

Italian intonation: neutral & regional accents

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1. A good description of the intonation of any language is one of the most difficult tasks even for phoneticians (let alone general linguists, or common phoneticians, who are forced to rely on acoustic analyses, owing to a clear lack of specific preparation).

Natural phoneticians, however, have a more objective method of analyzing and showing things as they actually are. First of all, it is obvious that not any recorded example is surely apt for an accurate description. In fact, several examples are needed to work out an average, which can really be representative. These examples must derive from a careful selection of several sentences said by different informants, both in spontaneous speech and in scripted texts.

Of course, sentences which result not to be really spontaneous must be discarded at once, especially when elicited from reading. Unexperienced informants happen to read even partial questions using an interrogative tune. For instance, ξ *What's your name?* [ξ ˈwɔts jɔˈnɛˈim.], is unnatural and absurd if said as ξ *What's your name?* [ξ ˈwɔts jɔˈnɛˈim˙].

But there is another serious and subtle drawback that any analyst must necessarily take into careful consideration. Even if native speakers (and, most of all, hearers) can judge a sentence to be convincingly correct and quite suitable for a given communicative situation, not any sentence is equally adequate to actually be a good and surely representative example of a given intonation pattern.

2. We all know quite well that there are different kinds of questions, even within the class of *total questions* (also known as ‘yes/no questions’, or ‘polar questions’, &c). In fact, instead of the banal superficial structure determined by syntax, what really determines how actually a sentence has to be uttered (in a given context) is the semantic structure together with its communicative aim.

Thus, it is fundamental to distinguish plain total questions from at least two other types, although their written form is exactly alike, since syntax is just a very gross tool for putting words in a given order, and nothing more. These two additional kinds of total questions are: (total) questions for confirmation and (total) questions for specification.

Indeed, the serious drawback of not considering this fact turned immediately out, when the first analyses based on the ‘Map Task’ (in the early 1990’s) were car-

ried out. Also their very poor notation, based on ‘ToBI’, inevitably involved a number of serious problems, for its cumbersome and quaint notation, clearly insufficient for distinguishing significant facts in a really useful way. In fact, it confines several different possibilities into a scanty number of poorly fabricated classes. A recent article, appeared in *The Journal of the International Phonetic Association* (2012), unfortunately employs these unsatisfactory procedures.

3. A *confirmation* question does not end with an interrogative tune, /?/. In fact, the pattern undergoes a substantial modification, by changing / ξ ?/ into / ξ ./: in neutral Italian, [ξ ·'·'] and [ξ ·'· (.)], respectively. The notation of the latter pattern means that the final tune can be either *conclusive*, [·'· .], or *continuative*, [·'·'], according to the degree of certainty by the speaker, while the suitable protune is the interrogative one, [ξ], in both cases. For instance (as we will see later on), a question like the following: *Who wrote ‘Romeo and Juliet’?* –instead of a sure answer *Shakespeare*– might receive a not too sure one, or even a far less positive one, seeking confirmation.

4. A *specification* question has a more complex structure, because it does not only change the last tune into a continuative one. As a matter of fact, it moves the suitable interrogative tune, /?/, to an earlier position in the sentence. Indeed, it divides a syntactic simple sentence into two smaller sentences, while keeping the very same syntactic structure.

It is very important to pay due attention to cases where there is a ‘given’ element, (such as *book*, in our next example), which is less important and thus less stressed, being already ‘known’, since previously mentioned, or ‘expected’, as present in a particular communicative situation, because it can be visible, or implied, or inevitable, from social or cultural experience: *Have you read this book?*

5. Here, the structure is / ξ ?/ + / ξ ,/ –with *attenuation* of the sentence-internal interrogative tune. Thus, strictly speaking we have: / ξ ?°/ + / ξ ,/ (which can be clearly shown in a suitable tonogram, as we will do, with some useful diagrams). Indeed, internal attenuation is automatic, so it need not be explicitly marked. So, it is generally sufficient to simply show [ξ ·'] + [ξ ·], instead of [[ξ ·°]] + [ξ ·]. In fact, that utterance is formed by two tunes, not just one; and this is significant to show the difference between written and spoken codings. The former is too sketchy, due to its excessively limited graphic possibilities, but it should not, in the least, restrict the varied writing possibilities, which are typical of spontaneous and qualified speech.

6. Another serious complaint concerns the choice of sources and references to consult. This is a fundamental part of any scholar’s task. But books on the subject have to be read thoroughly; not just through a library catalog. At least the table of contents should be perused carefully. In this way, even a superficial reader could discover –for instance– that our *Manuale di pronuncia italiana* (‘A Handbook of

Italian Pronunciation' 2004), even with no specific subtitle (such as *Neutral & Regional Accents*), in a number of chapters, fully describes both the pronunciation and intonation of 22 regional accents (including several local and sociophonic variants). On the contrary, too many authors –including that of the article hinted at above– still seem happy to indicate just our first books (and often only their very first editions of 1979 and 1980).

7. But let us stop cackle and start with a thorough –though short– *introduction to intonation* and how to usefully treat it (drawing on some books of ours).

8. INTONATION is constituted by the relative pitch of syllables forming more or less long sequences of connected speech.

These sequences are called TUNINGS (or intonation groups) and can consist of pause groups (which, in turn, consist of rhythm groups); but they can also consist in a single word – which can even be monosyllabic: *No. – No? – No! – No...*

What is essential is that pitch –through given differences– adds (or, rather, gives) different pragmasemantic nuances –such as ‘statement, question, command’, &c– to phonic sequences which could otherwise be identical.

Thus the difference obtained is not merely semantic, conceptual, as in the case of ton(em)e languages, such as Chinese. However, by using the same principles and the same symbols of syllabic-tone notation, we can accurately (and without too many problems) transcribe the characteristics of pitch and strength of the syllables of a whole utterance. In fact, stress-tonal signs show both the relative pitch and stress-degrees of the syllables before which they are put. But it is fundamental to remember that voices differ, because they belong to three main groups, at least: *male, female, infant* – as in fig 1.

fig 1. The three main groups of human voices.

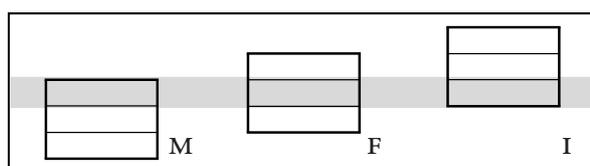
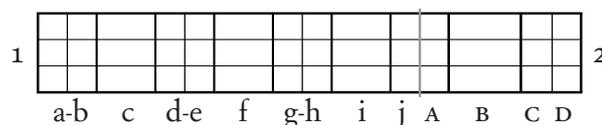


fig 2. The tuning and its subdivisions.



- | | | |
|-------------|-------------------------------------|-------------------------|
| 1+2: tuning | a-b: antetonic (syllables) | A: pretonic (syllables) |
| 1: protune | c: (first) protonic (syllables) | B: tonic (syllables) |
| 2: tune | d-e: (first) intertonic (syllables) | C-D: post-tune |
| | f: protonic (syllables) | C: internal post-tonic |
| | g-h: intertonic (syllables) | D: terminal post-tonic |
| | i: (last) protonic (syllables) | |
| | j: (last) intertonic (syllables) | |

Let us start from a close examination of the ideal tuning and its parts, as shown in fig 2. Of course, it is an ideal diagram, because current sentences rarely have 14 syllables.

Now, we can go to fig 2, where we can see the whole pitch extension of an utterance, which is called a TUNING (cf fig 5-6, § 11 – perhaps it is better to avoid a possible unitary term as ‘tuning’). It is divided into a PROTUNE and a TUNE. Here we anticipate that a general *tune* consists of three parts: a PRETONIC syllable, the TONIC (ie the stressed) one, and (two) POSTTONIC syllables.

A *protune* consists of one or more *stressed* and *unstressed* syllables (which are called ‘protonic’ and ‘intertonic’ syllables, respectively).

Sometimes, it could be important to refer explicitly to the first or last ‘protonic’ syllable, in the description of certain languages with particular protunes. Usually, the first protonic can be preceded by some ‘antetonic’ (ie initial unstressed) syllables.

Then, let us see (fig 3) an iconic and simple way to introduce people to intonation: by carefully reading the examples given, and following the heights shown for every written syllable of neutral British English. Neutral Italian intonation is shown in fig 3.A.

fig 3. A first approach to British English intonation.

1		See you on Saturday.	
2	(Will they)	see you on Saturday?	
3	(If they don't)	see you on Saturday... (it'll be a total disaster.)	
4	(If they don't)	see you on Saturday... (don't worry about it.)	

fig 3.A. A first approach to Italian intonation.

1		Ci vediamo domenica.	
2		Ci vediamo domenica?	
3	(Se non)	ci vediamo domenica... (perdiamo tutto.)	
4	(Se non)	ci vediamo domenica... (non importa.)	

9.1. In anticipation of what will be dealt with presently, we may say that there is a ‘normal’ *protune*, for statements, which has no particular symbol (at the beginning of the transcription of a phrase) since it is the unmarked one: / / . There are, then, three marked protunes: *interrogative* (/̇/), *imperative* (/̈/), and *emphatic* (/̋/).

For the French language (and a few more), it is necessary to add a fifth protune, for partial questions (/̍/), which contain an interrogative word), instead of the normal one (/̇/). It is true, though, that at a greater level of formalization we could avoid introducing this peculiar (notational and categorial) innovation, by using extraphonic information and recognizing interrogative lexical elements (such as *qui*, *quand*, *combien*, *comment*, *pourquoi*, *où*) as belonging to a particular group.

Nevertheless, from a descriptive and contrastive point of view, more practical structures seem to be preferred; thus it is sufficient to find /̍/ to realize we are dealing with *partial* questions and not with *total* questions (/̇/).

We must make it clear at once that *written* sentences are one thing, while the *spoken* language is quite another reality, often very different indeed. Naturally, in the spoken language, tunes are much more numerous than ‘simple sentences’ of grammar and syntax, as will be seen below.

9.2. But let us consider *tunes*. Generally they are formed by the *tonic* syllable (ie the stressed one, which is also the last strong syllable in an utterance, in a sense), the *pretonic* (ie the possible unstressed syllable before it), and the *posttonic* syllables (ie the possible unstressed syllables after it). In the tonetic diagrams (or rather *tonograms*), two posttonic syllables are indicated (ie internal and terminal). Sometimes it is useful to refer to one of them, clearly, in order to highlight typical movements more clearly, above all to distinguish interrogative tunes of the rising type ([·'·]), from those of the falling type ([·'·]). In any case, the term *post-tune* may be used to refer to both syllables, collectively.

We will now consider, concisely (and by looking closely at fig 4), the three marked tunes (of neutral British English – although our phonemic transcription is not simply British, but *diaphonemic* & *interphonemic*, which is suitable also for American English (and most other native accents), without having to repeat words for different realizations). Tunes are shown at the end of phrases: *conclusive* (/./), *interrogative* (/̇/), *suspensive* (/;/), and the unmarked: *continuative* (/./) – *On Saturday* /ɒn'sætəɹɪdɪ./ [ɒn̄'sætɹɪdɪ.], *On Saturday?* /̇ɒn'sætəɹɪdɪ/ [̇ɒn̄'sætɹɪdɪ·], *(If not) on Saturday... (then...)* /ɒn'sætəɹɪdɪ;/ [ɒn̄'sætɹɪdɪ.], *(Perhaps) on Saturday, (but...)* /ɒn'sætəɹɪdɪ./ [ɒn̄'sætɹɪdɪ.].

Here is a set of Italian examples to match with what has just been said and shown for English (obviously, they are not necessarily mere translations): *Domenica* /do'menika./ [do'me:nika·], *Domenica?* /̇do'menika/ [̇do'me:nika·], *(se non) domenica... (allora...)* /do'menika;/ [do'me:nika·], *(forse) domenica, (ma...)* /do'menika./ [do'me:nika·].

10. The best way of dealing with the intonation of a language consists in presenting its structures through appropriate and easy diagrams (ie tonograms), with clear examples and a simple and sufficiently complete notational system (not a cumbersome and useless one).

First of all, we must repeat –loud and clear– that the use and choice of intonation patterns do not depend on syntax at all, but on *semantics* and *pragmatics*, and above all on *communicative goals*. In fact, even if the syntactic formulation is, in the end, the most evident linguistic rendering (for those who are used to reading and writing), in actual fact it is nothing but a faithful representation of the pragmatic-semantic way to express concepts and thoughts, peculiar to every language.

If, for instance, we write –and beforehand say– *I've been looking for this for ages* [ævbɪnˈlɒkɪŋ fəˈðɪs. fɪˈeɪdʒɪz.], the superficial formulation at hand is only the inevitable result of the mental and linguistic processes that produce, in English, the sentence just seen, although with slight possible variations.

In actual fact, it results from the juxtaposition of different concepts (each one indicated by /./, or [·'..], or ⟨'⟩) in a single syntactic string, seemingly simple and straightforward, but actually very complex, as is obvious from its prosodic structure, if supported by an appropriate intonation pattern, as indicated by the small but precious signs used.

Italian example: *È voi che cercavo da molto tempo* [EVˈvo:i. ketʃˈtʃerˈkavo. daˈmolto ˈtɛmpo:].

Tunings (or intonation groups)

11. Tunings consist (as already seen, cf § 8-9 & fig 2) of a protune (in our example *I am transcribing the following example* [æmtɹænˈskɹæbɪŋ ðəˈfɒləʊɪŋ ɪɡˈzɑːmpɫ]) and a tune (*phonetically* [fəˈnɛtɪkli.]). In this case, we have a normal protune and a conclusive tune. The latter is represented, tonemically (in a theoretical way) by /./, and tonetically (in a more realistic way) by [·'..] (or by ⟨'⟩, in a graphemic text).

The number of syllables in the example has been calculated on purpose in order to have full correspondence between the tonogram and the syllables of the sentence, to be able to show the characteristics more clearly.

Of course, in normal speech, it is unlikely to find sentences with the same number of syllables; however, the usefulness of the diagram is not compromised, since the actual syllables available (whether more or less than 14) share pitch heights in a fair way. So they may either compress the movement of several syllables into only one or two, or expand it over a larger number of syllables: *Yes, we do* or *Our aim is to pass on ideas, techniques, and practical activities, which we know work in the classroom* (even if this last example, more realistically, will be divided into more parts, with the addition of the respective tunes, mostly continuative), thus: *Our aim is to pass on ideas, techniques, and practical activities, which we know work in the classroom*. In a phono-tonetic transcription, we have: [ɑːˈɪɪm ɪzˈfəˈphɑːs ˈbɪn.

aə'ɫɪːz· ʃhɛk'nɪks· əm'phɪæktɪkɪ æk'thɪvəʒɪz· ɪwɪʃwi'nɜːw 'wɜːk..
 ɫɪndʊ'khlɜːsɪɔm..]. Of course, the same is true of the sentence example given
 above: *I'm transcribing...*

Italian examples: *Decidiamo con quale alfabeto* [detʃi'dja'mo kon'kwɔ'le
 alfa'bɛ'to] (& the tune: *trascrivere* [tras'krɪ:vɛrɛ:]). *È proprio esattamente come tutti noi ce l'aspettavamo da sempre* [ɛp'prɔːprjo ezatta'menːte ɔkome'tutti 'noːi
 tʃelaspetta'vamo da'semːpre:].

Protunes

12. Thus, fig 4 shows the four protunes (of neutral British English, while fig 3.A shows those of neutral Italian): as we already know, one is unmarked, or *normal*, and has no symbol; three are marked: *interrogative* /ɛ/ [ɛ̇], *imperative* /i/ [i̇] (for instance: *Pay attention!* [i'phɛɪ ə'thɛnʃn̩..]), and *emphatic* /λ/ [λ̇] (*We have to check everything very carefully!* [λwi'hæʏ ɪə'tʃhɛk· λ'ɛvɪθɪŋ· λ'veɪɪ 'kheɜfli..]).

fig 4. The four protunes of neutral British English.

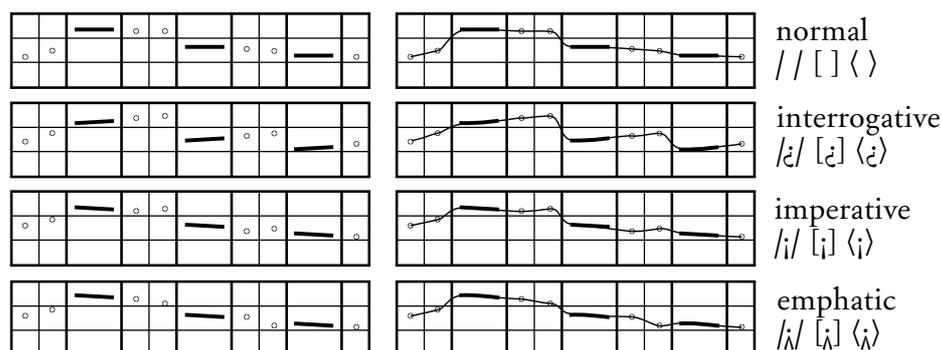


fig 4.A. The four protunes of neutral Italian.

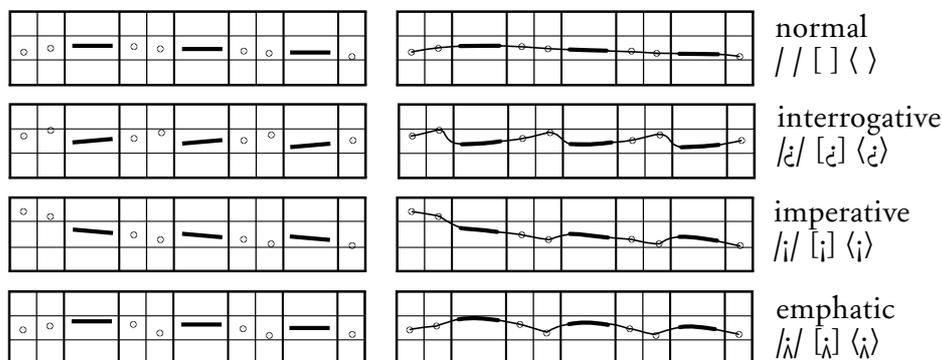


fig 4(A) shows, on the left, sketchy tonograms; on the right, they are given in a more realistic way. Actually, the schematic diagrams are sufficient indeed, since these tonograms necessarily generalize and normalize the data, allowing slight

differences of realization as well. Rather, for teaching and learning purposes, these schematic tonograms are decidedly more useful, making comparisons with those of other languages possible.

Italian examples: *¡Fa' un po' d'atten`zione!* [₁fau₁mpo₁datten'tsjo:ne.]; ₁;/ [₁] (₁*Bi-so-gna 'sempre ₁kontrollare 'bene ₁tutto `quanto!* [₁bi'zoŋna 'sem:pre ₁kontrollare 'be:ne ₁tutto 'kwan:to.].

Tunes

So, fig 5 shows the three marked tunes (of neutral British pronunciation, again both schematically and realistically) – *conclusive* /./ [₁.] (⟨^⟩), *interrogative* /?/ [₁.] (⟨'⟩), and *suspensive* /;/ [₁.] (⟨,⟩) – in addition to the unmarked one, *continuative* /,/ [₁.] (⟨!⟩). In addition, fig 5.A gives the corresponding Italian tunes.

fig 5. The four tunes of neutral British English.

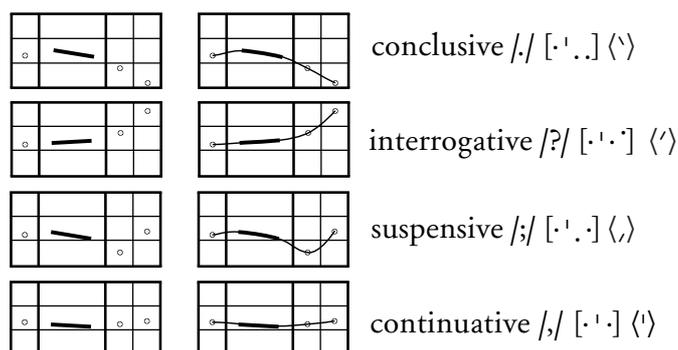
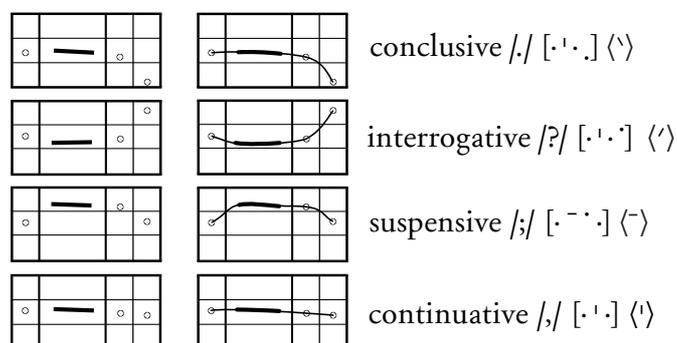


fig 5.A. The four tunes of neutral Italian.



The marked tunes have a functional charge, which is crucial for communication, as they oppose one another distinctively. The unmarked tune – the continuative one – may be considered as the neutralization of the three marked ones (since each of them would be inappropriate in certain –less important– contexts, being

too specific and having very definite functions).

The aim of the continuative tune is, above all, to oppose a theoretical ‘zero’ tune. It is quite different from a straightforward and progressive flow of enunciation, without the slightest variations (or breaks), even theoretical or potential. Its only purpose is to slightly highlight a word, compared to a complete non-occurrence of tunes (as happens within a protune).

Indeed, there is a difference between *I saw six men* /aɛ'sɔː 'sɪks 'mɛn./ [aə̃sɔː 'sɪks 'mɛn.ɹ.] and *I saw six men* /aɛ'sɔː 'sɪks, 'mɛn./ [aə̃sɔː 'sɪks 'mɛn.ɹ.]; in the latter case, of course, *six* is more prominent than in the former, since it has its own tune, instead of being a part of the same protune. We can also have *I saw six men* /aɛ'sɔː 'sɪks. 'mɛn./ [aə̃sɔː 'sɪks. 'mɛn.ɹ.] (even with a possible short pause after *six*), with a more and more evident separation between the two phrases (of course, semantically, as well).

We have already seen that a syntactic string does not generally correspond to just one tune; in fact, more or less numerous continuative tunes occur, otherwise the sentence would not sound spontaneous and convincing. At first, one does not fully realize this internal subdivision, which is completely natural. Its appropriate use goes entirely unnoticed; whereas, its absence would not pass unnoticed at all (as happens in unprofessional reading or recitation).

For instance, if we consider an utterance such as *Look! the imprints of a bear*, we realize that it can be said in many ways – apart from actual and paraphonic considerations such as the *fright* taken at the sight, or the *delight* expressed by naturalists, or the *satisfaction* felt by hideous poachers... (all of them are rendered with different nuances, clear and easy to interpret). Of course, this is different from a unitary sentence such as *Look at the imprints of a bear*, in just one tuning: /'lɔkət ði'ɪmpɹɪnts əvə'beɪ.ɹ./ [ˈlɔkət ði'ɪmpɹɪnts əvə'beɪ.ɹ.].

Italian: /./ [·'·.] (or (<)), /?/ [·'·'] (<'), /;/ [·˘·] (<˘), and /,/ [·'·] (<'). Examples: *Molta gente* /'molta 'dʒɛnte./ ['molta 'dʒɛn:te.] is different from *Molta gente* /'molta, 'dʒɛnte./ ['molta: 'dʒɛn:te.]. *Ecco qui le impronte dell'orso* /'ɛkko 'kwi leim'pronte dell'orso./

14. Thus, if we go back to the original utterance, what we find is something closer to a natural exposition: /'lɔk. ði'ɪmpɹɪnts əvə'beɪ.ɹ./ [ˈlɔk. ði'ɪmpɹɪnts əvə'beɪ.ɹ.]; in fact, in the same sentence, there are two pragmatic concepts: the imprints and its sighting.

