

Study Session 3
SPEAKING SKILLS II:
THE SYLLABLE, STRESS AND INTONATION

3.0



INTRODUCTION

In this study session, you will be introduced to other aspects of English pronunciation beyond the segmental sounds. Often, when we combine these consonant and vowel sounds (i.e. segmentals), we form a larger unit of pronunciation known as the syllable. At the level of the syllable and beyond, a number of pronunciation features also apply. These features which include stress and intonation are known as suprasegmentals because they are beyond the segments but still require them to function. Because these features are essential to English pronunciation and the intelligibility of every English speech, you are required to pay close attention to this session to see how they constitute the basic distinguishing features of English pronunciation.



Learning Outcome for Study Session 3

At the end of this study session, you should be able to:

- 3.1 Describe the structure of the English syllable (SAQ3.1)
- 3.2 Differentiate between syllable structures that are acceptable in English and those that are not (SAQ3.2)
- 3.3 Discuss the perceptual qualities of a stressed syllable (SAQ3.3)
- 3.4 Distinguish approaches to stress prediction one from another (SAQ3.4)
- 3.5 Identify the uses of the different intonation tunes (SAQ3.5).

3.1 The Syllable in English:

How many syllables are there in the word ‘education’? Of course, they are four. You must however note that although a syllable is very easy to identify, it is fairly difficult to define. In simple terms, a syllable is a distinct group of sounds that can be pronounced in one moment of uninterrupted breath. It usually consists of a vowel which may be preceded or followed by one or more consonants. Phoneticians have put forward some theories to help with the definition of the

syllable. There are two main such phonetic theories of syllable description. They are the Chest Pulse Theory and the Prominence Theory.

(a)*The Chest Pulse Theory*: This theory claims that the syllable is equivalent to a single puff of air by the intercostal muscles of the chest cavity.

(b)*The Prominence Theory*: This theory claims that the syllable is the most prominent, relatively loudest or most sonorous sound in a phonetic environment.

Phonetically, therefore, syllables are usually described as consisting of a centre which is characterized by little or no obstruction to airflow and which has elements which are characterised by relative loudness (a major feature of vowels in English). This centre is preceded and followed by greater obstruction to airflow and/or characterized by less loudness (a characteristic of consonants).

However, besides the phonetic approach, the syllable can also be defined phonologically. This basically involves looking at the possible combinations of English phonemes in constituting syllables. In this regard, syllables are made up of three parts – the **onset**, the **peak** and the **coda**. The onset includes all the consonants preceding the vowel. The peak is the vowel itself while the coda includes all the consonants after the vowel. The onset and the coda, which are made up of consonants, are optional while the peak, which usually contains a vowel, is the compulsory constituent. The structure of the English syllable is summarised in the formula: $C_{0-3}VC_{0-4}$ where C stands for consonant and V stands for vowel.

The formula shows that a syllable can have an *onset* of no consonant at all up to 3 consonants; an obligatory *peak*, which is usually a vowel, and a *coda* of no consonant at all up to 4 consonants. Let us look at the following examples:

- V (vowel only) e.g., *I* /aɪ/, *eye* /aɪ/, *oh* /əʊ/
- CV (consonant + vowel) e.g., *boy* /bɔɪ/, *no* /nəʊ/
- VC (vowel + consonant) e.g., *in* /ɪn/, *up* /ʌp/
- CVC (consonant + vowel + consonant) e.g., *pick* /pɪk/, *sock* /sɒk/
- CCV (consonant + consonant + vowel) e.g., *slow* /sləʊ/, *glue* /glu:/
- CCVC (2 consonants + vowel + consonant) e.g., *prayed* /preɪd/, *glued* /glu:d/
- CCVCC (2 consonants + vowel + 2 consonants) e.g., *prank* /præŋk/, *cracked* /krækt/
- CCCV (3 consonants + vowel) e.g., *spreed* /spri:/, *straw* /strɔ:/
- CCCVC (3 consonants + vowel + consonant) e.g., *stretch* /stretʃ/
- CCCVCC (3 consonants + vowel + 2 consonants) e.g., *sprint* /sprɪnt/

CVCCCC (consonant + vowel + 4 consonants) e.g., *waltzed* /wɒltzd/

CCCVCCCC (3 consonants + vowel + 4 consonants) e.g., *strengths* /streŋkəs/

Note the following about the English syllable:

1. Two or more consonants which occur either at the beginning or end of a syllable without an intervening vowel make a **consonant cluster**, e.g., *spray* /spreɪ/, *street* /stri:t/, *tasks* /tæskz/, *bagged* /bægd/.
2. English syllables are also classified as **closed** (with coda or final consonant) and **open** (without coda or final consonant) e.g., 'slow' /sləʊ/, *tea* /ti:/ (open syllables); *slap* /slæp/, *tag* /tæg/ (closed syllables).
3. When a syllable is made up of a single sound preceded and followed by silence, it is known as a **minimal syllable**. This includes those made up of only the vowel (peak) element as in our examples above (e.g. *are* /ɑ:/, *or* /ɔ:/, and *err* /ɜ:/); consonant sounds like /m/, often said to indicate agreement, and /ʃ/, used to ask for silence. However, the dominant single sound of English which constitutes a syllable is the schwa /ə/ which occurs in many words as an unstressed vowel, as in *about* /əbaʊt/, *around* /əraʊnd/, *amiss* /əmɪs/, etc.
4. There are **restrictions** on the (co)occurrence of some consonants in the onset and coda positions. For example, while /ŋ/ and /ʒ/ do not occur in the onset position, /h/, /r/, /w/ and /j/ do not occur in the coda position. A three consonant onset always has /s/ as the first consonant, /p/, /t/ or /k/ as the second and /l/, /r/, /w/ or /j/ as the third e.g. *strike* /straɪk/, *square* /skwɛə/, *stew* /stju:/ *sprite* /sprɪt/. Any three consonant onset with a structure that does not comply with the above will be considered deviant and unacceptable in English words.



Q: An average English syllable contains a compulsory constituent made up of one of the following:

- a. vowel b. consonant c. schwa d. pause

A: a (a vowel). An average English syllable contains a compulsory constituent made up of a vowel.

3.2: Stress in English:

Did you notice that all the syllables in an English word are not produced with equal breath-force? Did you also notice that they do not have equal prominence when you hear them pronounced? That feature which makes one syllable more prominent than the others or which causes you to produce a particular syllable with an additional breath force is what we call Stress in English. It generally involves the relative degree of prominence of one syllable over other syllables in a given word. The nature of stress is thus quite simple in the sense that a stressed syllable is easily discernible in practical terms. Thus, we can easily tell that the first syllable is stressed in words like *reason*, *message*, and *janitor*; the second syllable is stressed in *announcer*, *intention*, and *creation*; while the final syllable is stressed in *record* (verb), *aggrieved*, and *relent*. Stress is therefore defined as the relative force of articulation or degree of auditory prominence of one syllable over others in a polysyllabic word (Awonusi, 2009).

From our introduction, you must have observed that stress can be studied from two perspectives. The first is the point of view of production where we consider what the speaker does in producing stressed syllables. Here, the production of stressed syllables is generally believed to depend on the speaker's use of more muscular energy than is used in producing unstressed syllables. The second way of looking at stress in English is the point of view of perception. In this regard, all stressed syllables are said to have one characteristic in common: prominence. Stressed syllables are thus recognized on account of having more prominence than unstressed syllables. According to Roach (1991:86), the prominence of a syllable depends on four factors: loudness, length, pitch and quality.

Loudness is a component of prominence, thus it is generally assumed that stressed syllables are louder than unstressed ones. **Length** also has an important part to play in prominence. If one of the syllables in the word *announcer* is made longer than the others, there is a strong possibility that such a syllable will be perceived as being stressed. **Pitch** refers to the rise and fall of the tone of the voice which is usually expressed as pitch levels. Every syllable is said on some pitch, and pitch is closely related to the frequency of vocal cord vibration, something similar to the musical notion of high- and low-pitched notes. The more taut the vocal cords, the faster they vibrate and the higher the pitch of the perceived sound. Therefore in a word like *antecedent*, if one syllable is said with a pitch that is noticeably higher than that of other syllables, such a distinction will have a strong tendency to produce a prominence effect. Stressed syllables tend to have higher pitch and longer duration than their unstressed counterparts. In the word *an.TE.ce.dent* therefore, the second syllable is stressed on account of its high-pitch quality.

Vowel quality also accounts for syllable prominence in the sense that if the syllable contains a vowel that is different in quality from other neighbouring vowels in the same word, then prominence is established for that syllable. Therefore the syllable with a strong vowel quality will tend to be stressed. Most syllables which contain 'strong' vowels (e.g. /i:/, /ɜ:/, /ɑ:/, /u:/ and

/ɔ:/) as well as diphthongs and triphthongs (in comparison with vowels commonly found in weak syllables such as /ə/, /ɪ/ and /ʊ/) are thus usually stressed as shown in the following examples:

aBOUT /əbaʊt/ rePORT /rɪpɔ:t/ reUnion /rɪjuːniən/
FURther /fɜːðə/ anNOYance/ənɔɪəns/ TEAcher /tiːtʃə/

The four factors discussed above generally work in combination, but prominence sometimes manifests by means of only one or two of them. Some phonologists have actually argued that these factors are not equally important, since experiments have shown that pitch usually produces the strongest effect on stress placement than all the others.

Stress placement is shown through the convention of placing a mark (') at the beginning of the stressed syllable or by capitalizing the letters of the stressed syllable as in the following examples:

'rebel REbel ac'count acCOUNT 'product PROduct
SUNday 'regulate REgulate oc'casion ocCAasion
'nation NAtion bi'noculars biNOculars pro'tectionproTEction

3.2.1 The Syllable and Stress:

Stress is often described in relation to the syllable. The relationship between these two is highlighted in the following observations:

- (a) A syllable is said to be stressed or accented if it is pronounced with greater energy or breath force while it is said to be unstressed or unaccented if it is not accompanied by great energy or breath force.
- (b) When a syllable is stressed, it becomes more prominent than other sounds in the same environment.
- (c) Word stress operates on English words with more than one syllable. The schwa /ə/ and syllabic consonants /l, m, n/ usually occur in unaccented or unstressed syllables, e.g., about, bottle, cotton.

3.2.2 Levels of Stress:

Three levels or degrees of stress are recognised in English polysyllabic words. They are: primary stress, secondary stress and zero stress (which refers to unstressed syllables). Primary stress (marked with a raised vertical stroke or superscript “ˈ”) can be described as the prominence which results from pitch movement within a word, which produces the strongest type of stress as in the

examples: *withDRAWal*, *condemNAtion*, *POSTman*, *toGether*, *inviTation*, *CLASStroom*. When a syllable is pronounced in a way that gives it more prominence than others, such a syllable is said to have **primary stress**.

However, some words exhibit an additional type of stress which is weaker than primary stress but stronger than an unstressed syllable. This is known as **secondary stress** and is marked with a subscript ('). This kind of stress is found in the first syllables of the words *millionaire* /ˌmɪljəˈneə/ and *cigarette* /ˌsɪɡəˈrɛt/; and second syllables of *congratulation* /kənˌgrætjʊˈleɪʃən/ and *responsibility* /rɪˌspɒnsɪˈbɪlɪti/ each of which was the stress-bearing syllable before the addition of the stress-moving affix in the word (see 3.2.3. (c) below). You must have noticed that in our examples, while primary stress is indicated in transcription with (ˈ), secondary stress is indicated with (ˌ) at the beginning of the affected syllable.

We also have **unstressed** syllables which generally contain weak vowels. The unstressed syllable is regarded as signalling the absence of any recognizable amount of prominence. Examples are the first syllables of *retain*, *opinion*, *again*; the middle syllables of *intimate*, *interesting*, *custody*; the final syllables of *flavour*, *mother*, *candour* and the first and final syllables of *arrival*, *approval*, *denial*, etc. In longer words, there is often just one primarily stressed syllable, another secondarily stressed syllable and several other unstressed ones.

3.2.3 Predicting Stress:

So far, we have observed that stress can fall on any syllable – first, second, third or last. How then can we determine the correct position of stress in a word? Many English pronunciation texts contend that there are no rules determining which syllable in a polysyllabic word should carry stress. This is simply because English stress is free, unlike some other languages where stress is fixed. Thus most foreign learners generally learn stress placement on words on an individual basis. However, a few parameters can be used to predict stress placement on some English words:

(a) Phonological Criterion:

This involves a consideration of the phonological structure of the word i.e. considering the number of syllables in the word and their internal constitution. We have previously established that most unstressed syllables in English are those which contain the schwa and the high close front and high close back vowels (/ə/, /ɪ/ and /ʊ/). These are otherwise known as weak syllables. Conversely, stressed syllables are those which contain long vowels, diphthongs, triphthongs or consonant clusters. They are usually stressed because they are strong syllables. Where a word contains more than one strong vowel, the stronger vowel is assigned primary stress while the other carries secondary stress. Generally, there are many phonological rules which specify stress

patterns for nouns, verbs and adjectives in terms of the quality of the vowel they contain. Some of these stress placement rules that are based on the phonological structure of words are highlighted below:

- i. In disyllabic nouns, if the final or second syllable has a short vowel, it is not stressed; instead, stress goes to the first or initial syllable, e.g., Ticket, ASset, PREmise, FOCus, MOney, PIDgin, TODdler.
- ii. Conversely, if the second or final syllable contains a long vowel or diphthong, that final syllable is stressed e.g. esTATE, baLOON, canTEEN, maCHINE, rouTINE.
- iii. In trisyllabic nouns, a final (ultimate) syllable with a short vowel or the diphthong /əʊ/ does not attract stress, e.g., toMORrow, anNOUNCEment, reJOINder, acCEPTance.
- iv. In trisyllabic nouns, if the second (or penultimate) syllable has a long vowel or a diphthong other than /əʊ/, or has a consonant cluster coda, then it is stressed e.g. poTATO, syNOPsis, diSASter, torNADO, arRIVAL, conjunction.
- v. Disyllabic adjectives with open final syllables or consonant cluster coda on the final syllable have stress assigned to that syllable, e.g., seVERE, corRECT, diRECT, adHERE, aGHAST.
- vi. In trisyllabic verbs, if the third or final syllable has a short vowel or a one-consonant coda, then stress is assigned to the second (penultimate) syllable, e.g., enCOUNTER, imPREGnate, maRAUder, conSIDer, soLICit.

(b) Syntactic Criterion:

Following this criterion, the main consideration in assigning stress to a word is its word class or membership of a particular part of speech. For instance, there are a number of noun-verb and noun-adjective pairs of words where stress placement signals the syntactic category. In this instance, if the word is a noun, it carries primary stress on the first syllable and if it is a verb, the primary stress falls on the second syllable. Examples:

EXport (N)	exPORT (V)
REcord (N)	reCORD (V)
ABStract (N)	absTRACT (V)
REcord (N)	reCORD(V)
AUgust (N)	auGUST (Adj)
PREsent (Adj)	preSENT (V)

Although this criterion appears fairly simple and reliable, you must note that there are also a number of exceptions to the rule. In the following words, for instance, the same stress pattern applies to more than one word class:

PREsent (N/Adj)	INterest (N/V)
CHALlenge (N/V)	miSTAKE (N/V)
COMfort (N/V)	reSPECT (N/V)
HARvest (N/V)	adVICE (N), adVISE (V)

Stress placement is also fairly predictable when we make a distinction between compound nouns and noun phrases in English. In a compound noun, two or more words combine to form a new word whose meaning may or may not be related to the meaning of the individual words (e.g. Facebook). In noun phrases, on the other hand, the first element modifies or says something about the second. Consider the following examples: The compound noun *GREENhouse* means ‘a building with a roof and sides made of glass, used for growing plants that need warmth and protection’ while the noun phrase *a green HOUSE* simply means ‘a house that is green’. Other examples are:

Compound Nouns	Noun Phrases
BLACKbird	a black BIRD
ENGLISH-teacher	an English TEACHER
WHITE house	a white HOUSE

In all the above examples, the first element is stressed in compound nouns while the second element is stressed in noun phrases. Thus, while the examples in the first column are single entities (compounds), those in the second column are two separate syntactic elements preceded by an article (a/an). This underlies the syntactic function of stress placement in English.

(c) Morphological Criterion:

This involves a consideration of the morphological or internal structure of English words. A word can be morphologically simple, compound or complex and in each case, its morphological structure could be a guide to determining its stress pattern. Morphologically simple words, otherwise known as single-base morphemes, consist of only one morphemic element (or meaningful unit) as in the words *table*, *glass*, *window*, *boy*. Thus, simple words are those composed of not more than one grammatical unit. Their stress pattern can be determined either phonologically or syntactically.

