

## CHAPTER 4. JUNCTURAL STYLE

### 4.1 GROUP-LEVEL DISJUNCTION

An ABC disc-jockey 'back announces' a popular single:

[<sup>2</sup>[Rather/<sup>1</sup>smaller/ sound/<sup>2</sup>thére//] [<sup>1</sup>fróm//]

<sup>1</sup>[<sup>2</sup>Gordon/<sup>1</sup>Lightfoot//] [<sup>2</sup>the Ca/<sup>1</sup>nadian//] [<sup>1</sup>poét//]

[<sup>1</sup>balladéer//] [call him/<sup>2</sup>what you/<sup>1</sup>will//]

He speaks fairly slowly, breaking up the sentence in short intonational groups.

When the same speaker announces the topics of the evening's current affairs programme, he not only speaks faster, but also reduces the disjunction in his speech - places less group boundaries than he does in his popular music announcements. Most of the groups now contain at least 3 contours, and prepositions or adjectives are no longer made into separate groups, as were 'from' and 'the Canadian' in the popular music announcement:

<sup>1</sup>[<sup>2</sup>[there will/<sup>1</sup>also / be some/<sup>2</sup>background//] [on the/

<sup>1</sup>inter/ national/<sup>2</sup>marketing/ style//] [of/<sup>2</sup>IB/<sup>1</sup>M//]

<sup>1</sup>[which will in/<sup>2</sup>clude an/<sup>1</sup>interview of/ IB/M'/]

Apparently speakers adjust the disjunction in their speech according to the type of announcement they are making or the style of the station for which they are working, and it is this aspect of intonational style which we will discuss in this chapter.

We will, again, deal with it in three different ways. The first part of the chapter will be mainly quantitative, tracing the differences between conversational speech and announcing, and between the different announcing styles. The second part will deal with what announcers join or disjoin, try to characterize the nature of the groups of words which announcers give intonational identity by means of disjunction. The third part will ask how disjunction is created - how pronounced the boundaries are, which of the cues discussed in chapter 2 manifest them.

Junctures of different orders will be discussed in turn. Each section of the chapter will first deal with group-level junctures, and then proceed to sequence-level and paragraph-level junctures - higher orders than these I did not find in my corpus.

#### 4.1.1 Length of the intonational groups in different types of announcement: of the relation between disjunction and the formality of speech

We can gain an idea of the degree of disjunction in different types of announcement by investigating the length of the intonational groups, by measuring the groups

in terms of the number of contours or the number of syllables they contain - we will do both, in fact: a high number of contours is not necessarily accompanied by a high number of syllables. When accentual density increases, contours will, on average, contain a smaller number of syllables, and, as a result, a group of 3 contours in newsreading may well contain the same number of syllables as a group of 8 contours in, for example, commercials. Giving both measures will make it possible to keep the two dimensions in view simultaneously.

Calculating the mean number of contours per group and the mean number of syllables per group for the individual announcements, we find values ranging from 2.31 to 4.24 contours per group, and from 3.97 to 8.54 syllables per group (it should be noted that, in counting contours, pre-contours have been included). Table 16 displays the means of these means for the different types of announcement. Standard deviations have been included (in brackets, behind the figures) to provide a measure of the variation between the individual announcers in each category. As it happens, the deviations in popular music announcing and information are so great that these types of announcing cannot be said to occupy, within the 'spectrum of disjunction', a range distinct enough to set them apart from the other types of announcement. The differences between newsreading, commercials, fine music announcing, and conversational speech, on the other hand, are significant - if not very strongly so, and if only in the case of contours per group ( $F = 3.02$ ;  $p < 0.05$ ). (1)\*

\* Notes to this chapter can be found on p. 362.

Type of announcement	mean number of contours per group	mean number of syllables per group
Information	3.14 (0.55)	6.15 (1.2)
Newsreading	3.08 (0.15)	6.04 (0.62)
Popular music announcing	3.05 (0.44)	5.73 (1.05)
Commercials	2.86 (0.36)	5.68 (0.69)
Fine music announcing	2.62 (0.21)	5.16 (0.46)
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Conversational speech	2.91 (0.21)	5.16 (0.67)

Table 16: Mean number of contours and syllables per intonational group in different types of announcement (standard deviations included in brackets)

In the classics of the British pedagogical tradition of intonation analysis (e.g. Armstrong and Ward, 1926; Ward, 1939), it has been argued that the length of intonational groups varies with the degree of formality of the speech:

...in somewhat deliberate speech, such as one would use in reading aloud or in addressing a number of people, the sense-groups would probably be shorter and the pauses more frequent than in familiar conversation...

(Ward, 1939, p. 180)

The same view can be found in the work of more recent writers (not all of them members of the British school), for example Kingdon (1958), Bierwisch (1965), Bailey (1971a), Crystal (1975), and also Halliday (1970b) who says that in rapid conversational speech 'tone-groups' may contain up to ten rhythmic feet, but that in more formal speech this number will be reduced.

Newsreading is without doubt a very formal variety of speech, yet we now find that it contains more contours per group than other, less formal types of radio announcing, more contours per group, even, than conversational speech. It cannot be said, therefore, that formal types of speech invariably contain less contours or less syllables per intonational group than conversational speech.

This is not to say that the relation between disjunction and formality of discourse should be reversed, that formal speech contains longer, rather than shorter groups. The matter is more complex. Fine music announcing, for example, is also a rather formal type of speech. Yet this type of announcing has much in common with conversational speech. This is evident, not only from the figures in table 16, but also from the frequency distributions in figure 4, which show the degree to which different group lengths occur. Perhaps it is the definition of 'formal', rather than the observation that style and degree of disjunction are related, which needs attention.

So far the standard deviations were greatest in conversational speech. Announcers, I argued in chapter 3, are required to conform where a certain amount of freedom exists in conversational speech. Table 16 shows, however, that the length of intonational groups does not vary much from speaker to speaker - not as much, at any rate, as one would expect, considering the lack of a script or other forms of preparation, and considering the vast differences between the speakers, who ranged from slow and hesitant to

fast and excited (or rather, who seemed to differ in these ways, on first, subjective impression).

It may be that, in conversational speech, disjunction is, to some extent, outside the speaker's control, dependent on the fluctuation between hesitant 'planning' periods and fluent periods with which all spontaneous speech has to contend. That this may cause the localized or apparent differences (differences which may influence our immediate impression of the speakers) to even out in the long run, is also suggested by Goldman-Eisler's (1967) finding that speakers who, in their 'hesitant periods', are most hesitant, are most fluent in their 'fluent periods', a finding confirmed by my material.

Announcers, on the other hand, script or no script, are 'abnormally' fluent, and may be able to control disjunction, to maintain a more or less constant rate, and to adjust this rate according to the demands of the genre or the station. If this is so, we should find, in the next paragraph, that the 'unnaturally' high standard deviations of popular music and information announcements are due to the different rates adopted by announcers of different stations, rather than to individual variation.

4.1.2 Length of the intonational groups in the style of different stations: of real and stereotyped conversational speech, and of the relaxed effect of a high degree of disjunction

Table 17 shows that disjunction, at the level of the intonational group, varies more strongly between stations

than between types of announcement, and analysis of variance bears this out ( $F = 11.04$  ( $p < 0.05$ ) for number of contours per group, and  $F = 6.46$  ( $p < 0.05$ ) for number of syllables per group - higher values than those we found in the previous paragraph).

Station	Mean number of contours per group	Mean number of syllables per group
2SM	3.64 (0.46)	7.22 (1.01)
2KY	3.21 (0.13)	5.66 (0.84)
2JJ	3.15 (0.27)	5.87 (0.28)
2CH	2.88 (0.29)	5.57 (0.63)
ABC	2.73 (0.31)	5.45 (0.88)

Table 17. Mean number of contours and syllables per intonational group in different stations (standard deviations included in brackets)

Figure 18 breaks these figures down by station as well as by type of announcement. It shows that the assumption I made in the previous paragraph was correct: group length, in popular music and information announcements, varies considerably from station to station, and once this variation is taken into account, the standard deviations are much reduced. Only ABC announcers significantly adjust the disjunction in their speech according to the type of announcement, adopting distinct rates for (a) newsreading, (b) information and fine music announcing, and (c) popular music announcing ( $F = 5.98$ , ( $p < 0.05$ ) for number of contours per group, and  $F = 9.15$  ( $p < 0.05$ ) for number of syllables

per group). For the other stations variance between genres is not significant.

Station	Type of announcement	Mean number of contours per group	Mean number of syllables per group
ABC	Newsreading	3.10 (0.12)	6.57 (0.41)
	Information	2.63 (0.24)	5.27 (0.66)
	Fine music announcing	2.62 (0.21)	5.16 (0.46)
	Popular music announcing	2.52 (0.21)	4.65 (0.47)
2CH	Newsreading	3.03 (0.11)	5.46 (0.26)
	Popular music announcing	2.98 (0.26)	5.56 (0.67)
	Commercials	2.63 (0.38)	5.71 (0.81)
2SM	Information	3.84 (0.35)	7.66 (0.78)
	Popular music announcing	3.44 (0.47)	6.78 (1.02)
2KY	Commercials	3.32 (0.09)	5.61 (0.28)
	Popular music announcing	3.10 (0.03)	5.71 (0.10)
2JJ	Popular music announcing	3.21 (0.32)	5.91 (1.01)
	Information	3.09 (0.19)	5.82 (0.64)
2GB	Newsreading	3.12 (0.15)	5.93 (0.51)

Table 18. Mean number of contours and syllables per group by station and type of announcement (standard deviations included in brackets)

The style of 2SM announcers is, once again, distinct. They not only place less accents and create longer contours than other commercial announcers, as we saw in chapter 3, but they also create considerably less group boundaries. On paper, 2SM speech fulfils most of the conditions of 'conversational speech' as it has been described in the literature: it is rapid, a relatively large number of unaccented syllables is compressed in its contours, and it contains comparatively few group boundaries. Yet, as the epithets quoted in chapter 1 testify ('epileptic', 'juvenile', 'gabble'), in practice 2SM speech does not strike most listeners as closely resembling ordinary conversational speech. And the actual conversational speech of these announcers lacks the features which, on paper, make their announcing style appear so 'conversational'. 2SM speech is a stereotype of conversational speech. It has taken a set of features which, in actual conversational speech, are localized and incidental, and turned them into a more constant stylistic characteristic, endowing them, in this way, with an expressive function, making them symbolic of the 'outlook of life' the station propagates ('having a good time', 'getting people "up" on the sound of the voice').

In the first chapter we characterized the difference between 2KY and 2CH commercials as that between 'hard-sell' and 'soft-sell'. While accentual density and rhythmic preference did not distinguish the two approaches, disjunction apparently does.

Looking at the figures in table 18, one begins to sense that announcing styles characterized by a high

degree of disjunction ('soft-sell' commercials, ABC and 2CH popular music announcements, ABC information and fine music announcing) may be, in general, the more 'gentle' announcing styles, the styles which do not overwhelm the listener, but given him time to take in the message, the styles which, rather than 'racy', or exhibiting the features of the 'merry chase' (and newsreading, in its own way, is also 'racy') are relatively leisurely, relaxed and unhurried. Appendix 2 shows that they are also the styles with the lowest rates of utterance.

Figures 4 and 5 complement the figures we have given so far with a frequency distribution of the groups as they differ in the number of contours they contain. The distributions show that, regardless of station or type of announcement, groups range from one to seven or eight contours, a range which corresponds to most of the estimates given in the literature (cf. note 56 in chapter 2). Variation lies in the location of the peaks and in the general bulk of the distributions, rather than in their range.

Groups of one contour are found most in conversational speech and fine music announcing, and in ABC speech in general. Groups of 2 contours are more frequent in announcing than in conversational speech. In newsreading and commercials we find most 3-contour groups, while 2SM announcements contain most 4-contour groups. Conversational speech, highest at both extremes, contains most 5-contour groups. Unlike announcing speech, conversation is not characterized by a particular degree of disjunction, by a

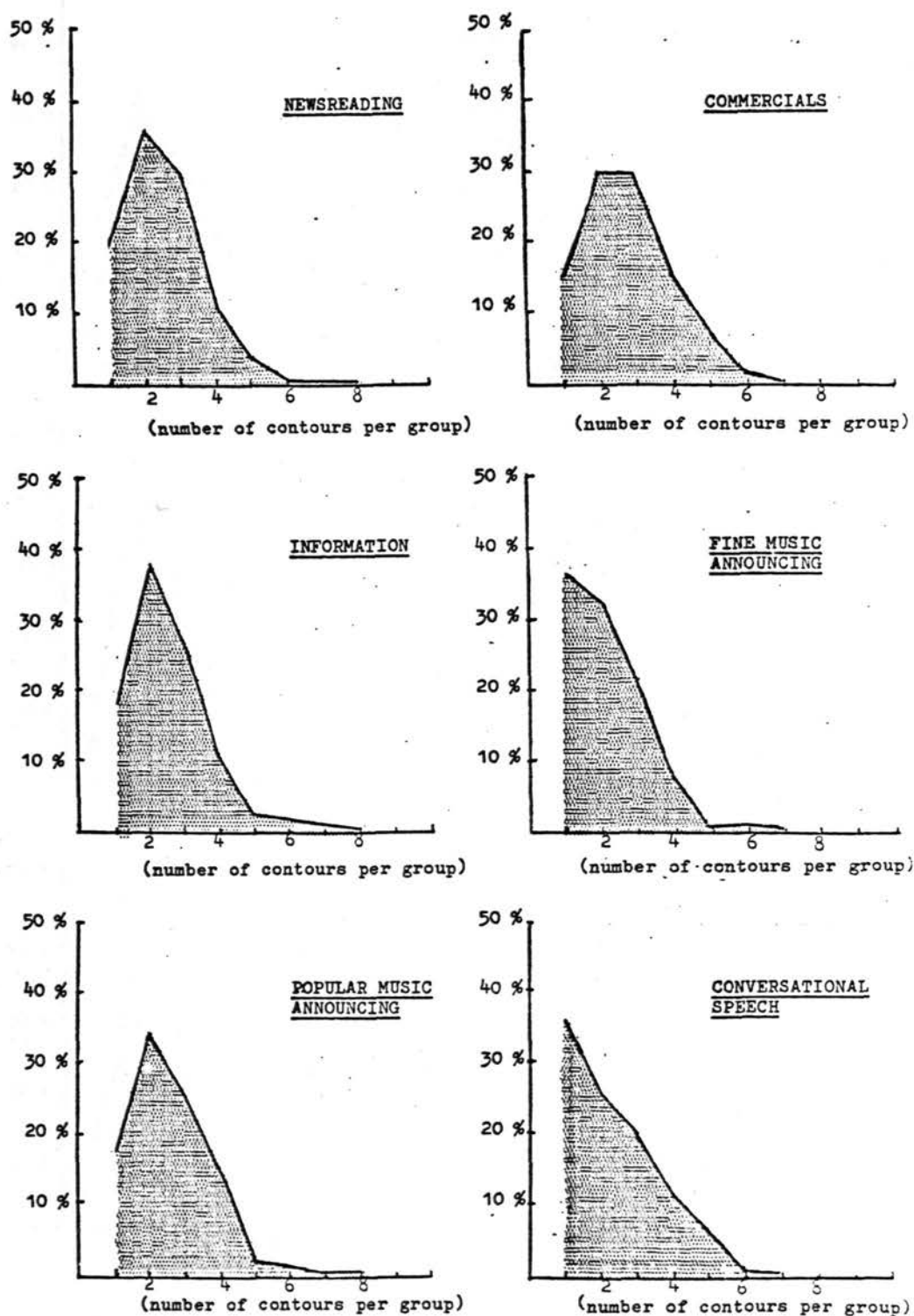


Figure 4: Frequency distribution of groups with different numbers of contours in different types of announcement

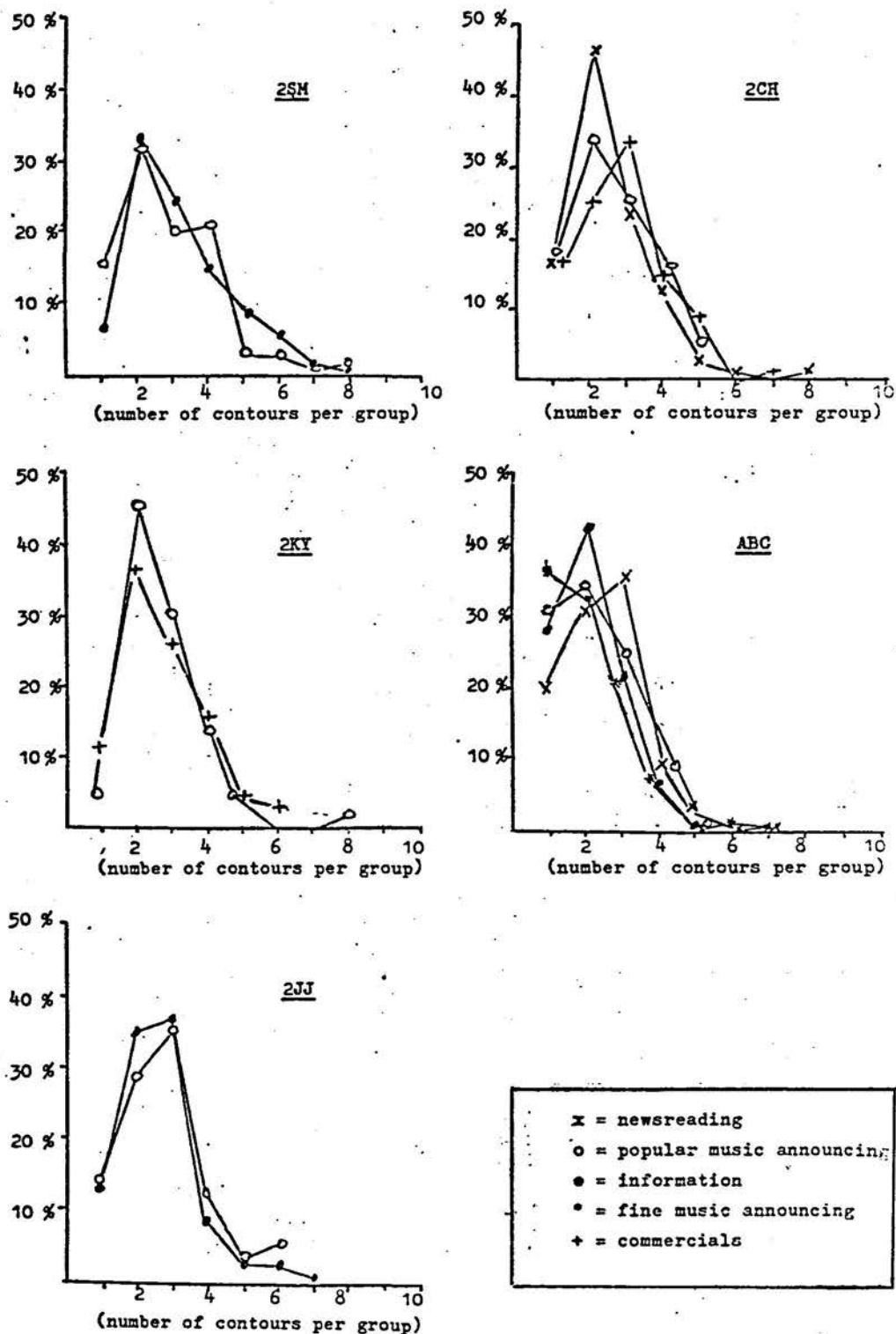


Figure 5: Frequency distribution of groups with different numbers of contours in different stations

preference for a more or less constant rate, visible as a strong peak in the frequency distribution. Variety and range, rather than a target more or less consciously aimed at, are what sets conversation apart from announcing.

Figure 6, finally, shows that 2CH newsreading contains more 2-contour and less 3-contour groups than 2GB or ABC newsreading, resembling, in this way, commercial popular music announcements rather than the other stations' newsreading style, a difference which may, once again, stem from the fact that 2CH news is blended in with the overall 'laidback' sound of the station, rather than set apart as a separate category of programming.

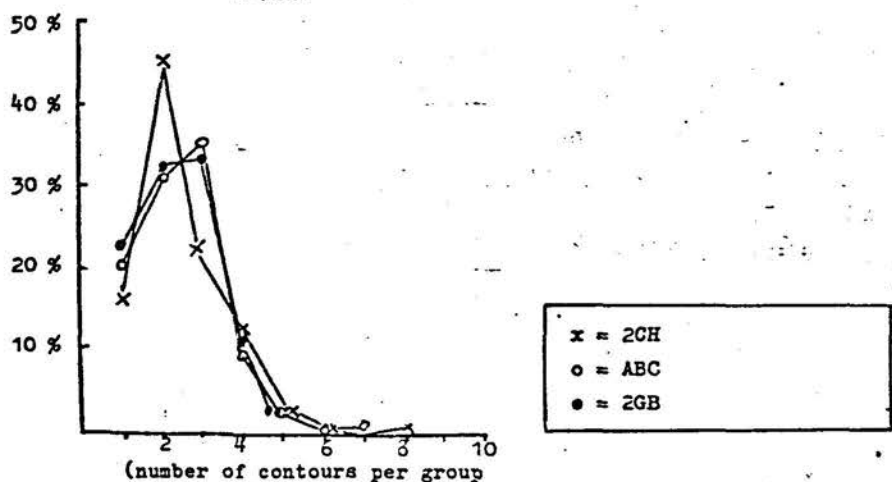


Figure 6: Frequency distribution of groups with different numbers of contours in the newsreading of different stations

## 4.2 SEQUENCE-LEVEL DISJUNCTION

A 2CH announcer, reading the news, uses long intonational sequences:

[<sup>1</sup>[ [Two/<sup>2</sup>rescued/<sup>1</sup>Northern/New South/Wáles//]  
<sup>1</sup>[<sup>1</sup>fishermén//] [were/<sup>2</sup>well/<sup>1</sup>féd//] [and in/<sup>2</sup>dry/  
<sup>1</sup>clóthes//] [when they/left the/<sup>1</sup>Japanese/<sup>2</sup>freightér//]  
<sup>2</sup>[Hy/<sup>2</sup>ogo Ma/<sup>1</sup>rú//]. [at the Aus/<sup>2</sup>tralian/<sup>1</sup>National  
Líne's//] [Mort/<sup>2</sup>Bay/<sup>1</sup>Terminál//] [in/<sup>1</sup>Sydney this/  
<sup>2</sup>mornìng//]]

In his popular music announcements, on the other hand, the same announcer varies the length of his pauses (among other things), to create, between the announcements of the 'bracket' of songs he just played, junctures which are more pronounced than those between the component groups of each of the four individual song announcements:

[<sup>1</sup>[<sup>2</sup>[that/ last/<sup>2</sup>bracket of/<sup>1</sup>sóns//] <sup>1</sup>[we/ heard/  
<sup>2</sup>Hey/<sup>1</sup>Júde//] [from/<sup>2</sup>Frank Pour/<sup>1</sup>cél//]]  
<sup>1</sup>[The/<sup>2</sup>Laurie/Bower/<sup>1</sup>Singérs//] <sup>2</sup>[<sup>2</sup>Rain/Brings/  
People To/<sup>1</sup>gethér //]]  
<sup>2</sup>[<sup>1</sup>Ray/<sup>1</sup>Anthony wíth//] <sup>2</sup>[<sup>2</sup>I Want To Be/<sup>1</sup>Róund//]]  
<sup>1</sup>[and/<sup>1</sup>Watch What/<sup>2</sup>Happèns//] [<sup>1</sup>too fròm//]

<sup>2</sup>[<sup>1</sup>Lucio/<sup>2</sup>Agos/ tinì//]]]

Grammatically, both examples, almost equally long in number of syllables, consist of one sentence. Intonationally, on the other hand, the newsreading example contains one 'sentence', the popular music four.

Sequence-level disjunction, then, may also be adapted to the style of the station or the type of announcement - in the way it relates to grammar, in the way sequence junctures are differentiated from group junctures, and also in its quantitative aspect, in the amount of sequence boundaries different styles appear to require.

#### 4.2.1 The length of intonational sequences in different types of announcement: of over-taxed and under-taxed listeners

Calculating the mean length of the intonational sequences in the individual announcements, measured both in terms of the average amount of groups and the average amount of syllables they contain, we obtain values ranging from 2.25 to 6.78 groups per sequence, and from 13 to 44.43 syllables per sequences.

Table 19 shows that the longest sequences are found in newsreading, the shortest in music announcements. The differences lead to a significant F-ratio ( $F = 9.09$  ( $p < 0.05$ ) for groups per sequence;  $F = 12.82$  ( $p < 0.05$ ) for syllables per sequence).

Type of announcement	Mean number of groups per sequence	Mean number of syllables per sequence
Newsreading	6.12 (1.69)	36.40 (8.66)
Commercials	4.17 (1.12)	23.29 (5.81)
Information	4.02 (0.79)	26.96 (5.23)
Fine music announcing	3.51 (0.74)	17.77 (2.30)
Popular music announcing	3.48 (0.93)	18.86 (5.38)
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Conversational speech	5.14 (0.92)	30.83 (7.06)

Table 19. Mean number of groups and syllables per sequence in different types of announcement (standard deviations included in brackets)

Junctures, I argued in chapter 2, serve to tell the listener that one 'move in the speech act' has come to its conclusion and that another is about to begin, so that, at these points, the listener may integrate the information conveyed by the preceding group or sequence, and store it in memory, for further processing, at the next higher level.

It follows that short 'speech moves' probably do not tax the listener's concentration as much, do not require him to retain in memory as many 'speech moves' of the lower order, as long ones. Of course, exactly how much concentration the listener needs to muster depends also on the semantic and pragmatic redundancy of the message itself, but, as it happens, long sequences appear to tax the listener most in the type of announcement which is also most informative, hence least predictable, and lowest in semantic and

pragmatic redundancy, that is, in newsreading. News bombards the listener with information at a rate and a pace which makes it very difficult to digest. In his study of German newsreaders, Geissner (1975) draws attention to this fact, and accuses newsreaders of 'insufficient phrasing', noting that the sentences in newsreading speech (Geissner switches here from phonostylistic to graphostylistic criteria) exceed the maximum 'Gegenwartsdauer' (short-term memory-span) for 20-year-olds by an average of 20%:

...not only the listeners are overtaxed, but also the speakers who must reproduce texts of such a degree of stylization and such a density of information within the time limits fixed by the programme format...

(Geissner, 1975, p. 148, my tr.)

Popular music announcements, on the other hand, are more predictable, higher in semantic and pragmatic redundancy, less demanding on the listener. The same familiar songs, the same familiar success stories of the same familiar pop artists are repeated over and over again, the rhetoric of the 'newest' and 'latest' notwithstanding. That these announcements are also intonationally undemanding, requiring very little of the listener's concentration, makes them even easier on the ear - too easy, at times, and this is a danger. Under-taxing the public is a disease rapidly spreading in our society. Today people who are perfectly capable of writing are forcibly reduced to placing a cross or ticking a box - once a sign of illiteracy. And people perfectly capable, in principle, of sustained attention to the spoken word, are deemed to have a minimal attention span by the communicators who profess to perform a service for

them;

...the attention span of the radio listener and television viewer is even more limited than the newspaper reader's...  
(Mencher, 1977, p. 59).

#### 4.2.2 The length of intonational sequences in different stations: more about house styles and genre styles

Unlike group-level disjunction, sequence-level disjunction is, it seems, determined by type of announcement rather than station style. Analysis of variance produces a lower F-ratio when stations are compared ( $F = 2.06$  ( $p < 0.05$ ) for groups per sequence; the variance between mean numbers of syllables is not significant).

