

Auszüge aus **TRASK, R. L.**, *A Dictionary of Phonetics and Phonology*, London & New York: Routledge 1996

**intonation** /ɪntə'neɪʃn/ *n.* The use of pitch, and possibly of additional prosodic phenomena such as loudness, tempo and pauses, over a stretch of utterance generally longer than a single word for the purpose of conveying meaning. Intonation is used for a variety of purposes: for marking grammatical boundaries (phrases and clauses), for signalling sentence types (e.g., statements and questions), and for conveying the speaker's attitude (surprise, irony, anger, etc.) Intonation is a complex topic, and a wide variety of approaches has been adopted with varying degrees of success. The study of intonation is **intonology** /ɪntə'nɒlədʒi/. See Cruttenden (1986) for an introduction, and see Laver (1994: 509–510) for a long list of further references. *Adj.* **intonational**.

**intonational nucleus** *n.* The most prominent syllable within an **intonational phrase**.

**intonational phrase** *n.* (also **intonation group** /gru:p/, **rhythm unit**) The phonological unit of intonational structure, the longest stretch of speech to which a single intonation pattern applies. In the **Prosodic Hierarchy**, this level is posited as the domain of certain phonological processes, such as the Italian **gorgia toscana**.

**gorgia toscana** /gɔrdʒia tos'ka:na/ *n.* [Italian: 'Tuscan throat'] The phenomenon, typical of the Italian dialects of Tuscany, by which intervocalic voiceless plosives are realized as the corresponding fricatives: [p]onte → i [ɸ]onti '(the) bridge(s)'; [t]orta → la [θ]orta '(the) cake'; [k]asa → la [h]asa '(the) house'.

**International Phonetic Alphabet** /ɪntəˈnæʃnəl/ *n.* (**IPA**) The most prominent **phonetic alphabet** (sense 1) in contemporary use, first promulgated by the **International Phonetic Association** in 1888 and frequently modified since, the most recent revision being that of 1993. The IPA aims to provide visually distinctive symbols for all speech sounds which are phonologically distinct in any language; preferring to keep the use of **diacritics** to an irreducible minimum, it has introduced a large number of specially designed characters such as [ɔ̃], [ʃ] and [ŋ]. In spite of the resulting inconvenience in printing, the IPA is now almost universally used in phonetics and linguistics, except in the United States, where it is only slowly gaining ground from the competing **American transcription**; it is also increasingly used in serious dictionaries. See the Appendix for a table of IPA symbols.

**International Phonetic Association** /əsəʊsiˈeɪʃn/ *n.* (**IPA**) An international organization for the study of **phonetics**, founded in France in 1886 by a group of European phoneticians, linguists and language teachers under the leadership of the French linguist Paul Passy and known until 1897 as the Phonetic Teachers' Association. The first and best-known work of the organization was the creation of the **International Phonetic Alphabet**, proposed by the Danish linguist Otto Jespersen and first published in 1888.

**prosodic** /prəˈsɒdɪk/ *adj.* 1. Narrowly, pertaining to distinctions of **prominence** in speech, particularly as realized phonetically by variation in **pitch** and **loudness**, or phonologically by the use of **tone**, **pitch accent** or **stress**. 2. Broadly, pertaining to any phonetic or phonological variable which can only be described with reference to a domain larger than a single segment; **supra-segmental**. NOTE: Laver (1994: 450) recommends restricting this term to sense 1, reserving **suprasegmental** for the broader sense including also metrical and temporal organization of utterances, but sense 2 is none the less widespread.

**Prosodic Analysis** *n.* A highly distinctive approach to phonology developed in London by J. R. Firth and his students, chiefly in the 1950s. Whereas other approaches had often emphasized the **paradigmatic** aspects of phonology, prosodic analysis concentrated on the **syntagmatic** aspects. Not only **phonemic long components**, but a wide range of other phonetic and phonological characteristics, were extracted from phonological representations and regarded as **prosodic elements**, or **prosodies**, overlying a skeleton of minimally specified segments called **phonematic units**; even properties of single segments were treated as prosodies if their presence could be associated with an aspect of the syntagmatic structure. Moreover, the framework was characterized by an extreme version of **polysystemicism** in which it was considered impossible to identify any of the phonological units occurring in one context or position with those occurring in another. Prosodic Analysis never received a clear and comprehensive presentation from Firth or anyone else, and in practice the principles of the framework have largely had to be reconstructed by examining the various specific analyses that were published. Never influential outside of England, the framework all but disappeared with the retirement of Firth's students. Ironically, however, many aspects of the prosodic approach championed by the Firthians have recently been re-invented by proponents of various contemporary frameworks, most particularly **Autosegmental Phonology**. Accounts of Prosodic Analysis are given in Langendoen (1968), Fischer-Jørgensen (1975: ch. 5), Sommerstein (1977: ch. 3), Lass (1984: 10.2) and Anderson (1985: ch. 7).

**prosody** /'prɒsədi/ *n.* 1. The study of poetic metre and of versification. 2. The study of stress, pitch and intonation. 3. A phonological element which is realized phonetically on more than one segment, including for example (in certain circumstances in certain languages) lip-rounding, backness or nasalization. The extended realization of height, backness, lip-rounding or ATR in vowel harmony languages is an outstanding example. 4. (also **long component**) A phonological element which can only be described with reference to a domain longer than a single segment, including all those mentioned in sense 3 and also **suprasegmental** elements like stress and tone. 5. In **Prosodic Analysis**, a similar but much broader notion which includes everything in sense 4 but also **boundary signals**, **phonotactics** and anything else which can conceivably be described in terms of something larger than a single segment. Such prosodies are superimposed upon a skeleton of **phonematic units**.