Compound words, as mentioned earlier, can be analysed as two words, both of which can exist independently. Although there are some compounds in English which consist of more than two words, these will not be discussed here. Compounds are written in different ways. They may be written as one word as in *suitcase, pancake, breadcrumbs, blackboard, bookworm, handbill, earrings, windscreen*. They may be written as two words separated by a hyphen as in *fruit-cake, pen-name, baby-sitter, tea-cup, table-clock* and *mother-tongue*. Compounds can also be written as two words separated by a space as in the examples: *child care, human rights, pocket money, credit card, junk food, income tax, mail order, students' hostel, heart attack, burglar alarm, contact lens, blood donor, family planning, cotton wool, labour force, generation gap, pedestrian crossing, death penalty, assembly line, traffic lights, shoe horn, hay fever* and *bank account*. (McCarthy and O'Dell, 1994:26). The stress pattern of a compound word is often determined by its word class. Let us look at some rules:

- Most compound nouns in English, particularly those which are a combination of two nouns, have primary stress on the first element. Examples: *'handbag, 'guest house, 'tea-party, 'bookshelf, 'flower-pot, 'bell-boy* and *'city mall*.
- Compound adjectives with an adjectival first element and the -ed morpheme at the end usually receive stress on the second element. Examples: *ill-'mannered, full-'loaded, well-'bred, heavy-'handed, half-'witted*.
- Compounds whose first element is a number also tend to have stress on the second element. The first element can be either ordinal or cardinal, e.g., *two-'seater, five-'star, second-'hand, first-'class*.
- Compound adverbs comprising an initial adverbial element followed by a noun are also stressed on the second element, e.g., *up-'country, down-'stream, inside-'out*.
- Compound verbs with an adverbial first element also take stress on the final element and include examples like *down-'size, back-'pedal, side-'line, ill-'treat*.

Morphologically complex words are those consisting of two or more elements. These are usually words with forms which have been influenced by the process of affixation whereby a group of letters known as affixes are added either before or after the base forms of the words as in the examples: *boys, houses, unrepentant, disloyal, international, unreliable, endearment*. Affixes added at the beginning of words (e.g., *un-* in *unpleasant*) are known as prefixes while those added at the end (e.g. *-ness* in *fairness*) are suffixes. With regard to stress placement, the role of affixation is quite central. Thus, affixes are often classified based on the kind of influence they exert on word stress as follows:

- (i) Stress-bearing affixes: Here, the affix itself bears the primary stress e.g. *semi-* as in 'semicircle; -eer as in *engi'neer*; -aire as in *millio'naire-ette* as in *ciga'rette*
- (ii) Stress-neutral affixes: Here, the word retains its original stress regardless of the presence of the affix e.g. un- and -ingin '*pleasantvsun'pleasant*; '*marketvs'marketing*.
- (iii) Stress-moving affixes: Here, the stress remains on the stem, but is shifted to a different syllable, e.g. -ic and -ity in '*magnetvs'mag'netic*; '*infidelvs'inf'i'delity*.

Q: Stress can be predicted in the following ways except

- a. syntactically b. historically c. morphologically d. phonologically

A: b (historically). Stress cannot be predicted historically.

3.3: Intonation in English

When you speak a language, you will notice that the pitch of your voice keeps going up and down and each pitch movement adds to the meaning of what you say. This is what is known as intonation. Intonation is the use of the pitch of the voice to convey meaning or syntactic information. In other words, it is the distinctive use of patterns of pitch or melody in an utterance. Intonation in English is a matter of sentence stress. It is a significant prosodic feature of language since no language is spoken in a monotone. All languages use varieties of pitch and pitch levels to keep the meaning of utterances apart.

The significant nature of intonation can be explained by comparing the pitch patterns of natural speech to the pitch changes that occur when one is running/galloping and speaking at the same time. In the latter case, the pitch changes will not be linguistically relevant as they will not affect meaning. The over-all behaviour of pitch in speech is called tone. Consider the following utterance and the different meanings it would assume when spoken in different intonation tones:

You are travelling today (said on a falling tone, this is an imperative/factual statement)



You are travelling today (said on a rising tone, this is a question or an expression of doubt/surprise).



The above examples show that intonation, in speech, can be equated with punctuation marks in writing. This is because it is the pitch pattern that suggests to the speaker if the utterance is a statement, a question or an exclamation. This is only an aspect of the **grammatical function** of intonation i.e. indicating the communicative function of a sentence. Intonation also performs **attitudinal functions** since it often betrays the emotion or attitude of a speaker towards what is being said. Consequently, such attitudes as disinterest,

sarcasm, boredom; and emotions such as anger, excitement and impatience can be deduced from the dominant pitch patterns of an utterance.