Station	Mean number of groups per sequence	Mean number of syllables per sequence
2CH	5.2 (2.25)	27.72 (13.4)
ABC	4.51 (0.89)	25.10 (7.32)
2KY	3.93 (1.62)	22.04 (8.70)
2JJ	3.54 (0.72)	24.59 (8.47)
2SM	3.06 (0.44)	22.07 (3.80)

Table 20: Mean number of groups and syllables per sequence in different stations (standard deviations included in brackets)

Station	Type of announcement	Mean number of groups per sequence	Mean number of syllables per sequence
ABC	Newsreading	5.38 (0.54)	35.18 (1.88)
	Information	4.62 (0.73)	25.09 (3.83)
	Popular music announcing	4.27 (0.12)	19.85 (2.24)
	Fine music announcing	3.51 (0.74)	17.77 (2.30)
		F = 5.98 (p < 0.05)	F = 29.42 (p < 0.05)
2CH	Newsreading	7.68 (2.10)	42.09 (12.16)
	Popular music announcing	4.44 (0.83)	21.49 ( 8.37)
	Commercials	3.49 (0.65)	19.58 ( 3.04)
		F = 7.88 (p < 0.05)	F = 6.17 (p < 0.05)
2SM	Information	3.32 (0.21)	25.27 (1.65)
	Popular music announcing	2.81 (0.46)	18.87 (2.38)
		not sign.	t = 3.83 (p < 0.05)
2KY	Commercials	5.50 (0.50)	30.70 (0.70)
	Popular music announcing	2.35 (0.02)	13.36 (0.95)
		t = 5.83 (p < 0.05)	t = 14.69 (p < 0.05)
2JJ	Information	3.97 (0.64)	31.02 (5.86)
		3.10 (0.49)	18.15 (5.14)
		not sign.	t = 3.3 (p < 0.05)
2GB	Newsreading	5.25 (0.44)	30.88 (0.12)

Table 21. Mean number of groups and syllables per sequence, by station and type of announcement (standard deviations included in brackets)

Table 21 shows that, in the previous chapter, I may have over-generalized: one cannot, apparently, say that ABC speech is always determined by genre, and commercial radio speech always by the 'style of the station': sequence-level disjunction is as much a matter of genre in the commercial stations as in the ABC - we will see, in the second part of this chapter, why this is so. For the moment we conclude that house style, at most, determines more features in the commercial stations, and genre style more features in the ABC.

The same table also reveals that the high standard deviation of 2CH in table 21 must be due, mainly, to individual variation between the news reading announcements. The same announcers who follow a common approach in their popular music and information announcements, show individual variation when acting as newsreaders - as if they are less certain of the norms of this style than of the requirements of the other styles, and this while elsewhere the standard deviations for newsreading are among the lowest.

We can see, also, that a high degree of group-level disjunction need not go hand in hand with a high degree of sequence-level disjunction. In ABC and 2CH speech, for example, the groups are short, but the sequences relatively long, and the reverse applies to 2SM speech. A chart showing these and other features simultaneously will be given below in 4.5

Figure 7, finally, shows the frequency of sequences as they differ in the number of groups they contain, only

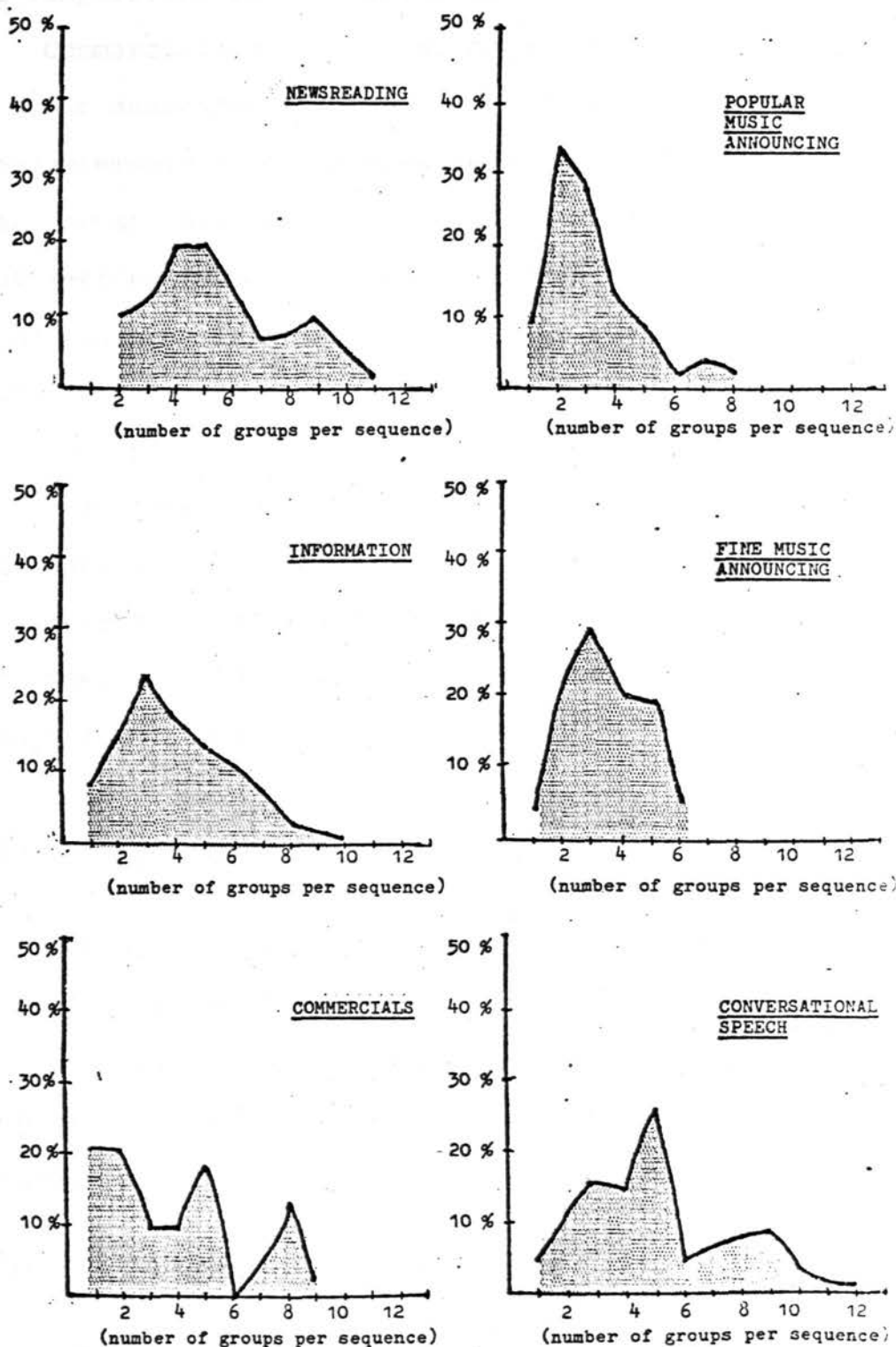


Figure 7: Frequency distribution of sequences with different numbers of groups in different types of announcements

the different types of announcement are shown - a more relevant comparison, in this case, than that between stations.

Commercials contain most sequences of one group, popular music announcements most 2-group sequences. Fine music announcements have the greatest number of 3-group sequences, newsreading and fine music announcing the largest amount of 4-group sequences, while 5-group sequences are most common in conversational speech, and 6-group sequences in information.

The spread is, once again, greatest in conversational speech: average values, we have seen it before, are less meaningful here than in the case of announcing speech: range and variety, rather than a more or less fixed 'target' rate, are what distinguishes conversational speech from announcing speech.

#### 4.3 PARAGRAPH-LEVEL DISJUNCTION

Not all types of announcement are divided into intonational paragraphs. The 2KY commercial below, for example, consists of six sequences, but boundaries of an order higher than that cannot be found in it. Intonationally the utterance as a whole is one long paragraph:

[[<sup>1</sup>[at/<sup>1</sup>tention/ used/<sup>2</sup>carbuyers//]]

[[if/<sup>1</sup>you're looking//] [for a/<sup>2</sup>top/ quality/ used/

<sup>1</sup>car//] [then/<sup>1</sup>check the/<sup>2</sup>range//] <sup>1</sup>[at/<sup>1</sup>Peter/

<sup>2</sup>Williams//] <sup>2</sup>[the To/<sup>1</sup>yota/ dealer/ at/<sup>2</sup>Liver/ pool//]]

[<sup>2</sup>[<sup>2</sup>see over/<sup>1</sup>seventy/ used/ cárs//] <sup>1</sup>[<sup>1</sup>on dis/<sup>2</sup>pláy//]]  
<sup>1</sup>[[<sup>1</sup>and//] [if you/ take the/<sup>2</sup>Peter/ Williamson  
ad/<sup>1</sup>vertisément//] [from/<sup>2</sup>page/<sup>1</sup>níne//] [of/<sup>1</sup>Friday's/  
<sup>2</sup>Mirrór//] <sup>2</sup>[a/<sup>2</sup>long/<sup>1</sup>to the/ showróom//] <sup>1</sup>[<sup>1</sup>you will/  
<sup>2</sup>sáve//] [<sup>1</sup>one/ hundred/<sup>2</sup>dollárs//] [on/<sup>1</sup>any/ used/ car/  
on dis/<sup>2</sup>pláy//]]  
<sup>2</sup>[[<sup>1</sup>Só//] <sup>2</sup>[<sup>2</sup>Nippon/<sup>1</sup>out//] <sup>1</sup>[to/<sup>1</sup>Peter/<sup>2</sup>Williamson//]  
[eh/<sup>2</sup>Liver/<sup>1</sup>póol//] [for/<sup>2</sup>new To/ yota/<sup>1</sup>cárs//]  
[trucks/ or/<sup>1</sup>top/<sup>2</sup>quality/ used/càrs//]]  
[[<sup>1</sup>and//] [<sup>2</sup>page/<sup>1</sup>níne//] [of/<sup>1</sup>Fridays's/<sup>2</sup>Mirrór//]  
[and/<sup>1</sup>you can/<sup>2</sup>sáve//] [<sup>1</sup>one/<sup>2</sup>hundred/ dollárs//]  
<sup>1</sup>[on/<sup>2</sup>any/<sup>1</sup>used/ cár//] <sup>2</sup>[at/<sup>2</sup>Peter/<sup>1</sup>Williamson//]  
[<sup>2</sup>at/<sup>1</sup>Liver/ pòol//]]]

The popular music announcements of the same announcer not only contain shorter sequences, but also, in each case, a paragraph boundary in the middle of the announcement, separating, in fact, the announcer's short chat about the music he just played ('back announcement') from the announcement of the music he is about to play:

[<sup>2</sup>[[<sup>1</sup>[<sup>2</sup>That's/<sup>1</sup>Mark/ Holdèn//]]]

<sup>1</sup>[<sup>2</sup>[the/<sup>1</sup>great Aus/<sup>2</sup>tralian/ talent/ from éh//]

<sup>1</sup>[<sup>1</sup>Ade/ laide in/<sup>2</sup>fáct//] [<sup>2</sup>South Aus/<sup>1</sup>traliá//]  
 [very/<sup>2</sup>smart/<sup>1</sup>mán//] [very/<sup>2</sup>popular with the/<sup>1</sup>ladíes//]]  
<sup>2</sup>[<sup>1</sup>[and eh/ he's/<sup>2</sup>certainly/<sup>1</sup>ón//] <sup>2</sup>[<sup>1</sup>Easy/<sup>2</sup>Streè//]]]  
<sup>1</sup>[<sup>1</sup>[<sup>1</sup>[<sup>2</sup>Here the/ Carpenters/<sup>1</sup>nów//] <sup>2</sup>[<sup>2</sup>Calling/  
<sup>1</sup>Occupánts//] [of/<sup>2</sup>Inter/ plane/ tary/<sup>1</sup>Cràft//]]]]

Intonational paragraphing, then, may also vary according to announcing style, and before looking in more detail at its function and physical manifestation, I will investigate it in quantitative terms, ask which types of announcement are divided into intonational paragraphs and which are not, how many paragraphs occur, on average, in these announcements, and how long these paragraphs are in number of syllables, groups and sequences.

#### 4.3.1 Intonational paragraphing in different types of announcement and stations

Intonational paragraphing appears to vary even more strongly with type of announcement than intonational sequencing. As table 22 shows, news bulletins and fine music announcements always contain a comparatively high number of paragraph boundaries, while commercials, judging by my sample, are never divided into paragraphs. Popular music and information announcements appear to show somewhat more variation.

Type of announcement	Mean number of paragraphs in the utterance
Newsreading	7.0 (0)
Fine music announcing	6.5 (0.5)
Information	1.83 (1.17)
Popular music announcing	1.35 (0.54)
Commercials	1.0 (0)
-----	-----
Conversational speech	1.78 (0.63)

Table 22: Mean number of intonational paragraphs in the different types of announcement (standard deviations included in brackets)

Table 23 shows that the variation between popular music and information announcers is in some cases the result of station style, in others of individual variation. 2KY popular music announcements invariably contain 2 paragraphs, 2CH and 2JJ popular music announcements one. ABC and 2SM popular music announcements vary - it is mainly in those stations that the announcers embellish their announcements with background information, anecdotes, jokes, etc., so that the announcements tend to vary in length with, one supposes, the individual announcers' inspiration and/or background knowledge of the music or performer in question: the 2SM popular music announcements ranged from 57 to 138 syllables in length, the ABC announcements from 54 to 155 syllables.

ABC information announcements are always divided into paragraphs, though not as highly so as the station's

newsreading or fine music announcements. The 2SM traffic announcements are sometimes divided into two paragraphs, to mark their structure, in which the 'bad news' comes first, and the 'good news' last, and sometimes ignore this structural division. The 2JJ 'What's On' information announcements, finally, are not divided into paragraphs, despite their length.

Station	Type of announcement	Mean number of paragraphs in the utterance
ABC	Popular music announcing Information	2.0 (0.63)
		3.6 (0.49)
		$t = 4$ ( $p < 0.05$ )
2SM	Popular music announcing Information	1.13 (0.33)
		1.25 (0.43)
		not significant
2JJ	Popular music announcing Information	1.0 (0)
		1.0 (0)
2KY	Popular music announcing	2.0 (0)
2CH	Popular music announcing	1.0 (0)

Table 23: Mean number of paragraphs in the popular music and information announcements of different stations (standard deviations included in brackets)

4.3.2 The length of intonational paragraphs in different types of announcement: of different kinds of time pressure

Calculating the average length of the paragraphs in the individual announcements, we find values ranging from 32.25 to 278 syllables per paragraph, from 3 to 35 groups per paragraph, and from 1 to 10 sequences per paragraph. Table 24 displays the means for the different types of announcement. Commercials, together with conversational speech and newsreading, contain the longest paragraphs, music announcements the shortest. The differences lead to significant F-ratios ( $F = 19.4$  ( $p < 0.05$ ) for syllables per paragraph;  $F = 16.69$  ( $p < 0.05$ ) for groups per paragraph; and  $F = 9.5$  ( $p < 0.05$ ) for sequences per paragraph.)

Type of announcement	Mean number of sequences per paragraph	Mean number of groups per paragraph	Mean number of syllables per paragraph
Commercials	6.5 (1.5)	25.83(4.88)	143.5(11.81)
Newsreading	3.5 (0.71)	21.58(7.07)	129.27(31.03)
Information	3.52(0.95)	13.6(2.65)	76.46(20.4)
Popular music announcing	2.84(1.56)	9.5(3.66)	50.67(22.01)
Fine music announcing	2.68(0.19)	9.26(1.45)	47.33(3.84)
-----	-----	-----	-----
Conversational speech	4.98(2.02)	24.62(8.12)	148.14(60.6)

Table 24: Mean number of sequences, groups, and syllables per paragraph in different types of announcement (standard deviations included in brackets)

Newsreading, we can now conclude, has a low degree of disjunction in every respect. Its contours, its groups, its sequences, and its paragraphs are all among the longest found in radio announcing speech - evidence, I feel, of the newsreader's lack of consideration for the listener. No wonder that, after listening to a radio newsbulletin, it is sometimes hard to remember what one has heard:

...over much of the actual news reports there is a sense of hurried blur. The pace and style of the newscasts take some priority over the items in it. This sense of hurried transmission (...) is then in sharp contrast with the cool deliberation of the commercials...

(Williams, 1974, p. 116)

But the 'cool deliberation' of the commercial does not extend to every facet of its style. Certainly, commercials have a much slower rate of utterance, and much shorter contours and groups than news. They are not anywhere near as difficult to digest, as taxing on the listener, as news bulletins. Yet disjunction, in commercials, does not go as far as it does in music announcements. Perhaps the reason lies in the different relation to the audience which distinguishes the two genres. While the popular music announcer has reached his objective once the listener has tuned in to his programme, and can, from then on, be secure of the attention of an audience which has selected his station and his programme because of a preference for the kind of music he plays, the reader of a commercial cannot be so sure of the listener's attention. He must grab the listener by the collar and cannot let him go until he has made him follow the line of persuasive reasoning to the

very end. In its most pronounced manifestation, the 'pitchman technique' (of which many features fit the 2KY commercials in my corpus) the announcer must almost literally mesmerize the audience:

...the idea is to first ingratiate yourself with the audience and get the viewer under the spell of your personality. Then (...) you induce, or hope to induce, in the on-looker's mind a state of approaching near hypnosis. When this point is reached, you introduce the most important item - the product. You verbally thump home the sales points over and over again until no doubt remains about the excellence of the goods. Finally you execute the "close" - the message that says "Buy it" - "it will bring you satisfaction and fulfil all your desires" and "it's so easy to get"...

(Lewis, 1966, pp. 199-200)

But even in a more 'straight' delivery, clearly preferred by Lewis, 'empathy with one's audience' must be established first - and, unlike the disc-jockey, the reader of the commercial has only 30 seconds to do so.

The disc-jockey, on the other hand, does not need to structure his announcement so tightly, to carry his audience so relentlessly from point to point. He need not hurry or fear to lose his listeners, for they know that their favourite music will be played once more in a short while. And this applies a fortiori to the fine music announcer, who may picture in his mind:

...a gentler type of listener, someone who is quietly listening to the radio and more interested in the music than in what I am saying...

(ABC announcer)

The music announcer can take advantage of the fact that no one can interrupt him. He can take his time, and enjoy

the leisure and lack of pressure his role affords him: at its best moments an approach which can make listening to radio pleasurable and relaxing, at its worst one that gives the impression that the announcer is talking to nobody, burbling into the microphone whatever disconnected fragments come to his mind.

But not all music announcers make use of this advantage. They may, instead, express in their speech another, more symbolic kind of pressure, not the pressure of the 'hurried blur' of the news, or the pressure of the 30 seconds in which the reluctant listeners must be won over, or the pressure of the interviewee who must 'keep the floor', but the pressure of the 'racy' or 'upvibe' music station, the pressure to sound animated and bright and full of energy at all times, and this we find in the style of 2KY and 2SM, and of some of the 2JJ announcers.

#### 4.3.3 The length of intonational paragraphs in different stations

Table 25 confirms that intonational paragraphing is determined, predominantly, by type of announcement, rather than by station style: though significant, the F-ratios are considerably lower ( $F = 4.96$  ( $p < 0.05$ ) for syllables per paragraph,  $F = 7.62$  ( $p < 0.05$ ) for groups per paragraph, and  $F = 11.54$  ( $p < 0.05$ ) for sequences per paragraph).

Station	Mean number of sequences per paragraph	Mean number of groups per paragraph	Mean number of syllables per paragraph
2CH	4.83 (2.0)	22.38 (8.68)	122.0 (47.48)
2SM	3.58 (0.58)	11.02 (2.41)	68.23 (23.67)
2JJ	3.20 (1.17)	11.40 (6.46)	83.60 (54.24)
2KY	3.13 (1.56)	17.06 (10.6)	95.69 (58.0)
ABC	2.66 (0.65)	12.12 (3.03)	80.50 (23.63)

Table 25: Mean number of sequences, groups and syllables per intonational paragraph in different stations (standard deviations included in brackets)

Popular music and information announcements seem to differ little in the length of their intonational paragraphs, although 2JJ speech forms an exception: the 'What's On' information announcements of this station (long, monotonous lists of the venues and times of rock group performances in and around Sydney) contain no internal paragraph boundaries, and run on relentlessly, while the 2JJ music announcements tend to be short, containing, the way most announcers present them, only a short announcement of the music itself.

Table 26 also shows that, in the matter of paragraph length, 'house style' dominates in the ABC, while the commercial stations tend to adopt more distinctly different paragraph lengths for different types of announcement. In ABC speech only newsreading has a paragraph length distinct from that of the other genres, and this should, perhaps, be ascribed to the frequency of multi-syllable words

Station	Type of announcement	Mean number of sequences per paragraph	Mean number of groups per paragraph	Mean number of syllables per paragraph
ABC	Newsreading	2.93 (0.13)	15.73 (1.06)	102.94 (1.16)
	Popular music announcing	2.75 (0.75)	11.75 (3.27)	54.17 (15.17)
	Information	2.65 (0.74)	11.92 (2.49)	61.50 (7.94)
	Fine music announcing	2.68 (0.19)	9.29 (1.45)	47.33 (3.79)
		not significant	F = 8.35* (p < 0.05)	F = 31.56 (p < 0.05)
2CH	Commercials	7.25 (1.30)	25.00 (5.45)	138.50 (11.32)
	Newsreading	4.13 (0.74)	30.38 (3.34)	133.20 (41.42)
	Popular music announcing	3.13 (0.74)	11.75 (0.90)	61.00 (7.41)
		F = 14.90 (p < 0.05)	F = 19.93 (p < 0.05)	F = 9.76 (p < 0.05)
2SM	Information	3.75 (0.43)	12.46 (1.80)	95.17 (15.11)
	Popular music announcing	3.41 (0.69)	9.58 (2.06)	65.83 (21.42)
		not significant	not significant	not significant
2KY	Commercials	5.00 (0)	27.50 (0.87)	153.50 (3.50)
	Popular music announcing	2.87 (0.62)	6.63 (2.50)	37.88 (5.62)
		not significant	t = 7.87 (p < 0.05)	t = 17.46 (p < 0.05)
2JJ	Information	4.20 (0.75)	16.60 (3.92)	129.40 (32.94)
	Popular music announcing	1.80 (1.17)	6.20 (3.72)	37.80 (24.58)
		t = 2.44 (p < 0.05)	t = 3.84 (p < 0.05)	t = 4.46 (p < 0.05)
2GB	Newsreading	4.00 (0)	21.00 (1.78)	123.50 (0.41)

Table 26: Mean number of sequences, groups and syllables per intonational paragraph by station and type of announcement (standard deviations included in brackets)

\* Popular music and information announcements have been treated as one group here.

in the news scripts, rather than to the announcers' intonational habits.

#### 4.4 DEGREE OF CONTINUITY

In conversational speech almost every group has an 'open' boundary: speakers refrain from introducing a note of 'finality' until they have come to the end of what they have to say. They must avoid being interrupted, avoid intonational 'full stops' until they have finished their turn:

[<sup>1</sup>[<sup>2</sup>[eh/<sup>1</sup>women's is/<sup>2</sup>more//] <sup>1</sup>[<sup>2</sup>talking/<sup>1</sup>to peoplé//]]  
<sup>2</sup>[the/after/<sup>1</sup>noon/pro/<sup>2</sup>grámme//] <sup>1</sup>[is re/<sup>1</sup>quésts//]  
<sup>1</sup>[wherebý//] [<sup>1</sup>ém//] [in/<sup>2</sup>some/<sup>1</sup>ways//] [eh eh it  
can/<sup>1</sup>even be éh//] [a/<sup>2</sup>little/<sup>1</sup>mindléss//] [it's/  
just éh//] [we're/here/having a/<sup>2</sup>good/<sup>1</sup>tíme//]]  
[[<sup>1</sup>ém//] <sup>1</sup>[and/<sup>1</sup>thát's//] [the/<sup>2</sup>way it/<sup>1</sup>is//]  
[though/<sup>2</sup>most of the/<sup>1</sup>station you sée//] <sup>2</sup>[it's a/  
<sup>1</sup>good tíme//]]]

When the same speaker does a music announcement, the number of closed groups in his speech increases dramatically:

[<sup>1</sup>[<sup>1</sup>[<sup>2</sup>Two S/<sup>1</sup>M//] <sup>2</sup>[with the/<sup>1</sup>Carpentèrs//] [from  
their/<sup>2</sup>album/<sup>1</sup>Passage//] [and/<sup>2</sup>Calling Occu/pants

of/ Inter/<sup>2</sup>plane/ tary/<sup>1</sup>Cràft//]]

<sup>2</sup>[[<sup>2</sup>that's the/ inter/<sup>2</sup>national/<sup>1</sup>anthém//]

<sup>1</sup>[of/<sup>2</sup>World/<sup>1</sup>Contact/Dà//]

[o/ rig'nally/ done by/<sup>2</sup>Clark/<sup>1</sup>Two'//] [on their/

Clark/<sup>2</sup>Two/<sup>1</sup>albùm//]]

[<sup>1</sup>[it's/<sup>1</sup>quarter/<sup>2</sup>past/ nène//]]

This, then, is another aspect of junctural style which can be expressed quantitatively - the amount of open boundaries in an utterance, or, as we will say from now on, the 'degree of continuity' of an utterance.

#### 4.4.1 Degree of continuity in different types of announcement: of commands masked as recommendations

If we use the ratio between the number of open and closed boundaries in individual announcements as an expression of 'degree of continuity', and calculate this ratio for each individual announcement, we find values ranging from 0.6 to 13.67. Table 27 shows the mean ratios for the types of announcement represented in my corpus. It can be seen that information, newsreading and conversational speech have the highest degree of continuity, commercials and music announcements the lowest. The differences between the types of announcement are, on average, greater than the individual differences within each category ( $F = 3.46$ ;  $p < 0.05$ ).

Type of announcement	Mean degree of continuity
Information	4.63 (3.46)
Newsreading	4.25 (0.92)
Fine music announcing	3.18 (0.6)
Commercials	2.31 (0.52)
Popular music announcing	2.16 (1.4)
Conversational speech	4.34 (1.54)

Table 27: Mean degree of continuity in different types of announcement (standard deviations included in brackets)

It is of course because the radio speaker cannot be interrupted that he can, at times, afford to lower the degree of continuity in his speech to the point that, on average, almost every third group is 'closed'. If it is true that the closed group boundary gives a sense of conclusiveness and completeness to the preceding stretch of utterance, as we argued in chapter 2, and that the open group boundary serves to signal that the speaker 'has not yet said the last word on the matter', then these overall differences in degree of continuity may tell us something about the different genres of radio announcing. Noel Sanders (1980) has argued that disc-jockey speech, while on the surface restricting itself to suggestions and recommendations (providing the listener with a 'model for evaluation' rather than telling him 'what to think about a certain track'; p. 9), is, on a deeper level, a 'iussive voice' which must be obeyed, an order to participate in mass culture and mass

consumption, to fall into line with the majority, government wrapped up as entertainment. As an instance in which the mask began to wear thin, he cites a case in which a radio personality intervened in a road blockade by truckdrivers:

...the companionship that Laws offers his audience (...) slips amazingly easily into a call for political partisanship in a move which, because of his radio position as comforter and protector, appears to be 'apolitical' - commonsense...

(Sanders, 1980, p. 10)

The conclusiveness of the closed group may be another instance in which the disguise begins to show: radio reveals itself here as the medium which permits no contradiction, the medium in which speakers always and continuously have the final say. But this is, at this stage, no more than a tentative interpretation, and needs to be strengthened by looking, later in this chapter, at the kind of groups announcers endow with this finality, at the use they make of their communicative monopoly.

#### 4.4.2 Degree of continuity in different stations: a paradox

Analysis of variance does not lead to a significant F-ratio for differences in degree of continuity in the announcing styles of different stations. Breaking down the figures by station as well as by type of announcement, however, allows a number of further observations.

