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Foreword

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During the last few decades, the interest in describing and modeling intonation has steadily grown, both from a theoretical and an experimental perspective. Important conceptual work has been done within several frameworks, among them the so-called British and American Schools of Intonation (see Prieto 2003 for an overview) and in the phonetic laboratories of Aix-en-Provence and Kiel (see Hirst & Di Cristo 1998 and Kohler 2008, respectively). The Autosegmental-Metrical (AM) model has had the largest impact in the field: It was originally developed by Pierrehumbert (1980) for the analysis of English intonation and is currently being adapted to describe a large variety of different languages. All descriptions in this book have been formulated in the spirit of the AM model, which thus constitutes the focus of the volume.

A central idea of the AM model is to clearly distinguish between the phonological structure, consisting of underlying tonal targets represented on a separate tonal tier, and the concrete F0 contour, produced by the speaker as a result of phonetic interpolation between the underlying targets. Furthermore, it is assumed that tonal elements associate with different layers of the Prosodic Hierarchy (see Selkirk 1984, among others): Whereas so-called pitch accents associate with metrically strong syllables, tonal targets signaling prosodic boundaries are associated with higher levels of the Prosodic Hierarchy, such as the (major) intonational phrase (IP) or the (minor) intermediate phrase (ip). On the basis of these assumptions, several tools have been developed which aim at facilitating the transcription of the intonational properties of empirical data. One of the most widely used AM-based transcription systems is the ToBI (Tone and Break Indices) labeling system (Silverman, Beckman, Pitrelli, Ostendorf, Wightman, Price, Pierrehumbert & Hirschberg 1992), which has been adapted for the transcription of Romance and Germanic languages such as Spanish (Beckman, Díaz-Campos, Tevis McGory & Morgan 2002 and Prieto & Roseano 2010) and German (Grice & Baumann 2002), among others. The various versions of the ToBI notation system share the common characteristic that pitch accents are annotated as starred tones, either as