Also central to intonation is the **discourse function**. In conversations, it is the intonation patterns that guide the participants as they take turns in speaking. Attention to the melody of another's speech enables one to guard against unnecessary interruptions as the patterns that signal the end of an utterance are quite different from those used in the middle of the same utterance. In the same vein, the patterns could guide the listener in identifying the focus of the utterance and other implied meanings. For instance, single utterances like *yes* and *no* would have different implications when made on different tones. While a falling tone would imply definiteness or even finality, a rising tone would suggest interest or continuity.

3.3.1 The Communicative Function of Intonation Tunes:

Intonation tunes are broadly categorised into four, namely: the *falling* tune, the *rising* tune, the *falling-rising* tune and the *rising-falling* tune. These four tunes have different communicative functions often associated with them. These functions are summarized below:

(a) *The Falling Tune*: This has many uses as follows:

- i. It is used in declarative statements, e.g.:

We shall travel tomorrow.

- ii. It is used in imperative statements such as in giving commands, issuing instructions, offering advice, and it occurs with imperative type sentences, e.g.:

Look at the blackboard.

You must see me today.

- iii. It is used in *wh*-questions, e.g.:

What did you see?

Where is your sister? When are you going?

- iv. It is used in tag-questions when the question is used to seek confirmation, e.g.:

You are not travelling, are you?

It is true, isn't it?

- v. It is used in exclamations especially those associated with structures which produce exclamatory remark, e.g.:

How brilliant he is!

What a horrible accident!

(b) *The Rising Tune*: It has the following functions:

- i. To ask polar (yes/no) questions, e.g.:

Do you know his house?

Can we go now?

Shall I call her today?

Has he eaten yet?

ii. To make a polite request, in which case it is used either with an interrogative or imperative structure, e.g.:

Hand me the knife, please.

Kindly shut the door.

Could you lend me some cash?

iii. To request repetition of already given information, in which case it functions with the *wh*-question or the echo question, e.g.:

What did she say?

Bisi has travelled?

iv. For tag-questions used to seek information (this contrasts with the falling tune in tag-questions used to confirm information) e.g.:

We can leave now, can't we?

He has left, hasn't he?

(c) *The Falling-Rising Tune*: This has a variety of functions and is usually associated with different sentence structures. Its functions include:

i. For counting or making a list where each item occurs in a sequence, carrying a fall-rise tune until the last item which has a falling tune, e.g.:

We can invite students, lawyers, soldiers, politicians and workers too.

Leave, before the count of ten; one, two, three, four, five, six.

ii. For expressing sentence modifiers, that is, adverbials, e.g.:

Fortunately, it did not rain.

Clearly, she cannot drive well.



Summary of Study Session 3

In Study Session 3, you have learnt that:

- Speech sounds combine to form syllables and English syllables are made up of optional consonants and an obligatory vowel guided by some co-occurrence restrictions.
- Stress as a suprasegmental feature of English is a property of the syllable and makes a particular syllable more prominent than others. Although it is complex and not fixed, attempts can be made to predict it phonologically, syntactically and morphologically.
- Intonation is the melody of speech. It is primarily a product of pitch changes which produce linguistic meaning. Different intonation tunes are associated with different meanings.

Self-Assessment Questions (SAQs) for Study Session 3

Now that you have completed this study session, you should assess how much you have learnt by attempting the following questions. You can write your answers in a note book so as to be able to discuss extensively on it with your tutor at the next interactive session.

3.1 . Give the syllable structure for each of the following words: e.g. *cup* = CVC

- a. string b. crawl c.brisk d.urge
e. proof f.key g.axe h.frisked
i. juice j.sauce k.scrounge l.shoe
m. coup n. eighto.twelfth p.through
q. aisle r.break s.fling t.edge.

3.2 For each of the following words, state if the structure is acceptable in English or not:

- a. /klæp/ b. /ŋɔɪz/ c. /lɔ:w/ d. /streɪ/ e. /hɑ:sh/

3.3 Stress is perceptually marked by four main features. List and explain how each of these can indicate stress.

3.4 How does the syntactic approach to stress prediction differ from the morphological?

3.5 Using five sentences in each case, illustrate the uses of each of the following:

- i. the falling tune
- ii. the rising tune
- iii. The falling-rising tune
- iv. the rising-falling tune

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Suggestions for further reading

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