Station	Mean degree of continuity
2SM	4.65 (4.87)
ABC	3.55 (1.01)
2CH	3.4 (1.44)
2JJ	2.4 (1.19)
2KY	1.93 (0.87)

Table 28: Mean degree of continuity in different stations  
(standard deviations included in brackets)

In studying these figures a paradox becomes apparent: the more a station or type of announcement is overtly informative and demanding ('official', even), rather than entertaining and 'easy on the ear', the higher the degree of continuity appears to be. In newsreading, for example, and in ABC speech in general, the degree of continuity is higher than in the commercials and popular music announcements of the commercial radio stations, as if continuity decreases to the degree that the public voice needs to be masked as a private and personal one, that the 'iussive mode' needs to be coated with a layer of entertainment.

The 2SM traffic information announcements are, again, a case apart. It is one thing to recognize general tendencies of the kind just described, another to attach over-specific meanings to intonational features without taking the context into account, especially the other intonational features which enter the complex. These traffic

Station	Type of announcement	Mean degree of continuity
ABC	Newsreading	4.22 (0.56)
	Popular music announcing	3.49 (1.60)
	Information	3.24 (1.01)
	Fine music announcing	3.18 (0.60)
		not significant
2CH	Newsreading	5.03 (0.68)
	Popular music announcing	3.07 (1.06)
	Commercials	2.09 (0.41)
		$F = 11.49, p < 0.05$
2SM	Information	8.2 (4.68)
		1.09 (0.54)
		$t = 2.61, p < 0.05$
2KY	Commercials	2.75 (0.42)
	Popular music announcing	1.12 (0.03)
		not significant
2JJ	Information	3.15 (0.76)
	Popular music announcing	1.64 (0.92)
		$t = 2.52, p < 0.05$
2GB	Newsreading	3.25 (0.65)

Table 29: Mean degree of continuity by station and type of announcement (standard deviations included in brackets)

announcements, overtly not 'iussive', but a service based on the listener's personal needs, yet openly hortatory, telling drivers to avoid certain streets, urging them to let ambulances through, indeed regulating the traffic and cooperating with the police, ultimately bend all intonational features to suit the style of the 'merry chase' which allows no finality until the finish has been reached, and which incessantly aims to "...get the audience 'up' on the sound of the voice...", as one of the announcers put it.

#### 4.5 AN OVERVIEW OF ACCENTUAL AND JUNCTIONAL FEATURES

Discussing stylistic features one by one may cause the overall pattern, the combination of features characteristic of each style, to recede into the background. It is therefore perhaps useful to recapitulate and summarize, at this point, the data I have given so far. They are presented in table 30, and to make the comparison between genres of announcing and station styles easier, I have used the terms 'high', 'mid', and 'low' - but these terms are introduced here solely for the sake of convenience, and are not meant to have any theoretical status, whether in absolute or relative terms. I have assigned them simply by dividing, for each individual comparison, the range in three equal parts. For example: if, in the comparison between different types of announcement, the lowest mean of a particular feature is 2.16, and the highest 4.63, all values below 2.98 (i.e.  $2.16 + \frac{4.63 - 2.16}{3}$ ) will be called 'low', all those above 3.8, (i.e.  $4.63 - \frac{4.63 - 2.16}{3}$ ) 'high', and the remainder 'mid'.

Type of announcement	rate of utterance	accentual density	length of contours (in no of syll.)	spread of contours	length of groups		length of sequences		length of paragraphs			number of paragraphs in the utterance	degree of continuity
					in no of contours	in no of syll.	in no of groups	in no of syll.	in no of groups	in no of seq.	in no of syll.		
Newsreading	high	low	high	low	high	high	high	high	high	high	high	high	high
Information	high	low	high	low	high	high	low	mid	low	low	low	low	high
Commercials	high	high	low	low	mid	mid	low	low	high	high	high	low	low
Popular music announcing	high	high	low	low	high	mid	low	low	low	low	low	low	low
Fine music announcing	low	low	high	low	low	low	low	low	low	low	low	high	mid
Conversational speech	low	low	high	high	mid	mid	mid	high	high	high	mid	low	high
Stations													
ABC	low	low	high		low	low	high	mid	low	low	low		mid
2CH	low	high	low		low	low	high	high	high	high	high		mid
2JJ	mid	high	low		mid	low	low	mid	low	low	low		low
2SM	high	low	high		high	high	low	low	low	mid	low		high
2KY	low	high	low		mid	low	mid	low	mid	low	mid		low

Table 30: Summary of accentual and junctural style features by type of announcement and station

The feature 'spread of contours' has been omitted from the lower half of the table as it does not vary across the different stations. Mean number of paragraphs in the utterance has also been left out of this part of the table as it is governed by type of announcement, rather than station style. Rate of utterance, a feature of which I have made mention in connection with several aspects of accentual and junctural style, has been included in both parts of the table (the figures can be found in appendix 2).

#### 4.6 GROUP-LEVEL JUNCTURAL HABITS

In the following paragraphs I will attempt to describe what it is that announcers group together in intonational groups, sequences and paragraphs, what kind of 'speech moves' predominate in the different announcing genres and station styles.

This inevitably takes us back to a question on which we touched in chapter 2, the relation between intonation and syntax. It is true that I argued there that intonational boundaries cannot be expected to always coincide with syntactic boundaries, that they are governed by the intentions and assumptions of the speaker (or, in the case of announcing speech, the institution for which he works), rather than grammar. Yet I cannot avoid syntactic terminology if I am to speak in general terms about the groups of words announcers join or disjoin intonationally. Although I may find, for example, that not every clause boundary is also an intonational boundary, I must use the term 'clause' to make this point, and perform a grammatical analysis to

prove it.

And there is, of course, a relation of some kind between intonation and syntax, however fuzzy, unstable, and complex. There exists something like Halliday's 'unmarked tonality', a tendency for syntactic groups (theoretically, if not always in practice, also 'information groups', just as stressed syllables are theoretically 'important' syllables) to coincide with intonational groups.

I will therefore follow a method similar to the one I used in chapter 3. Just as I needed to make a certain number of assumptions about the relation between accent and stress, for example that the stressed syllables of content words more often than not receive accents, so I must also make assumptions about the relation between syntax and intonation. And just as a study of the exceptions to these assumed norms turned out to reveal some of the accentual habits of radio announcers, so I may expect that exceptions to these grammatical norms will lead to the discovery of junctural habits in radio announcing.

The relation between syntax and intonation is, however, more complex than the relation between accent and stress. Rather than attempting to fuse a number of theories, to distil from the literature a kind of consensus, I have decided to use, as a norm to depart from, Crystal's 'Prosodic Features and Linguistic Theory' (1975, pp. 1-46), a corpus-based and, in my view, rather excellent study setting up a system of rules relating, among other things, syntactic structure and 'tone-unit' boundary placement. It also has the advantage that the grammatical framework he

uses is relatively simple and has been tested on a large corpus of spontaneous speech (Quirk et al., 1972).

Finally, by taking Crystal's system as a basis for my analysis of group-level disjunction, I also take up a challenge Crystal offered in his paper. Discussing exceptions to his rules, he expressed his confidence that these would turn out to be socio-linguistically explicable and:

...predictable for the entire output of a particular group, e.g. sports commentator or political speech-maker. This hypothesis would be easy to check statistically (...). It is hoped that, using the cautionary perspective and normative framework of the present approach, such questions (...) will begin to be systematically investigated...  
(Crystal, 1975, pp. 21-22)

My own confidence that this method will enable me to make, ultimately, interpretations of the announcers' junctural habits is perhaps best explained by means of an example. It is one of Crystal's rules that the grammatical subject becomes a separate 'tone-unit' when it contains a 'multiple head' - more than one noun or name. And indeed, it is not hard to find instances of this in my transcriptions.

<sup>1</sup>[Cook/ and/<sup>2</sup>Terry/<sup>1</sup>Walsh//] <sup>2</sup>[scored Aus/<sup>1</sup>tralia's/  
other/<sup>2</sup>goals//]

But in other cases Crystal's rule is not followed, in these 2SM traffic information and 2JJ 'What's On' information announcements, for example:

<sup>1</sup>[p'lice and/<sup>2</sup>ambulance are/ on the/<sup>1</sup>way//]

<sup>1</sup>[<sup>1</sup>[eh/<sup>2</sup>Robin Co/<sup>1</sup>naughton//] [and/<sup>2</sup>Brian/<sup>1</sup>Crawford//]  
[play at the/<sup>1</sup>Limerick/<sup>1</sup>Castle//]

These, I think, are differences which can be explained in terms of the pragmatic information value of the names and nouns. 'Cook', in the news bulletin quoted, is informationally 'given' - his name has been mentioned previously in the same news item. The police and the ambulance are, so to speak, frequent guests in traffic information announcements, and this, together with the tendency of 2SM announcers to keep intonational disjunction as low as possible, perhaps accounts for the lack of the predicted boundaries. In the 'What's On' announcements, finally, the names of the performers form the informational core of each individual announcement. In the example above they are not only given separate intonational identity, but also further isolated by the 'closed' boundary of the first group. Each name is made into a separate 'unit of information'.

If these differences turn out to be instances of habits followed by all announcers, rather than isolated exceptions, they could perhaps be said to reveal one aspect of the announcers' strategies in creating 'information units', and the relation of these strategies to the purposes of the different announcing genres.

Crystal claims that only 100 of the 12000 tone-units he examined could not be predicted by his rules.

My analysis resulted in a much higher number of exceptions, not only in announcing speech, but also in conversational speech. The tables below present the amount of

intonational junctures predictable by Crystal's rules as a percentage of the total number of 'junction points', that is, the number of juncture points predicted by Crystal's rules (whether or not they are realized by the speaker) plus the number of (actual) junctures not predicted by Crystal's rules, a distinction necessary to make it possible to include into the calculations both 'intonational joining', the omission of boundaries predicted by the normative framework, and 'intonational disjoining', the creation of extra boundaries, not predicted by the system.

Calculated for individual announcements, the percentages of 'correct' boundaries range from 31.7 to 83.3. Standard deviations have been included to indicate the variation between individual speakers within each category. This variation is usually relatively large, though less so in newsreading and fine music announcing. Variance between the announcing genres does not, on the whole, significantly exceed variation between the individual speakers within each genre. Variance between station styles, however, is significant ( $F = 7.07$ ;  $p < 0.05$ ). Table 33 shows that individual variation remains high in the popular music and information announcements, even when the figures are broken down by station as well as by type of announcement.

Type of announcement	Mean percentage of junctures predictable acc. to Crystal
Newsreading	42.4 (6.7)
Fine music announcing	47.9 (6.9)
Information	50.4 (14.5)
Commercials	51.8 (11.7)
Popular music announcing	52.7 (12.7)
Conversational speech	53.4 (8.5)

Table 31: Mean percentage of intonational group junctures predictable by Crystal's rules in different types of announcement (standard deviations included in brackets)

Station	Mean percentage of junctures predictable acc. to Crystal
ABC	42.2 (8.9)
2KY	48.4 (11.5)
2CH	51.2 (7.4)
2SM	58.1 (9.5)
2JJ	66.4 (15.4)

Table 32: Mean percentage of intonational group junctures predictable by Crystal's rules in different stations (standard deviations included in brackets)

Station	Type of announcement	Mean percentage of junctures predictable acc. to Crystal
ABC	Information	38.3 (7.7)
	Newsreading	39.7 (3.5)
	Popular music announcing	42.3 (10.9)
	Fine music announcing	47.9 (6.9)
		not significant
2CH	Popular music announcing	48.5 (5.2)
	Newsreading	49.4 (2.5)
	Commercials	56.6 (6.8)
		not significant
2KY	Commercials	41.2 (10.4)
	Popular music announcing	57.5 (8.3)
		not significant
2JJ	Popular music announcing	64.5 (18.4)
		67.0 (11.0)
		not significant
2SM	Information	54.4 (10.1)
	Popular music announcing	63.9 (7.7)
		not significant
2GB	Newsreading	33.9 (1.6)

Table 23: Mean percentage of intonational group disjuncture predictable by Crystal's rules by station and type of announcement (standard deviations included in brackets)

In the following paragraphs I will try to discover whether (or to which extent) it is true that exceptions to Crystal's normative framework are predictable for the styles of the announcing genres and radio stations, distinguishing, along with Crystal, norms pertaining to the intonational identity of clauses, of syntactic groups and of elements of the syntactic group ('heads' and their pre- and/or postmodifiers), and for each of these levels dealing, in turn, with cases in which less, and cases in which more intonational boundaries are made than can be predicted by means of Crystal's rules, in other words, with intonational joining and intonational disjoining.

4.6.1 Intonational joining of clauses: of reports firmly pinned on their source and of 2SM 'rush hour' speech

According to Crystal, every clause is given 'intonational identity' (1975, p. 17). If, in coordinate clauses, the subject is elided, however, there will be no intonational boundary before the second clause (his example ".../Susan will sing and dance/..."). The ellipsis of other components of the clause, on the other hand, will leave the boundary unaffected (e.g. ".../Gerald likes but Peter hates/Mary/..."). The rule applies also to reported speech, comment clauses such as 'you know' (if they occur in sentence-initial position or are 'emphatic'), and tag utterances (".../you're staying/ aren't you/...").

Expressing the degree to which announcers intonationally join clauses which, according to Crystal, are not

Type of announcement	Mean percentage of intonationally joined clauses
Newsreading	3.1 (2.1)
Information	1.0 (1.7)
Popular music announcing	0.6 (2.9)
Commercials	0 (0)
Fine music announcing	0 (0)
-----	-----
Conversational speech	5.9 (2.9)

Table 34: Mean percentage of clauses intonationally joined  
in ways incompatible with Crystal's rules.  
Comparison between different types of announcement  
(standard deviations included in brackets)

Station	Mean percentage of intonationally joined clauses
2SM	3.2 (4.1)
ABC	1.1 (1.7)
2CH	0.7 (0.7)
2KY	0 (0)
2JJ	0 (0)

Table 35: Mean percentage of clauses intonationally joined  
in ways incompatible with Crystal's rules.  
Comparison between station styles (standard  
deviations included in brackets)

Station	Type of announcement	Mean percentage of intonationally joined clauses
ABC	Newsreading	3.6 (1.3)
	Fine music announcing	0 (0)
	Information	0 (0)
	Popular music announcing	0 (0)
2CH	Newsreading	1.3 (0.6)
	Commercials	0 (0)
	Popular music announcing	0 (0)
2KY	Commercials	0 (0)
	Popular music announcing	0 (0)
2JJ	Information	0 (0)
	Popular music announcing	0 (0)
2SM	Information	3.6 (0.7)
	Popular music announcing	2.8 (5.0)
		not significant
2GB	Newsreading	5.6 (1.5)

Table 36: Mean percentage of clauses intonationally joined in ways incompatible with Crystal's rules. Comparison by station as well as type of announcement (standard deviations included in brackets)

normally joined, as a percentage of the total number of juncture-points, and calculating this percentage for each individual announcement, we find values ranging from 0% to 12.2%. Crystal's clause-level rules are ignored most in newsreading and 2SM speech, both announcing styles characterized by low disjunction. In conversational speech the rule is ignored even more often.

Variance between the announcing genres is significant ( $F = 7.48$ ,  $p < 0.05$ ) as is variance between the station styles ( $F = 4.12$ ,  $p < 0.05$ ).

All the cases in which clauses were intonationally joined in newsreading were cases in which a reporting clause was joined to a reported clause: the boundary was usually delayed until after the subject of the reported clause, as in this ABC example:

<sup>2</sup>[but it/<sup>2</sup>said the/<sup>1</sup>move//] <sup>1</sup>[was/<sup>1</sup>not in re/<sup>2</sup>tali/  
atíon//] <sup>2</sup>[for the at/<sup>2</sup>tack in/<sup>1</sup>Israél//]

But in some cases the entire reported clause was included in the same intonational group as the reporting clause. The example is from a 2CH bulletin:

<sup>1</sup>[An/ ANL/<sup>2</sup>spokesman/ says the/ two were/<sup>1</sup>picked up  
about/ one o'clock/ yesterday after/ noon//]

Later in this chapter we will see that newsreaders have a tendency to disconnect the parts of sentences, to treat them intonationally as separate information units. This makes the few systematic exceptions all the more

important, especially when, as in this case, attribution is involved, the 'technique' by means of which the impartiality of news is guaranteed. Though the attribution itself is emphasized, by means of the accentuation of the reporting verb, attribution and the attributed information are intonationally fused: the report is indeed 'firmly pinned on someone or some organization', as Herbert says (1976, p. 85), not only by the writing, but also by the intonation.

In 2SM speech, on the other hand, intonational clause joining is more an overall feature of intonational style, part of the strategy by means of which 2SM speakers create long intonational groups. All announcers, in the traffic information announcements, join clauses, but which clauses they select for this treatment appears to be an individual decision. 2SM style, it seems, requires only that intonational joining of clauses take place from time to time, to add to the sense of urgency typical for the genre. We have seen how the announcers themselves stress that, during the early morning and late afternoon, 'you bring the tempo up'. These traffic announcements are indeed 'rush hour speech': no time even for a 'good morning':

<sup>1</sup>[<sup>1</sup>twelve/ past/ seven/ now good/<sup>2</sup>morning/]

Only one of the 2SM announcers, however, intonationally joined clauses in his popular music announcements. In the example a very rapid and almost monotone group is followed by a group in which an increase in articulatory tension creates something like a partial imitation of shouting:

[<sup>2</sup>[which is/ one of those/ movies that/ makes you/  
walk out at/ night/ look up the/<sup>1</sup>sky and sáy//]

<sup>1</sup>[<sup>2</sup>What's going/<sup>1</sup>on out there//]]

Such long and very rapid groups also occur a few times in conversational speech - and in every case the speaker loses his way in the sentence and ends up repeating himself and searching for the right word:

['cause/ that's your/<sup>2</sup>main thing that you/<sup>1</sup>have to be  
 pretty sort of//] <sup>1</sup>[you/<sup>2</sup>have to be pretty/<sup>1</sup>quíck//]  
 [pretty/<sup>1</sup>fást//]

It is important to note that this occurs, in conversational speech, in conjunction with an increase in rate of utterance, and when the speaker actually discusses speed or time-pressure. What in announcing becomes an overall feature of a particular announcing style, symbolically expressing a station's 'outlook on life', is, in conversational speech, used to illustrate what is being said, in the same way as speakers make hand gestures when they speak, for example, of size or distance.

The majority of cases of intonational clause joining in conversational speech are instances of the joining of comment clauses - these were regularly joined by all but one of the speakers, regardless of their position in the sentence and whether or not they were 'emphatic' (which I have taken the liberty to interpret as 'accented'):

(a) [it/<sup>1</sup>has to bé//] <sup>2</sup>[you know/<sup>2</sup>even/<sup>1</sup>further/ úp//]

(b) <sup>2</sup>[which/<sup>1</sup>really an/<sup>2</sup>noys peoplé//] [<sup>1</sup>húh//]

[<sup>1</sup>shut up you/<sup>2</sup>knów//]

#### 4.6.2 Intonational joining within clauses: of strategies for creating long intonational groups without jeopardizing intelligibility

According to Crystal, clauses form one and only one tone-unit if their structure is 'simple', that is, if:

...they consist maximally of the elements Subject + Verb + Complement and/or Object, with one optional Adverb, in this order; and if each of the elements S, C, O, or A is expounded by a simple nominal group...  
(Crystal, 1975, p. 16)

In defining the 'simple nominal group', Crystal deviates somewhat from Quirk et al. (1972), for whom the simple nominal group either consists of a noun modified only by a determiner, or is realized solely by a pronoun or proper name. He includes also what Quirk et al. call the 'type i complex group'. These groups, intonationally behaving in the same way as 'simple groups', according to Crystal, have:

...modification consisting of one adjectival premodifier and/or one prepositional phrase postmodifier...  
(Crystal, 1975, p. 16)

The rule, implicit in the rules stated above, that an initial adverbial should be followed by a tone-unit boundary, includes also 'interjections' (Crystal's example:

".../well/ I think he will/..."). In adverbial sequences, boundaries should be placed after each element (".../I spoke to him quietly/ without fuss/...").

The tables below show that announcers do join elements of clauses between which, according to Crystal, there should be a boundary. Expressing the degree to which this occurs as a percentage of the total number of 'juncture points', and calculating this percentage for each individual announcement, we find values ranging from 0% to 12.5%. Both inter-genre and inter-station variance are significant ( $F = 6.71$  ( $p < 0.05$ ) for the differences between types of announcement;  $F = 4.24$  ( $p < 0.05$ ) for the differences between stations).

Type of announcement	Mean percentage of intonationally joined clausal elements
Commercials	6.1 (2.8)
Information	3.2 (4.4)
Newsreading	1.2 (1.5)
Popular music announcing	0.3 (1.5)
Fine music announcing	0 (0)
-----	-----
Conversational speech	1.25 (1.7)

Table 37: Mean percentage of clausal elements intonationally joined in ways incompatible with Crystal's rules. Comparison between types of announcement (standard deviations included in brackets)

Station	Mean percentage of intonationally joined clausal elements
2SM	5.9 (4.8)
2KY	5.5 (4.9)
2CH	2.2 (2.1)
2JJ	2.1 (2.6)
ABC	0.4 (1.1)

Table 38: Mean percentage of clausal elements intonationally joined in ways incompatible with Crystals's rules. Comparison between different stations (standard deviations included in brackets)

Table 39 provides additional detail: disc-jockey chat, a genre characterized by a high degree of disjunction, rarely displays this form of intonational joining: it only occurs, occasionally, in the speech of some of the 2SM announcers - a pattern which, by now, we have come to expect. In newsreading, too, it is rare, and, judging by the standard deviations, perhaps a matter of individual variation. In commercials, especially the 2KY 'hardsell' commercials, and in the 2SM traffic information announcements, on the other hand, this form of joining is more common.

One clausal element which, though according to Crystal requiring intonational identity, is frequently joined to the remainder of the clause is the initial adverbial. In conversational speech as well as in announcing speech (for example in 2CH commercials) 'well' is intonationally fused with the element following it:

Station	Type of announcement	Mean percentage of intonationally joined clausal elements
ABC	Newsreading	1.3 (1.8)
	Information	0 (0)
	Fine music announcing	0 (0)
	Popular music announcing	0 (0)
2CH	Commercials	4.4 (1.3)
	Newsreading	1.7 (1.3)
	Popular music announcing	0 (0)
		$F = 13.32 (p < 0.05)$
2KY	Commercials	9.8 (1.4)
	Popular music announcing	0 (0)
2JJ	Information	2.8 (3.2)
	Popular music announcing	0 (0)
2SM	Information	8.8 (4.1)
	Popular music announcing	1.0 (2.9)
		$t = 2.69 (p < 0.05)$
2GB	Newsreading	0 (0)

Table 39: Mean percentage of clausal elements intonationally joined in ways incompatible with Crystal's rules. Comparison by station as well as type of announcement (standard deviations included in brackets)

(a) <sup>1</sup>[<sup>2</sup>[well/<sup>2</sup>newsreading is a/<sup>1</sup>statemént//]

(b) [well the/<sup>1</sup>Goldén//] [<sup>1</sup>Fish/ Res/<sup>2</sup>t'ránt//]

[is the/<sup>1</sup>perfect place for/ you to take/<sup>2</sup>lunch//]

Crystal's framework also prescribes that, in a series of adjectival premodifiers, boundaries be placed after every premodifier but the last (if the adjectives are 'general' adjectives, cf. Quirk et al. (1972), 13.65). However, in my corpus such adjectives are often joined, especially in commercials and 2CH newsreading - ABC and 2GB newsreaders intonationally disjoin double premodifiers without exception. The examples are both taken from 2CH announcements:

(a) 2[and if/<sup>1</sup>your/ special/ taste is/<sup>2</sup>sea/ foods//]

[with a/ fresh/<sup>2</sup>seasalt/<sup>1</sup>táng//]

(b) <sup>1</sup>[<sup>1</sup>[and/ two/<sup>2</sup>rescued/ Northern/ New South Wales/

<sup>1</sup>fishermén//]

But the most frequent exception to Crystal's rules is the intonational joining of the elements in an adverbial sequence. What, in newsreading, tends to be scrupulously separated by intonational boundaries, is joined in commercials, in 2SM traffic information, and in 2JJ 'What's On' information announcements.

2SM announcers in fact add adverbials of little intonational value to the end of their intonational groups ('here', 'there', 'again', 'this morning', 'in Sydney this

morning') in order to lengthen them and facilitate the effect of breathless urgency, of 'rush hour speech' which characterizes their speech in the traffic announcements:

(a) [and/<sup>1</sup>traffic is//] <sup>1</sup>[banked/ back to the/ Cahill

Ex/<sup>1</sup>press/ way a/gain this/ morning//]

(b) [the/<sup>1</sup>PT/<sup>2</sup>C//] [says/<sup>2</sup>all the/<sup>1</sup>trains and the/

ferries are on/ time/ so far this/ morning//]

In 2KY commercials, elements which are repeated a number of times in the text are similarly joined - part of the 'pitch-man technique', perhaps, of grabbing the listener by the collar and not letting him go until the 'close' of the commercial. In this example the intonation would not have been different had 'Liverpool' been 'Peter's' surname:

<sup>2</sup>[So/<sup>1</sup>Nippon/<sup>2</sup>out/ tó//] [<sup>1</sup>Peter/ Williamson/

<sup>2</sup>Liverpóol//]

In none of these examples do the intonational groups overload the listener with 'new' information, despite their length - they are 'filled out' with relatively redundant material, so that low disjunction will not lead to low intelligibility. But when the same habit is carried over into newsreading, as occasionally happens in the speech of 2CH announcers, the information contained in the joined elements is usually less redundant, and, as a result, the news, already written in an informationally dense style, with thick clusters of informative pre- and postmodifiers

around the nouns and names, and read in a high tempo, becomes even more difficult to absorb than it already is.

#### 4.6.3 Disjoining within the simple clause: of different kinds of 'moves in the speech act'

Disjoining, creating more boundaries than can be predicted by means of Crystal's rules, is far more frequent than intonational joining. In this paragraph I will discuss the disjoining of elements of the simple clause - a unit which, according to Crystal's framework, is not internally divided by tone-unit boundaries.

The tables show the frequency of this kind of disjoining in relation to the total number of 'juncture points'. Calculating the values for the individual announcements indicates that announcers 'deviate' in this way from Crystal's rules in between 8.2% and 52.6% of their junctures. Variance between announcing genres and station styles is significant:  $F = 6.67$  ( $p < 0.05$ ) for the announcing genres;  $F = 4.13$  ( $p < 0.05$ ) for the station styles.

Which elements of the simple clause are isolated in this way and why, is perhaps best discussed by dealing, in turn, with the different types of announcement, and subsuming the differences between stations under these headings.

Type of announcement	Mean percentage of junctures intonationally breaking up simple clauses
Newsreading	38.8 (6.9)
Fine music announcing	37.2 (7.3)
Information	32.4 (8.5)
Commercials	27.4 (6.7)
Popular music announcing	25.4 (10.5)
-----	-----
Conversational speech	22.5 (8.2)

Table 40: Mean percentage of junctures intonationally breaking up simple clauses in ways incompatible with Crystal's rules. Comparison between different types of announcement (standard deviations included in brackets)

Station	Mean percentage of junctures intonationally breaking up simple clauses
ABC	36.5 (8.8)
2CH	30.8 (7.5)
2JJ	26.4 (12.1)
2KY	26.4 (7.5)
2SM	25.8 (6.1)

Table 41: Mean percentage of junctures intonationally breaking up simple clauses in ways incompatible with Crystal's rules. Comparison between the station styles (standard deviations included in brackets)

Station	Type of announcement	Mean percentage of junctures intonation-ally breaking up simple clauses
ABC	Newsreading	39.7 (4.6)
	Fine music announcing	37.2 (4.6)
	Information	36.8 (6.9)
	Popular music announcing	27.9 (10.7)
		not significant
2CH	Newsreading	32.8 (1.7)
	Popular music announcing	30.9 (10.6)
	Commercials	26.5 (5.7)
		not significant
2KY	Commercials	29.4 (8.1)
	Popular music announcing	22.5 (5.2)
		not significant
2JJ	Information	28.4 (9.8)
		19.3 (13.9)
		not significant
2SM	Information	28.9 (4.7)
	Popular music announcing	20.8 (4.9)
		not significant
2GB	Newsreading	48.4 (3.6)

Table 42: Mean percentage of junctures intonation-ally breaking up simple clauses in ways incompatible with Crystal's rules. Comparison by station as well as type of announcement (standard deviations included in brackets)

(i) Newsreading

The most conspicuous junctural habit of newsreaders is perhaps the disjoining of the grammatical subject in simple clauses: 55.7% of grammatical subjects were either made into a separate intonational group or divided into two intonation groups.

In news, the grammatical subject almost always carries information - indeed, news is consciously written according to a schema in which the reporter must, before starting to write, ask himself these two questions:

...1. What was the most important thing that happened? 2. Who was involved - who did it or who said it?...

(Mencher, 1977, p. 112)

His sentences, in order to incorporate the answers to these questions:

...should begin with the subject, should be closely followed by an active verb, and should conclude with the object of the verb (...) the S-V-O construction is consistent with the thinking pattern of the reporter as he or she structures the lead (and) is the most direct way of answering the first two questions...

(Mencher, 1977, p. 115)

In news, social meanings must be embodied by 'personalities', social issues represented in terms of active, dramatic conflict. And the structure of the writing must be homologous with this personalized rendition of the world's events.

Intonation provides further foregrounding for this structure. The 'who' and the 'what' of the news must be

intonationally identified as separate 'information units':

...careful grouping of words can help you say exactly what you want to say. For example read the following sentences, pausing at the spaces:

He won the right to vote  
 He won the right to vote  
 He won the right to vote  
 He won the right to vote

The first one probably sounds confusing, because the second phrase seems tacked on as an afterthought. It sounds as though you have announced a victory, then suddenly remembered that you ought to explain what the victory was. The second reads well if the intention is to distinguish the victor. It tells two things: who and what. Number three reads even better if the intention is to identify three things: the person, the victory, and the nature of the victory. Four sounds choppy and singalong...  
 (Herbert, 1976, p. 94)

As a result, news items usually open with one of the major information points, the 'who' - and the instantaneous decrease in redundancy which this involves is well exemplified by the contrast between the casual way in which 2CH newsreaders preamble their news, and the opening of the bulletin itself:

<sup>2</sup>[<sup>1</sup>[<sup>1</sup>Now on/ <sup>2</sup>CH Good/ <sup>1</sup>Musíc//] [<sup>1</sup>on to thé//]  
 [<sup>2</sup>latest/<sup>1</sup>news itéms//] <sup>2</sup>[<sup>2</sup>of the/<sup>1</sup>morning//]  
<sup>1</sup>[<sup>1</sup>[and/ <sup>2</sup>two/<sup>2</sup>rescued/ Northern/ New South Wales/  
<sup>1</sup>fishermén//]

The grammatical subject is given intonational identity not only when it is long and complex, but also when it is short and simple. Four of the five ABC newsreaders open their bulletin in this way:

<sup>1</sup>[<sup>2</sup>[re/<sup>1</sup>pórt's//] <sup>1</sup>[are con/<sup>1</sup>tinuing to/<sup>2</sup>come ín//]

When the subject is 'given' in the intra-textual context it is not only rarely replaced by a pronoun (cf. the scripts in appendix 1), but also more often than not given the same intonational treatment as a 'new' subject. All three of the 2GB newsreaders placed a boundary after the word 'stable-hands' the first time it occurred in the bulletin. When it occurred a second time, two of them again made it into a separate group, an intonation which gives it much emphasis, especially when, as in this case, its group-level ranking is highest in the sequence:

<sup>2</sup>[he's/<sup>1</sup>not sur/<sup>2</sup>prísed//] <sup>1</sup>[that/<sup>1</sup>stable/<sup>2</sup>láds//]  
[are/<sup>2</sup>taking/<sup>1</sup>drúgs//]

Other components of the clause, too, are made into separate groups, even if this leads, at times, to very short groups (that the length of intonational groups in news ranks among the highest is perhaps due to the complexity and length of the syntactic groups rather than to the announcers' junctural habits):

<sup>1</sup>[<sup>1</sup>Lifesavérs//] [<sup>1</sup>úsed//] [<sup>2</sup>special tech/<sup>1</sup>níques//]  
<sup>2</sup>[to/<sup>1</sup>keep Larkin a/<sup>2</sup>float//] [in the/<sup>1</sup>water//]

Or this ABC example:

[an Is/ raeli/<sup>2</sup>Army com/<sup>1</sup>muniqué//] <sup>1</sup>[con/<sup>1</sup>fírmed//]  
[that Is/<sup>1</sup>raeli/<sup>2</sup>tróops//] <sup>2</sup>[<sup>2</sup>had/ crossed the/<sup>1</sup>border//]]

A final illustration to show just how great the number of sentence-final adverbials may become at the end of these 'simple S-V-O sentences' - and they are, almost always, scrupulously kept separate by intonational junctures:

[ [an/<sup>2</sup>ANL/<sup>1</sup>spokesmán//] [says the/<sup>1</sup>two'//] [were/  
<sup>1</sup>picked úp//] [a/ bout/<sup>2</sup>one o'/<sup>1</sup>clock//] [<sup>2</sup>yesterday  
after/<sup>1</sup>nóon//] [from their/<sup>2</sup>drifting/ five-metre/  
<sup>1</sup>skíff//] <sup>2</sup>[about/<sup>2</sup>thirty/<sup>1</sup>kilo/ metres'//] <sup>1</sup>[off/  
<sup>2</sup>Evans/<sup>1</sup>Héad//] [after/<sup>1</sup>driftíng//] [in/<sup>2</sup>stormy/  
<sup>1</sup>séas//] [for/<sup>2</sup>almost a/<sup>1</sup>dày//]]

It is perhaps not surprising that one of the announcers, when discussing newsreading style, illustrated his words by intonationally parsing the sentence, exaggerating, for the sake of clarity, the boundaries:

[<sup>2</sup>you are/<sup>1</sup>simply'//] [re/<sup>1</sup>latíng//] [eh/<sup>1</sup>fácts//]  
<sup>1</sup>[<sup>1</sup>to peoplè//]

A speech 'move', then, of intonationally treating syntactic groups (rather than clauses) as separate propositions, as 'answers' to the separate questions the journalist has asked himself. A 'correct' intonation - correct according to newswriter's principles of homology between informational structure and a naive, rhetorical and prescriptive grammar. An intonation which treats every syntactic group as also an informational group, whether it in fact

offers new information or not, contributing, in this way, to both the extreme informational density and the impression of disconnectedness of news.

(ii) Fine music announcing

Fine music announcements are much more cohesively and much less densely written than news bulletins. Pronominal substitution is common and the clusters of pre- and post-modifiers as well as the long strings of sentence-final adverbials are absent. This is reflected in the intonation. The grammatical subject, for example, may be made into a separate group, but when it is manifested by a pronoun it remains joined to the clause. There is no rule that the subject should contain information and be intonationally treated as such. And because the syntactic groups themselves are shorter, disjunction is higher, even where the same junctural decisions are made.

Fine music announcers are also more selective in deciding whether or not to give intonational identity to elements of the clause. If a group contains a name, or a number, or a semantically rich characterization of some aspect of the music, as many groups do, it will be made into a separate intonational group. If, on the other hand, it contains a 'given' name, or a more familiar or general noun, it is joined to the remainder of the clause. Thus all announcers gave the opening sentence of their announcement the following intonation:

<sup>1</sup>[Massenét's/] <sup>2</sup>[<sup>2</sup>Scenes Drama/<sup>1</sup>tiques/] [ap/<sup>1</sup>peared

1n//] [2eighteen/ seventy/1threé//]

But later in the announcement they joined 'Massenet' to the remainder of the clause:

1[2[2Massenet de/ ploys a/1large/ orchestrá//]

They separated the object of the clause when it gave a semantically rich characterization of the music:

1[it/1offérs//] 2[a po/2etic/1synthesis//]

But they joined it to the rest of the clause when it contained more familiar words and a less specific characterization:

1[it/ uses/1two/ main i/2déas//]

The intonation of fine music announcers, then, is more discerning than that of newsreaders. It does not give the impression that a recipe is followed, a rigidly codified system adhered to. The announcers do not treat every intonational group as if it contains important information, but, rather than following a system, they give intonational identity to syntactic groups that contain new information, important facts, unfamiliar words, and join to the rest of the clause syntactic groups which do not.

### (iii) Information announcements

The ABC information announcements differ little from fine music announcements. Here, too, announcers exercise their judgment in deciding whether to turn a

syntactic group into a separate intonational group or not, and this decision is based on the information value of the words contained in the group rather than predictable on the basis of grammatical complexity or phonological length. Here, too, all the announcers tend to make the same decisions at the same points in the script. In the example below, for instance, all announcers made the grammatical subject and the clause-final adverbial into separate groups, although, according to Crystal's rules, there should have been no boundaries within the clause. They undoubtedly did so because these groups contained proper names, of an interviewer and an interviewee:

<sup>1</sup>[[<sup>2</sup>Julie/<sup>1</sup>Rigg//] <sup>2</sup>[will be/<sup>2</sup>raising/<sup>1</sup>this question//]  
<sup>1</sup>[with/<sup>2</sup>Duncan/<sup>1</sup>Campbell//]]

But if the pragmatic information value of the subject or the clause-final adverbials is low, so much boundaries will be made:

<sup>2</sup>[and/<sup>1</sup>now we look at the/<sup>2</sup>programmes//] [you'll be/  
<sup>2</sup>hearing on this/ station to/<sup>1</sup>night//]]

The 2JJ announcers adlibbed their announcements from a list of rock group performances, and they varied in their sentence construction. Some incorporated the main information point - the name of the band or performer - in the grammatical subject, and in that case they made the subject into a separate intonation group:

[<sup>1</sup>[<sup>2</sup>Lightning/<sup>1</sup>Ridge//] [is/ on at the/<sup>2</sup>Limerick/  
<sup>1</sup>Castlé//] [<sup>1</sup>Ann Street ín//] [<sup>2</sup>Surry/<sup>1</sup>Hills//]  
[no/<sup>2</sup>cover/ charge/<sup>1</sup>there//]]

Others delayed the main information point until later in the sentence, incorporating it, for example, in the complement or the object:

[[ and at the/<sup>2</sup>Limerick/<sup>1</sup>Castlé//] <sup>2</sup>[<sup>1</sup>Ann Stréet//]  
<sup>1</sup>[in/<sup>2</sup>Surry/<sup>1</sup>Hills to/night//] [you/<sup>2</sup>don't have to/  
pay to/<sup>1</sup>sée//] [<sup>2</sup>Lightning/<sup>1</sup>Ridge//]]

But all announcers intonationally separated the information points - venue, address, suburb, admission charge, etc. - although some habitually joined streetnames and suburbs, treating the name of the suburb as a modification of the streetname, rather than as a separate piece of information:

[<sup>2</sup>Ann Street/ Surry/<sup>1</sup>Hills//]

The 2SM traffic announcements followed, up to a point, the same pattern. Names - of locations, information sources, etc. - were framed in separate intonation groups, more predictable items were joined to the remainder of the clause. But there were also boundaries of a kind which cannot be found in the ABC and 2JJ information announcements - boundaries placed, not so much on the basis of information-value as in order to create a sense of anticipation. These boundaries were accompanied by a strong boost of the group-final pitch rise:

<sup>1</sup>[<sup>2</sup>on the/<sup>1</sup>good/<sup>2</sup>side//] <sup>1</sup>[the/<sup>1</sup>good/<sup>2</sup>news//] [<sup>1</sup>is//]

Unlike ABC and 2JJ announcers, 2SM speakers have to make a compromise between the criteria of information value and station style. The same announcer would, in one place, intonationally separate streetnames, in another join them, in order to create the kind of long, breathless group which is such a pronounced characteristic of 2SM traffic announcements:

(a) [[also/<sup>1</sup>bad dis/<sup>2</sup>ruptions ón//] <sup>2</sup>[<sup>1</sup>Para/matta/<sup>2</sup>Road  
néar//] <sup>1</sup>[<sup>1</sup>Bold/<sup>2</sup>Stréet//]

(b) [traffic is at a/<sup>2</sup>standstill/ back to Mac/ quarie  
Street on the/<sup>1</sup>Cahill Ex/ pressway//]

Another announcer would make the same choices - but not at the same places in the script:

(a) <sup>1</sup>[also/<sup>2</sup>bad dis/ ruptions/ on the/ Para/matta/ Road  
near/<sup>1</sup>Bold/ Stréet//]

(b) <sup>2</sup>[<sup>1</sup>[<sup>2</sup>traffic is at a/<sup>1</sup>standstill//] <sup>2</sup>[<sup>2</sup>back to  
Mac/<sup>1</sup>quarie Stréet//] [on the/<sup>1</sup>Cahill Ex/<sup>2</sup>pressway//]

At 2SM, then, the station's style, expressing its 'outlook on life', with its emphasis on 'the good side', on 'having a good time', may take precedence over information value, even in information announcements.

(iv) Commercials

In commercials, too, informational rather than grammatical criteria, or criteria of phonological length, decide whether a syntactic group will be made into a separate intonation group. But here information value begins to approach persuasive value. Coordinated objects or complements, for example, according to Crystal not separated by an intonational boundary, are, in commercials, made into separate groups - and we have argued before that these series of alternatives form a fundamental figure of the commercial: 'Something is provided for all, none may escape' (Adorno and Horkheimer, 1972, p. 123):

[[the/<sup>1</sup>Golden/Fish/<sup>2</sup>Restauránt//] [is the/<sup>2</sup>perfect/  
place for/<sup>1</sup>yóu//] [to/<sup>2</sup>take/<sup>1</sup>lúnch//] [<sup>1</sup>or/<sup>2</sup>dinnèr//]  
[or to/<sup>2</sup>take a/<sup>1</sup>wáy//] <sup>1</sup>[the/<sup>2</sup>prime de/<sup>1</sup>licious/fóods//]  
<sup>2</sup>[of/<sup>1</sup>your/<sup>2</sup>choíce//]]

The before last group in this example is made into a separate group not because it contains new or relatively unpredictable information or unfamiliar words, but because it contains praise of the advertiser's wares - predictable praise, perhaps, but, from the advertiser's point of view, nevertheless important information. The last group is made intonationally separate to give extra emphasis to the consumer's personal choice - another figure which, however predictable, is nevertheless important in the persuasive structure of the commercial. In commercials, then, there

are not only informative 'moves in the speech act', but also strategical moves in the game of persuasion. Intonation not only turns what may be new or unfamiliar to the listener into a separate group, but also what must persuade the listener. However familiar we may be with these moves, they are presented each time as new and important, with conviction and emphasis.

(v) Popular music announcements

In popular music announcements the main information points - song title and name of performer - are usually delayed until the end of the sentence. But whatever the clause constituent in which they are incorporated, and however simple the clause, however short the name or title, they are made into separate intonational groups, or at the very least joined to clause constituents which contain relatively redundant material: the important juncture, in a simple music announcement, is that between singer and song, band and music:

- (a) <sup>1</sup>[That/<sup>1</sup>time we/<sup>1</sup>heard fróm//] <sup>2</sup>[<sup>2</sup>Frank/ Pour/<sup>1</sup>cél//]
- (b) [<sup>1</sup>[<sup>1</sup>Johnnie/ Mathis/ sang a/ beautiful/<sup>2</sup>sóng//]  
[<sup>2</sup>called an Af/<sup>2</sup>fair To Re/<sup>1</sup>membér//]]

But making a music announcement is more than imparting information. However symbolic this may have become in the age of the gramophone record, the performers must be introduced, the audience warmed up. The boundaries

also convey a sense of anticipation - and they are realized in a more pronounced way than intonational boundaries usually are, by exaggerated group-final pitch rises, longer pauses, etc., just as are some of the more 'expressive' boundaries in 2SM traffic information announcements.

When the announcement also contains background information about the artist or the song, or anecdotes, or jokes, the grammatical structure of the sentences is usually simple, and the junctures are, for the most part, in accordance with Crystal's rules. What is important in the popular music announcement is, ultimately, only the name of the performer and the title of the song - and these are, by and large, also the only elements which can cause 'deviations' from Crystal's rules. Elsewhere the rules are usually followed, unless, very occasionally, a fluff or hesitation causes a premature intonation break.

(vi) Conversational speech

Just as in commercials and popular music announcements, the grammatical subject, in conversational speech, rarely incorporates important information. Most subjects are pronouns (88.9%). When the subject is not pronominal it may become a separate intonation group for one of two reasons: hesitation or what we might call 'intonational underlining'. The case of hesitation, rare in announcing speech, is recognized by the presence of hesitation noises, and/or by unusual lengthening and 'trailing off' in loudness of the group-final contour, or the final segment thereof:

[<sup>1</sup>and éh//] [com/<sup>1</sup>mercíals//] [em/<sup>2</sup>tend to be/<sup>1</sup>móre//]  
[<sup>2</sup>conver/<sup>1</sup>sational//]

But hesitation is not the most frequent reason. Intonational isolation of the subject in fact occurs more often on fluent parts of the utterance. In this example, the speaker has just described his station's morning programmes, and now 'headlines' the next part of his utterance by turning the grammatical subject in a separate intonation group as well as by creating extra accents and slowing down the rate of utterance:

<sup>2</sup>[the/ after/<sup>1</sup>noon/ pro/<sup>2</sup>grámme//] <sup>1</sup>[is re/<sup>1</sup>quests//]

Intonational underlining remains, by and large, confined to the grammatical subject. When other constituents of the clause are made into separate groups, hesitation phenomena can almost always be detected:

(a) <sup>1</sup>[<sup>1</sup>[<sup>1</sup>Breakfast is/ usually a/<sup>2</sup>lot éh//] [a/<sup>1</sup>lot móre//]  
[in/<sup>1</sup>formative//]

(b) [where they/<sup>1</sup>have á//] [sort of conver/<sup>1</sup>sational/<sup>2</sup>news//]

In the rare cases in which 'deviation' from Crystal's rules on constituents other than the subject could not be attributed to tactical moves in the game of 'holding the floor' and gaining time in the search for the right word or expression, the 'deviant' boundaries were either part of a prosodic 'effect', an intonational illustration of what was being said, or occurred at the end of a speech, in a

concluding statement:

- (a) [<sup>2</sup>you are/<sup>1</sup>simply//] [re/<sup>1</sup>latíng//] [eh/<sup>1</sup>fácts//]  
<sup>1</sup>[<sup>1</sup>to people//]]
- (b) [<sup>1</sup>thát's//] <sup>1</sup>[the/<sup>2</sup>sound of the/<sup>1</sup>station//]]]

The first of these examples may, on paper, appear a hesitation, but the groups were in fact precisely and deliberately timed, despite the short hesitation noise in the precontour of the third group.

Many of the intonational groups in conversational speech contain little or no information. They are neither informative, nor persuasive or anticipatory moves in the speech act, but moves to gain time, to hold the floor while 'thinking on one's feet'. They include not only voiced hesitations made into separate groups, but also groups containing verbs or parts of verb phrases:

[<sup>2</sup>it's/<sup>1</sup>more of éh//] [it/<sup>1</sup>has to bé//] <sup>2</sup>[you know/  
<sup>2</sup>even/<sup>1</sup>further/ úp//]

Such groups also occur, occasionally, in announcing speech. In newsreading, for example, as part of the increase in accentual density and degree of disjunction which accompanies the end of news items:

[<sup>1</sup>which/<sup>2</sup>was//] <sup>2</sup>[<sup>2</sup>not yet re/<sup>1</sup>covèred//]]]

Or in popular music announcements, commercials and 2SM traffic information announcements, to create a sense of anticipation, and to delay, for a short moment, the informa-

tion for which the listener is supposed to be waiting with baited breath:

[but/<sup>1</sup>tráins//] [are/<sup>1</sup>nów//] [<sup>1</sup>fif/teen/minutes/  
<sup>2</sup>late//]

An example which displays, again, the exaggeration of the boundary cues which, as we saw, characterizes the 'anticipatory' boundary.

Different genres, then, can be associated with different kinds of 'moves in the speech act' - news with 'correct', almost mechanical disjunction, predictable on the basis of a naive functional grammar in which grammatical structure and informational structure fully coincide; information and fine music announcing with 'informative moves', boundaries placed on the basis of what is judged to be new, or not easily predictable, or otherwise unfamiliar to the listener; popular music announcements with moves which serve, apart from giving information, also to 'warm up the audience' and use 'anticipatory' group endings; commercials with moves in the game of persuasion; conversational speech with moves in the struggle to 'hold the floor' and 'think on one's feet'. These 'moves' may not always be the most frequent in the respective genres, but they are nevertheless the moves characteristic for the genres, and because of their specificity perhaps also the most conspicuous.

4.6.4 Disjoining within the simple nominal group: more about genre-specific 'moves in the speech act'

In the announcing styles which have the highest degrees of disjunction, group boundaries are created also within simple elements of the clause. If we calculate, for each individual announcement, the frequency of this kind of extra boundary, as a percentage of the total number of 'juncture points', we find a range of values extending from 0% to 40%. Variance between genres of announcing and station styles is significant, the latter somewhat more so than the former ( $F = 2.79$  ( $p < 0.05$ ) for the differences between types of announcement;  $F = 4.42$  ( $p < 0.05$ ) for the differences between station styles). See tables 43-45 for the details.

It is again most convenient to discuss the precise manifestations of this kind of disjoining by dealing with each type of announcement separately.

(i) Newsreading

There are two ways in which, in newsreading, a simple nominal group can come to be internally divided by group boundaries: the intonational treatment of pre- or postmodifying elements as separate units of information, or the increase in accentual density and degree of disjunction which marks the end of items, and sometimes also of sequences within the items.

Type of announcement	Mean percentage of junctures intonationally breaking up simple nominal groups
Information	12.5 (11.5)
Newsreading	14.4 (4.9)
Fine music announcing	14.4 (2.8)
Commercials	14.6 (4.4)
Popular music announcing	20.0 (10.5)
Conversational speech	17.2 (3.2)

Table 43: Mean percentage of junctures intonationally breaking up simple nominal groups in ways incompatible with Crystal's rules. Comparison between different types of announcement (standard deviations included in brackets)

Station	Mean percentage of junctures intonationally breaking up simple nominal groups
2JJ	2.9 (11.4)
2SM	7.0 (7.4)
2CH	15.1 (8.2)
2KY	18.7 (1.6)
ABC	19.4 (7.6)

Table 44: Mean percentage of junctures intonationally breaking up simple nominal groups in ways incompatible with Crystal's rules. Comparison between different station styles (standard deviations included in brackets)

Station	Type of announcement	Mean percentage of junctures intonationally breaking up simple nominal groups
ABC	Newsreading	15.2 (4.6)
	Fine music announcing	14.4 (2.8)
	Information	24.9 (4.7)
	Popular music announcing	28.8 (6.4)
		$F = 7.13 (p < 0.05)$
2CH	Commercials	12.4 (3.3)
	Newsreading	14.9 (3.8)
	Popular music announcing	20.6 (10.8)
		not significant
2KY	Popular music announcing	17.5 (0.4)
	Commercials	19.6 (1.2)
		not significant
2JJ	Information	0 (0)
	Popular music announcing	12.9 (11.9)
2SM	Information	4.4 (2.7)
	Popular music announcing	11.1 (8.2)
		not significant
2GB	Newsreading	12.1 (5.8)

Table 45: Mean percentage of junctures intonationally breaking up simple nominal groups in ways incompatible with Crystal's rules. Comparison by station as well as type of announcement (standard deviations included in brackets)

The first of these is a particularly common habit, shared by all the announcers, though not necessarily on every occasion the opportunity presents itself. It occurs especially often when the pre- or postmodifiers contain the type of information which, par excellence, serves to signify the factuality of news: numbers, times, locations, the age and place of domicile of people, etc.:

[<sup>2</sup>One of the/<sup>1</sup>fishermén//] [<sup>2</sup>forty/<sup>1</sup>five year/ old//]  
[<sup>2</sup>James/<sup>1</sup>Browning//] [of/<sup>2</sup>Brunswick/<sup>1</sup>Heads//]

As a result of this habit elements of the nominal group are intonationally treated as if they were elements of the clause, postmodifiers intonationally disconnected from the nouns they modify, for example, and pronounced as separate items of information rather than modifying ones, as is 'over the border' in this example:

<sup>1</sup>[<sup>1</sup>[re/<sup>1</sup>pórt//] [are con/<sup>1</sup>tinuing to/<sup>2</sup>come ín//]  
[of a/<sup>2</sup>big Is/<sup>1</sup>raeli/ pùsh//] [over the/<sup>1</sup>bordér//]  
[into/<sup>2</sup>Southern/<sup>1</sup>Lebanon//]]

Of the second category we gave an example earlier, but there are many more to choose from. These final three groups from one of the 2GB news items, for example:

{and pre/<sup>1</sup>ventíng//} <sup>2</sup>[<sup>1</sup>total//] [<sup>2</sup>para/<sup>1</sup>plegià//]]

(ii) Fine music announcing

In fine music announcing, disjoining of elements of the simple nominal group is sometimes motivated by the information value of these elements, as when a nominal group contains two names:

<sup>1</sup>[<sup>1</sup>Gounód's//] [<sup>2</sup>Romeo and/<sup>1</sup>Juliet//] <sup>2</sup>[had/<sup>2</sup>recently/  
followed a/<sup>1</sup>trái//]

But fine music announcers are also all in the habit of sometimes (though not necessarily in the same sections of the script.) breaking up groups containing impressionistic adjectives which characterize the mood of the music, of intonationally isolating these adjectives, to give the listener time to ponder their effect. This, in conjunction with a slow rate of utterance, gives the impression of a careful and considered choice of words - as if the announcer is savouring the words on the tongue, almost. The effect, a stylized imitation of 'thinking on one's feet', conjures up a picture of the speaker frowning in concentration and staring into space as he summons up the most accurate and suggestive descriptions, and may extend over much or all of an intonational sequence:

[<sup>2</sup>[<sup>1</sup>one//] [a/<sup>1</sup>rushing//] [<sup>1</sup>[<sup>1</sup>figure//] [<sup>2</sup>first/  
heard//] [on/<sup>1</sup>strings//] [and/<sup>1</sup>woodwind//]

It also creates room for phonological expressiveness. In the example below, the word 'staccato' is given a staccato pronunciation, while 'arpeggio' is pronounced in

a more fluid and legato manner:

[<sup>1</sup>[the/<sup>1</sup>othér//] <sup>2</sup>[a stac/<sup>1</sup>cató//] [ar/<sup>1</sup>peggio/  
<sup>2</sup>motìf//]]

(iii) Information

Table 45 showed that the disjoining of elements of the simple nominal group is far more common in ABC information announcements than in the information announcements of other stations.

