

Table 1. Principal Intonation Unit cues

	CUE	COMPLEX	SCOPE	DEFINITION
1.	lag	tempo	end	tempo lag or prosodic (non-lexical) lengthening
2.	rush	tempo	start	rapid tempo unstressed syllables (anacrusis)
3.	closure tone	pitch	end	IU-final boundary tone distinguishing intonational finality vs. continuity
4.	pitch reset	pitch	start	rise/drop in overall baseline pitch level for IU (esp. on unstressed syllables)
5.	pause	pause	boundary	noticeable absence of speech by discourse participants
6.	creak	laryngeal	end	creaky voice on final portion of Intonation Unit (not consistent)
7.	breath	laryngeal	start	breathing in (and other vocalisms: exhale, throat-clear, sniff, click, etc.)
8.	tune gestalt	tune	unit	coherent intonation contour perceived as unified (holistic) gestalt for the unit
9.	isotony	tune	unit	repeated tunes across sequence of Intonation Units (intonational parallelism)
10.	turn start	turn	start	next speaker (new voice) begins
11.	turn end	turn	end	current speaker (current voice) ends
12.	accent count	prosody	unit	IU “size” in primary accents per IU (tends to be 1, 2 , or 0—in that order)
13.	register	prosody	unit	overall register shift (of pitch and/or amplitude) for whole Intonation Unit
14.	truncation	fluency	end	truncation masks normal end cues, but sometimes is signaled by glottal stop

Correlations of Intonation Unit boundaries with non-phonetic features such as word quantity, information quantity, information structure, syntactic structure, and so on, are of considerable interest in their own right. But they do not represent *audible* cues for Intonation Units as such.

Note: *Lag* or prosodic (non-lexical) lengthening is characterized by longer than expected duration, beyond the expected duration of the phoneme sequence for a given lexical word.

### ***Isolation vs. Continuity***

Some approaches to Intonation Units (or intonational phrases, or other similar units) treat the unit in isolation, often with invented examples illustrating a single intonational phrase out of context. The picture is like this:

Figure 1. Isolated sentence examples

Example (a): Intonation Unit

Example (b): Intonation Unit

The Intonation Units seem to come with their boundaries already given. Convenient, but intellectually risky. In failing to problematize the identification of the boundaries of Intonation Units, this approach gives a false sense of the demands of the task, and may lead researchers to overlook what is at stake in doing analysis of units of intonation at this level. The use of pre-segmented “examples” invites analytical complacency, tending to underestimate the challenge—for both participants and analysts—of identifying the boundaries of prosodic units, and in particular, Intonation Units.

A more realistic picture of the what the hearer initially faces is the following: