

## Dimensions of speech

**Syllables:** It's the smallest unit of speech sound which cannot be broken further. It is judged by the vowel sound **a e i o u**

For example, a word “**bee**” /bi:/ has one syllable as the speech sounds cannot be divided further. There is only one sound. Similarly words like “**go**”, “**you**” /u:/ etc has one sound.

Syllables can be divided according to the parts of sounds in each word.

For example:

1 syllable words: /Man/, /bird/, /fight/, /flight/, /take/, /cold/ etc.

2 syllable words:     Index = /in/ /dex/  
                              Napkin = /nap/ /kn/  
                              Public = /pub/ /lk/  
                              Victim = /vic/ /tm/

3 syllable words:     Fantastic = /fan/ /tas/ /tk/  
                              Capital = /ca/ /p/ /tl/  
                              Magnetic = /mag/ /ne/ /tk/  
                              Sediment = /s/ /di/ /ment/

4 syllable words:     Establishment = /es/ /ta/ /blish/ /ment/  
                              Disinfectant = /ds/ /in/ /fk/ tant/  
                              Academic = /a/ /ke/ /d/ mk/

5 syllable words:     Photographical = /f/ /to/ /gra/ /f/ /cal/  
                              Fundamentally = /fn/ /d/ /men/ /t/ /li/



## Stress in words

Stress in a word means pronouncing one syllable of a multisyllabic word with greater emphasis (**stress**), or force, than the other syllables in the word. It is denoted by (˘) this symbol at the top of the stressed syllable.

Such as “**parent**” = ˘pa/ /rent/ ,     “**quiet**” = ˘kwaɪt/,     “**seldom**” = ˘sel/ /dm/  
“**embrace**” = /em/ ˘breɪs/,     “**explain**” = /eks/ ˘pleɪn/,     “**objection**” = /ob/ ˘jec//ʃn/

## Stressed and Unstressed

- Stressed syllables are marked with an accent mark ( a slanted line above the syllable kind of like a sideways exclamation point).
- Unstressed syllables are marked with a shallow and long “U”.
- Example:      / ˌ    ʊ            / ˌ    ʊ    ʊ  
                  Purple            Excellent

Example 39      / ˌ    ʊ            / ˌ    ʊ            / ˌ    ʊ            /  
 Leaping | upward | like a | spark,  
           / ˌ    ʊ            /            ʊ            / ˌ    ʊ  
 light and | fleet—none | fleeter!—  
           ˌ            / ˌ    ʊ            / ˌ    ʊ            /  
 my | poet | fled this | dirty, | dark  
           / ˌ    ʊ            / ˌ    ʊ            / ˌ    ʊ  
 den of | kitchen | fetor.

**Stress shift** by using suffixes to any word

1. Stress is shifted to the next syllable if any **suffix** is added to the word.

**Example** : ˈphoto, phoˈtograph, photoˈgraphy, photograˈphic, photographiˈcal, photographicaˈly.

ˈpolitics,      poˈlitical,      poliˈtician,      politiˈcally

2. Stress is shifted to the next syllable when pronounced as a **noun** or a **verb**.

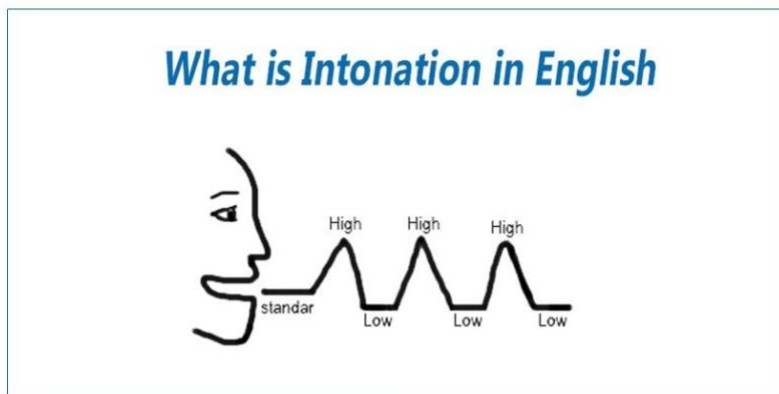
Homographs	
Noun	Verb
CONflict	conFLICT
DEfect	DeFECT
EXport	exPORT
EXtract	exTRACT
PERmit	perMIT
PROtest	proTEST
REcord	reCORD

- o IMprint
- o INcrease
- o INsert
- o INsult
- o MANdate
- o OBject
- o OVERcharge
- o OVERwork
- o imPRINT
- o inCREASE
- o inSERT
- o inSULT
- o manDATE
- o obJECT
- o overCHARGE
- o overWORK

## Intonation

**Intonation**, in phonetics, the rhythmic/melodic pattern of a speech. Intonation is primarily a matter of variation in the [pitch](#) level of the [voice](#). In English, [stress](#) and rhythm are also involved. Intonation conveys differences of expressive meaning (*e.g.*, surprise, anger, wariness).

“Your name is John,” beginning with a medium pitch and ending with a lower one (falling intonation), is a simple assertion; “Your name is John?”, with a rising intonation (high final pitch), indicates a [question](#).



### Falling Intonation

Falling intonation is when the words in a sentence gradually fall in tone at the end of the sentence.

When the sentence starts from a **high pitch to low pitch** it is falling tone.

## + Uses of Falling Tone

- Simple statements:
  - I'll report you to the HEADmaster
- Referring expressions:
  - I've spoken with the CLEAner.
- Questions that begin with wh-questions:
  - Where is the PENcil?
- Imperative statements:
  - i) Go and see a DOctor.
  - ii) Take a SEAT.

### (7) Examples of the falling tone

- (1) Categorical statements: (p. 151)
  - It's time to get up.* [its 'taim tə 'get ∇ʌp]
  - It wasn't ready.* [it 'wɔznt ∇redi]
- (2) Special questions:
  - Who is on duty today?* ['hu: iz ɔn ∇dju:ti tədeɪ]
- (3) Commands: (p. 152)
  - Stand up!* ['stænd ∇ʌp]
  - Open your books at page five!* ['əʊpɪn jɔ: 'bʊks ət 'peɪdʒ ∇faɪv]
- (4) Exclamations:
  - What a cold day!* [wɒt ə 'kəʊld ∇deɪ]
  - How late you are!* ['hau ∇leɪt ju: ɑ:]
- (5) Offers to do something or suggestions that something should be done. (p. 153)
  - Let's go home!* ['lets gəʊ ∇həʊm]

## Rising Intonation

When the words in a sentence **gradually rise in tone at the end of the sentence**. When the sentence starts from a **low pitch to high pitch** it is rising tone.

### 2-Rising Intonation

It can be used while making general questions

- 1- |Can you help |
- 2- |Is it over |
- 3- |Can I go now |

# RISING INTONATION

❖ **Rising intonation** is used in:

❖ **General questions:** Was she glad to /SEE him?

❖ **Dependent or introductory parts of sentences:** If he /CALLS,  
ask him to /COME.

❖ **The first part of alternative questions** (before “or”): Would  
you like an /APple or a /PEAR?

❖ **Direct address:** /SIR, you dropped your note/BOOK

❖ **Enumerating items in a list:** She bought / bread, / cheese and  
to/MATOES.

❖ **Tag questions** (When the speaker is *not sure* that the answer  
will be “yes” or wants your opinion): It's a beautiful \TOWN,  
/ISN'T it? (The speaker thinks that the town is beautiful but asks  
for your opinion and confirmation.)