ABC information announcements resemble newsreading in this - postmodifiers are frequently intonationally detached from the nouns or names they modify and treated as a separate unit of information. But it must be added that, in information announcements, the group endings often compensate for this: pitch rises, suggesting incompleteness, tend to restore some of the connection where, in news, non-final or even 'final' pitch falls further enhance the disconnection. The final impression is not so much one of disconnectedness as one of an almost didactic parcelling up of the information:

[<sup>2</sup>Science Re/<sup>2</sup>view//] [<sup>1</sup>features//] [a/<sup>1</sup>recon/  
<sup>2</sup>struction//] <sup>2</sup>[of the/<sup>1</sup>fáll//] [of the/<sup>1</sup>Soviet/  
<sup>2</sup>satellíte//] [<sup>1</sup>Cosmós//] [<sup>1</sup>Nine/Five/<sup>2</sup>Fòur//]]

The announcers do not necessarily create this kind of extra boundary on the same lines of the script. Whether or not they make the same decisions in fact again depends

on information value. If a postmodifier contains a name, it will be made into a separate group by all the announcers, as is 'of IBM' in the example below. But if it is less specific, semantically, there often is a slight sense of the 'anticipatory' about the boundary (much less pronounced in its realization, however, than in popular music and 2SM traffic information announcements), and we find that not all the announcers create it. The boundary after the first group in the example below, for instance, was made by two of the five announcers only:

<sup>2</sup>[<sup>2</sup>[which will in/<sup>1</sup>clúde//] [an/<sup>1</sup>interview//]

<sup>2</sup>[of/<sup>2</sup>IB/<sup>1</sup>M//]

All announcers also created separate groups for the conjunctions which serve to signify the coherence and structure of the forthcoming programme they were announcing:

<sup>1</sup>[<sup>1</sup>Finally//] [a dis/<sup>1</sup>cussion ón//] <sup>1</sup>[<sup>2</sup>homo/<sup>1</sup>sexuals//]

<sup>2</sup>[and the/<sup>1</sup>Church//]

#### (iv) Commercials

In commercials, too, we find that the intonational disconnection of a postmodifier from the name or noun it modifies is the most frequent form of disjoining within the nominal group. The reason is sometimes a concern for the clarity of the information, a concern for avoiding that two names or numbers occur in the same intonational group:

[<sup>2</sup>page/<sup>1</sup>nine//] [of/<sup>1</sup>Friday's/<sup>2</sup>Mirrór//]

At other times it enables the announcer to extract two separate 'selling points' from one nominal group, praising the advertiser's wares and emphasizing the consumer's personal choice, for example, as in

<sup>1</sup>[the/<sup>2</sup>prime de/<sup>1</sup>licious/ fóods//]    <sup>2</sup>[of/<sup>1</sup>your/  
<sup>2</sup>choice//]]

The 2CH 'soft-sell' commercials intonationally divided simple nominal groups also for expressive reasons, isolating adjectives suggesting the sensory quality of the advertiser's wares in a way similar to that described in connection with fine music announcing. Here, too, it may lead to an extreme degree of disjunction extending over much or all of an intonational sequence, creating the impression of a careful and considered choice of words, and accompanied by phonological expressiveness, by an articulatory 'savouring' of the words:

<sup>2</sup>[<sup>1</sup>ór//]    [<sup>1</sup>delicáte//]    [<sup>1</sup>chickén//]    <sup>1</sup>[and/<sup>2</sup>ham/  
<sup>1</sup>rolls//]]

The example also shows the intonational isolation of conjunctions. Conjunctions are treated by all announcers, at 2CH as well as at 2KY, as separate information units, undoubtedly because of their function of highlighting the persuasive structure of the commercial, or emphasizing the range of alternatives offered, or guiding the listener towards the inescapable 'close'. The announcer must do what he can to make sure that these important signposts

will not escape the listener's notice, and intonationally isolating them is one of the ways in which he can achieve this:

<sup>2</sup>[<sup>1</sup>só//] <sup>2</sup>[<sup>2</sup>Nippon/<sup>1</sup>out//]

Even prepositions are sometimes made into separate groups, a more conspicuous and extreme form of the 'anticipatory boundary', in this example used to draw the listener's attention to the advertiser's telephone number:

<sup>1</sup>[just/ phone the/<sup>2</sup>Golden/<sup>1</sup>Fish for a/ quote//]

[<sup>1</sup>ón//] <sup>2</sup>[<sup>1</sup>three/<sup>2</sup>seven/ one//] [<sup>1</sup>six/<sup>2</sup>three/ o/two//]

(v) Popular music announcing

The importance of song titles and performers' names is again the major cause of intonational disjoining in popular music announcements. When a name strictly speaking modifies a general noun ('album', 'track', 'song', 'hit', etc.) or premodifies a title, it is made into a separate intonation group - the first part of the nominal group, containing the general noun, then serves as little more than a means to delay the major information points and an introductory series of words on which the 'anticipatory' group ending can be executed:

<sup>2</sup>[<sup>1</sup>[<sup>2</sup>That's a/<sup>1</sup>track fróm//] <sup>2</sup>[<sup>2</sup>Brian/<sup>1</sup>Enó's//]

<sup>1</sup>[Be/<sup>2</sup>fore and/ After/<sup>1</sup>Silence//]

Second most common is the intonational disjoining of prepositions and of 'and' in its use as a link between a name and a title:

<sup>2</sup>[<sup>2</sup>and the/<sup>1</sup>beautiful//] <sup>1</sup>[<sup>1</sup>Story of/<sup>2</sup>Ó//] [<sup>1</sup>fróm//]  
 [<sup>2</sup>Django/ and/<sup>1</sup>Bonnè//]

This excerpt also provides an example of a habit typical of 2CH popular music announcing, the intonational isolation of the words that label the station's overall style: 'beautiful', and, occasionally, 'marvellous' - a habit on which we already commented in an earlier chapter.

(vi) Conversational speech

Disjoining within the simple nominal group can, in conversational speech, almost always be attributed to the processes of 'thinking on one's feet' and 'holding the floor'. It occurs, for example, when a speaker has said what he wanted to say in an adjective and suddenly finds himself searching for an appropriate noun with which to give the sentence a more or less grammatical completion:

<sup>2</sup>[[<sup>1</sup>/ <sup>2</sup>think we/ have a/ more re/<sup>1</sup>laxed éh//]  
 [<sup>1</sup>attitude/<sup>2</sup>to ít//]

It also occurs on the conjunctions 'and' and 'but' - always accompanied by hesitation phenomena. The speaker indicates, in this way, that he is going to say more, and by already beginning the new sentence before it is fully

formed he prevents the listener from taking over prematurely.

Prepositional phrase postmodifiers are relatively rare in conversational speech, but items like 'a lot of', 'a way of', 'sort of' are used a great deal - and again, of course, to gain time:

[the/<sup>2</sup>overall/<sup>1</sup>aim is tó//] [pro/<sup>1</sup>duce it in á//]

<sup>2</sup>[a/<sup>2</sup>more or less dis/<sup>1</sup>passionate/ way of éh//]

<sup>1</sup>[an/<sup>1</sup>nouncing the/<sup>2</sup>news//]

Verb phrases, too, are frequently broken up by the intonation, and the break after, for example, the auxiliary again gives the speaker time to find the right word while the incompleteness of the phrase clearly signals to the listener that more is to follow:

[it's/<sup>1</sup>got tó//] [<sup>1</sup>get people//] [who are/<sup>1</sup>listening//]

[<sup>2</sup>up on the/ sound of the/<sup>1</sup>voice//]

Elements of the simple nominal group, then, are intonationally disjoined for reasons similar to those that cause elements of the simple clause to be disjoined - and these reasons, insofar as 'deviations' from Crystal's rules are concerned, are, on the whole, related to the specific purposes of the different types of announcement, and to the assumptions announcers make, on behalf of the institution for which they work, about the audiences they address.

#### 4.6.5 Hesitations and fluffs

The hesitation noises in conversational speech are often made into separate groups: 6.1% of the group boundaries precede or follow such a group. 2.7% of the boundaries break off sentences which the speaker has not managed to bring to a more or less grammatical conclusion, and 0.9% enclose groups containing repetitions of the whole or part of the preceding group.

Among announcers, some of the 2JJ speakers score a comparatively high degree of boundaries indicating disfluency in one of these ways (2.1%, standard deviation 7.5). The disfluencies are mostly fluffs, causing a group to break off prematurely and a new start, repeating part of the previous, aborted group, to be made.

Fluffs also occur, occasionally, in the speech of ABC and 2KY announcers. But speakers who, 'off air', may get quite tangled in their words, and flustered at not being able to express themselves as fluently as they would wish to, are, as far as one can see, unperturbed by fluffs occurring when they are 'on air', and skilful at repairing the damage. One example from 2KY and one from ABC news:

- (a) [<sup>1</sup>forém//] <sup>1</sup>[formerly/ members of the/<sup>2</sup>Mickey/<sup>1</sup>Mouse/  
club//]
- (b) [<sup>1</sup>[<sup>1</sup>[vice/<sup>1</sup>chancellors of Aus/<sup>2</sup>traliáns//]  
[Aus/<sup>1</sup>tralia's/<sup>2</sup>rathér//] [<sup>1</sup>main uni/<sup>2</sup>versities//]

However highly radio professionals may value the term 'conversational', the normal disfluency of conversational

speech is as good as absent from radio announcing. We have said it before: radio announcers are abnormally fluent.

#### 4.6.6 The fuzzy edges of syntactic groups.

Crystal takes it for granted, apparently, that tone-units neatly terminate at grammatical junctures - that prepositions belong, in intonation groups too, to their prepositional phrases, articles to the nouns they determine, etc. In practice, however, the boundaries of the syntactic group are fuzzy. Prepositions and articles may be intonationally tacked on to the previous group, rather than initiate the group to which, grammatically speaking, they belong, and so may other determiners, conjunctions (especially 'and' and 'but'), 'that' as the introducer of an embedded clause, 'to' as part of the verb in its infinitive form, and auxiliaries.

The following tables show the frequency of this kind of 'deviation' in the different types of announcement and station styles. The figures must be seen as separate from those given in the previous paragraphs: they express the number of irregular boundary points as a percentage of the total number of actual junctures, rather than the total number of 'juncture points', and include boundaries predictable according to Crystal's rules as well as 'deviant' boundaries - the 'edges' of the intonation groups have, until now, been ignored in this section of the chapter. Calculating these percentages for the individual announcements results in a range of values extending from 0% to 20%. Variance between the different types of announcement is significant ( $F=4.17$ ,

$p < 0.05$ ); variance between the station styles is not significant.

Type of announcement	Mean percentage of grammatically irregular intonation group boundaries
Newsreading	1.7 (2.9)
Information	4.3 (3.9)
Fine music announcing	5.4 (2.1)
Commercials	6.9 (7.5)
Popular music announcing	7.4 (9.2)
Conversational speech	12.7 (5.4)

Table 46: Mean percentage of grammatically irregular intonation group boundaries in different types of announcement (standard deviations included in brackets)

Station	Mean percentage of grammatically irregular intonation group boundaries
2KY	3.2 (3.9)
2SM	3.9 (5.5)
2CH	4.1 (7.4)
2JJ	4.2 (14.2)
ABC	5.4 (5.7)

Table 47: Mean percentage of grammatically irregular intonation group boundaries in different stations (standard deviations included in brackets)

Station	Type of announcement	Mean percentage of grammatically irregular intonation group boundaries
ABC	Newsreading	3.8 (2.9)
	Information	5.3 (3.2)
	Fine music announcing	5.4 (1.8)
	Popular music announcing	9.0 (7.3)
		not significant
2CH	Newsreading	0.7 (0.7)
	Popular music announcing	9.2 (5.1)
	Commercials	10.3 (6.0)
		not significant
2KY	Commercials	1.8 (2.0)
	Popular music announcing	5.3 (4.3)
		not significant
2JJ	Information	3.7 (1.9)
	Popular music announcing	6.5 (12.8)
		not significant
2SM	Information	3.3 (4.7)
	Popular music announcing	4.8 (4.9)
		not significant
2GB	Newsreading	0 (0)

Table 48: Mean percentage of grammatically irregular intonation group boundaries by station as well as type of announcement (standard deviations included in brackets)

The standard deviations are much greater in some types of announcement than in others - perhaps a degree of commonality exists in, e.g., newsreading, fine music announcing, and certain varieties of information announcing, while, e.g., in popular music announcing individual variation is more considerable.

In announcing speech, whatever the type of announcement or station, 'fuzzy boundaries' almost invariably precede important information points (names, titles, numbers) or words judged to be unusual, or controversial, or unfamiliar to the listener.

The unusual place of the boundary suspends the announcement at an unexpected moment and hence draws attention to itself, creating a pronounced and conspicuous form of the 'anticipatory pause':

- (a) [<sup>1</sup>[<sup>1</sup>[the/<sup>2</sup>News in/<sup>1</sup>Brief//] [<sup>2</sup>read/<sup>1</sup>by//] <sup>2</sup>[<sup>1</sup>Jeff/  
<sup>2</sup>Soper//]]
- (b) <sup>2</sup>[and con/<sup>1</sup>ducted by thát//] <sup>1</sup>[<sup>2</sup>modern day/<sup>1</sup>champion  
of his/ music//] [<sup>2</sup>Richard/<sup>1</sup>Bonynge//]]
- (c) <sup>1</sup>[when the/<sup>2</sup>major/<sup>1</sup>Churches//] <sup>2</sup>[will/<sup>2</sup>have to make  
a de/<sup>1</sup>cision on the ac/<sup>2</sup>ceptance ánd//] [<sup>2</sup>ordi/<sup>1</sup>nation  
óf//] [<sup>2</sup>homo/<sup>1</sup>sexuals//]

In commercials and popular music announcements we find the group following the irregular boundary often characterized by a slowing down of the rate of utterance

and a pronounced increase in pitchrange - an intonational equivalent of printing these capital points in capital letters:

[<sup>2</sup>take a/<sup>1</sup>way the'//]    <sup>2</sup>[<sup>1</sup>prime de/ licious/<sup>2</sup>foods  
of your/ choice//]]

By this intonational boosting of the second group the announcer in fact achieves much the same emphasis on the 'selling points' it presents as the announcer quoted earlier, who disjoined the two points by means of a juncture.

Similar examples can be found in popular music announcements:

<sup>2</sup>[<sup>1</sup>[Ray/<sup>1</sup>Anthony wíth//]    <sup>2</sup>[<sup>2</sup>I Want To Be/<sup>1</sup>'Round//]]

The irregular boundaries in conversational speech give the impression of a careful choice of words, but here one senses (among other things in the tenseness of the articulation) a real moment of intense concentration on the part of the speaker, a real preparation for the moment at which he will give the most concise and definite statement of his views he is capable of, rather than a stylized play at concentration:

(a)    <sup>2</sup>[you/<sup>1</sup>got tó//]    [<sup>1</sup>treat them wíth//]    [<sup>2</sup>kid/<sup>1</sup>gloves//]  
<sup>1</sup>[<sup>1</sup>really//]]

(b)    <sup>2</sup>[<sup>1</sup>I feel thát//]    [it's/<sup>2</sup>new to/<sup>1</sup>mé//]

This sense of tension and concentration, however, is not present in every irregular boundary. Often hesitation

noises accompany the boundary, and the pause, or the lengthening of the final element of the previous group, is more considerable. At such times the irregular boundary is little more than a move in the game of holding the floor: the more unlikely the point at which the speaker interrupts himself, the more unlikely he is to be interrupted by the other participant(s) in the conversation. This kind of boundary can also be found, occasionally, in the adlibbed sections of popular music announcements (the anecdotes, jokes, etc.) - a feature in which popular music announcing really resembles conversational speech, rather than giving a stylized rendition of some of its aspects:

<sup>2</sup>[<sup>2</sup>[and/<sup>2</sup>int'resting to/<sup>1</sup>see the éh//] <sup>1</sup>[<sup>2</sup>Carp'ners  
re/<sup>1</sup>leasing that/ recórd//]

#### 4.7 SEQUENCE- AND PARAGRAPH-LEVEL JUNCTURAL HABITS

At levels above that of the intonation group, disjunction relates very closely to the structure of the verbal text on which it is executed - a structure which is genre-specific and should be described in relation to the function of the announcement in its social context:

...the text is a verbal expression of a  
unified social process...  
(Halliday and Hasan, 1980, p. 20)

For this reason we will discuss higher level disjunction by dealing, one by one, with the different types of announcement, presenting, in each case, an analysis of the structure of these texts, and then discussing the

relation between that structure and the intonational realizations of the texts.

#### 4.7.1 Newsreading: higher order disjunction and the ideological structure of the news item

The structure of the short news bulletin is familiar throughout the Western world: there is an introduction, followed by four or five news items which bear no relation to each other (sudden topic shifts which, in any other mode of discourse, even the most rambling conversation, would be unacceptable). The items, in turn, are followed by a brief 'signing off' statement.

The opening of the ABC and 2GB bulletins is marked by a change in voice. The presenter of the previous programme, or the continuity announcer, is replaced by the newsreader. Introductions by the newsreader himself tend to be brief and formulaic ("...The News in Brief, read by..."[. At 2CH, the disc-jockey must, for the duration of the bulletin, change roles, become a newsreader, and the introduction to the news he still presents in his disc-jockey mode ("...Now the time at 28 minutes past 10...the latest news stories from 2CH news service...").

The news items in my corpus are built according to one of two distinct patterns. The first is that of the 'attributory report', based on secondhand information. The second is that of the 'narrative report', based on the reporter's own firsthand observation, or, at any rate, presented without naming the sources of the information.

Attributory reports, judging by the examples included in my corpus, carry, in every sentence, the source of the information in the grammatical subject, at the head of each sentence. Only the first, synoptic sentences, the 'leads', sometimes form an exception to this. The remaining sentences repeat the information given in the lead, but add, in coordinated clauses, or in adjuncts, another angle, or additional information. This new information, however, takes second place to the repetition confirmation of the information carried in the lead and is not, or not very clearly, signalled as 'new' by the writing, which, characteristically, does not treat 'given' elements as 'given': in the example below the embedded clause ('that Israeli troops had crossed the border') could, even in relatively formal writing, have been replaced by 'this', but it is not. Nor is it intonationally treated as 'given'. Unless one listens very closely and attentively, one gains the impression that the clause contains new information.

Reports are continuing to come in of a big Israeli push over the border into Southern Lebanon.

An Israeli Army communique confirmed that Israeli troops had crossed the border, but it said the move was not in retaliation for the attack in Israel last weekend by Palestinian guerillas.

A Palestinian spokesman in Beirut says a large number of Israeli troops have taken up position on the Lebanese side of the frontier, and Israeli aircraft are bombing Palestinian positions.

Synoptic lead sentence with generalized attribution in the grammatical subject.

The information given in the lead is repeated, attributed to Israeli sources, and with an Israeli viewpoint added.

The same information is repeated once more, now attributed to Palestinian sources, and with a fairly important bit of information tacked on at the end.

The 'narrative report' has a chronological structure - but it is a narrative without 'suspense': the outcome of the story is stated at the beginning of the item. A lead sentence describes this outcome, a second sentence then constitutes a 'flashback', and in subsequent sentences the story unfolds in temporal succession, until the present state of affairs can be reaffirmed and amplified with further detail.

<p>A twenty-one-year-old man is in intensive care in Sydney's Mona Vale Hospital after breaking his back in an accident at a beachside swimming pool.</p> <p>Gary Larkin of Belrose damaged his spine and collarbone when someone jumped on his head in the South Curl Curl pool.</p> <p>Lifesavers used special techniques to keep Larkin afloat in the water until medical help arrived.</p> <p>He's suffering partial paralysis, but Doctor Sue Rowley of the Wales Helicopter Service says Larkin can probably thank lifesavers for keeping him afloat and preventing total paraplegia.</p>	<p>Synoptic lead sentence, describing the present state of affairs.</p> <p>Flashback to the beginning of the event, with detail (names, precise injuries) added.</p> <p>Narration of the subsequent events, in chronological order.</p> <p>The outcome of the events - a return to the present state of affairs, with added detail and attribution (less foregrounded, and optional, in this type of report).</p>
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Intonation relates closely to the structures exemplified above: all newsreaders use paragraph boundaries to separate the individual news items, and sequence boundaries to separate the internal elements of the items. If these elements contain two or more coordinate clauses, however, as in the second two sentences of the first, and the final sentence of the second example, variations may

occur. Most often (in 16 of the 22 cases) the sequences run on, without a boundary separating the two items of information. What is 'marked' by higher order disjunction is the 'attributive' or 'narrative' structure, rather than the informational structure. The ideological commitments of the news (the commitment to signify impartiality, in the case of 'attributive reports', the commitment to represent social issues in the form of a story, with characters and actions, rather than with backgrounds, reasons, interconnections, implications, etc., in the case of the 'narrative report') takes precedence over the information itself.

The introduction of the bulletin is separated from the first news item by a sequence boundary, although some 2CH announcers connect the two by means of the conjunction 'and': "...on to the latest news stories, and two rescued Northern New South Wales fishermen..."

The final news item is always concluded by a paragraph boundary, but while the end of news bulletins is marked by a change of announcer in the ABC and at 2GB, 2CH announcers have, as we already saw several times, a tendency to blur the transitions between elements of the 'one big stew':

[<sup>1</sup>[<sup>1</sup>[that's the/<sup>2</sup>latest/<sup>1</sup>news//] <sup>2</sup>[from/<sup>2</sup>Two C/<sup>1</sup>H//]

[<sup>2</sup>back to/<sup>1</sup>more good/ music//]]

<sup>2</sup>[<sup>2</sup>and to/ get it/<sup>2</sup>under/<sup>1</sup>way//] [<sup>1</sup>here's//]

<sup>1</sup>[<sup>1</sup>Djangó//] [and/<sup>1</sup>Bonnie//]]]]

Perhaps we can conclude that, while group-level disjunction, in news, is related to informational structure, higher level 'moves in the speech act' operate on the basis of ideological rather than informational criteria, and highlight a structure informed by the values of professional news practice, by its concern to explicitly signify impartiality and 'personalize' the news.

#### 4.7.2 Information announcements; information style and station style

The structure of the ABC information announcements follows the structure of the announced programme and highlights its order and manner of presentation.

The 'Broadband' announcement (see appendix 1) mentions each topic of the forthcoming programme in turn. The topics are first introduced in a general way ("...there will also be some background on..."; "...finally a discussion on..."), and then optionally repeated in the form of a more concise statement ("...How close did it come to crashing into the Eastern seaboard of Australia?..."). Finally the manner in which they will be presented is specified ("...Julie Rigg will be raising this question with Duncan Campbell..."; "...which will include an interview of IBM..."). An introduction precedes the 'line up', and a conclusion, repeating the title of the programme, and specifying its time of broadcasting and wavelength, rounds it off.

Each of the topics is made into a separate intonation paragraph by all announcers. Only the introduction,

joined to the first topic by means of a sequence boundary (in one case even a group boundary) forms an exception. The announcers also all place sequence boundaries between the elements of each 'topic' (general statement, reformulation of topic, specification of manner of presentation). They do so even when this necessitates a sequence boundary in the middle of a grammatical sentence: text structure, in the sense in which we use the term here, has priority over grammatical structure (and over the interpunction of the script):

<sup>1</sup>[[[There'll/<sup>2</sup>also be some/<sup>1</sup>background//] <sup>1</sup>[on the/  
  
<sup>2</sup>international/<sup>1</sup>marketing/ style//] <sup>2</sup>[of/<sup>1</sup>IB/<sup>2</sup>M//]]  
  
<sup>2</sup>[<sup>2</sup>[which will in/<sup>1</sup>clúde//] [an/<sup>1</sup>interview//]  
  
<sup>2</sup>[of/<sup>2</sup>IB/<sup>1</sup>M//] [<sup>1</sup>titléd//] <sup>1</sup>[And To/<sup>1</sup>morrow the/  
  
<sup>2</sup>World//]]]

Higher level disjunction in the 2JJ 'What's On' information announcements is governed strictly by the division between separate topics of information. But the internal structure of the topics is simpler here, and sequence -, rather than paragraph boundaries are used to intonationally mark the transitions between topics. The lack of variety of internal structure, the absence of the more considerable 'rest points' afforded by paragraph boundaries, and the sheer length of these lists of rock group performances makes this genre difficult to listen to, for non-afficionados of the music at any rate. It is

almost as condensed and formulaic as classified ads, and rarely relieved by slight changes in wording ("...are on at the..."; "...can be found at the..."; "...are playing at the...") or short digressions about more wellknown performers. Indeed, if these occur, they tend to make the sequences even more compact:

[<sup>1</sup>[<sup>1</sup>Margaret/<sup>2</sup>Roadkníght//] [who of/<sup>2</sup>course has/got  
a/<sup>1</sup>biggie//] [with/Bob/Hudson this/coming/  
<sup>2</sup>Saturday at the/Paris/<sup>1</sup>Theatre//] [she is/<sup>2</sup>playing  
to/<sup>1</sup>night//] <sup>2</sup>[at the/<sup>1</sup>Soup Plus in/George Street  
in the/<sup>2</sup>city//]]

2SM traffic information announcements begin by stating a traffic problem, usually in general terms ("...not a good morning on the bridge this morning..."), after which details are added ("...a two-car prang..."), and localities specified ("...near Bold Street as you approach the University..."). This may be followed by some information intended, perhaps, to give listeners who are stuck in a traffic jam something of a prognosis, some idea as to how long the congestion might last ("...police and ambulance are on the way..."), and, optionally, by an adhortation ("...So if you see them coming, let them through..."), or a (usually flippant) comment ("...if there's any room, there never is...").

At the same time there is another structure at work: the bad news comes first, the good news last.

"...Not a good morning...", the announcement opens, but halfway the tone changes: "...the good news is..."; a structure which, rather than organizing the content of the announcement in an informational way, serves to signify the 'outlook' of the station, an outlook which, as we have already commented several times, prefers "...happy music..." and "...good news...": "...the people out there don't wanna hear somebody having a bad time..."

The transition between the 'bad news' and the 'good news' is intonationally marked by all the announcers, usually with paragraph boundaries, and accompanied by a pronounced change in pitch key. But only 53.6% of the sequence boundaries coincide with the boundaries between the structural elements we have just described. Sequence boundaries, in 2SM traffic information announcements, often seem haphazard, as if the announcers use them as much to catch their breath after a long and rapid barrage of syllables as to mark the informational structure of the announcement. The style of the 'merry chase' is at least as important in determining where intonational sequence boundaries are placed as the organization of the information:

<sup>2</sup>[[not a par/ticu'ly/ good/ morning on the/<sup>1</sup>bridge  
this/<sup>2</sup>morning//] [a/ two car/ prang near/<sup>1</sup>Milson's/  
Point/<sup>2</sup>Station//] [<sup>1</sup>traffic is//] [banked/ right/  
back to the/ Cahill Ex/<sup>1</sup>pressway/<sup>2</sup>there//]]  
[<sup>1</sup>[po/ lice and/ ambulances are/<sup>2</sup>on the/<sup>1</sup>way//]]

[[also/<sup>1</sup>had dis/<sup>2</sup>ruptions ón//]    <sup>2</sup>[[<sup>1</sup>Para/ matta/  
<sup>2</sup>Road néar//]    <sup>1</sup>[[<sup>1</sup>Bold/<sup>2</sup>Streét//]]  
<sup>1</sup>[[as you ap/<sup>2</sup>proach the/ Uni/<sup>1</sup>versity//]]

#### 4.7.3 Fine music announcements: text structure takes precedence over the grammatical frame and the intonation of the script

The script used by the ABC fine music announcers contains a synoptic history of the work, descriptions of its three movements, a general characterization of the music, a description of the recording, and the actual announcement of the music and its performers. Although the paragraphing in the script does not follow these divisions, the intonational paragraphing of the announcers does, in every case.