If we then divide it into three parts (of course, with three separate tunes), the nuances expressed are more detailed: /'lɔk. ði'ɪmpɹɪnts. əvə'beɪ.ɹ./ [ˈlɔk. ði'ɪmpɹɪnts. əvə'beɪ.ɹ.]; in this way, we can manage to separate, conceptually too, imprints of different shapes.

After all, it is possible to use some continuative tunes (ie unmarked /,/ as already seen in the previous section), and this will add something to elocution (in opposition to a unitary utterance, although this is not for emphasis, of course). It is only a way to make enunciation a little more effective and natural: /'lɔkəʃ ði'ɪmpɹɪnts, əvə'beɪ.ɹ./ [ˈlɔkət. ði'ɪmpɹɪnts. əvə'beɪ.ɹ.] (and variations).

By considering an example like *You must read further books on this particular subject*, again, we can easily see that there are several ways of saying it. Apart from a quite flat realization in a single tuning, as: /juuməstʰi:ɪd ʰə:ɪðəɪ ʰbɔks ɒnðɪspə:ɪ ʰʰɪkjələɪ ʰsɛbdʒəkʰt./ [jjuuməsʰɪ:ɪd ʰfə:ðə ʰbɔks ɒnðɪspəʰʰɪkjələ ʰsɛbdʒɪkʰt..], we can have: /juuməstʰi:ɪd ʰə:ɪðəɪ ʰbɔks, ɒnðɪspə:ɪʰʰɪkjələɪ ʰsɛbdʒəkʰt./ [jjuuməsʰɪ:ɪd ʰfə:ðə ʰbɔks ɒnðɪspəʰʰɪkjələ ʰsɛbdʒɪkʰt..], or: /juuməstʰi:ɪd, ʰə:ɪðəɪ ʰbɔks, ɒnðɪspə:ɪʰʰɪkjələɪ ʰsɛbdʒəkʰt./ [jjuuməsʰɪ:ɪd ʰfə:ðə ʰbɔks ɒnðɪspəʰʰɪkjələ ʰsɛbdʒɪkʰt..], or else: /juuməstʰi:ɪd, ʰə:ɪðəɪ ʰbɔks, ɒnðɪspə:ɪʰʰɪkjələɪ, ʰsɛbdʒəkʰt./ [jjuuməsʰɪ:ɪd ʰfə:ðə ʰbɔks ɒnðɪspəʰʰɪkjələ ʰsɛbdʒɪkʰt..]. We could even have: /juu, məstʰi:ɪd, ʰə:ɪðəɪ, ʰbɔks. ɒnðɪs, pə:ɪʰʰɪkjələɪ, ʰsɛbdʒəkʰt./ [ˌjuu məstʰɪ:ɪd ʰfə:ðə ʰbɔks. ɒnðɪs pə:ɪʰʰɪkjələ ʰsɛbdʒɪkʰt..] (with more and more numerous nuances and implications).

Italian (subdivided): /'ɛkko ʰkwi. leim'pronte dell'orso./ ['ɛkko ʰkwi. leim'pronte dell'or:so:]; /'ɛkko ʰkwi. leim'pronte. dell'orso./ ['ɛkko ʰkwi. leim'pron:te. dell'or:so:]; /'ɛkko. ʰkwi. leim'pronte. dell'orso./ ['ɛkko. ʰkwi. leim'pron:te. dell'or:so:].

Devi consultare un nuovo dizionario d'inglese /dɛvi konsultare un'nowo dits-tʃɔ'narʒo diŋ'gleze./ [dɛ:vi ʰkɒnsult'a:re un'nowo ʰdɪtsʃɔ'narʒo diŋ'gle:ze:]; /dɛvi konsultare, un'nowo dits-tʃɔ'narʒo diŋ'gleze./ [dɛ:vi ʰkɒnsult'a:re un'nowo ʰdɪtsʃɔ'narʒo diŋ'gle:ze:]; /dɛvi konsultare, un'nowo, dits-tʃɔ'narʒo diŋ'gleze./ [dɛ:vi ʰkɒnsult'a:re un'nowo ʰdɪtsʃɔ'narʒo diŋ'gle:ze:]; /dɛvi konsultare, un'nowo dits-tʃɔ'narʒo, diŋ'gleze./ [dɛ:vi ʰkɒnsult'a:re un'nowo ʰdɪtsʃɔ'narʒo diŋ'gle:ze:]; /dɛvi, konsultare, un'nowo, dits-tʃɔ'narʒo diŋ'gleze./ [dɛ:vi. ʰkɒnsult'a:re un'nowo ʰdɪtsʃɔ'narʒo diŋ'gle:ze:]; /dɛvi, konsultare. un'nowo, dits-tʃɔ'narʒo, diŋ'gleze./ [dɛ:vi. ʰkɒnsult'a:re. un'nowo ʰdɪtsʃɔ'narʒo diŋ'gle:ze:].

15. A *conclusive* tune is necessarily used whenever a given concept is completed in the speaker's mind. Thus, besides the words which form the sentences, it concerns communicative functions as well, as if, in saying *It's raining cats and dogs*, we added 'I am stating' – so: *It's raining cats and dogs* [ɪts ɪˌreɪnɪŋ ˈkætɪz ənˈdɒɡz..].

Each tune has a specific function: the *interrogative* communicates 'I am asking': *Is it raining cats and dogs?* [ɪzɪt ɪˌreɪnɪŋ ˈkætɪz ənˈdɒɡz?]; the *suspensive* one communicates 'I am underlining': *If it's raining cats and dogs...* (lit's a calamity!) [ɪfɪts ɪˌreɪnɪŋ ˈkætɪz ənˈdɒɡz: | (ɪtsɪwkwɪlæməʃi..)]. The *continuative* tune, instead, simply communicates 'I'm not finished': *It's raining cats and dogs (but I don't care)* [ɪts ɪˌreɪnɪŋ ˈkætɪz ənˈdɒɡz. (bət ɪdɒnt ˈkeɪə)].

It is possible to have a series of conclusive tunes: *Yesterday it rained. Today it's raining. Tomorrow it'll pour. I'm sick and tired. I'll go away!* [ˌjɛstəˌdeɪ ɪt ɪˈreɪnd. ˌtəʊdeɪ ɪt ɪz ɪˌreɪnɪŋ. ˌtɒmɒrɒ ɪt ɪl ˈpɔɪə. ɪm ˈsɪk ən ˈtɪəd. ɪl ˈɡo əˈweɪ! ʰhə ʰdɛɪ ɪts ɪˌreɪnɪŋ. ʰhə ʰmɒɪzɔ ɪt ɪˈpɔɪə. ɪm ˈsɪk ən ˈtɪə ɪd ɪl ˈɡo əˈweɪ.]. However, a suspensive tune is very likely for *To-morrow it'll pour* [ʰhə ʰmɒɪzɔ ɪt ɪˈpɔɪə:].

Too often, current writing (which is not at all sophisticated) uses only commas: *Yesterday it rained, today it is raining, tomorrow it'll pour, I am sick and tired, I'll go away*. Thus, with the guilty complicity of schools, one is led to a kind of 'child-like' reading, which makes people utter things like: *[° ɪˌreɪnɪŋ ɪt ɪˌreɪnɪŋ. ° ɪt ɪˌreɪnɪŋ

visible, or implied, or inevitable, from social or cultural experience.

¿Have you 'read this book? [¿hævjμ'ɹɛd' d̩s'bo:k̩], ¿Do you 'like music? [¿d̩(ə)jμ'laək̩' ɪ'ɱjμuzɪk̩], ¿Do you 'know where John is? [¿d̩(ə)jμ'nɜ:ɔ' wɛz'dʒɔ'nɪz̩], ¿Is the 'station far a'way from here? [¿ɪzðə'stɛɪʃn̩ 'fɑ:ɹ̩ w'wɛɪ' fɹəm'hɪv̩], ¿Is there a 'library near here? [¿ɪzðəɹə'lɑɪbrɪəri' ɪ'nɜ: 'hɪv̩].

Italian examples: ¿Hai 'visto? [¿ai'vis:t̩], ¿Le 'piace? [¿le'pjɑ:tʃe], ¿È lon'tano? [¿ɛl̩lon'ta:n̩].

¿Hai 'letto questo libro? [¿ai'lɛt:t̩' ɪ'kwɛst̩'li:br̩], ¿Le 'piace la musica? [¿le'pjɑ:tʃe' ɪ'la'muzɪka], ¿Sa se è a'perta la farmacia? [¿'sas̩ seɛa'pɛɪ'ta' ɹ̩la'farmatʃi'a], ¿È lon'tana la stazione? [¿ɛl̩lon'ta:na' ɹ̩lastats'tsjo:ne], ¿C'è un'e'dicola da queste parti? [¿tʃɛun'e'di:kola' ɪ'da'kwɛst̩'e'par:ti].

17. In the examples just seen, the structure is /¿ ?/+|¿ ,/ with *attenuation* of the sentence-internal interrogative tune. Thus, strictly speaking: /¿ ?o/+|¿ ,/, as will be seen shortly, with modifications of the tunes.

Indeed, internal attenuation is automatic, so it need not be explicitly marked: [¿ ·]+[¿ ·], for [[¿ ·◦]]+[¿ ·]. In fact, that utterance is formed by two tunes, not just one; and this is significant to show the difference between written and spoken codings. The former is too sketchy, due to its excessively limited graphic possibilities, but it should not in the least restrict the varied phonic possibilities, which are typical of spontaneous and qualified speech.

This is the reason why punctuation should be more careful and accurate, still without introducing new –though desirable– signs, as for instance ‘·’ (no longer as an ‘epigraphic dot’, but as an ‘orthological [raised] dot’, followed by a space), in particular, in those cases where Western Grammar is not allowed to separate a subject from its verb (and the like). However, in Turkish, for instance, it is indeed more than ‘correct’ to write: *Ahmet, Ankara'dadır* /ah'met, 'ankaradadır./ [ʔah'mɛt̩ ʔɑŋkɑɾɑ.dɑdɪɹ̩.] ‘Ahmet is in Ankara’.

With orthological structures as the following, we would have quite different meanings from those given above (though pragmatically less probable indeed): ¿Have you 'read this 'book? [¿hævjμ'ɹɛd' d̩s'bo:k̩], ¿Do you 'like 'music? [¿d̩(ə)jμ'laək̩ 'mμuzɪk̩], ¿Do you 'know where 'John is? [¿d̩(ə)jμ'nɜ:ɔ wɛz'dʒɔ'nɪz̩], ¿Is the 'station far a'way from 'here? [¿ɪzðə'stɛɪʃn̩ 'fɑ:ɹ̩ w'wɛɪ' fɹəm'hɪv̩], ¿Is there a 'library near 'here? [¿ɪzðəɹə'lɑɪbrɪəri' nɜ: 'hɪv̩].

Italian: ¿Sa se la farma'cia è a'perta? [¿'sas̩: ɹ̩sela'farmatʃi'a ɛa'pɛɪ'ta], ¿La sta'ziona è lon'tana? [¿lastats'tsjo:ne' ɹ̩l̩lon'ta:na], ¿Da queste 'parti c'è un'e'dicola? [¿da'kwɛst̩'e'par:ti' ɹ̩tʃɛun'e'di:kola].

18. On the contrary, *partial questions* (or *wh*-questions) include specific (interrogative) words, such as *who*, *what*, *which*, *when*, *where*, *why*, *whose*, *how*, *how much*, *how long*... Clearly enough, the answers regard the part of the questions where the interrogative word occurs, since the rest of the questions themselves is already known, or shared, or implicit.

If somebody asks me: ¿How many 'languages do you speak? [¿'haɔmɛni'læŋgwɪ-

ɔʒz.. ɪɔʒdʒɪm'sprik.ɪ], it is obvious that they know I happen to speak some languages; and if I say ɔ̃⁻*Who told you that?* [ɔ̃⁻hɪru ʰhooɫɔʒmɪðæf.], or ɔ̃⁻*How do you know?* [ɔ̃⁻haɔ dʒɪm'nɔ.], that piece of information is something known, or 'given'.

Therefore, the voice falls at the end, as for a conclusive sentence. Indeed, the questions just seen could even be formulated as: *I'd like to know how many languages you speak*, and *Please, tell me who told you that*, and *Tell me how you know*.