## Examples of Rising Intonation

### # Questions:

- 'when does the meeting start?'
  - '...start?' rises up, it comes up in the voice
  
- 'would you like a cup of tea?'
  - '...tea?' rises up

## Sentence level Intonation

### Falling intonation

#### Most statements in English

- 'I worked on Monday'
- 'It's going to rain today'

#### Wh questions like 'Who', 'What', 'Where', 'When'

- 'How can I help you?'
- 'What time does it start?'
- 'Where does your friend live?'

#### Low energy emotions

- 'Not really' (disinterest)
- 'Sure that would be great' (sarcasm)
- 'It's nearly finished' (boredom)

### Mixed Intonation

#### Choice questions (up on the first, down for the second)

- 'Would you like full cream or light milk?'
- 'Is it new or used?'

### Rising intonation

#### Questions with a "Yes" or "No" answer

- 'Did you like it?'
- 'Is your name Kate?'

#### Requesting clarification, indicating uncertainty

- 'What did you say?'
- 'That's not what you wanted, was it?'

#### Express high-energy emotions

- 'Stop it' (*anger*)
- 'Oh my gosh, that's amazing!' (*excitement*)
- 'Did you hear what happened!' (*shock*)

**Pitch** is a property of sounds which defines the frequency of any sound on a related scale, **pitch** is the quality that makes it possible to judge sounds as "higher" and "lower" in the sense associated with musical melodies.



### **Rhythm**

A regular repeated pattern of movement or sound. It is a regular pattern of stressed and an unstressed syllable.

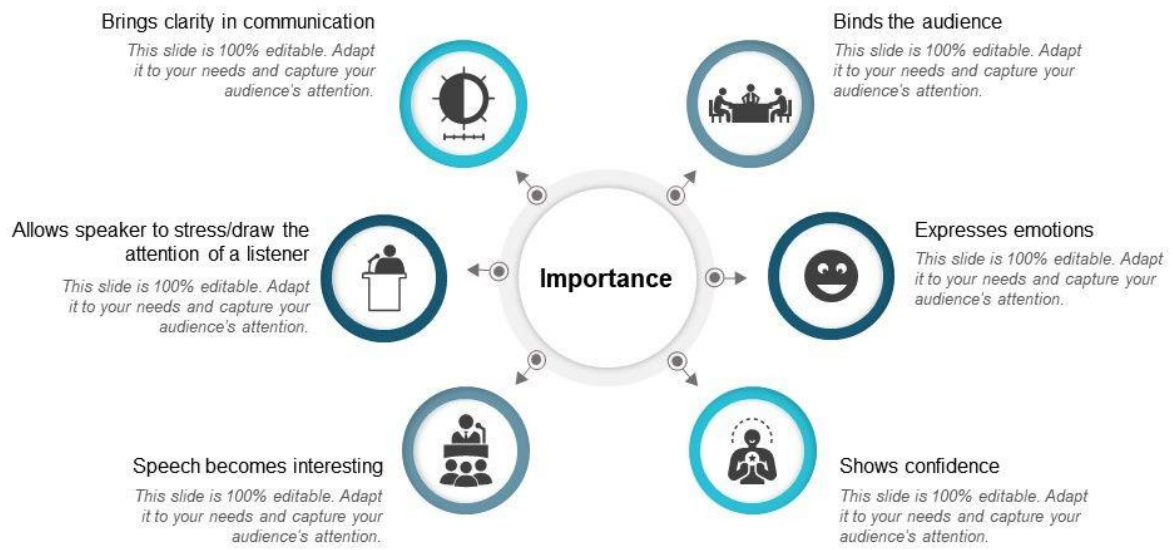
1      2                      3                      4                      5  
'Walk 'down the 'path to the 'end of the ca'nal

### **Paralinguistic**

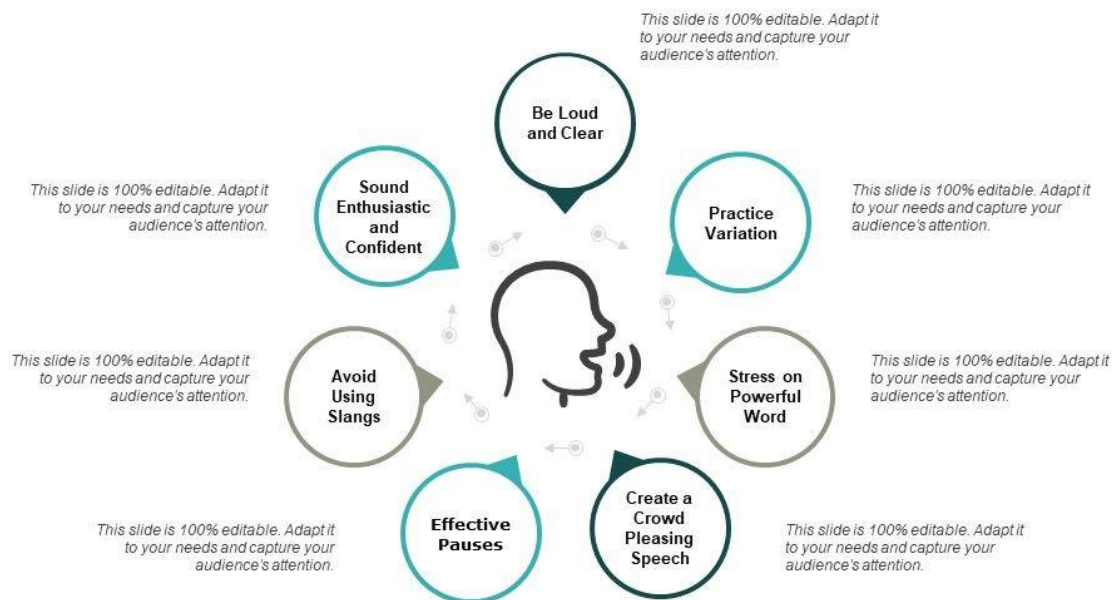
Para linguistics is the part of **communication** outside of the words themselves – the volume, speed, intonation of a voice along with gestures and other non-verbal cues.

**Voice Modulation** is when you control or adjust your **voice**. It's when you choose to go louder or softer, faster or slower, dramatic or emotional. Basically, **voice modulation** means using your **voice** and tone to communicate your message more effectively.

# Various Importance of Voice Modulation



## Seven Vital Tips on Voice Modulation





## Speeches

### Choosing the Right Speech Delivery

A good speaker will also think about the **delivery method**, or the way in which the speech will be conveyed to the audience. There are a few ways in which this is done:

- Impromptu
- Extemporaneous
- Manuscript
- Memorized

Let's explore them now.

### Impromptu Speeches

**Impromptu speech** is a speech that has no advanced planning or practice. Here are a few tips you can use:

- Think for a second about what you are going to say.
- Keep your points brief and to the point.
- Take a few seconds between thoughts to compose yourself.

If you take your time and think about what you would like to say, speeches will be a little safer. They are a combination of a researched speech and an off-the-cuff speech.

### Extemporaneous Speeches

The **extemporaneous speech** is a perfect balance. This speech involves the speaker's use of notes and some embellishment to deliver a speech.

- It prompts or guides a speaker from point to point,
- There is a loose guideline for his speech.
- Need not memorize anything; but points or cues to know where to go next.
- The speaker must rehearse this speech for timing, rhythm and flow

There are advantages and disadvantages to this type of speech. For one, the audience will think you are a genius. You used few notes and appeared to know everything about the topic. But this is not something that can be done quickly.

### Manuscript Speeches

In a **manuscript speech**, the speaker reads every word from a pre-written speech. This seems easy enough. Well, if your audience enjoys a bedtime story, it may work.

- Reading directly from the pages of a script has its benefits. You won't miss a single word or important fact.
- It can be boring.
- Without eye contact, animation or movement on stage,
- The audience may become disinterested.