The first four of these sections can be said to also have an internal structure: the historical introduction a more or less narrative one, relating events in temporal terms; the descriptions of the movements a more explanatory one, beginning with an identification of the movement ("...next comes Desdemona's Slumber..."), then providing a general characterization or statement about the movement ("...which is a slow, soft reverie..."), and finally adding one or two details ("...with a great deal of effective stringwriting and some ravishing music for a pair of harps...").

The boundaries of the intonational sequences correspond for 86.8% with these structural divisions, even

where this necessitates several sequence boundaries within what, grammatically, is one sentence. Here, as in ABC information announcements, the functional structure of the text takes priority over the grammatical framework in which the structural elements are contained, and over the intonation in the script:

[<sup>1</sup>[<sup>1</sup>[<sup>1</sup>Next/<sup>2</sup>comes//] <sup>2</sup>[<sup>2</sup>Desde/mona's/<sup>1</sup>Slumber//]]  
<sup>1</sup>[<sup>1</sup>[<sup>2</sup>slow/soft/<sup>1</sup>revere//]]  
<sup>2</sup>[<sup>1</sup>[with/much ef/<sup>2</sup>fective/<sup>1</sup>stringwriting//] <sup>2</sup>[and/  
<sup>2</sup>some/<sup>1</sup>ravishing/music//] [for a/<sup>2</sup>pair of/<sup>1</sup>hàrps//]]]

In fine music announcing, then, intonational junctures of different perceptual magnitude provide a finely patterned and intricate, if at times almost choppy organization of the information, resulting in a higher degree of sequence- and paragraph-level disjunction than can be found in any other announcing style in my corpus.

#### 4.7.4 Commercials: of higher level persuasive 'moves in the speech act'

The commercial read by the 2CH announcers is constructed according to the following schema: Condition<sub>1</sub> + Proposition<sub>1</sub> + Adhortation + Condition<sub>2</sub> + Proposition<sub>2</sub> + Information<sub>1</sub> + Information<sub>2</sub>.

The 'Condition' takes the form of a subordinate clause ("...if your taste is in seafoods...") or a rhetorical question ("...having a luncheon or dinner party soon?...").

The 'Proposition' complements it, or answers the rhetorical question ("...then the Golden Fish Restaurant is the perfect place for you..."; "...then phone the Golden Fish..."). The 'Adhortation', in the imperative mood, orders the listener to buy the advertised product ("...try their fillet steak..."). 'Information' items are attached to inform the listener of the address and telephone number of the advertiser.

The placement of intonational sequence boundaries corresponded with the divisions between these structural elements in 53.6% of cases. Announcers joined Condition and Proposition in one sequence, and separated the individual items in a series of alternatives - as we saw, an important element in the game of persuasion - even to the point of making them separate intonational sequences:

<sup>1</sup>[[try their//] <sup>1</sup>[Pe/<sup>1</sup>king/<sup>2</sup>style//] <sup>2</sup>[<sup>2</sup>fillet/  
<sup>1</sup>steak//]]  
  
[<sup>2</sup>[<sup>1</sup>or//] [<sup>1</sup>delicate//] [<sup>1</sup>chicken//] <sup>1</sup>[and/<sup>2</sup>ham/rolls//]]

The commercial read by the 2KY announcers had a similar structure: Attention-getter + Condition<sub>1</sub> + Proposition<sub>1</sub> + Adhortation<sub>1</sub> + Condition<sub>2</sub> + Proposition<sub>2</sub> + Adhortation<sub>2</sub> + Reminder. The main differences are the addition of an 'Attention-getter' ("...Attention, used carbuyers..."), the presence of a second adhortation, reflecting, perhaps, something of the more insistent character of this 'hard-sell' commercial, and the presence of the 'Reminder', in which information, contained earlier in adjuncts to 'Condition' and 'Proposition' clauses, is

repeated once more - copywriters do not seem to have a high opinion of the radio listener's ability to comprehend and remember their message.

Sequence boundaries coincided with these structural boundaries for 61.5%: these announcers, too, intonationally united the 'Condition' and the 'Proposition', as if concerned that the message of the 'Condition', once disconnected too much from its complement, might allow listeners to realize that, perhaps, topquality used cars or seafoods are not for them, that they are not the 'you' addressed by the announcer who so instantly changes from companion to salesman, that that 'you' is an 'average consumer' of some kind, a construction in the mind of the sender of the message. The 'Condition' must be there, because the commercial must be seen to depart from the consumer's 'personal needs', but it must not too obviously be there, for it carries a danger, the danger that the tenuous reality of those needs may be exposed in all its nakedness.

By listing the range of alternatives offered to the consumer, on the other hand, the advertiser attempts to convey that, among this range, there must be something for every taste. To let this message sink in, the listeners must be given plenty of time, an ample pause, even if it necessitates the placement of a sequence boundary in the middle of a grammatical sentence, even if it disrupts the continuity of the message.

In his book on radio production, Macleish observes, quite in accordance with what I have argued in the 2nd chapter, that announcers must leave;

...more pause between the sentences - that is when the understanding takes place. It is not so much the speed of the words which can confuse, but the lack of sufficient time to make sense of them...

(Macleish, 1977, p. 104)

When announcers deliberately forgo such a pause, as in the joining of 'Condition' and 'Proposition', they may do so to avoid that too much sense is being made of the words. When they do create such pauses between parts of the sentence, they may do so in the hope that the messages contained in these parts will be received as separate items of information so that each listener may feel personally addressed. They are habits which, once more, betray the overriding concern of the commercial: persuasion.

#### 4.7.5 Popular music announcing: variations in presentation and their relation to higher order disjunction

Whatever the variations between stations, popular music announcements must always contain the announcement of a piece of music and its performers(s). But in several stations the songs are also (or only) 'back announced', and some announcements therefore contain both a 'Back Announcement' and what I will call a 'New Announcement'. At 2CH the songs are, as we have seen, back announced in 'brackets' of four, and a preamble (which I will call the 'Bracket Announcement') precedes the individual announcements of the four songs: "...well in our 2CH Good Music programme we've just had a bracket of songs...".

While at some stations straightforward, unadorned announcements are preferred, at other stations the announcers

are encouraged to add adlibbed background information, or anecdotes, or jokes, an element I will call 'Anecdote!'. When this occurs the actual announcement may be repeated after the 'Anecdote'.

A final element in the structure of popular music announcements is formed by the Station Identification. The name of the disc-jockey ("...Mal Hedstrom at 2SM...") and a Time Call may be added. At times there are also short announcements of forthcoming programmes or, more usually, programme segments (e.g. a guest to be interviewed later in the programme), an element we will call 'Preview'.

Given these elements, the way in which they are combined in the announcements of different stations can be described as follows:

ABC	Back Announcement + Anecdote + New Announcement
2SM	$\pm$ Station Identification + Back Announcement + Anecdote or Preview $\pm$ Time Call + New Announcement
2JJ	Back Announcement $\pm$ Anecdote $\pm$ Preview $\pm$ Station Identification $\pm$ Time Call
2CH	$\pm$ Station Identification + Bracket Announcement + Back Announcement <sub>1</sub> + Back Announcement <sub>2</sub> + Back Announcement <sub>3</sub> + Back Announcement <sub>4</sub>
2KY	$\pm$ Station Identification + Back Announcement + Anecdote + New Announcement

It should, perhaps, be stressed again that this is an analysis of the texts included in my sample, made for

the sake of obtaining descriptions of them which are independent of their intonation, so that intonation can then be related to these descriptions. The sample of texts in each category is perhaps not large enough to be confident that these structures will always apply, or rather, always applied at the time when the recordings were made.

Intonational sequences and paragraphs generally coincided with the elements of the structural descriptions given above. Paragraph boundaries occurred only before the 'New Announcements'. Sequence boundaries separated the other elements, even when one grammatical sentence contained two structural elements:

<sup>1</sup>[<sup>1</sup>[<sup>1</sup>John/<sup>2</sup>Williams and the/ theme from the/ movie//]

<sup>2</sup>[<sup>1</sup>Close En/counters of the/<sup>2</sup>Third/ Kind//]

[<sup>2</sup>[which is/ one of those/ movies that/ makes you/  
walk out at/ night/<sup>2</sup>look up      the/<sup>1</sup>sky and/ sáy//]

<sup>1</sup>[<sup>2</sup>What's going/<sup>1</sup>on out there//]

But the correspondence between higher order disjunction and text structure was closer in some stations than in others. In 2SM announcements 90% of the sequence boundaries coincided with the boundaries of structural elements, in ABC announcements 89.3%, and in 2JJ announcements 80%. In 2KY announcements, on the other hand, the correspondence was only 37.5%, in 2CH announcements 54.5%.

No clear pattern emerged from a scrutiny of the

exceptions in the announcements of 2SM, the ABC and 2JJ: sometimes long 'Anecdotes' were divided into several sequences, sometimes 'Station Identifications' were inserted in the middle of a 'Back Announcement', rather than being made into a separate sequence ("...The Carpenters, at 1270 2SM, Calling Occupants..."). In 2KY announcements, on the other hand, sequential disjunction was used for purposes which, in other stations, are fulfilled by group boundaries. The title of the announced song, for example, was separated from the name of the performer by a sequence - rather than a group-boundary:

[<sup>1</sup>[and/ one of/ Canada's/<sup>2</sup>leading/<sup>1</sup>talénts//]

<sup>2</sup>[<sup>1</sup>Ann/<sup>2</sup>Murrày//]

<sup>2</sup>[<sup>1</sup>[her/<sup>2</sup>brandnew/<sup>1</sup>single//] <sup>2</sup>[<sup>1</sup>Hold Me/<sup>2</sup>Tìght//]]

The opposite occurred in the 2CH announcements. Rather than increased, higher order disjunction was decreased here. The sequence boundary between the 'Bracket Announcement' and the first 'Back Announcement' was absent in several of the announcements, and some of the announcers also omitted to insert sequence boundaries between the individual 'Back Announcements'. Here intonation did not necessarily give the status of a separate higher order information unit to each of the individual music announcements - another indication that, at this station, the individuality of the music and its performers is much less important than at stations which must, in part, borrow their appeal from the appeal of star performers and hit records:

[<sup>1</sup>[<sup>2</sup>[<sup>1</sup>[Well/<sup>1</sup>in that/<sup>2</sup>last se/ lection óf//] <sup>2</sup>[<sup>2</sup>Two  
CH Good/<sup>1</sup>Musíc//] [we had/<sup>2</sup>Lucio/ Agos/<sup>1</sup>tiní//]  
[with/<sup>2</sup>Watch What/<sup>1</sup>Happéns//] [Ray/<sup>2</sup>Anthony and/<sup>1</sup>his  
orchestrá//] [with/<sup>1</sup>I Want To Be A/<sup>2</sup>róund//]]

#### 4.7.6 Conversational speech: the record of a struggle

The functional structure of conversational speech as a type of text, even of the more specific mode of conversational speech represented by the excerpts in my corpus, is not as easily pinned down by formulas as that of the highly ritualized radio announcements. Fixed time limits and formally or informally prescribed rules are absent here. Yet, given a large enough sample, it would be possible, I think, to extract a finite number of strategies used by speakers who, like my subjects, find themselves having to answer, unprepared, and in an informal setting, yet as representatives of the organization for which they work, the inquiries of a stranger. And I believe that the individual 'moves' in these strategies would be found to correspond closely to intonational sequencing and paragramming.

Given the size of my sample, I can do little more than comment on some excerpts, more or less like Brown et al. (1980, pp. 128-138) do, when they discuss 'extended stretches of interaction'. In doing so I have chosen to contrast an excerpt in which the speaker, responding to a relatively difficult question, experiences trouble in his

search for an answer, and an excerpt in which the speaker responds to a fairly easy question, and arrives at his answer more confidently.

[<sup>1</sup>[<sup>1</sup>[the/ presen/<sup>2</sup>tation it/<sup>1</sup>sélf//]

A move of gaining time.

<sup>2</sup>[<sup>1</sup>oh//] [<sup>1</sup>gee//] [I've/<sup>2</sup>never/

<sup>1</sup>thought a/bout it//]

<sup>2</sup>[[is the/<sup>2</sup>presen/<sup>1</sup>tation/ different

A move of appealing for help, for a reformulation of the question.

of//] <sup>1</sup>[the/<sup>2</sup>actual/ presen/<sup>1</sup>tation/

of the/<sup>1</sup>news//]

<sup>2</sup>[<sup>1</sup>[eh well/<sup>2</sup>some of the/ newses/

As cooperation is not forthcoming, the speaker attempts to fasten the notion of 'presentation' on to the first thing that comes to mind, the length of different news formats.

are very/ <sup>1</sup>lengthy//] <sup>2</sup>[ I mean/

<sup>2</sup>I've just/ done a/half/<sup>1</sup>hour/

one//] [and/<sup>1</sup>naturally//] [<sup>1</sup>ém//]

[some/ stations/ have just/<sup>2</sup>two

or/<sup>1</sup>three minutes/ newsés//] [and

be/<sup>2</sup>cause they're/<sup>1</sup>shorter/ théy//]

[probably have to be/ done in a more/

<sup>2</sup>urgent/<sup>1</sup>way//] [<sup>1</sup>done móre//]

[<sup>1</sup>quickly //] [and/<sup>1</sup>not quite ás//]

[eh/<sup>1</sup>I don't/<sup>2</sup>knów//] <sup>1</sup>[haven't/

The speaker qualifies his answer: it should not be taken as definitive: a second more successful answer will follow, after a long pause.

really/ given/ that/<sup>2</sup>much/<sup>1</sup>thought//]

<sup>2</sup>[<sup>2</sup>why is it/<sup>1</sup>differènt//] [<sup>2</sup>mm//]]

<p>[<sup>1</sup>[<sup>1</sup>[the/<sup>1</sup>womén's//] [<sup>1</sup>prográmmé//]</p> <p>[<sup>2</sup>nine to/<sup>1</sup>mid dáy//] [<sup>1</sup>is/<sup>2</sup>ís//]</p> <p><sup>2</sup>[<sup>1</sup>more like a/ maga/ zine than/</p> <p><sup>2</sup>anything//]]</p> <p><sup>2</sup>[<sup>2</sup>[it's in/<sup>1</sup>formatíve//] <sup>1</sup>[the</p> <p>ap/<sup>1</sup>proach/<sup>2</sup>there/ ís//] [<sup>2</sup>very/</p> <p><sup>1</sup>múch//] [<sup>2</sup>well/<sup>1</sup>lét's//] [we're</p> <p>all/<sup>1</sup>here/ having a/ good/<sup>2</sup>tìme//]]</p> <p>[<sup>1</sup>[<sup>1</sup>that's the ap/ proach/ right</p> <p>a/ cross the/<sup>2</sup>statíon//] <sup>2</sup>[<sup>2</sup>most</p> <p>of the/<sup>1</sup>tìme//]]]</p>	<p>An intonationally clearly marked shift of topic introduces a first characterization of the programme.</p> <p>A more precise reformulation.</p> <p>A conclusion, confirming that the reformulation is the correct and definitive answer.</p>
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These examples, however tentative my interpretation, show, nevertheless, that higher order 'moves in the speech act', in conversational speech, are fundamentally different from those in announcing speech. They are moves in a process rather than that they adhere, as in announcing speech, to a fixed and prescribed layout. They are steps in the process of finding the right formulation, the answer which will satisfy both speaker and listener, while, at the same time, serving to maintain the conversation, despite the lack of cooperation of the 'interviewer'. The

sequence-level junctures in these excerpts are the record of a struggle, long and difficult in the first excerpt, short and easily won in the second.

#### 4.8 DEGREE OF CONTINUITY

In 4.4 we saw that announcing genres and station styles differ in degree of continuity. We must now investigate what causes this variation, how we can characterize the groups and sequences which are intonationally 'open' or 'closed'.

Again it must be assumed that a relatively neutral, 'unmarked' form of continuity exists, even if it should not be elevated to the status of a rule: groups which are not final in an intonational sequence are assumed to normally be 'open', groups which are final in a sequence to be 'closed'.

Again, it must be assumed also that an investigation of the exceptions (closed sequence-initial or sequence-medial groups, and open sequences) will reveal junctural habits capable not only of explaining the variation in degree of continuity, but also of revealing something of the intentions and assumptions which characterize announcing genres and inform station styles.

In the following two paragraphs, closed sequence-initial and -medial intonation groups and open sequences will be discussed in turn - open intonation paragraphs I have not found in my corpus.

#### 4.8.1 Closed sequence-initial and -medial groups: of headline effects, utterance endings and authoritative intonations

Three distinct intonational habits can account for almost all the instances of closed sequence-initial and sequence-medial groups:

##### (i) The 'headline effect'

A title or name, incorporated in the grammatical subject of the opening sentence of an announcement, or major section thereof is frequently given a closed group ending, especially in newsreading and in popular music and information announcements - the examples are both from ABC announcements:

(a) [<sup>2</sup>[<sup>2</sup>[the con/<sup>1</sup>tainership//] <sup>1</sup>[<sup>2</sup>Asian Re/<sup>1</sup>noun//]  
[is/<sup>1</sup>due to leave/<sup>2</sup>Brisbane//] (...)

(b) [<sup>1</sup>[<sup>1</sup>[<sup>1</sup>John/<sup>2</sup>Denver//] [<sup>1</sup>had//] [p'// haps a/  
<sup>2</sup>different/<sup>1</sup>start//] (...)

A somewhat similar use of the utterance-initial closed group is found, occasionally, in conversational speech, when a 'yes' or 'no', or some other very short answer, does not form a separate sequence, but is nevertheless pronounced with a closed group ending. This indicates, perhaps, the overall tone of the answer, conveys that the content of the closed group already contains the entire

answer in a nutshell, and that the remainder of it will be mere elaboration:

[<sup>1</sup>[<sup>1</sup>[<sup>2</sup>[eh/<sup>1</sup>overall/<sup>2</sup>yes//] <sup>1</sup>[it/ i..it/<sup>1</sup>is a/<sup>2</sup>formal/  
style of/ reading//] (...)

Sometimes 'headlining' affects all the groups of the first sequence, as in this preamble to a 2KY popular music announcement:

[<sup>2</sup>[ [<sup>1</sup>There we/<sup>2</sup>are//] <sup>1</sup>[the/<sup>2</sup>good/<sup>1</sup>sound//]  
<sup>2</sup>[of Aus/<sup>2</sup>tralian/<sup>1</sup>talent there//]]

(ii) The utterance ending

Towards the end of an announcement, or, occasionally, a non-utterance-final paragraph, not only the final group, but also two or three of the preceding groups are closed, to announce in advance that the end of the utterance is near:

[<sup>1</sup>[and/<sup>1</sup>Watch what/<sup>2</sup>Happens//] [<sup>1</sup>too from//]  
<sup>2</sup>[<sup>1</sup>Lucio/<sup>2</sup>Agos/ tini//]]]

This effect is usually accompanied by discrete step-downs in pitch and loudness over the final closed groups.

(iii) Authoritative intonations

When newsreaders use the closed group for a 'headline effect' or an 'utterance ending', they all do so at the same

points in the script. But sometimes they also create further, sequence-medial closed groups at apparently random, illogical places in the script, as if fulfilling a requirement that a certain number of additional closed groups must occur at points to be decided by the individual announcers. The third group in this ABC excerpt is an example:

<sup>1</sup>[<sup>1</sup>[<sup>1</sup>[re/<sup>1</sup>pórts//] <sup>2</sup>[are con/<sup>1</sup>tinuing to/<sup>2</sup>come ín//]  
[of a/<sup>2</sup>big Is/<sup>1</sup>raeli/ pùsh//] [over the/<sup>1</sup>bordér//]  
[into/<sup>2</sup>Southern/<sup>1</sup>Lebanòn//]] (...)

It is a habit which not only further enhances the lack of connection between individual information units, the self-sufficient definiteness of each of the facts reported, but also adds a sense of authority to newsreading. The falling pitch is assertive, the tone of definitive statements and commands. In radio it highlights the fact that mass media communication is one-way traffic: if the 'completeness' and 'definiteness' of the closed intonation is not accompanied by some form of semantic completeness, some definiteness in the verbal content, it becomes a random definitiveness, assertiveness for its own sake, a deliberate foregrounding of the fact that the speaker, in radio, always has the 'final word'.

The authoritative intonation can also be found in commercials, but here it is less randomly distributed, and occurs, though optionally only, at certain privileged

points in the script. The 'Condition', for example, sometimes ends with a closed group, so that intonation at the same time marks (by means of the group closure) and hides (by the absence of the sequence boundary) this structural boundary, with its inherent potential of causing listeners to switch off, be it mentally or literally:

<sup>2</sup>[<sup>1</sup>and if/<sup>1</sup>your special/<sup>2</sup>taste in/<sup>2</sup>seafoods//]

[is with a/ fresh/<sup>2</sup>seasalt/<sup>1</sup>tang//] [well the/

<sup>1</sup>Golden//] [<sup>1</sup>Fish/ Res/<sup>2</sup>t'rant//] (...)

At other times the closure enhances the separation between the range of alternative products offered to the consumer:

<sup>2</sup>[<sup>2</sup>try their/ Peking/ style/<sup>2</sup>fillet/<sup>1</sup>steak//]

<sup>1</sup>[<sup>2</sup>or/<sup>1</sup>delicate/ chicken and/ ham/ rolls//]

Finally, closure is used to make the imperatives in the 'Adhortations' more definite and authoritative:

<sup>2</sup>[<sup>1</sup>Só//] <sup>2</sup>[<sup>2</sup>Nippon/<sup>1</sup>out//] <sup>1</sup>[to/<sup>1</sup>Peter/<sup>2</sup>Williamson//]

[eh/<sup>2</sup>Liver/<sup>1</sup>póol//] (...)

In other genres, including conversational speech, authoritative group closures occur more sporadically, and when they do, accompany verbal content about which the speaker feels very strongly, or of which he is very certain. In other words, rather than constituting a display of

authority unmotivated by the text, the authority is here anchored in the verbal content and the speaker's feelings about it:

[eh/ it's/<sup>2</sup>not/<sup>1</sup>heavy//] [éh//] <sup>2</sup>[po/<sup>1</sup>litic'ly//]  
<sup>1</sup>[<sup>2</sup>eh/<sup>1</sup>or/ you know//] <sup>1</sup>[<sup>1</sup>socially//] (...)

Tables 49 and 50 show, in the first column, the number of closed sequence-initial and -medial group boundaries as a percentage of the total number of groups in each category of announcement. The next three columns show the relative frequency of the three categories of closed groups discussed above. Percentages are given, although the actual number of sequence-initial and -medial closed groups is, in some cases, rather low: for better interpretation this number is added to the tables. The variance between types of announcement and announcing genres is significant ( $F = 3.27$  ( $p < 0.05$ ) for the differences between the types of announcement;  $F = 3.53$  ( $p < 0.05$ ) for the differences between the station styles).

The 'headline effect' is particularly common in 2JJ information announcements, where some announcers use it on the first group or groups of every sequence - the groups which contain, as the grammatical subject of the sentence which frames the announcement, the name of a performer or band. The 'authoritative intonation' is most common in stations of which the announcers recorded, among other things, commercials.

Type of announcement	Mean percentage of sequence-initial & -medial closed groups	Number of sequence-initial & -medial closed groups	Headline effect	Utterance ending	Authoritative intonation
Popular music announcing	12.3 (9.8)	38	63.2%	28.9%	7.9%
Commercials	7.4 (4.8)	12	-	8.3%	91.7%
Information	6.9 (6.0)	27	70.4%	7.4%	22.2%
Newsreading	3.2 (2.3)	19	47.4%	5.3%	47.4%
Fine music announcing	2.8 (2.2)	7	42.9%	42.9%	14.2%
Conversational speech	6.1 (5.1)	19	15.8%	68.4%	15.8%

Table 49: Mean percentage of sequence-initial and -medial closed groups (standard deviations included in brackets) and distribution of 'headline effects', 'utterance endings' and 'authoritative intonations'. Comparison between types of announcement.

Station	Mean percentage of sequence-initial & -medial closed groups	Number of sequence-initial & -medial closed groups	Headline effect	Utterance ending	Authoritative intonation
2JJ	13.2 (12.2)	20	85.0%	5.0%	10.0%
2KY	12.2 (5.1)	9	33.3%	11.1%	55.6%
2SM	10.0 (7.5)	18	50.0%	27.8%	22.2%
2CH	7.4 (5.8)	23	21.7%	34.8%	43.5%
ABC	3.4 (1.9)	26	73.1%	11.5%	26.9%

Table 50: Mean percentage of sequence-initial and -medial closed groups (standard deviations included in brackets) and distribution of 'headline effects', 'utterance endings' and 'authoritative intonations'. Comparison between stations.

It is also interesting to note that the end of the utterance, or of paragraphs (especially in fine music announcing), is most often 'announced in advance' by closed groups in conversational speech and music announcements - the genres in which there is less time pressure, and in which the listener is least taxed by informational density and/or low disjunction.

#### 4.8.2 Open sequences; of pregnant pauses, structural connections between sequences, uncertain speakers and aborted sequences

Though most intonation sequences end on a closed group, a fairly large number of exceptions to this norm can be observed. I have classified them under four headings:

##### (i) The pregnant pause

Open sequences are often used to provide a sense of continuity where the structure of the text, strictly speaking, requires a break. A compromise: the sequence boundary marks the text structure, but the open ending at the same time makes the boundary less definite and 'final', opens it up for what is to follow. The introductions to announcements, for example, often end on an open group - and the pause (sequence endings are almost always accompanied by a pause) becomes particularly 'anticipatory' in such cases:

[<sup>1</sup>[<sup>1</sup>[<sup>1</sup>Five to e/<sup>2</sup>leven//] [<sup>2</sup>Two C/<sup>1</sup>H//] [e/<sup>2</sup>leven/  
<sup>2</sup>seventy//] <sup>2</sup>[the/<sup>1</sup>news//]] <sup>2</sup>[<sup>2</sup>[<sup>2</sup>two/<sup>1</sup>rescued (...)]

In commercials, too, open sequences are used, occasionally, to create a sense of anticipation:

<sup>2</sup>[<sup>2</sup>see over/<sup>1</sup>seventy/ used/ cárs//] <sup>1</sup>[<sup>1</sup>on dis/<sup>2</sup>pláy//]  
<sup>1</sup>[<sup>1</sup>and//] [if you/ take the (...)]