However, even if in partial questions the conclusive tune has to be used (which is falling just as in statements), there is certainly some pitch difference (apart from an obvious syntactic one) between a question like *When will they buy a new computer?* and a statement like *When they buy a new computer*. This also occurs in languages with identical syntactic patterns, as in Italian *Quando comprano il nuovo computer?* 'When will they buy a new computer?' and *(Lo copiano) quando comprano il nuovo computer* '(They will copy it) when they buy a new computer'.

The difference is in the protune. As a matter of fact, all kinds of questions have something in common, *ie* the interrogative protune, /ɔ̃/ [ɔ̃] (which, as can be seen in fig 3), has a partially different pitch contour from the one used in normal protunes. This difference consists in modifying the usual pitch movement, through the anticipation of the typical interrogative curve (/ʔ/ [·'·]), which in neutral British English pronunciation is rising – from mid to high pitch.

The anticipation in question, however, does not exhibit the actual change from mid to high, but reproduces it on a small scale, by distributing pitch heights among the stressed and unstressed syllables. Thus, it modifies the usual contour of the unmarked protune only partially.

Nevertheless, this is quite sufficient to make the difference perceptible right from the beginning, *ie* on the very first syllable(s). So, in the Italian examples too, the difference is surely there already on *Quan-*, and increases on *-do* (and so on – often together with a different degree of stress). But the symbol /ɔ̃/ [ɔ̃] alone is sufficient to indicate the pitch difference that the ear clearly hears: ɔ̃⁻*Quando comprano il nuovo computer?* [ɔ̃⁻kwando 'kom:prano.ɪɔ̃⁻il'nɔvɔ kom'pjuter.], in comparison with *Quando comprano il nuovo computer* [kwando'kom:prano.ɪl'nɔvɔ kom'pjuter.]. Going back to the English example, we have: ɔ̃⁻*When will they buy a new computer?* [ɔ̃⁻wem: wɪðeɪ'baɔ.ɪɔ̃⁻ənjɪru kɪm'phjɪuɪtʃ.] and *When they buy a new computer* [wɛnðeɪ'baɔ ənjɪru kɪm'phjɪuɪtʃ.].

Besides, as all of the partial questions, these too can be said with a continuative tune (which renders them less categorical), or by attenuating the tune (cf § 21-23).

The question about the *computer* already shows that the plan of buying a new machine (hopefully a new Mac) was 'known', or 'given', not a 'new' fact. Equally, we have a parenthesis as soon as an example like ɔ̃⁻*When are you leaving?* [ɔ̃⁻wem: əjɪ-'lɪvɪŋ.] becomes a known fact as far as the departure is concerned: ɔ̃⁻*When are you leaving?* [ɔ̃⁻wem:ɪ.ɪɔ̃⁻əjɪm'lɪvɪŋ.]. Usually, this also happens – for pragmasemantic reasons – in sentences like: ɔ̃⁻*How much does it cost?* [ɔ̃⁻haɔ'mɛtʃ.ɪɔ̃⁻dʒɔzɪk'kɒst.]; whereas realizations such as ɔ̃⁻*How much does it cost?* [ɔ̃⁻haɔ mɛtʃ dʒɔzɪk'kɒst.]; are to be found only in 'teaching' recordings (but, unfortunately, what we actually hear, in too many recordings, is ɔ̃⁻*How much does it cost?* [ɔ̃⁻haɔ mɛtʃ dʒɔzɪk'kɒst.], indeed!).

Italian: ζ *Quante 'corse ci 'sono all'ora?* [ζ 'kwante 'kor:se· ζ tʃi'so:no· ι ζ all'lo:ra·]; ζ *Chi te l'ha 'detto?* [ζ 'kit telad'detto·]. *Vorrei sapere quante corse ci sono all'ora e Mi devi dire chi te l'ha detto.* ζ *Come s'ac'cende questo com,puter?* [ζ 'ko:me satʃtʃɛ:nde· ι ζ kwestokom'pjuter·]; *Mi servirebbe il tuo aiuto, ché non so come s'accende questo computer.*

ζ *Quando 'tornano?* [ζ 'kwando 'tor:nano·.]; *Quando 'tornano* [ι kwando'tor:nano·.]. ζ *Quando ,tornano?* [ζ 'kwan:do· ι 'tor:nano·.].

ζ *Quanto 'costano?* [ζ 'kwanto 'kɔs:tano·.], or ζ *Quando 'partono?* [ζ 'kwando 'par:tono·.]; ζ *Quanto ,costano?* [ζ 'kwan:to· ι 'kɔs:tano·.], or ζ *Quando ,partono?* [ζ 'kwan:do· ι 'par:tono·.].

19. Let us briefly move back to the kind of intonation used at school, which makes people say * $[\zeta^{-}\text{wem wɪθ̌ɛɪ'ba}^{\circ}\text{ə'nj}^{\mu}\text{u k}^{\mu}\text{m'phj}^{\mu}\text{u}^{\text{f}^{\circ}}]$ * ζ^{-} *When will they ,buy a ,new com'puter?* whose meaning, strictly speaking, would be closer to 'Would you mind repeating that? I didn't quite catch what you said. Did you ask about when they're going to buy a new computer?', ie ζ^{-} *When will they ,buy a ,new com'puter??*^o [$\zeta^{-}\text{wem wɪθ̌ɛɪ'ba}^{\circ}\text{ə'nj}^{\mu}\text{u k}^{\mu}\text{m'phj}^{\mu}\text{u}^{\text{f}^{\circ}}$] (where ^o indicates a higher pitch raising).

In actual fact, there is a big difference, since the classic 'bookish question' (as we will see presently, in § 20 & 25) is: [$\text{wem wɪθ̌ɛɪ'ba}^{\circ}\text{ə'nj}^{\mu}\text{u k}^{\mu}\text{m'phj}^{\mu}\text{u}^{\text{f}^{\circ}}$]. That is, an interrogative tune is added at the end of conclusive tunes ([.]+^o), as if it were not real communication, but rather a kind of drill in order to 'identify' a question, and by 'concluding' it –only at the end– with what is thought to be expected (according to the 'rules', ie with an interrogative tune).

However, this operation goes against the rules of real communication completely; and practically without distinguishing between total and partial questions. Indeed, even a question like [$\zeta^{-}\text{wɔts j}^{\sigma}\text{'nɛ'im}^{\circ}$] *What's your 'name?* is a classic example, instead of [$\zeta^{-}\text{wɔts j}^{\sigma}\text{'nɛ'im}$] *What's your 'name?*

Italian: * $[\zeta$ 'kwando 'tor:nano·] * ζ *Quando 'tornano?* – [ζ kwando'tor:nano·^o] ζ *Quando 'tornano??*^o or [ι kometi'kja:mi·^o] *Come ti 'chiami?*, instead of [ζ 'ko:me ti'kja:mi·] *Come ti 'chiami?*

20. There is also a difference between: ζ *How many 'times shall I 'say that?* [ζ 'haɔ,mɛni 'tʃa'ɛmz· ζ ʃɛlaθ'sɛɪ'ðæʃtʃ·.] –a normal partial question– and ζ *How many 'times shall I 'say that?!* [ζ 'haɔ,mɛni "tʃa'ɛmz· ζ ʃɛlaθ'sɛɪ'ðæʃtʃ·.] –a (partial) rhetorical question, which certainly does not ask for information about the number of times, but instead communicates a meaning like 'Will you obey me at last?' (please, note the emphatic stresses).

In addition, there can also be a *polite* partial question: ζ *How many 'times shall I 'say that?* [ζ 'haɔ,mɛni 'tʃa'ɛmz· ζ ʃɛlaθ'sɛɪ'ðæʃtʃ·], which uses the unmarked continuative tune in order to make the question less brusque, as in ζ *What's the 'time?* [$\zeta^{-}\text{wɔts θ}^{\circ}\text{tʃa'ɛm}$], ζ *Who 'is it?* [ζ 'hɪu 'tʃɪʃtʃ·], decidedly more suitable, above all with strangers, than ζ *What's the 'time?* [$\zeta^{-}\text{wɔts θ}^{\circ}\text{tʃa'ɛm}$ ·.], ζ *Who 'is it?* [ζ 'hɪu 'tʃɪʃtʃ·.].

All this demonstrates that syntactical punctuation and word order are not at all sufficient to determine which kind of intonation is the most appropriate for a given sentence.

Besides, if people ask *¿Can you hear me?* [¿kwɔŋju'hɛmi.], their intention is certainly not to check whether their listener's hearing is (still) good, but rather whether it is possible or not to ask them for something, talking normally.

Obviously, there are many nuances which can be detected in the various kinds of questions that –every day– we can produce or hear. These questions may be participating, polite, inquisitive, formal, detached, ironic, sarcastic, and so on. In all these cases, the paraphonic component, with its varied facets, highly modifies canonical intonation patterns, which are so to say 'expected', producing mixtures of protunes and tunes too.

Italian: *¿Quante volte lo devo fare?* [¿'kwante 'vɔl:te ɔlo,dɛvo'fare.]; *¿Quante volte lo devo fare?!* [¿'kwante 'vɔl:te ɔlo,dɛvo'fare.]. *¿Quante volte lo devo fare?* [¿'kwante 'vɔl:te lo,dɛvo'fare.].

¿Che ore sono? [¿ke'ore 'so:ɲo.], *¿Che ora è?* [¿ke'o'ra 'ɛ.], *¿Chi è?* [¿ki'ɛ.]; *¿Che ore sono?* [¿ke'ore 'so:ɲo.], *¿Che ora è?* [¿ke'o'ra 'ɛ.], *¿Chi è?* [¿ki'ɛ.].

¿Sai l'ora? [¿sai'lo:ra.]; *¿Sai l'ora?* [¿sai'lo:ra.]; *Sai l'ora?* [sai'lo:ra.°].

Tune modifications

21. Even a sentence like *Put it on the table* [ˌphɔtɪf ɒnðə'theɪbəl.] can be said with different intentions. In fact, *Put it on the table* [ˌphɔtɪf ɒnðə'theɪbəl.] can sound too brusque and impolite, or too familiar and friendly; these nuances are not explained by syntax, but rather by *pragmasemantics*. Therefore, often ATTENUATION may be introduced, which can be shown by placing an empty dot (or ring) at mid height [°]: *Put it on the table* [ˌphɔtɪf ɒnðə'theɪbəl.°].

We have seen above that, for repetition (or incredulity) questions, the tune is ACCENTUATED. At the end of a conclusive utterance, and especially at the end of a text paragraph, it is frequent –and normal– to use the accentuation of the conclusive tune too: *And this ends our programs* [ənˈðɪs ˈɛn:dz ə'phɪzɔgɹæmz.°].

Italian: *Mettilo sul tavolo* [ˈmɛttilo sul'ta:volo.]; *Mettilo sul tavolo* [ˈmɛttilo sul'ta:volo.]; *Mettilo sul tavolo* [ˈmɛttilo sul'ta:volo.°].

¿Che ore sono? [¿ke'ore 'so:ɲo.°]; *¿Che ore sono?* [¿ke'ore 'so:ɲo.]; *¿Che ore sono?* [¿ke'ore 'so:ɲo.]. *E con questo abbiamo finito* [ɛkkɔŋ'kwɛs:to abˌbjamofi'nitɔ.°].

22. Often, again for pragmase semantic reasons, utterances are *specified*, when their communicative highlighting –or sentence highlighting– is not on the final part of an utterance (as generally happens), as we have already seen in some previously presented questions.

For instance, in *I've bought the tickets for the concert* [əvˈbɔt ðə'thɪkɪts fəðwˈkɒnsɜːt.] we find a 'normal' tuning expected according to the tonogram. How-

ever, one may have to say: *I've bought the tickets for the concert* [æv'boʊt..ɪðə'fɪkɪts fəðw'kɒnsəʃt..] – possibly even with some emphasis: *I've bought the tickets for the concert* [æv'boʊt..ɪðə'fɪkɪts fəðw'kɒnsəʃt..], as an answer to a rather doubtful question about somebody's efficiency or memory.

From a pragmasemantic point of view, the most likely intonation pattern, for a question like *Have you bought the tickets for the concert?*, is *Have you bought the tickets for the concert?* [ɛ'hævju'boʊt..ɪðə'fɪkɪts fəðw'kɒnsəʃt..], contrary to school performances and, unfortunately, to most recordings in various teaching courses too, which instead foist absurdities such as **Have you bought the tickets for the concert?* *[ɛ'hævju'boʊt..ɪðə'fɪkɪts fəðw'kɒnsəʃt..]. Strictly speaking, a sentence pronounced like that would really mean something like 'Why did you buy the tickets for the concert, you silly idiot!').

Italian: *Ho comprato i biglietti per il teatro* [ɔkkom'prato ibil'letti pe,rilte'a:tro..]; *Ho comprato i biglietti per il teatro* [ɔkkom'prato..ɪbil'letti pe,rilte'a:tro..]; *Ho comprato i biglietti per il teatro* [ɔkkom'prato..ɪbil'letti pe,rilte'a:tro..].

Hai comprato i biglietti per il teatro? [ɛ'aikom'prato..ɪbil'letti pe,rilte'a:tro..]; *Hai comprato i biglietti per il teatro?* [ɛ'aikom'prato..ɪbil'letti pe,rilte'a:tro..].

23.1. The best way to attract (much) attention to what somebody is going to say is to use a *suspensive* tune: *If they haven't understood I really don't know what to do about it!* [ɪfðei'hævnɪf'ændə'stɔ:ʃd..| aə'ɹʌli dɔ:nt'noʊ wɒt fə'dɔ:ʃu..ɪə'baʊtɪt..], *And when at last I came round the corner, they were already there* [əm'wen: ə'ɹ-lɑ:st ə'kheɪm 'ɹɑ:nd ðw'kɒnsəʃt..| ðeiwɜ:ɹɔ:st'ɹeɪdɪ 'ðe:z..], or to clearly separate the parts of an utterance: *Are you going by bus, or walking?* [ɛ'ɑ:ju 'gɔ:ɔŋ bæ'bes: ɛ'wɔ:kɪŋ..], or to announce in advance the end of a complete list of items: *Apples, pears, strawberries, cherries* [æpɹɜ: 'phɛ:zɜ: 'strɔ:bɹɪz: 'tʃɛ:ɹɪz:..].

A suspensive tune can also occur at the end of particular incomplete utterances: *I did try...* [aə'dɪd'ɹɪ..], *You'll see one day or another...* [ju:ɹi'si wɛn'dɛɪ sɪ'ʃə'nɛðe:..]. 'Intermediate' degrees are possible: *I did try...* [aə'dɪd'ɹɪ..], *You'll see one day or another...* [ju:ɹi'si wɛn'dɛɪ sɪ'ʃə'nɛðe:..] (with attenuated suspensive tunes); *I did try* [aə'dɪd'ɹɪ..], *You'll see one day or another...* [ju:ɹi'si wɛn'dɛɪ sɪ'ʃə'nɛðe:..] (with attenuated conclusive tunes); and *I did try* [aə'dɪd'ɹɪ..], *You'll see one day or another* [ju:ɹi'si wɛn'dɛɪ sɪ'ʃə'nɛðe:..] (with no attenuation of conclusive tunes). Obviously, they present different communicative nuances, which are fairly easy to imagine.

In addition, some particular words can receive emphasis. Here we will not enter the field of parophonics, which adds further nuances, ie emotional (eg sadness, shyness, threat...), and social as well (eg skill, supremacy, arrogance...). Certainly, these characteristics are real and present, in actual communication, but they are even more complex to analyze, describe, and transcribe. This means that it is important both to develop full awareness and to succeed in using a notation system which is fairly appropriate, but obviously not too simple.

Italian: *Se non hanno capito, non so cosa farci!* [se(n)no,nannoka'pɪtɔ: non,sɔk-kɔzɑ'far:ʃi:..]; *Quando sono entrato, era tutto bruciato* [kwando,sonoen'trato: ɛra-

'tutto bru'tʃa:to.]; ȷ*Prendi l'autobus, o vai a ȷpiedi?* [ȷ'prɛndi ˈlaʊtobusː ȷovvajapˈpjɛ:di.]; *Ci'liegie, ȷfragole, ȷpere e ȷmele* [ȷʃiljɛ:ȷɛː ˈfra:goleː ȷpe:reː emˈmeleː].

Ci ho proˋvato... [ȷɔpproˋvatoː.]; Te n'accorgeˋrai... [tenakˌkordʒeˋraiː.]. Ci ho proˋvato... [ȷɔpproˋvatoː.], Te n'accorgeˋrai... [tenakˌkordʒeˋraiː.]; Ci ho proˋvato [ȷɔpproˋvatoː.]; Te n'accorgeˋrai [tenakˌkordʒeˋraiː.]; Ci ho proˋvato [ȷɔpproˋvatoː.]; Te n'accorgeˋrai [tenakˌkordʒeˋraiː.].

23.2. In some languages, such as English and French, but also Italian and others, according to communicative aims, when there are some *implications*, quite frequently, a *suspensive* tune may be used (with or without attenuation, or possibly with accentuation), or a *continuative* one.

This use is more likely to be found in phrases like the following, in place of the tune one might infer from writing and syntax: *Hi!, I'd like a pizza, Go straight ahead, Make yourself at home, Can I have that chair?* or in French: *Bonjour!, J'aimerais bien une pizza, Allez tout droit, Asseyez-vous, Ce n'est pas possible!* or in Italian: *Ciao!, Vorrei una pizza, Vada sempre dritto, S'accomodi, Posso prendere una sedia?*

Quite often, these two tunes are used –instead of conclusive (or attenuated conclusive) ones– when there is no real planning of what is being said, differently from what actors do, with a text they already know and have ‘studied’, just to render it in the best possible way (and there *is* a difference – which is quite easily noticed!).

When people talk with no previous planning, in addition to the task of putting together the things to say, another problem arises: trying to avoid being interrupted by their interlocutors, while trying to manage to collect the ideas they want to present. Thus, using different tunes from the conclusive one, obviously, also has the aim to try to achieve this very result, and at the same time communicating that the speakers have not finished their exposition yet.

23.3. Another frequent use of *non-conclusive* tunes derives from the insecurity –or weak conviction– of the speakers about what they are saying, or towards their interlocutors felt to be ‘dominant’, by superiority of prestige, role, age...

Often, it is a real behavioral *implication* –of the speaker, not about the message– which conveys ‘non-invasiveness’, in different mixtures of friendliness, deference, hesitation (precisely with /;/, or even simply /,/).

However, sometimes it is actual invasiveness indeed –although not really aggressiveness– due to an excess of liveliness or talkativeness, which prevent the speaker from taking pauses and almost breathing, with the result that normal conclusive tunes are practically missing (or are very much attenuated). On the contrary, certainly, more pauses and more conclusive tunes would give the listener relief.

Indeed, this use of non-conclusive –ie continuative or suspensive– tunes includes reported cases of ‘rising tunes’ above all for variants of English (firstly from New Zealand, Australia, and North of England, but now even for the rest of Great Britain, and for Ireland and North America, too), instead of the expected or predictable conclusive tunes.

Although this phenomenon has been detected and described in the areas just mentioned, it is nevertheless not absent elsewhere, and for other languages. Neither is it something absolutely new, but simply something which can show itself more freely, without real drawbacks or excessive social stigma.

However, the problem of these reports (even of ‘high rises’, as in [total] questions) arises from the fact that, still too often, intonation is dealt with according to the old method of the British school of phonetics, which is mainly based on two opposing types: falling and rising (although the British method of intonation had been really innovative and praiseworthy, in the first half of the twentieth century [even compared to other schools and methods, even currently followed by some, as the so-called *ToBI*, which tries to do tonetics by using computers, *ie* using one’s eyes instead of one’s ears).

Unfortunately, the ‘rising’ type included both interrogative tunes (usually: [$\cdot \cdot \cdot$], but also [$\cdot \cdot \cdot$], &c) and suspensive tunes (generally: [$\cdot \cdot \cdot$], or [$\cdot \cdot \cdot$] [$\cdot \cdot \cdot$], or [$\cdot \cdot \cdot$] [$\cdot \cdot \cdot$], and [$\cdot \cdot \cdot$]), which really have rising movements on the posttonic syllables; but on different levels. In fact, for /ʔ/ the terminal posttonic syllable is high indeed, whereas for /:/ it remains within the mid band, as can be clearly seen in the tonograms of $\Phi 2$ in our *Handbook of Pronunciation*, including the ‘Oceanian’ ones of Australia and New Zealand. Therefore, they must absolutely not be combined in descriptions (although this is just what is done too often).

The solution to this problem is to adequately separate the ‘linguistic’ level of intonation (*ie* the linguistic system) from the ‘paralinguistic’ one (*ie paraphonics*). Of course, machines cannot do that, since even environment noises ‘are a part’ of a sound message for a machine. Rightly, it is up to ‘natural’ phoneticians to define in advance an inventory of tunes and protunes, with their actual realizations, in order to be able to separate them from paraphonic superstructures, which are additional. No doubt, the latter belong to *language usage*, but *not* to intonation proper (or linguistic intonation). Instead they belong to paralinguistic intonation. It is quite obvious that rising posttonic syllables, if modified by an equally rising superstructure, produces the global, ‘raw’, result consisting in an even more rising movement. However, the analyst’s experience and skill could avoid gross errors such as those of interpreting the pitch movements as if they really belonged to the intonation system of a given language. On the contrary, they are the (natural and inevitable) result of the combined actions of (true) intonation and paraphonics (according to pragmatic, geographic, and sociolinguistic characteristics).

A similar case of communication ^{or} description misunderstanding occurs when some northern Italians (in particular from the northeastern region of Veneto) use suspensive tunes with post-tonic syllables of the [\cdot] kind, or similar continuative tunes (with a limited rising movement, *ie* within the mid band, but still of a rising kind). Indeed, people from other regions often interpret such *post*-tunes as if they were [\cdot], *ie* interrogative, whereas they are nothing of the kind (neither physically, nor intentionally).

fig 6(A) shows the *attenuation* mechanism of marked tunes (we briefly mentioned above), whereas fig 7(A) shows the *accentuation* mechanism of the two tunes

which are functionally the most opposing (conclusive and interrogative – already mentioned too).

fig 6. Attenuation of English tunes.

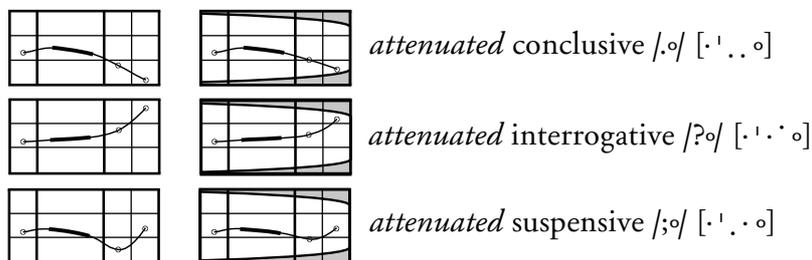


fig 6.A. Attenuation of Italian tunes.

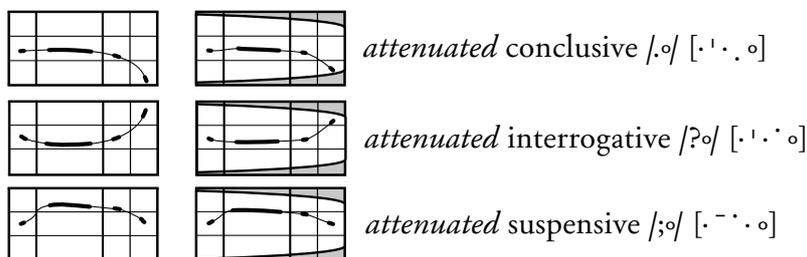


fig 7. Accentuation of English tunes.

