 87
3.5 Four different downstepping contours in English 91
3.6 Three possible transitions between two high accents 106
4.1 Glasgow English intonation contours from the HCRC Map Task Corpus 124
4.2 The Italian sentence *È una vongola*, produced by a native speaker and a non-native speaker 130
4.3 Overall contour shapes signalling location of focus in Chinese 152
4.4 Chinese sentence-level 'tunes', according to Shen 1990 154
4.5 Effect of increasing emphasis on the pitch configurations of the Swedish word accents 158
6.1 Division of the pitch contour in the typical analysis of the British school 210
6.2 Non-emphatic American pronunciation of the phrase *a million dollars* 224

7.1 Normalised lexical tone contours in Vietnamese and Wu Chinese 258
7.2 Distinction between level and span 262
7.3 Hypothetical average data for four target points in an English declarative sentence 263
7.4 The hypothetical data from figure 7.3, replotted on a normalised percentage scale 263
7.5 Correlation between target F_0 values in two speakers' readings of the same sentences 264
7.6 Correlation between target F_0 values in one speaker's 'involved' and 'detached' readings of the same sentences 265
7.7 Correlation between target F_0 values in normal and raised voice for two speakers' readings of the same sentences 266
7.8 A simple model for normalising pitch range modifications within a single speaker 268
7.9 A possible model of pitch range modification 269
7.10 Beckman and Pierrehumbert's reanalysis of the H*+H..H* sequence 275