The open sequences in the 2SM traffic announcements, on the other hand, serve, it seems, to create an overall sense of excitement, an overall quality of breathless continuity, rather than that they are used to create anticipation for a specific (supposedly exciting, or important) part of the announcement. The resulting pauses, however, are as 'pregnant' as those for which the verbal context offers a more immediate and specific motivation:

[<sup>1</sup>traffic ís//] [banked/ right/ back to the/ Cahill  
 Ex/<sup>1</sup>pressway/<sup>2</sup>thére//]  
 [<sup>1</sup>[po/ lice and/ ambulances are/<sup>2</sup>on the/<sup>1</sup>way//]]

(ii) Structural connections between intonation sequences

A sequence may also end on an open group to show the structural connection between a series of sequences, while yet identifying them, by means of sequence boundaries, as distinct elements of the textual structure. The most common case is the 'listing pattern', often noted in the intonation literature, though not in connection with intonational sequences. It is frequent in the 'lists' of back announcements in 2CH popular music announcements, and in the

lists of rock group performances in 2JJ 'What's On' information announcements:

- (a) [<sup>1</sup>[we/ heard/<sup>2</sup>Hey/<sup>1</sup>Jude//] [from/<sup>2</sup>Frank Pour/<sup>1</sup>cél//]]  
 [<sup>1</sup>[The/<sup>2</sup>Laurie/ Bower/<sup>1</sup>Singérs//] <sup>2</sup>[<sup>2</sup>Rain/ Brings/  
People To/<sup>1</sup>gethér//]]
- (b) <sup>2</sup>[<sup>1</sup>[Ray/<sup>1</sup>Anthony wíth//] <sup>2</sup>[<sup>2</sup>I Want To Be/'Róund//]]  
 [<sup>1</sup>[and/<sup>1</sup>Watch What/<sup>2</sup>Happéns//] [<sup>1</sup>too fròm//]  
<sup>2</sup>[<sup>1</sup>Lucio/<sup>2</sup>Agos/ tinì//]]

ABC fine music announcing, with its high degree of sequence-level disjunction, also uses the sequence-final open group to cohere series of sequences:

<sup>2</sup>[<sup>2</sup>[moving/ into a/<sup>1</sup>swift/<sup>2</sup>tempó//] <sup>1</sup>[it/ uses/<sup>1</sup>two/  
main i/<sup>2</sup>déas//]]  
 [<sup>1</sup>[<sup>1</sup>óne//] <sup>2</sup>[a/<sup>2</sup>rushing/<sup>1</sup>figúre//] [first/<sup>2</sup>heard on/  
<sup>1</sup>strings//] [and/<sup>1</sup>woodwínds//]]  
 [<sup>1</sup>[the/<sup>1</sup>othér//] <sup>2</sup>[a sta/ cato ar/<sup>1</sup>peggio/<sup>2</sup>motìf .//]]]

(iii) The uncertainty effect

In conversational speech, sequences may end on an open group because the speaker is uncertain about what he has just said, and seeks confirmation or approval from the listener. Such approval is, of course, usually given, but

even when it is not, as in certain kinds of interview, where the support normally given to interviewees is deliberately withheld by the interviewer, speakers will produce these 'uncertain' sequence endings, with their implicit appeal to the listener (you know what I mean?):

<sup>1</sup>[be/<sup>2</sup>cause of our/<sup>1</sup>formát//]    <sup>2</sup>[eh/<sup>1</sup>you knów//]  
[bright/<sup>2</sup>mad what/<sup>1</sup>evér//]

This kind of open sequence is almost absent from radio announcing speech, although 2SM announcers, very occasionally, address their listeners without the more assertive intonation usually accompanying direct address in radio announcing - going by intonation we are mostly told what to do by radio speakers. Only one of the 2SM announcers used an open sequence ending on this line, adding, in this way, both an intonational and a verbal 'please' to the script:

<sup>1</sup>[<sup>2</sup>let/them/<sup>1</sup>through/pléase//]

#### (iv) The aborted sequence

Sequences, in conversational speech, may also grind to a halt because the speaker is at a loss to complete them. In this way a group which was, one presumes, not meant to be sequence-final, becomes so in retrospect, as the speaker, after a long pause, resumes at a higher pitch key and, usually, introduces a new topic:

[<sup>1</sup>done móre//] [<sup>1</sup>quickly//] [and/<sup>1</sup>not quite ás//]

Tables 51 and 52 show the number of open sequence boundaries in the different types of announcement and station styles as a percentage of the total number of sequence boundaries in each category. Because the number is rather low in some cases, the actual number of open sequences is also given. The tables also show the frequency of the four types of open sequence discussed above. Variance between stations is not significant, but variance between types of announcement is, though not very highly so ( $F = 3.73$ ;  $p < 0.05$ ).

Table 53, finally, shows that the high standard deviations in tables 51 and 52 are only in part due to individual variation. In all stations (except 2JJ) differences between types of announcement override, on average, differences between individual announcers.

It can be seen that overall degree of continuity, as discussed in 4.4, reflects the continuity between groups rather than the continuity between sequences: while ABC speech and newsreading were shown to have a comparatively high number of open groups, we see here that they have a comparatively low number of open sequences. The reverse applies to popular music announcing (although in 2SM and 2JJ popular music announcements the number of open sequences is low). Only 2SM and 2JJ information announcements and conversational speech have both a relatively high number of open groups and a relatively high number of open sequences, while only 2KY speech and commercials are comparatively low in both regards.

Type of announcement	Mean percentage of open sequences	Number of open seq.	Pregnant pauses	Structural connections	Uncertainty effect	Aborted sequence
Information	34.8 (30.1)	35	37.1%	54.3%	8.6%	-
Fine music announcing	25.9 (6.8)	18	22.2%	77.8%	-	-
Popular music announcing	21.4 (23.2)	25	48.0%	48.0%	4.0%	-
Commercials	4.6 (6.7)	2	100%	-	-	-
Newsreading	4.3 (6.9)	5	40.0%	60.0%	-	-
Conversational speech	34.1 (20.3)	29	17.2%	24.1%	51.7%	6.9%

Table 51: Mean percentage of open sequences (standard deviations included in brackets) and distribution of 'pregnant pauses', 'structural connections', 'uncertainty effects' and 'aborted sequences'. Comparison between types of announcement.

Station	Mean percentage of open sequences	Number of open seq.	Pregnant pauses	Structural connections	Uncertainty effect	Aborted sequence
2SM	33.9 (22.6)	25	52.0%	36.0%	12.0%	-
2JJ	27.0 (28.7)	12	8.3%	91.7%	-	-
2CH	20.2 (27.2)	17	35.3%	64.7%	-	-
ABC	14.1 (13.8)	29	37.9%	58.6%	3.5%	-
2KY	9.8 (10.5)	2	100%	-	-	-

Table 52: Mean percentage of open sequences (standard deviations included in brackets) and distribution of 'pregnant pauses', 'structural connections', 'uncertainty effects' and 'aborted sequences'. Comparison between stations.

Station	Type of announcement	Mean percentage of open sequences
ABC	Fine music announcing	25.9 (6.8)
	Popular music announcing	23.2 (16.4)
	Newsreading	6.7 (8.9)
	Information	4.9 (6.1)
		F = 4.01 (p < 0.05)
2CH	Popular music announcing	49.1 (29.9)
	Commercials	13.9 (10.0)
	Newsreading	4.6 (4.6)
		F = 4.96 (p < 0.05)
2KY	Popular music announcing	19.6 (5.4)
	Commercials	0 (0)
2JJ	Information	44.0 (30.2)
	Popular music announcing	10.0 (12.2)
		not significant
2SM	Information	48.6 (15.3)
	Popular music announcing	6.9 (7.2)
		t = 4.27 (p < 0.05)
2GB	Newsreading	0 (0)

Table 53: Mean percentage of open sequences by station and type of announcement (standard deviations included in brackets)

#### 4.9 MANNER OF DISJUNCTION

Having explored the relative frequency of intonation boundaries in the different types of announcement and station styles, and having described where these boundaries are placed, I must now turn to a third aspect of disjunction, and look at the kind of boundaries announcers make. Are they slight, momentary disruptions of the speech rhythm or more pronounced breaks, accompanied by pauses? Which are the features that make group boundaries perceptually distinct from sequence boundaries, and sequence boundaries from paragraph boundaries? Does the execution of the boundaries vary among the different types of announcement and station styles? Writing about newsreading, Herbert suggests that it is not necessary to pause between groups, and that 'variation in speed and rhythm' should be used to 'phrase sentences':

...phrasing involves not only identifying word groups, but also speaking the groups smoothly. Usually it is unnecessary to come to a complete halt between phrases, unless a sentence is so long that breathing is essential (...) by varying the speed (or) finding the speech rhythm best suited to your meaning (...) you can achieve phrasing...

(Herbert, 1976, p. 94)

At the same time he is aware of the importance of what I have called the 'anticipatory pause' in announcing speech:

...whenever you hear a pause, you immediately prick up your ears to find out what's happening. Silence is a most effective means of emphasis...

(Herbert, 1976, p. 95)

Does Herbert's advice in fact correspond to newsreading practice? And if so, only to newsreading? These are the kinds of questions with which I need to deal in this section of the chapter.

We will look in turn at the perturbations of the speech rhythm which may cause intonation boundaries to be perceived, at group-final pitch configurations, at speech pauses, and at what Crystal calls 'polysyllabic effects' - features superimposed over the whole of a group (or sequence) in such a way as to set it off against the adjacent group, and give it intonational identity.

In order to describe the boundaries we will, again, make use of instrumental measurements of pitch, intensity, and duration - the way in which these measurements were derived was described in 3.3.1 above.

#### 4.9.1 Perturbations in the rhythm: the linked group

Rhythm can cause us to perceive a group boundary in a number of different ways: the pace can change at the boundary, so that, regardless of the number of syllables per contour, the average length of the contours - 'standard' for perceiving isochrony - increases or decreases, following the boundary; rhythm may also be temporarily suspended when lengthening of a group-final contour (or of the group-final contour together with the precontour of the next group) causes the isochronous spacing of the accents to be, momentarily, disturbed. (I have assumed that the increase in duration, must, in both cases, be minimally 0.1 second - well over the 'just noticeable difference' for

'phrase-final syllables' given in Klatt and Cooper (1975) who quote a duration of 'up to 25 msec or more' (p. 69 ). Finally a change in the nature of the rhythm may cause a boundary to be perceived. In the example below a disyllabic rhythm makes place for a monosyllabic rhythm at the boundary:

<sup>1</sup>[<sup>2</sup>[<sup>2</sup>[<sup>1</sup>Linda/ Ronstadt/ off the/<sup>2</sup>album//] <sup>1</sup>[<sup>2</sup>Poor/  
Poor/<sup>1</sup>Pitiful/ Me//]]]]

All but 25 of the boundaries in my corpus displayed one or more of these features. In the exceptions a very pronounced pitch glide was, invariably, executed on the group-final contour.

Studying the group boundaries it became increasingly clear that for a relatively large number of boundaries the momentary suspension of the isochronous spacing of the accents forms the only boundary cue. At such boundaries, the pitch contour, rather than terminating and then resuming, in the precontour of the next group, at the 'reference-level' of the speaker (usually around 70, 80 cps, and decreasing somewhat in the course of a sequence), continues across the boundary, so that the precontour of the next group displays a falling pitch pattern. It is a type of boundary which at once links the two groups, by means of the pitch contour, and separates them, by means of the rhythmic 'break'. I will call it a 'linked boundary', and adopt a new convention to indicate it in the transcriptions - a hook, connecting the two groups. The group which follows a linked boundary

always has a precontour, and the precontours following a linked boundary are generally longer than those following non-linked boundaries.

An example is given in figure 8: the fundamental frequency trace clearly distinguishes the two types of boundaries, while durations are fairly similar: in both cases final contour and precontour combined exceed the average duration of the preceding contour by a little under a third of a second:

[An Is/ raeli/ Army com/ muniqué//]

linked boundary	26 cs	30 cs	47 cs	67 cs
non-linked boundary	23 cs	26 cs	50 cs	62 cs

[con/ firmed//]

28 cs
52 cs

Although I have written the auditory transcriptions below the mingographs I should point out that these were made before the instrumental measurements. Only the symbol for the 'linked boundary' has been added afterwards, as a result of the instrumental findings.

Linked groups are considerably more frequent in announcing speech than in conversational speech, and, within announcing speech, are most common in newsreading and commercials. While newsreaders appear to use them consistently, there is, among commercial announcers especially,

a relatively large amount of individual variation in the other genres. Neither variance between types of announcement, nor variance between station styles is statistically significant.

Type of announcement	Mean percentage of linked groups
Commercials	32.5 (17.0)
Newsreading	30.6 (7.2)
Information	25.4 (13.3)
Fine music announcing	24.7 (5.6)
Popular music announcing	19.6 (24.5)
Conversational speech	6.6 (4.3)

Table 54: Mean percentage of linked groups in different types of announcement (standard deviations included in brackets)

Station	Mean percentage of linked groups
2KY	51.5 (9.4)
2CH	26.6 (14.6)
ABC	25.1 (9.1)
2SM	23.6 (21.2)
2JJ	23.4 (24.5)

Table 55: Mean percentage of linked groups in different types of announcement (standard deviations included in brackets)

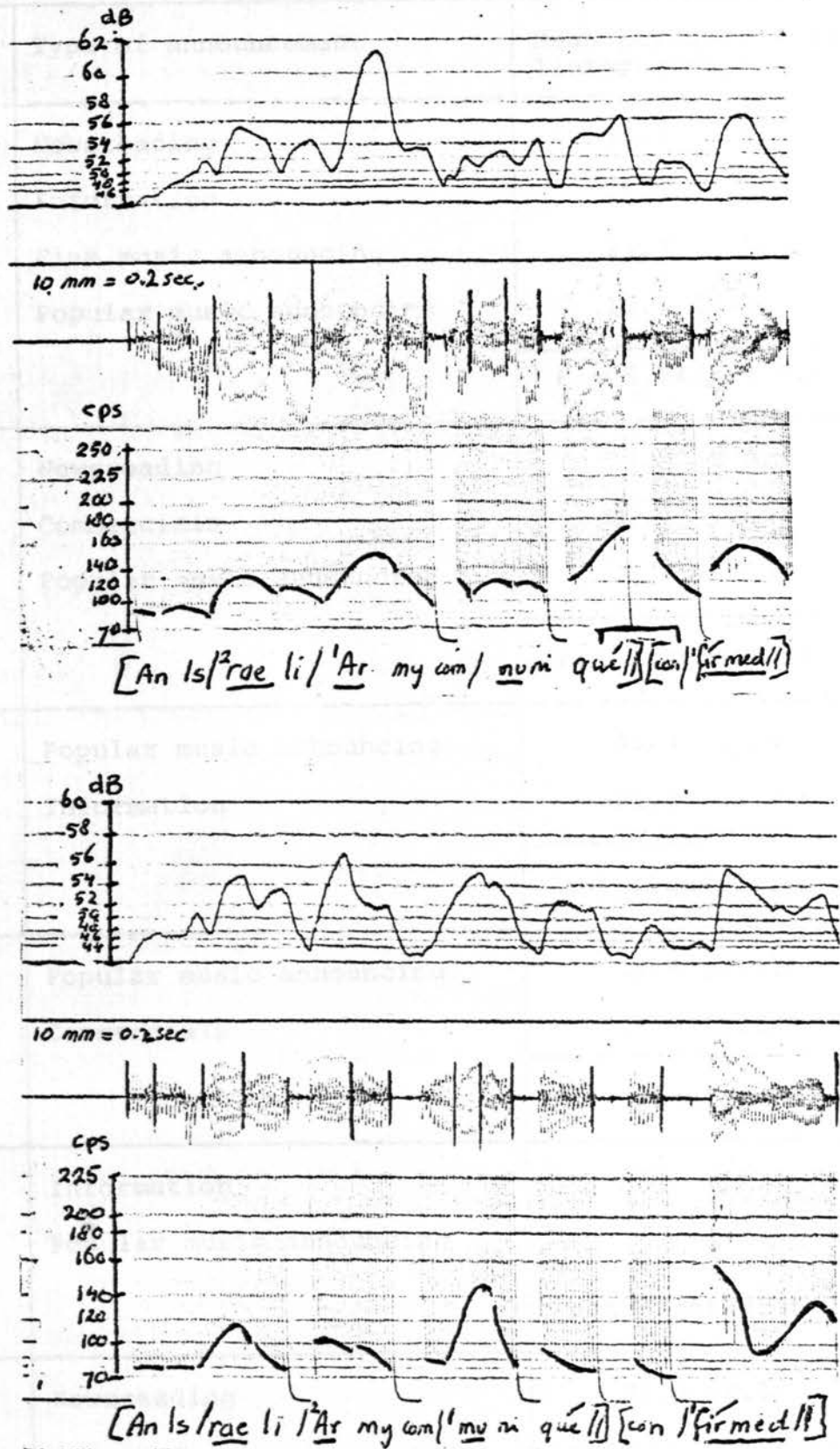


Figure 8: Mingographs of 2 ABC newsreaders, showing the realization of a linked and a non-linked group boundary

Station	Type of announcement	Mean percentage of linked groups
ABC	Newsreading	30.4 (7.5)
	Information	25.9 (6.6)
	Fine music announcing	24.7 (5.6)
	Popular music announcing	12.1 (1.4)
		F = 5.84 (p < 0.05)
2CH	Newsreading	29.5 (8.1)
	Commercials	22.2 (11.8)
	Popular music announcing	18.5 (16.2)
		not significant
2JJ	Popular music announcing	33.3 (30.9)
	Information	21.1 (14.4)
		not significant
2KY	Popular music announcing	56.5 (0.81)
	Commercials	48.9 (12.2)
		not significant
2SM	Information	29.1 (15.9)
	Popular music announcing	14.8 (21.7)
		not significant
2GB	Newsreading	33.3 (2.5)

Table 56: Mean percentage of linked groups by station and type of announcement (standard deviations included in brackets)

These figures must inevitably modify our previous findings. Commercials, for example, were shown earlier to have a relatively high degree of disjunction. We now know also that many of the boundaries in commercials hardly interrupt the stream of speech, consist of little more than a momentary holding back of the tempo, and this counteracts the effect of the high disjunction. In popular music announcements, on the other hand, such fleeting, 'minimal' boundaries are less common, perhaps because, as I argued earlier, the pressures operating on the announcer of the 'live commercial' are absent here: the disc-jockey is more assured of the attention and interest of his listener, and has more time at his disposal than the announcer of the commercial, who must grab and hold his audience in a very short span of time.

Another genre of announcing with a high degree of disjunction as well as a high number of linked boundaries is 2KY popular music announcing. In chapter 1 we saw that 2KY announcers characterize the announcing style of their station as 'racy'. Apparently their 'race' is not the same kind of race as the 'merry chase' of 2SM speech - a kind of hurdle, perhaps, with frequent leaps punctuating the running, rather than a series of longer sprints with a little time in between, to catch one's breath.

Newsreading once again carries off the palm. Not only are its boundaries comparatively few in number, many of them are also minimally pronounced. Herbert is right: there often is no pause, only a slight variation in speed, a short suspension of the rhythm.

In scripted announcements such as news bulletins and commercials, linked boundaries occur mostly between grammatical groups, but in conversational speech they occur invariably between clauses or sentences. When, in news, a grammatical subject, a priori a separate item of information, and therefore made into a separate intonation group, is also relatively short, it is often linked to the next group, to avoid, perhaps, an increase in disjunction beyond what is usual in news:

<sup>1</sup>I<sup>1</sup>I<sup>1</sup>[re/<sup>1</sup>p<sup>1</sup>orts//] <sup>2</sup>[are con/<sup>1</sup>ti nu ing

pitch (in cps)	120	180	120	95	140	110	80
intensity (in dB)	50	56	56	51	56	55	52
duration (in cs)	7	31	12	18	13	10	15

to/<sup>2</sup>come in//]

80	120(-90-)	150
47	56	51
8	24	26

In conversational speech, on the other hand, the linked boundary is very much part of the process of holding on to one's turn: it is, after all, at the junctures which terminate grammatically complete parts of the utterance that the interlocutor is most likely to interrupt, and that the stream of speech must be kept up to avoid such an interruption:

<sup>1</sup>[but the ap/ proach is/<sup>2</sup>slightly/

pitch (in cps)	90	80	80	110	95	95	80
intensity (in dB)	55	55	50	61	55	59	50
duration (in cs)	16	7	9	29	11	31	10

di fferent in/<sup>1</sup>in breakfast//] [it's/<sup>1</sup>more of éh - //]

80	80	80	80	95	80	90	80	90	80	80
50	50	50	50	55	55	50	55	55	55	55
16	10	12	16	15	24	24	41	31	27	34 12

It is a phenomenon which other writers have noticed before:

...in spontaneous speech, speakers often use a continuation inflection where one would expect a period, or a finality inflection where one would expect a comma (...) and (...) most frequently the end of one thought and the beginning of the next unite without interruption...

(Delattre et al., 1965, p. 137)

Linked boundaries tend to occur between clauses and sentences also in popular music announcements:

[<sup>1</sup>[<sup>2</sup>[this is/<sup>2</sup>Mal /<sup>1</sup>Hedström//]

pitch (in cps)	140	120	200(-150-)	200	170
intensity (in dB)	62	62	65	60	57
duration (in cs)	12	10	25	14	19

[at /<sup>2</sup>Two s /<sup>1</sup>M //]

170-100	150	110	140-90
57	59	59	61
12	25	18	62

But because of the absence of an interlocutor the effect of such boundaries is somewhat artificial here, gives the impression that the announcer is 'throwing the voice around' for its own sake. The example below is typical of this artificiality. It is also one of the rare cases in which the pitch link is a 'trough' rather than an 'arch', so that the pitch, in the precontour of the second group, rises rather than falls. Finally, it is one of the very few examples of a pitch link in which the combined duration of the group-final contour and the precontour of the following group does not exceed the duration of the preceding contour(s), at least in the first of the two links:

[<sup>2</sup>][<sup>1</sup>There we/<sup>2</sup>are ... //]... [<sup>1</sup>the ... /

pitch (in cps)	130	130	130-80	80-90
intensity (in dB)	63	63	63	55
duration (in cs)	11	11	10	8

<sup>2</sup>good/<sup>1</sup>sound//] <sup>2</sup>[of Aus/<sup>2</sup>trali an (...).

100	120-80	80	90	110	90	80
61	64	59	61	61	59	58
19	46	10	18	17	10	10

#### 4.9.2 Group-final pitch configurations: of high key and low key realizations of continuity

Open groups do not necessarily end on a rising pitch - they may also end on what Cohen and 't Hart have called a 'non-final fall', that is, a descending pitch movement which does not fall deeply enough to be perceived as a closure of the group. Unable to find, for English, data about just noticeable differences in group-final pitch

rises (insofar as these are not heard as questions), I have decided to adopt 10 cps as the minimum pitch rise. Rises of less than 10 cps, and 'level tones' (but 'real' level-tones can only very rarely be observed in fundamental frequency traces) are therefore classified as 'non-final falls'. The rises are measured from the final pitch turning point of the group.

The two types of open group are illustrated in figure 9. It should be noted that the rises in the 2SM example may, at first sight, appear to look like falls, but the falling section of the contour is executed on the final nasal consonants of these groups, rather than on the vowels, and this causes them to be heard as rises.

Tables 57 and 58 show that pitch rises occur most in the scripted announcements: newsreading, commercials, information. In music announcements they are less common, in conversational speech still less. The number of pitch rises is given as a percentage of the total number of open groups in each category. Variance between genres of announcing is significant ( $F = 4.18$ ;  $p < 0.05$ ). Variance between station styles is not significant.

There is something more tense, more 'high key' about using a pitch rise as a marker of continuity. Rather than that the pitch returns to a neutral level, a momentary restpoint, it highlights the continuity, asserts it vigorously. In the non-final fall, on the other hand, continuity is implicit, the speaker is relatively assured of the listener's continuing attention, he makes no special effort.

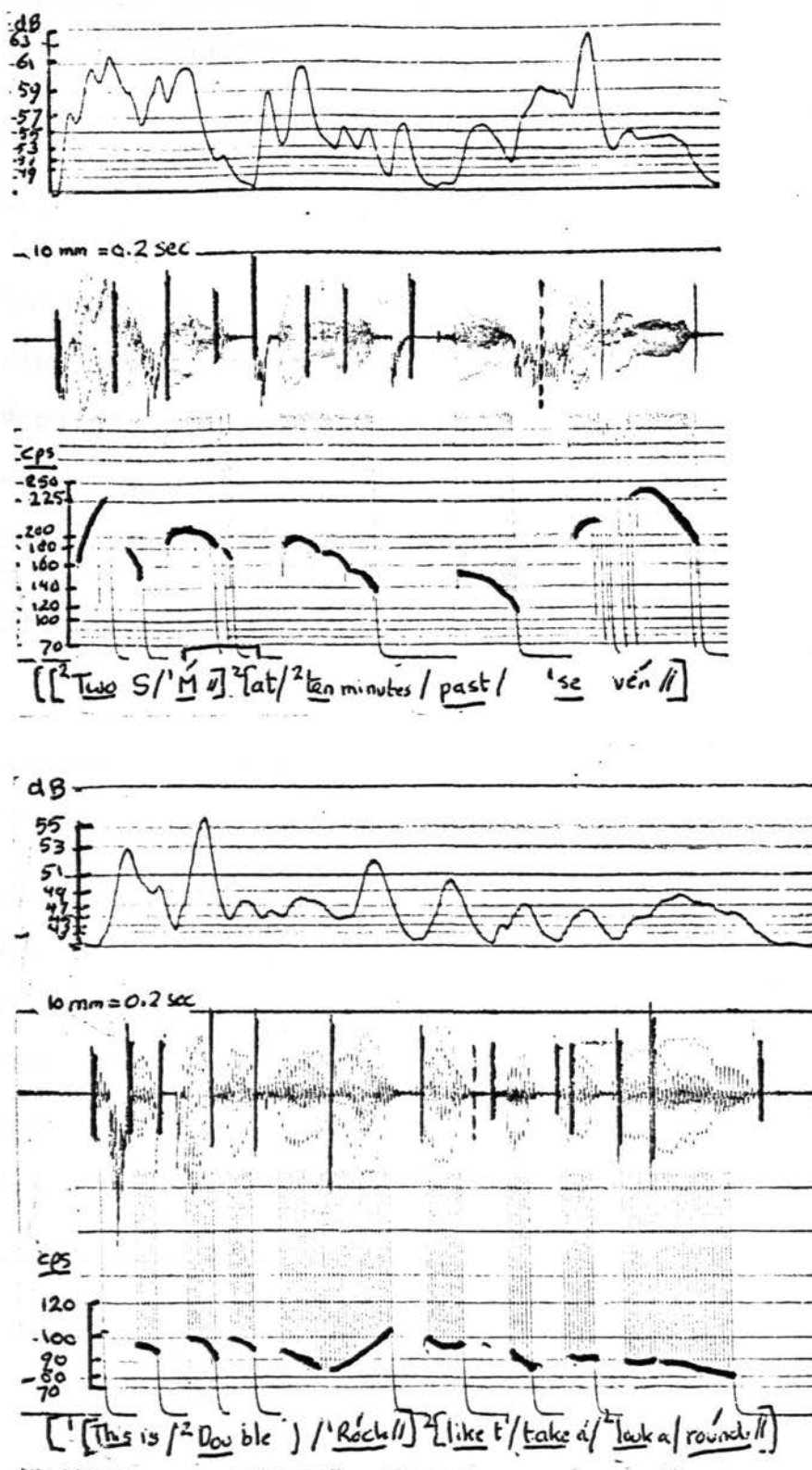


Figure 9: Mingographs of 2SM traffic information announcement (top) and 2JJ 'What's On' information announcement (bottom), showing open group endings with pitch rise (2SM and first group of 2JJ) and with non-final fall (second 2JJ group)

Type of announcement	Mean percentage of open groups with group-final pitch rise
Newsreading	69.1 (8.5)
Commercials	64.7 (16.1)
Information	62.5 (13.8)
Fine music announcing	57.3 (1.5)
Popular music announcing	47.3 (27.1)
Conversational speech	36.4 (9.7)

Table 57: Mean percentage of open groups with group-final pitch rise in different types of announcement (standard deviations included in brackets)

Station	Mean percentage of open groups with group-final pitch rise
2KY	81.0 (5.8)
2CH	63.5 (10.0)
2SM	57.1 (18.1)
ABC	55.8 (12.5)
2JJ	48.5 (32.3)

Table 58: Mean percentage of open groups with group-final pitch rise in different stations (standard deviations included in brackets)

In the pitch rise, the speaker does make an effort, emphasizes that more is to follow, attempts to raise the listener's interest in it, urges him to continue paying attention - an effort which increases as the pitch rises become more pronounced. By contrast, the non-final fall is 'low key' and relaxed, and its frequency in conversational speech indicates that speakers, in conversational speech of the kind I have recorded, hold on to their turn by terminating groups at unusual, grammatically incomplete points, rather than by means of pitch rises.