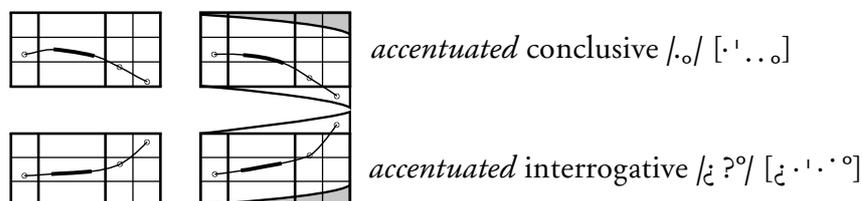
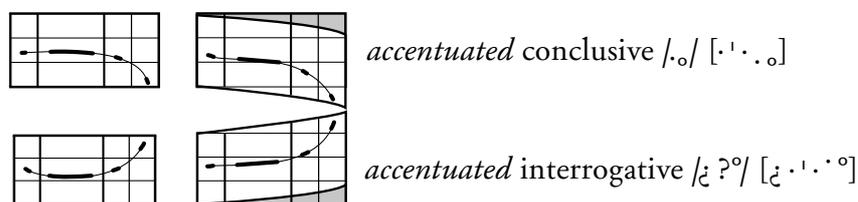


fig 7.A. Accentuation of Italian tunes.



Tuning (horizontal) extention & contraction – and (vertical) compression

23.4. As we have already said, the number of syllables in a tuning (as well as in a protune and tune, of course), normally, varies according to the words chosen for each sentence. Thus, these tonetic parts are subject either to extension or to contraction.

In fig 8, the example *Di domenica sera non danno spettacoli* [didomɛnika 'sɛra non'dannos pet'ta:koli] corresponds to an ideal tuning, with 14 syllables: 10 in the protune and 4 in the tune. Of course, this is true provided the sentence is not said as two tunings, which is most probable, indeed, either with /;| or /,| after *sera*.

On the left, fig 8 shows our example with different protunes and tunes, in this case, combined as follows: /| + /,| (both unmarked), /ɛ| + /ʔ| (both interrogative), /i| + /.| (imperative & conclusive), /λ| + /;| (emphatic & suspensive). On the right side of fig 8, we can see the example *Di domenica no* [didomɛnika 'nɔ], with only 6 syllables for the whole tuning. Thus we have 4 syllables in the protune and 2 in the tune. It is obvious, then, that 14 (ideal) syllables are contracted into just 6 ones, horizontally. But there is also a vertical compression, which is more apparent in the contracted tunes, as fig 8 clearly shows (again with the protunes and tunes combined as before).

fig 8. Examples of extension & contraction for different numbers of syllables.

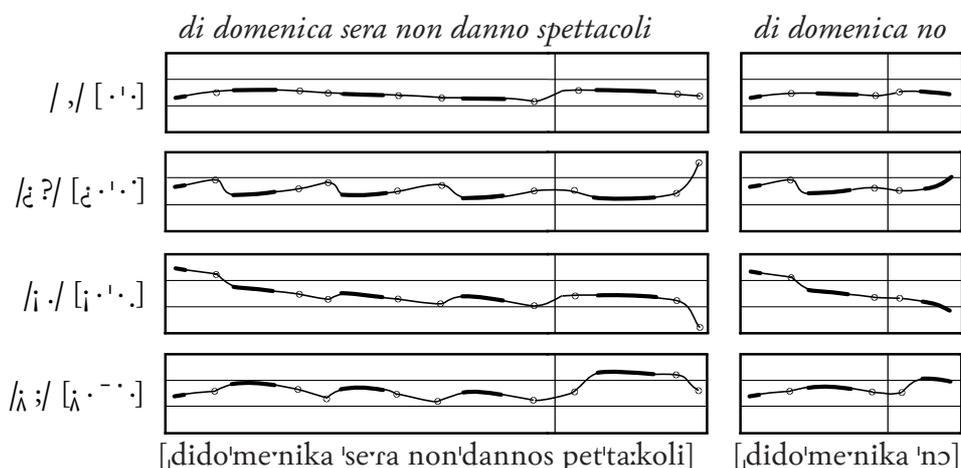


fig 9 shows the four Italian tunes with a different number of syllables, to illustrate a tonetic extension (in the same order as above). Of course, the gemination of [f] is due to the fact that, in neutral (and central-southern) Italian, *e* causes co-gemination, as in *io e te* [ioette].

fig 9. Examples of extension & contraction for different numbers of syllables.

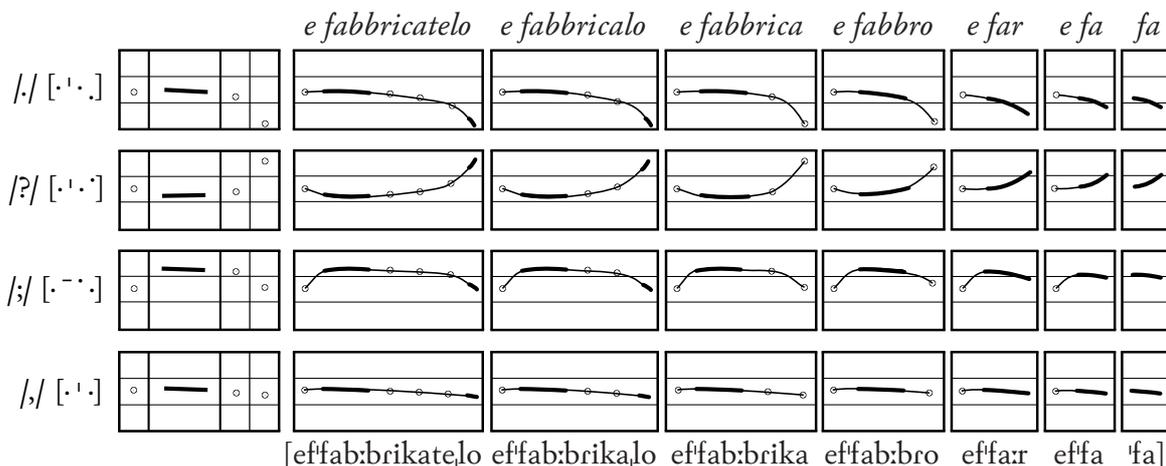


fig 10 shows a few contrastive examples with conclusive and interrogative protunes and tunes.

fig 10. Some useful examples showing the fundamental difference between statements and (total & partial) questions.

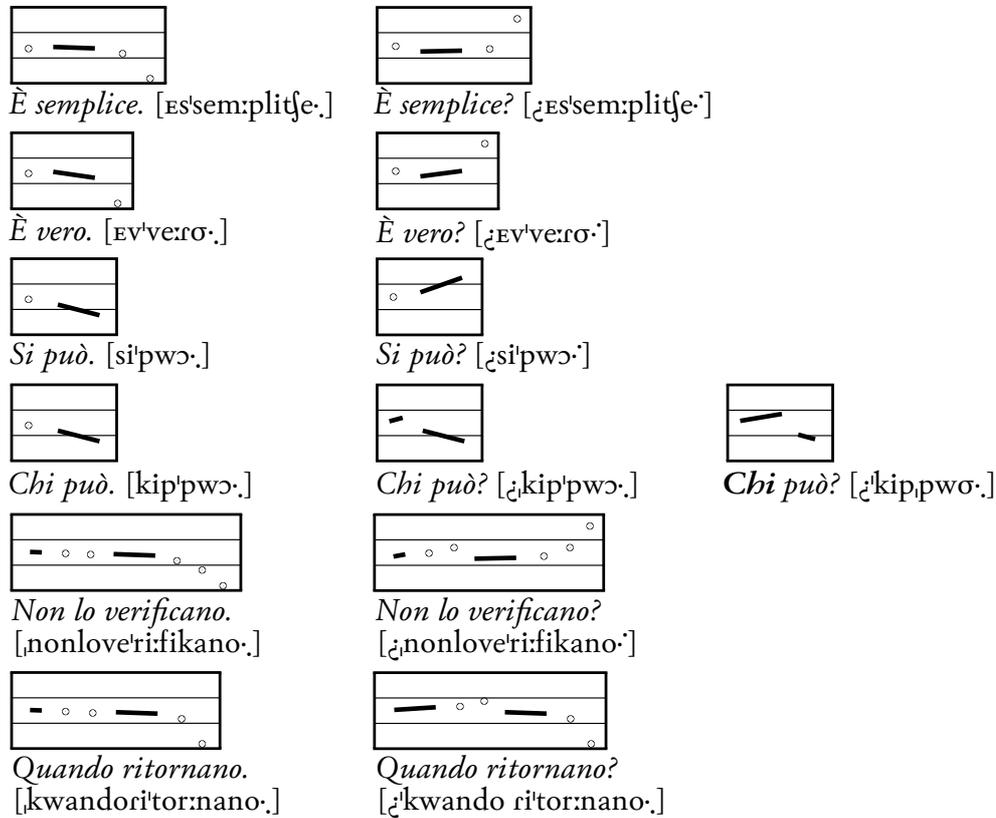
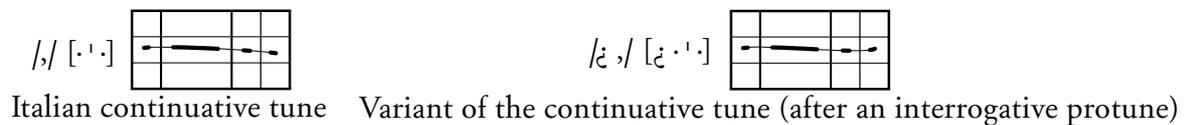


fig 11 shows a frequent variant of the continuative tune occurring after an interrogative protune.

fig 11. Two variants of /,/.

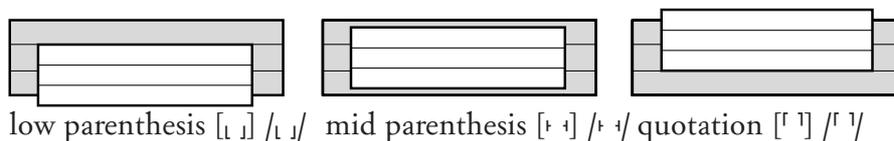


Parentheses & quotations

24. Lastly, again in a concise way, let us consider fig 12 which shows the diagram of *parenthetical phrases* (which can be *low* or *mid*, as we will see presently) and of *quotations*. Here we illustrate parentheses and quotations: *First of all –he said– let's consider 'natural' phonetics, as it's properly called* [ˈfɜːst əv'ɔːt· ɪhɪ'seɪd· ˈlets kʌn-ˈsɪdə ˈnætʃʊl· fə'neɪtɪks· ɪəzɪts ˈphɒpəli ˈkhoːtʃd·]

Parentheses are characterized by a reduction of stress, an increase in the rate of speech, and low or mid compression; whereas quotations have an increase in stress, a reduction of rate and a raising of pitch (without compression). Therefore, quotations are –practically– the opposite of parentheses.

fig 12. Diagrams of parentheses and quotations.



In transcriptions, it is neither necessary nor recommendable to try to show these prosodic peculiarities, not even with regard to stress, which remains marked as usual (without notational reductions, [l], or accentuations, [r]). The symbols [l l], [t t], [r r] are more than sufficient to bear in mind all these differences, with respect to ‘normal’ utterances.

Obviously, quotations must not be confused with ‘direct speech’ – since, in *First of all –he said– let’s consider ‘natural’ phonetics, as it’s properly called, only he said* would be excluded, because all the rest (and what may follow) *is* direct speech, indeed.

Italian: *Prima di tutto –disse– consideriamo chi sono ‘gli amici’ veri* /primadi'tutto, ɫ'disse,ɫ konside'rjamo, kissonoλ'λa'mitʃi.¹'veri./ [lprimadi'tut:to· ɫ'dis:SEɫ konsi-de'rjamo kis,sonoλ'λa'mi:tʃi.¹'veri:].

Considerations on communicative ‘roles’

25. We have already talked about ‘bookish intonation’ (§ 15). We will now study in depth ‘bookish questions’ as well (mentioned in § 19-20). Considering things from the outside, some typical and recognizable superstructures are fairly easy to find. As a matter of fact, a *bookish question* is the sum of a (substantially affirmative) sentence and a (substantially interrogative) communicative function. They use a conclusive tuning –ie a normal protune followed by a conclusive tune– modified by a *role* interrogative tune: /./+/?/ [..]+[°], without even distinguishing between the two fundamental types of questions – total (/ɛ ?/ [ɛ ·]) and partial (/ɛ ./ [ɛ ..]).

Contrary to the rules of actual communication, in bookish questions something *is stated* (which is the literal content of an utterance), and only at the end something else is added like *there is a question too* (but with no real fusion of the elements).

For that particular task, then, it is not at all important (to try) to realize the two different types of question as in actual speech: it is only a ‘task’ to perform! (... nothing more.) Thus, instead of using an interrogative protune and other tunes suitable for conversation, the structure indicated above is provided: /./+/?/ [..]+[°].

26. During a lecture on Phonetics, if we give the example of a (partial or total) question without introducing it –as usual– by stating first ‘for instance’, but saying it exactly as: ‘*What’s the time?*’ [ɛ̇ wɔts ðəʰaɪm..], or *Is it raining?* [ɛ̇ɪzɪʔɹɛɪnɪŋ·], even the most attentive students, at least for a short while, will feel obliged to answer.

However, the situation of a lecture is exactly one of an ‘implicative’ superstructure or a ‘role’ superstructure, which makes what is being said clear, so much so that it is often not easy to avoid the tautology that makes one say: Let’s give an *example*, for *example*: x, y, z [lɛtsˌgɪv ənɪgˈzɑːmpɫ̩.. fəɪgˈzɑːmpɫ̩.. ˈɛks·wɑːə·ˈzɛɹ̩d̩..].

It goes without saying, of course, that the intonation examples given during a lecture (or a lesson, or used as a drill) must –or should– aim at spontaneous conversation as far as possible, getting rid of the typical superstructure of a teaching situation.

Italian: *Che ora è?* /ɛ̇keˈora ˈɛ./ [ɛ̇keˈoˈra ˈɛ.], oppure *Piove?* /ɛ̇ˈpjɔveː/ [ɛ̇ˈpjɔːveː]. Facciamo un *esempio*, per *esempio*: x, y, z /fatʃˈtʃamo unɛˈzɛmpjo. pɛrɛˈzɛmpjo; ˈɪk, ˈsɪpsɪlɔn, ˈdʒɛtɑ./ [fatʃˈtʃɑːmo unɛˈzɛm:pjo. pɛrɛˈzɛm:pjoː ˈɪk· ˈsɪp:sɪlɔn· ˈdʒɛtɑː.].

27. Actually, even *bookish intonation* is a prosodic superstructure, which is added to a whole *text* presented to someone. The function of all those monotonous sudden rises within a text (also corresponding to the end of a concept, or a categorical statement, even an emphatic one) is that of communicating that the speaker has not yet finished talking and does not want to be interrupted.

In the case of someone who is reporting something (rather than expressing one’s thoughts), like a story or the subject of an oral examination, even an implicit reference to the temporary incompleteness of the *text* is added; whereas its completion is implied by the final pitch lowering, which opposes the (higher than usual) pitch of the beginning.

There is also an ‘acceptable’ version of bookish intonation, which consists of the typical pattern of an *exposed* text (ie mental, not a read one). Therefore, it is not a conversation –nor is it a soliloquy– because a superstructure is added which gives the characteristic of a *text exposition*. It is recognized by the fact that it presents mechanical and ‘regular’ pauses (which are never too long), and quite attenuated tunes, but most of all they are ‘completed’ by slight sudden rises from low to mid pitch, which are indicated by adding [°] after a tune.

We will now give an example and compare it with real bookish intonation – *Thus, in such cases, one must keep calm, follow the instructions, and think long and hard before acting*: (CONVERSATION) [ðɛs· ɪnˌsɛtʃ ˈkheɪsɪz· ˌwɛm məsˈkhiɪp ˈkha:m.. ˌfɒlʒə ðiːnˈstɹɛkʃnz̩.. ənˌθɪŋk ˈlɒŋ ənˈhɑ:d̩.. bɪˈfɔːʔækʃɪŋ..]; (EXPOSITION) [ðɛs· ɪnˌsɛtʃ ˈkheɪsɪzː° ˌwɛm məsˈkhiɪp ˈkha:mː° ˌfɒlʒə ðiːnˈstɹɛkʃnz̩ː° ənˌθɪŋk ˈlɒŋ ənˈhɑ:d̩ː° bɪˈfɔːʔækʃɪŋː°]; (BOOKISH READING) [°ðɛs· ɪnˌsɛtʃ ˈkheɪsɪzː° ˌwɛm məsˈkhiɪp ˈkha:mː° ˌfɒlʒə ðiːnˈstɹɛkʃnz̩ː° ənˌθɪŋk ˈlɒŋ ənˈhɑ:d̩ː° bɪˈfɔːʔækʃɪŋː°]. Notice, for *exposition*, the difference in the relative height reached by [°] (ie lower than [°]), and the quite normal pitch at the beginning (in comparison with [°] of bookish intonation).

Furthermore, in bookish intonation, *hesitations* can be frequent, generally realized as longer than usual *unfilled pauses*, but often they may become *filled pauses*, with autonomous ‘syllables’: [ɐ, ɛ:, ɜ, ɜ:, m, hm], or with (paraphonic) draws (not regional ones such as those typical of the American ‘Deep South’): *but the-en you’ll ha-ave to wai-it...* [bətʰɛɛn jətʰææy tʰwɛɛɪt]. A well-done exposition will limit hesitations to the most, unless they are ‘intended’ to reach two aims: to draw somebody’s attention to certain points, or to fake spontaneous speech, as when improvising, in order to be more welcome and seem smarter.

Italian: *Perciò, in casi del genere, si deve procedere mantenendo la calma, seguendo le istruzioni e riflettendo molto bene:* (CONVERSATION) [perʰtʃɔ- inʰka:zi delʰdʒɛ:nere-| si,deveproʰtʃɛ:dere-: mante'nɛndo la'kal:ma-| se'gwɛndo leistruts-ʰtsjo:ni- ɛr,riflet'tɛn-do- 'molto 'bɛ:ne-]; (EXPOSITION) [perʰtʃɔ- inʰka:zi delʰdʒɛ:nere-: si,deveproʰtʃɛ:dere-: mante'nɛndo la'kal:ma-: se'gwɛndo leistruts-ʰtsjo:ni-: ɛr,riflet'tɛn-do- 'molto 'bɛ:ne-]; (BOOKISH READING) [°perʰtʃɔ- inʰka:zi delʰdʒɛ:nere-: si,deveproʰtʃɛ:dere-: mante'nɛndo la'kal:ma-: se'gwɛndo leistruts-ʰtsjo:ni-: ɛr,riflet'tɛn-do- 'molto 'bɛ:ne-].

Ah, ham, ahm, eh, hem, ehm [ʰa, ʰa:, ʰah, ʰaʔ, ʰha, ʰa, ʰaʔ, ʰah'am, ʰham, ʰam, ʰm, ʰhm, ʰahm, ʰahm, ʰamh, ʰɛ, ʰe, ʰɛh, ʰeh, ʰɛ, ʰe, ʰɛh, ʰeh, ʰɛʔ, ʰheʔ, ʰɛm, ʰɛm, ʰɛm, ʰɛhm, ʰɛhm]; *ee allooraaa si dovrà aspettare...*

28. *TV news* presents a [° ° ° ° ° ° °] superstructure, which permits one to identify the beginning and the end of every piece of news. Good newsreaders restrict themselves to this superstructure, which is necessary and crucial, while accurately avoiding introducing the excessive internal (sudden) rises, which are typical of bookish intonation. But, too often, the news is unduly and arbitrarily segmented so that its utterances are even distorted, to the point that they can communicate different –or even opposite– senses, as regards the actual meanings of the information intentions.

Furthermore, these pauses are quite mechanical and short (but, above all, different from those of ordinary conversation), whereas, near the end of a piece of news, frequently, there is an interruption between the last stress (ie the one on the tonic syllable) and the preceding one. All this happens independently from internal cohesion (which would be necessary among the elements), so much so that even a first name is separated from its family name, a verb from its direct object or adverb, and an adjective from its noun, &c: *...the famous opera by Giuseppe| Verdi°; *the efforts to accelerate the structural reforms| of the economy°; *...with new| proposals°.

The last examples show that often the normal structure is irrationally distorted; whereas, in previous points of a piece of news, more often distortions regard cases such as: *...the Cannes| Film Festival° – instead of ...the Cannes| Film Festival°.

Often, within a piece of news, newsreaders do not keep the end of a sentence separated from the beginning of the next one: *...they decided to meet| in London they also promised... – instead of ...they decided to meet in London| they also promised... (ie ...they decided to meet in London. They also promised...).

Italian: ...la famosa opera di Giuseppe| Verdi°; ...le intenzioni del Presidente|

*del Con\siglio*_o; ...*per prepara're*| *le ri'forme*_o; ...*per lavo'rare*| *seria'mente*_o; ...*delle* *ultime*| *ele'zioni*_o; ...*con pro'poste*| *'nuove*_o.

...*le vittime accertate sono*| *'tre*_o; ...*col sindaco*| *'di*| *'Roma*_o; ...*il dieci*| *'per*| *'cento*_o – ...*il Presidente*| *della Repubblica*| *'Ciampi*_o; *...*al Festival*| *del cinema*| *di Ve'nezia*_o – instead of: ...*il Presidente della Repubblica*| *'Ciampi*_o; ...*al Festival del* *'cinema*| *di Ve'nezia*_o (as a matter of fact, there is no *la repubblica Ciampi*, nor *il cinema di Venezia*).

*...*soste'nendo che non c'era più niente da*| *'dire a nes'suno*| *era sem,brato possibile*... – instead of: ...*soste'nendo che non c'era più niente da*| *'dire*| *a nes'suno era sem,brato possibile*... (ie: ...*da dire. A nessuno*...); or: *...*i rappresen'tanti si sono incontrati a Mi-lano*| *è continu'ata la riu'nione*... – instead of: ...*i rappresen'tanti si sono incon'trati*| *a Milano è continu'ata la riu'nione*... (ie: ...*si sono incontrati. A Milano è continuata*...).

29. Obviously, there are many other COMMUNICATIVE ROLES, which must allow people to realize that spoken words are not to be interpreted in a *personal* way, as among friends or acquaintances. On the contrary, it must be clear that they are to be interpreted as a part of a role, thus in an absolutely *impersonal* way, as operator and client. For instance, a ticket collector (*fares, please*), a postal worker (*good morning*), a switchboard operator (*hello, we-are-the-best-in-the-world*), a shop assistant (*good afternoon, Sir, can I help you?*), a stewardess (*flying with us is a pleasure and a guarantee*), a Far-West sheriff (*howdy, stranger!*).

Their messages (beyond the expected meaning, which is practically superfluous) want to communicate, above all, 'we are just doing our job, and we want you to know'. Therefore, the (ticket) collector, the (postal) worker, and the (switchboard) operator will use paraphonic pitch *compression*: ⟨_o /, /⟩ ⟨_o [·]⟩, avoiding using a conclusive tune. Whereas, the (shop) assistant, the stewardess, and the sheriff will make use of paraphonic *raising*, emphatic protunes, and again continuative tunes: ⟨_o /_λ , /⟩ ⟨_o [_λ ·]⟩.

After all, even every-day *greetings* among people known by sight, who are not on intimate terms, are just kindnesses, which simply show peaceful coexistence (in comparison to cutting somebody dead); thus greetings can not be either omitted, or too friendly: *good morning* ⟨_o [gɔb'mɔɾnɯ]⟩, *good evening* ⟨_o [gɔd'riβnɯ]⟩; in fact, generally, they are reduced to: *morning* ⟨_o [mɔɾnɯ]⟩, *evening*: ⟨_o [riβnɯ]⟩, or even to ⟨_o [mɔɾɯ]⟩, and ⟨_o [riβɯ]⟩.

Italian: ticket collector (*biglietti prego*), postal worker (*buongiorno, dica*), switchboard operator (*Siamo-i-migliori-di-tutti, buongiorno*), shop assistant (*buon giorno, posso aiutarLa?*), stewardess (*volare con noi è un piacere e una garanzia*), Far-West sheriff (*salve, straniero!*).

Buongiorno ⟨_o /bwɔn'dʒorno, /⟩ ⟨_o [bwɔɾ'dʒor:ɾno·]⟩, *buona'sera* ⟨_o /bwɔna'sera, /⟩ ⟨_o [bwɔna'sera·]⟩; generally reduced to: *giorno* ⟨_o /'dʒorno, /⟩ ⟨_o [dʒor:ɾno·]⟩, *sera*: ⟨_o /'sera, /⟩ ⟨_o [se:ra·]⟩.

30. Let us now also consider 'child-like' reading. Everybody can easily recall and recognize it at once (rather annoyingly). However, this is a 'role' again with its con-

ditions. In fact, child-like reading has the typical ‘textual’ superstructure [° ° ° ° °], with the addition of emphatic *stress* (but without using an emphatic protune) on each expected rhythm group (but also with more subdivisions that often produce two tunes instead of only one).

Obviously, even bookish questions (or *child-like questions*) are included in this pattern. Again they are parts of an utterance which are artificially separated and maintained together only by *textual* superstructures (not by real conversational strategies).

Let us give an example, by comparing the structures of conversations with the superstructures of expositions and *child-like readings* – *To prepare a tasty vegetable soup, the ingredients must be chosen very carefully. What do we need?*: (CONVERSATION) [fʰəpɹɪˈphɛːʒɹ̩ əˈfʰeɪsɪfɪ ˈvɛdʒɪˈtəbɪˌʃuːpː ðiːŋˈɡɹɪdɪəntsː məsbɪˈtʃhɜːʒn̩ ˌvɛɹiˈkʰɛʒfəliː| ɛ̃ˌwɒɹ̩ ɹ̩wɪˈnɹɪd̩.]; (EXPOSITION) [fʰəpɹɪˈphɛːʒ̩ əˈfʰeɪsɪfɪ ˈvɛdʒɪˈtəbɪˌʃuːpːː ðiːŋˈɡɹɪdɪəntsːː məsbɪˈtʃhɜːʒn̩ ˌvɛɹiˈkʰɛʒfəliːː| ɛ̃ˌwɒɹ̩ ɹ̩wɪˈnɹɪd̩.ː]; (CHILD-LIKE READING) [°fʰəpɹɪˈphɛːʒ̩ əˈfʰeɪsɪfɪ ˈvɛdʒɪˈtəbɪˌʃuːpːː ðiːŋˈɡɹɪdɪəntsːː məsbɪˈtʃhɜːʒn̩ːː ˌvɛɹiˈkʰɛʒfəliːː| °ɛ̃ˌwɒɹ̩ ɹ̩wɪˈnɹɪd̩.ː°].

The (alleged) ‘remedy’ prescribed by schools, in order to avoid the dullness of child-like reading, leads to *flattening* (with pitch compression of the internal parts), to increasing *rate* (with the reduction of many stresses), and to *hypo-segmenting* utterances (with the suppression of many tunes), with a loss of the wished expressiveness: *[°fʰəpɹɪˈphɛːʒ̩ əˈfʰeɪsɪfɪ ˈvɛdʒɪˈtəbɪˌʃuːpːː ðiːŋˈɡɹɪdɪənts məsbɪˈtʃhɜːʒn̩ ˌvɛɹiˈækjəʒfəliːː| °ɛ̃ˌwɒɹ̩ ɹ̩wɪˈnɹɪd̩.ː°].

Italian: *Per preparare una saporita zuppa di verdure miste, bisogna fare molta attenzione alla scelta degli ingredienti. Cosa si deve prendere?*: (CONVERSATION) [perˈprepaˈraːre unaˌsapoˈrɪtadz ˈdʒupːpa ˌdiverˈduːre ˈmisːtɛː| biˈzɔŋna ˌfareˈmolːta atˈtenˈtʃjoːneː allaʃʃelta deˌliŋɡreˈdʒɛnːtiː| ɛ̃ˈkɔːza siˌdɛveˈpɹɛnːdereː.]; (EXPOSITION) [perˈprepaˈraːreːː unaˌsapoˈrɪtadz ˈdʒupːpaːː ˌdiverˈduːre ˈmisːtɛːː| biˈzɔŋna ˌfareˈmolːtaːː atˈtenˈtʃjoːneːːː allaʃʃelta deˌliŋɡreˈdʒɛnːtiːːː| ɛ̃ˈkɔːza siˌdɛveˈpɹɛnːdereːːː]; (CHILD-LIKE READING) [°perˈprepaˈraːreːːː unaˌsapoˈrɪtadz ˈdʒupːpaːːː ˌdiverˈduːre ˈmisːtɛːːː| biˈzɔŋna ˈfareːːː ˈmolːtaːːː atˈtenˈtʃjoːneːːːːː allaʃʃelta deˌliŋɡreˈdʒɛnːtiːːːː| °ɛ̃ˈkɔːza siˌdɛˈve ˈpɹɛnːdereːːː°].

With loss of expressiveness: *[°perˈprepaˈraːre unaˌsapoˈrɪtadz ˈdʒupːpa ˌdiverˈduːre ˈmisːtɛːː| biˈzɔŋna ˌfareˈmolːta atˈtenˈtʃjoːneː allaʃʃelta deˌliŋɡreˈdʒɛnːtiːː| °kɔːzasiˌdɛveˈpɹɛnːdereːː°].

Considerations on intonation

31. The fundamental criterion for ‘choosing’ the appropriate tunes, for each sentence, consists in the *communicative intention* of every single sentence, or sometimes of a part of a sentence, such as a single phrase, which thus receives a certain tune, often without an actual pause. But the absence of pauses must not make people think that the stream of syllables and words is constant and homogeneous: intonation differences are there (indeed!) in spite of the connection

among syllables. Rightly these pitch differences, which are included in the typology of linguistic intonation, convey the nuances of meaning that native speakers instinctively recognize, and thus (re)act accordingly.

Therefore, it is not sufficient to have a *continuative* tune, which is used mainly for subdividing the speech chain into pragmasemantic sequences. These are of fundamental importance to communicate what people think, in order to interact with others. Thus one of the three marked tunes is chosen.

A *conclusive* tune, as we have already seen, adds to the concept being expressed the communicative function of completeness. An *interrogative* one adds the function of request, generally with total questions and, occasionally, with clarifying questions, when people have not (fully) understood or think they can not believe an interlocutor, or their own ears.

Lastly, a *suspensive* tune is used to draw attention to what somebody is going to say (or not to say), or to some more or less relevant alternatives.

When people are not slave to syntactic punctuation (if any – or at least syntactically appropriate), in order to obtain satisfactory results, it is sufficient to apply the right *communicative aim* to one's thoughts. However, it is quite obvious that, if people do not *really* know the intonation patterns of their own language (ie in a perceptive and productive way as well – *not only theoretically*), the result will be a performance which is either regional (for native speakers with no falterings or hesitations), or decidedly foreign (if they try to use the patterns of their own language while speaking another one).

32. Since some tunes (and protunes) of certain languages may be very different from those of others, or even opposite (or can remind some opposite functions), it is important to consider the provided tonograms very carefully, to compare them with those of one's own mother tongue (or a regional variant of it), if they are available.

Otherwise, it is highly advisable to endeavor to get them, and try to grasp the differences in the tonograms of other languages or those of the neutral (or 'standard') accent of one's own tongue. If one is able to sing in tune, the operation proves to be better, but this is not at all indispensable: what is essential is to have the will to make this comparison (if one is convinced).

Certainly, a significant number of speakers of tone languages are 'out of tune', and yet they all use their ton(em)es adequately, as for instance Chinese men and women do (and, of course, children as well, if not still too young).

Obviously, even less clearcut behavior is to be expected. For instance, a question like ξ 'Who wrote 'Romeo and Juliet'? – instead of the answer 'Shakespeare' [ξ ʃEIk,spIɐ..] – might receive a not too sure one, like ξ 'Shakespeare' [ξ ʃEIk,spIɐ..], or even a far less positive one, like ξ 'Shakespeare...' [ξ ʃEIk,spIɐ..], where the interrogative protune seeks confirmation.

More convinced answers like λ 'Shakespeare!' [λ ʃEIk,spIɐ..] (ie emphatic) or \imath 'Shakespeare!' [\imath ʃEIk,spIɐ..] (ie imperative) would still be different from 'Shakespeare' [ξ ʃEIk,spIɐ..], in the opposite direction.

These principles hold for all languages, but –obviously– they have to be realized with the actual tonetic characteristics (typical of every single language).

The treatment of the intonation of the various languages (in our *HPr: A Handbook of Pronunciation*) might seem to be too sketchy (especially to a hurried reviewer); indeed, it contains all the indispensable elements for the 12 languages dealt with (and their numerous variants too). Instead, in the second part of our *NPT: Natural Phonetics & Tonetics*, the *Phonosyntheses* contain only the unmarked protune and the three marked tunes; however, even from these more basic elements, it is quite easy to obtain both the marked protunes and the unmarked tune. This is true both as a general expectation and as an actual work of elicitation.

What is important, for intonation, is to bear well in mind all that has been said here, of course, after having internalized all the motivations and mechanisms.

Italian: ζ *Chi ha s'critto la Divina Com'media?* –instead of \backslash *Dante* / \backslash 'dante./ [\backslash 'dan:te.] – or less surely: ζ \backslash *Dante* / ζ 'dante./ [ζ 'dan:te.], far less sure: ζ *Dante...* / ζ 'dante./ [ζ 'dan:te.].

And: \backslash *Dante!* / \backslash "dante./ [\backslash "dan:te.] (emphatic), o \backslash *Dante!* / \backslash "dante./ [\backslash "dan:te.] (imperative).

Structures & generalizations

33. The experience obtained with the intonation systems of hundreds of languages allows us to state that the normal, or *basic*, intonation structures are the unmarked protune (/ /) and the three marked tunes (./ with /?/ and /;/). In addition, we also speak of *fundamental* protunes and tunes: they include the interrogative (/ ζ /), imperative (/ \backslash /), and emphatic (/ \backslash /) *protunes*, and the continuative *tune* (/;/, which is unmarked).

The three marked protunes announce in advance, in a compressed form (although not necessarily within the mid band, depending on the language), the typical pitch movement of the interrogative (/?/), conclusive (./) and suspensive (/;/) tunes –respectively– differentiating them from the unmarked, normal one (/ /).

On the other hand, the unmarked, continuative tune (/;/) neutralizes the functions –and the tonetic substances, as well– of the three marked ones, producing a compressed movement within the mid band. This movement represents their fusion, by flattening the differences, even though given proportions typical of the original marked tunes are maintained, which contribute towards the differentiation of languages. This remains within the mid band.

Therefore, the necessary and sufficient notation is simply [\cdot \cdot], with a single posttonic dot, in order to distinguish it –fairly easily– even from suspensive tunes of a mid type, [\cdot \cdot], which is normally used in certain languages.

Only occasionally, it may be necessary to exceed an inventory of four protunes and four tunes, as happens in neutral French and certain similar accents. For some other languages, the interrogative protune –although remaining only one– is slightly different from the normal type, as happens in Galician, Greek, and

Rumanian (cf their phonosyntheses in our *Natural Phonetics & Tonetics*, § 17.1, § 17.53 & § 17.62).

References

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Italian regional intonation patterns

34. Now, we will show in a concise way (through tonograms) the real intonation of Italian, with regional, subregional, and even some local differences. They should be compared with neutral Italian intonation, shown above.

Of course, speakers can have a mixed accent, or the intonation of the regional capital or that of the general territory. All names are left in Italian.

fig 13 (below) shows a geophonic map of Italy, with koines (and administrative boundaries), including Ticino and San Marino. We group intonation structures by regions, although, as fig 13 shows, linguistic and geographical borders rarely coincide perfectly. However, regions with pronunciations belonging to different koines, as shown by dots (...). Let us have a look, for instance, especially at Piemonte, Liguria, Lombardia, Emilia-Romagna, Toscana, Umbria, Marche, Lazio, Abruzzo, Molise, Calabria. fig 14 shows a geo-tonetic map of Italy, for the interrogative tune /;/, with different realizations.

fig 13. Geo-phonetic map of Italy.



fig 14. Geo-tonic map of Italy for the interrogative tune /?/. The dark areas have a (rising-)falling type (not a rising one [$\cdot \cdot \cdot$], as in neutral Italian pronunciation). In the three less dark areas, the two types alternate.