The difference between, for example, the 2KY 'hard-sell' commercials (82.8% pitch rises, standard deviation 6.7) and the 2CH soft-sell commercials (55.6% pitch rises, standard deviation 10.9), or between the different kinds of popular music announcing (see table 59), becomes significant in this way: it is the difference between an approach which seeks to grab the listener by the collar, to get him 'up' on the sound of the voice, to stimulate, energize and activate him, and an approach which seeks to relax the listener, to soothe and tranquillize him.

But it should, again, be pointed out that such 'meanings' are coloured by the context. Intonation means what it is, and the contrast between the pitch rise and the non-final fall is, quite literally, a contrast in vocal effort. How the listener labels the terms of this contrast is influenced by his knowledge of the social context in which the announcing genres and station styles operate. Any label which has a component of 'physical effort' in its meaning may apply to the end of the open group, but it is

our cultural knowledge of newsreading which makes us decide that, perhaps, 'forceful' and 'assertive' are relevant labels here, our knowledge of stations like 2SM that 'energetic' and 'upvibe' are appropriate terms for labelling the 'emotive' meaning of the pitch rises in the speech of 2SM disc-jockeys. Again, while 'soothing' may be a suitable term for the effect of non-final falls in 2CH speech, 'restrained', would perhaps be a better choice of words to describe the same effect in ABC announcements, 'laidback', or 'cool' to describe it in connection with 2JJ announcements.

Station	Mean percentage of open groups with group-final pitch rise in popular music announcements
2KY	79.2 (4.1)
2CH	67.5 (7.2)
2SM	44.9 (18.0)
ABC	41.1 (18.2)
2JJ	25.3 (31.1)

Table 59: Mean percentage of open groups with group-final pitch rise in the popular music announcements of different stations (standard deviations included in brackets)

Comparing some excerpts from information announcements of the ABC, 2SM and 2JJ further illustrates these differences. In the ABC excerpts, non-final falls are more common than pitch rises. When pitch rises are used (as on '...at seven fifteen...' and '...in Broadband...') they

serve to heighten the listener's attention for some specific purpose, in relation to a specific part of the utterance, rather than in the service of a general sense of 'forcefulness' or 'energy'. In the 2SM excerpt, the rises are not only more frequent, and less motivated in terms of the content of the groups before which they occur, but also more pronounced. Here they contribute to the overall 'energy' of 2SM speech. In the 2JJ excerpt, finally, pitch rises are almost absent, and the announcement, as a result, sounds almost too relaxed, a little lazy, and bored.

[I<sup>2</sup> I<sup>2</sup> Two s /<sup>1</sup> M //] <sup>2</sup> [at/<sup>2</sup> ten ...

pitch (in cps)	225	150	210	180	200
intensity (in dB)	61	59	61	51	61
duration (in cs)	16	15	14	11	15

mi nutes/ past/<sup>1</sup> se vén - //] <sup>1</sup> I<sup>1</sup> not a good/

180	140	160	215	245	225	140	140
55	55	56	63	55	61	57	58
11	19	37	17	26	26	7	16

<sup>2</sup> morning//] [on the/<sup>2</sup> bridge this/<sup>1</sup> morning - //]] [a/

140	180	170	120	140	120	130	210	120
54	55	53	52	57	53	54	56	49
19	18	13	7	21	15	16	18	43

<sup>2</sup> two car/<sup>1</sup> prang//] <sup>2</sup> [near /<sup>2</sup> Milson's Point/<sup>1</sup> Station//] (...)

180	120	170	160 (-130-)	160	100	120	160	215
60	57	61	54	56	49	54	61	51
24	26	37	15	18	21	26	38	32

[[<sup>1</sup>[<sup>2</sup>Now a look at our/<sup>1</sup>programmes//]]

pitch (in cps)	235	150	140	110	100	160	120
intensity (in dB)	62	61	60	50	54	62	58
duration (in cs)	10	6	10	7	10	20	42

<sup>2</sup>[to/<sup>1</sup>night//] [<sup>1</sup>on//] [<sup>2</sup>Two F /<sup>1</sup>C - //]] [<sup>1</sup>at -//]

140	160-80	110-95	110	90	120-70	100-90
52	57	53	57	55	62	58
8	30	26	21	13	34	52
						15
						13

<sup>2</sup>[<sup>2</sup>se ven fif/<sup>1</sup>teen//] [<sup>1</sup>in/<sup>1</sup>Broadband - //]] [<sup>1</sup>[<sup>1</sup>Science

200	90	130	160	150-100	160(-90-)	140	235
63	59	57	63	57	62	59	62
16	14	20	30	29	24	35	29
						38	

Re /<sup>2</sup>view//] [<sup>1</sup>features//] (...)

95	95-110	110	90
57	58	58	57
7	23	19	33

[[<sup>1</sup>[This is/<sup>2</sup>Double Jay/<sup>1</sup>Rock//]]

pitch (in cps)	?	95	100	95	90	80-100
intensity (in dB)	41	50	55	47	48	52
duration (in cs)	10	10	15	12	22	26

<sup>2</sup>[<sup>1</sup>like t' / take a /<sup>2</sup>look a / round - //]] [or if you/

100	95	90	80	90	90	90-80	80	80	80
50	41	47	43	46	45	48	44	40	42
15	5	18	4	14	10	31	18	30	14
								7	

<sup>2</sup>want to find/ out what's/<sup>1</sup>happ'ning//] [<sup>2</sup>have a/ listen

90	80	80	60	60	90	80	90	80	100	100
48	47	47	47	43	48	45	45	43	43	45
9	7	21	11	19	15	22	17	6	14	9

to /<sup>1</sup>this - //] <sup>1</sup>[<sup>1</sup>to/<sup>1</sup>night//] [in the/<sup>1</sup>ci ty//]

90	100-80	80	130	95	80	100	110
43	47	47	57	47	50	51	52
7	21 53	9	31	19	7	16	17

[there's/<sup>2</sup>Joe/<sup>1</sup>Casey/ and éh - //] (...)

100-80	90	95	80	80	80
49	50	50	48	47	47
18	20	26	30	21	23 9

Tables 60 and 61 chart the mean extent of the pitch rises. Variance is not significant, although it is evident that announcing speech is, in this respect, far more projected and dynamic than conversational speech, and although we can see, once again, that in the most 'energetic' genres, and the genres in which time pressure of one kind or another is imposed on the speaker, the most pronounced pitch rises can be found. (2)

Type of announcement	Mean extent of group-final pitch rises (in cps) between:	
	Groups	Sequences
Newsreading	47 (24)	NA
Fine music announcing	43 (26)	53 (16)
Popular music announcing	42 (26)	68 (20)
Commercials	42 (23)	NA
Information	37 (20)	52 (36)
Conversational speech	19 (22)	27 (20)

Table 60: Mean extent of group-final pitch rises (in cycles per second) in the groups and sequences of the different types of announcement (standard deviations included in brackets)

Station	Mean extent of group-final pitch rises (cycles per second) between:	
	Groups	Sequences
2KY	48 (25)	65 (25)
2CH	46 (22)	64 (27)
2SM	45 (28)	52 (36)
ABC	42 (25)	70 (10)
2JJ	35 (8)	NA

Table 61: Mean extent of group-final pitch rises (in cycles per second) between the groups and sequences of the announcements of different stations (standard deviations included in brackets)

Tables 62 and 63, finally, show the extent of the falling pitch movements in closed groups, sequences, and paragraphs. The former are shown to be the most pronounced: the general downdrift of the pitch in sequences and paragraphs reduces, towards the end of these units, the extent of pitch and intensity contrasts. Variance is not significant for the different types of announcement.

These tables show that the announcing genres and station styles which have the highest degree of continuity also tend to have the most pronounced sequence-initial and sequence-medial falls: the 'headline effects' and the 'authoritative intonations' are more projected here, the energy greater.

Type of announcement	Mean extent of group-final pitch falls (in cps) at the end of closed:		
	Groups	Sequences	Paragraphs
Newsreading	103 (5)	69 (6)	65 (3)
Information	100 (20)	76 (15)	69 (14)
Popular music announcing	97 (14)	80 (14)	72 (12)
Commercials	96 (3)	69 (9)	60 (7)
Fine music announcing	89 (5)	63 (0.5)	59 (1)
Conversational speech	93 (16)	83 (9)	75 (8)

Table 62: Mean extent (in cycles per second) of group-final pitch falls at the end of the closed groups, sequences and paragraphs of the different types of announcement (standard deviations included in brackets)

Station	Mean extent of group-final pitch falls (in cps) at the end of closed:		
	Groups	Sequences	Paragraphs
2SM	123 (11)	95 (7)	86 (14)
2JJ	101 (10)	89 (9)	80 (0)
2CH	99 (6)	65 (3)	64 (9)
2KY	94 (5)	75 (6)	63 (7)
ABC	89 (9)	65 (4)	63 (6)
	F = 9.15 (p < 0.05)	F = 23.48 (p < 0.05)	F = 6.65 (p < 0.05)

Table 63: Mean extent (in cycles per second) of group-final pitch falls at the end of the closed groups, sequences and paragraphs in the announcements of different stations (standard deviations included in brackets)

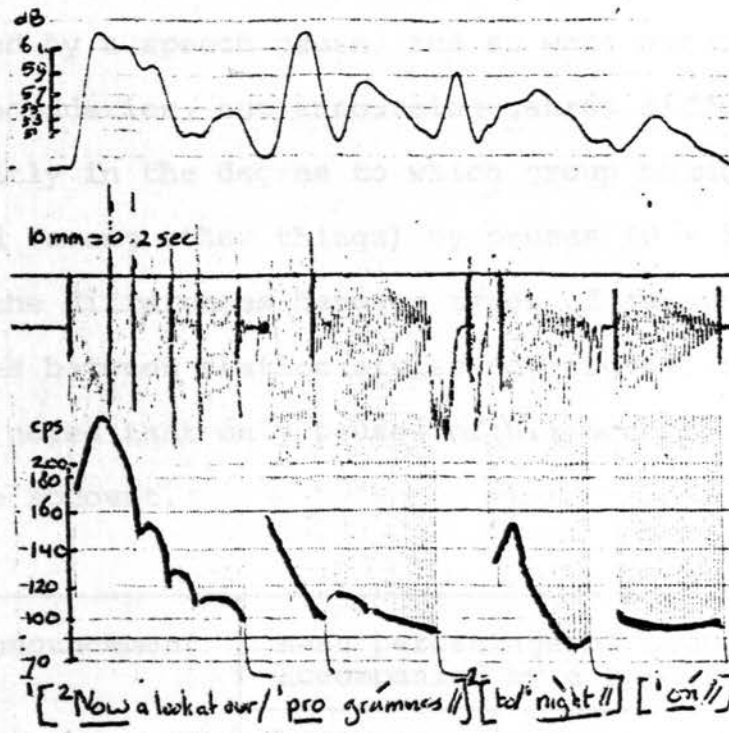


Figure 10: Mingograph of ABC information announcement, showing non-final fall (first and third group) and final fall (second group)

4.9.3 The speech pause: of hurried and unhurried intonation breaks and of the structure-marking function of differentiation in pause length

The paragraph boundaries in my corpus were all accompanied by a speech pause, and so were almost all the sequence boundaries, but announcing genres differed significantly in the degree to which group boundaries were manifested (among other things) by pauses ( $F = 5.04$ ,  $p < 0.05$  for the differences between types of announcement; differences between station styles not significant). It should be noted that only pauses of 0.1 second or more were taken into account.

Type of announcement	Mean percentage of boundaries accompanied by a speech pause		
	Between groups	Between sequences	Between paragraphs
Commercials	63.2 (5.4)	100.0 (0)	NA
Fine music announcing	52.2 (6.1)	100.0 (0)	100.0 (0)
Newsreading	41.8 (10.2)	100.0 (0)	100.0 (0)
Popular music announcing	30.9 (17.6)	79.5 (22.3)	100.0 (0)
Information	28.6 (10.9)	89.1 (15.6)	100.0 (0)
-----	-----	-----	-----
Conversational speech	61.8 (8.9)	82.8 (19.7)	100.0 (0)

Table 64: Mean percentage of group-, sequence- and paragraph-boundaries accompanied by a speech pause in different types of announcement (standard deviations included in brackets)

Station	Mean percentage of boundaries accompanied by a speech pause		
	Between groups	Between sequences	Between paragraphs
ABC	45.7 (10)	100.0 (0)	100.0 (0)
2CH	40.7 (19.8)	100.0 (0)	100.0 (0)
2SM	37.1 (9.6)	76.3 (25.6)	100.0 (0)
2JJ	29.0 (14.8)	100.0 (0)	100.0 (0)
2KY	22.0 (8.7)	66.5 (23.3)	100.0 (0)

Table 65: Mean percentage of group-, sequence- and paragraph-boundaries accompanied by a speech pause in the announcements of different stations (standard deviations included in brackets)

Sequence boundaries without pauses occur only in 2SM speech and 2KY popular music announcements. They are nevertheless recognizable as sequence boundaries because of the considerable change in pitch key and usually also increase in the loudness which follows the boundary:

<sup>2</sup>[<sup>2</sup>new re/<sup>1</sup>lease//] <sup>1</sup>[for a / great

pitch (in cps)	120	100	140	120	100	140
intensity (in dB)	62	56	56	56	56	60
duration (in cs)	19	9	23	12	6	24

Aus/<sup>2</sup>tra li an/ <sup>1</sup>star//]] <sup>2</sup>[<sup>1</sup>[<sup>2</sup>Ea sy/<sup>1</sup>Street//]

100	140	110	100	140-80	200	100	140-210
56	56	56	54	60	62	56	61
22	21	14	14	52	17	17	38

When a similar effect of '...uniting, without interruption, the end of one thought to the beginning of the next...' (Delattre et al., 1965, p. 137) occurs in conversational speech, the reason is apparent: the speaker must avoid giving the impression that he has completed his turn, an impression which is most likely to occur at grammatically or text-structurally complete points in the utterance. In announcing, on the other hand, the effect is unusual, conveys a sense of bravura and vocal virtuosity for its own sake.

In the more 'gentle' popular music (and fine music) announcements of the ABC and 2CH, we find not only a high degree of disjunction, but also a relatively large number of pauses: boundaries are not only frequent here, but also unhurried and leisurely. Other, more 'racy' or 'bright' kinds of popular music announcements have less conspicuous intonation breaks. They are under the spell of the stopwatch: despite high disjunction there are few pauses. The tempo must be kept up, the energy must remain at a high level. This applies also to 2SM information announcements and to the speech of some of the 2JJ announcers: there are 'upvibe' as well as 'cool' announcers at 2JJ.

To complement our picture of the speech pause, we must also look at the length of the pauses. Commercials, for example, show a relatively large number of pauses - surprising, in view of my earlier argument that announcing style, in commercials, is marked by the pressure of time.

The frequency of the pauses in commercials is, however, offset by the short duration of these pauses. In genres and station styles in which time pressure, real or symbolic, plays a role, the pauses tend to be shorter than in the genres I have characterized as relaxed, leisurely and unhurried:

Type of announcement	Mean length of pauses		
	Between groups	Between sequences	Between paragraphs
Popular music announcing	42 (15)	45 (17)	89 (36)
Information	39 (7)	56 (16)	82 (37)
Fine music announcing	37 (3)	67 (3)	119 (8)
Newsreading	30 (4)	69 (13)	183 (45)
Commercials	26 (5)	47 (10)	NA
<hr/>			
Conversational speech	57 (13)	72 (14)	164 (20)
	not significant	F = 9.16 (p < 0.05)	F = 12.73 (p < 0.05)

Table 66: Mean length (in centiseconds) of speech pauses between groups, sequences and paragraphs in different types of announcement (standard deviations included in brackets)

Station	Mean length of pauses		
	Between groups	Between sequences	Between paragraphs
2JJ	43 (9)	57 (10)	114 (one paragraph only)
2SM	38 (8)	36 (8)	58 (27)
ABC	35 (7)	67 (14)	136 (52)
2CH	32 (7)	53 (15)	196 (48) (news only)
2KY	26 (4)	35 (8)	55 (0.5) (two paragraphs only)
	not significant	F = 9.53 (p < 0.05)	

Table 67: Mean length (in centiseconds) of speech pauses between groups, sequences and paragraphs in the announcements of different stations (standard deviations included in brackets)

The longest pauses, then, occur in popular music announcements and, of course, in conversational speech. Comparatively long pauses occur also in 2SM speech: where, for example, commercials, and 2KY speech have short groups with relatively minor breaks, 2SM speech is more spasmodic, and has long groups, with relatively pronounced breaks. The pauses in newsreading are not only comparatively infrequent, but also short. But newsreading differentiates in a more precise and measured way between group-, sequence-, and paragraph-level pauses, and the same applies, to a somewhat lesser degree, to fine music announcing and ABC

speech in general, a feature which marks these styles as more formal than other announcing styles.

#### 4.9.4 Polysyllabic effects: the disc-jockey as a virtuoso performer

I will finally add some comments on the 'polysyllabic effects' which may contrast entire groups to the groups adjacent to them, by a pointing of the rhythm, for instance, further enhanced by a rapid, spiky, and staccato pronunciation, as in this example:

<sup>1</sup>[<sup>1</sup>[<sup>1</sup>Johnnie/ Mathis/ sang a / beauti

pitch (in cps)	235	?	?	90	120	90	120	95
intensity (in dB)	58	55	57	47	53	49	51	47
duration (in cs)	?	20	21	15	14	13	13	7

ful/<sup>2</sup>sóng//] <sup>2</sup>[called an Af/<sup>2</sup>fair To Re/ (...).

90	140-110	130	110	110	130	110	100
47	55	53	50	53	52	49	47
8	31	36	6	16	16	17	

At other times (the variations are endless) wide pitch glides may accompany a slower, more legato, and monosyllabic rhythm, as in this example:

I [<sup>1</sup>[<sup>1</sup> Rain /<sup>2</sup>Brings / Peo ple

pitch (in cps)	100-225-130-	190-120-	140	120
intensity (in dB)	64	57	58	53
duration (in cs)	36	34	22	11

To/ gethər//] <sup>2</sup>[came from the/ (...).

120	110	100	90	?	100
55	51	37	49	47	53
12	15	14	20	20	8

Such effects occur most frequently in music announcing. I counted 38 instances in popular music announcing and 10 instances in fine music announcing. In none of the other genres, including conversational speech, did more than 2 or 3 of these effects occur.

While the popular music announcers use polysyllabic effects to highlight the names of performers and the titles of songs, fine music announcers use it to add an expressive dimension to the content of the message, as in this example where '...a slow soft reverie...' is given a slow and soft pronunciation:

<sup>1</sup>[<sup>2</sup>[<sup>1</sup>next/<sup>2</sup>comes - //] <sup>1</sup>[Des de/<sup>2</sup>mo

pitch (in cps)	220	200-120	120	100	120	
intensity (in dB)	52	55	52	50	52	
duration (in cs)	29	41	47	23	8	20

na's/<sup>1</sup>Slumber - //] <sup>2</sup>[<sup>1</sup>[a / slow/<sup>2</sup>soft/<sup>1</sup>re ve rie -//]

90	150	60		70	100	100	120	80	120
46	54	34		34	48	48	50	44	39
23	32	20	47	12	53	50	24	19	14 47

[with/<sup>2</sup>much ef/<sup>1</sup>fective//] (...)

80	120	90	110	80
39	50	44	46	46
12	21	7	24	24

Although according to Crystal and Davy (1969, p. 106) the occurrence of a wide range of prosodic and paralinguistic features forms one of the characteristics of conversational speech, I found, in my corpus of conversational speech, no more than two cases in which relatively unusual features of this kind were superimposed over the whole of a group. From my study the use of such a wide range of features (spiky, legato, tremolo, etc.) emerges as a characteristic of music announcing - used 'poetically', to enhance the expressiveness of the words, in the case of fine music announcing, used as a display of vocal virtuosity in the case of the disc-jockeys. Features such as these reveal, more than anything else, that disc-jockey chat is a performance, a feat of adlibbing skills, a display of vocal virtuosity, rather than that it should be likened to everyday person to person communication. The rhetoric of the 'natural', the 'conversational' and the 'spontaneous' with which the profession so often surrounds these performances seems, in this light, little more than a mask which must hide the artificiality of this kind of speech, show it up as 'natural', and 'unadorned', 'intimate, restrained and personal', rather than 'exaggerated', 'oratorical' and full of 'gimmicks' (Lewis, 1966, p. 16) - values we hold in high esteem in our culture of impromptu interviews, snapshots and 'live coverage' of news.

#### 4.10 SUMMARY

Announcers adjust the amount of disjunction in their speech according to the kind of announcement they make and the style of the station for which they work. The proportion of open groups in their speech also varies along these parameters.

In genres or stations where the pressure of time is important and the culture of the stopwatch reigns, be it literally, as in commercials, or symbolically, as in some varieties of commercial popular music announcing, disjunction tends to be low, or achieved by means of relatively minor intonational interruptions. In genres and stations where the listener is pictured as 'a quiet person' (ABC fine music announcer) or a 'mature adult' (2CH brochure), disjunction tends to be higher and boundaries are more often manifested by considerable speech pauses.

Although placement of group boundaries is, to some extent, 'unmarked', syntactically predictable, a large proportion of boundaries is marked, and the ways in which announcers deviate from the unmarked form of disjunction reveals concerns intimately connected with the purposes of announcing genres (information, persuasion, 'warming up of the audience'), the ways in which stations picture their audiences, and the ideological values ('outlook on life') underlying their practice. It is of course more than likely that the grammatical frames preferred in the different styles also reveal these concerns, so that they are conveyed also when intonation is unmarked, but this falls,

for the most part, outside the scope of this study.

The placement of sequence- and paragraph boundaries reveals the functional structure of the texts, structures specific to the announcing genres, and to the sub-genres shaped by the different stations. The boundaries of intonational sequences, rather than coinciding with the boundaries of grammatical sentences, coincide with the boundaries of the elements in this functional structure, and frequently sentences are split into several intonation sequences because they contain several elements of the functional text structure.

The proportion of open groups in the announcements, too, is to some degree unmarked: sequence-initial and sequence-medial groups are open, indicating that the utterance is incomplete, the final groups of intonational sequences and paragraphs are closed, indicating that the end of the utterance, or of a selfcontained portion thereof, is reached. Marked forms of group closure once again reveal some of the commitments, both practical and ideological, which characterize announcing genres and station styles.

Marked group boundaries in newsreading betray the importance of attribution as a means of explicitly signifying the impartiality of news, by intonationally joining the reporting and the reported clause, 'pinning the news on its source' (Herbert, 1976, p. 85). Impartiality is also signified by the placement of sequence boundaries in news items with an 'attributive' text structure: the boundaries precede, in these announcements, a group embodying (and intonationally isolating) the source of the news, and in

this way they make the source a focal point of meaning, more important, even, than the news itself.

A rule informally learnt by every newswriter, and explicitly formulated in many textbooks of newswriting, is the rule that news should be written in 'simple S-V-O sentences'. Each element of these sentences should be treated as a separate proposition, conveying a separate 'fact' (the 'who', 'what', 'where' and 'when' of the news). Intonation disjoins these separate facts, and so contributes to the impression of disconnectedness which is so characteristic for news as a mode of discourse. That this does not result in a higher amount of disjunction is due to the length and complexity of the elements of these 'simple S-V-O sentences'.

The factuality of news is explicitly signified also by the intonational disjoining of adjectival pre-modifiers which contain 'hard facts' (names, numbers, localities, times, the age of the people in the news, etc.) And all this happens as a matter of course, mechanically almost - whether the information contained in the syntactic groups or in elements thereof is 'new' or 'given' within the context of the news item is frequently disregarded; everything is treated as new information.

Sequence boundaries also mark the structure of 'narrative' news items, foregrounding the way these items construct the world's events in dramatic terms, as stories with characters and actions, highlighting the 'personalization' of news on which so many media sociologists have commented (cf., e.g. Hall, 1973; Glasgow Media Group, 1976

and 1980; Schlesinger, 1978).

Not only are the groups and sequences in news long, the breaks which separate them tend to be short and slight: pitch links often bridge them, and pauses tend to be short. News is a 'hurried blur' (Williams, 1974, p. 116).

Sequence-medial closed groups tend to be unmotivated by the meaning of the group on which they are executed, and so appear to signify the authoritativeness of the news for its own sake. Open groups are mostly manifested by pitch rises, which, I have argued, are a more forceful and assertive way of signifying the incompleteness of the utterance.

The marked junctures in information announcing give intonational identity to groups judged to be important in terms of information value: disjunction, in information announcements is more discerning, less schematic and predictable than disjunction in newsreading. Placement of sequence boundaries is similarly governed by a straightforward and logical organization of the context.

2SM information forms an exception. In the information announcements of this station a compromise must be reached between the demands of the informational style and the demands of the station style, and this results, at times, in long and rapid groups, terminated by a boundary of which the placement is apparently random, determined only by the speaker's stamina in producing these long groups.

The disjunction of fine music announcing resembles that of the information announcements in many ways. It,

too, is 'discerning'. But in addition it fulfils a number of expressive functions: the groups or words with which the writers have attempted to capture the mood of the music, its sensory quality, are intonationally isolated, and polysyllabic modifications of rhythm, pitch, loudness, duration and articulation often enhance the expressiveness of these words.

Fine music announcing is also a genre in which higher order disjunction organizes the content of the announcement in an intricate and finely patterned way, by means of boundaries distinct in conspicuity according to their level, and executed in a calm, unhurried way.

Marked disjunction in popular music announcing occurs mostly to highlight the most important aspect of these announcements: the names of the stars and the titles of their songs. Very pronounced and highly anticipatory boundaries precede these names and titles, and polysyllabic effects, using a wide range of prosodic and paralinguistic features, are superimposed over the groups containing them: popular music announcing reveals itself here as a performance rather than a 'conversational' style of speech.

Which kind of boundaries popular music announcers tend to make depends on the style of their station. In 'cool', 'laidback' styles the junctures are leisurely and unhurried, often preceded by a non-final fall rather than a pitch rise, and accompanied by a considerable pause. In 'racy', 'bright' styles the boundaries are both tenser and shorter: 'tempo' and 'energy level' must be kept up in these styles.

The overriding concern of the commercial is persuasion, and this is reflected in the announcers' junctural habits. Intonation disjoins, often in a very pronounced way, the elements in a range of alternative products offered by the advertiser, thus highlighting the order implicit in this ("...Something is provided for all, none may escape...", Adorno and Horkheimer, 1972, p. 123). It gives intonational identity to words which express praise of the advertiser's wares, or stress the commercial's personal appeal to the listener, however deep these words are embedded in the grammatical structure. It separates the conjunctions which mark the persuasive structure of the commercial.

Although a 'Condition' is an obligatory element of the text structure of all the commercials in my corpus, the boundary which separates it from its complement, the 'Proposition', is often underplayed by intonational means. The reason, I have argued, is to reduce the risk of losing listeners to whom this 'Condition' does not apply.

Commercials also make frequent use of 'authoritative' sequence-initial or -medial closed group: they order us to buy more often than they beg us.

Although intonation junctures are frequent in commercials, they are not very pronounced. The pressure of time influences the style of commercials as much as the style of newsreading and that of certain varieties of commercial popular music announcing, but in a different way. In commercials short groups are interrupted by slight breaks, rather than that long groups are interrupted by more considerable breaks, as in 2SM speech. In this way commercials,

despite their high amount of disjunction, lack the unhurried, leisurely approach which usually accompanies high disjunction.

The open groups in commercials, finally, are realized by pitch rises - the more vigorous, assertive, and energetic mode of ending the open group. This applies especially to 'hard-sell' commercials: the 2CH 'soft-cell' commercials are more 'laidback' in this regard and, from time to time, make room for a kind of phonological expressiveness similar to that used by the ABC fine music announcers.

Two aspects stand out as the most profound differences between announcing speech and conversational speech, the announcers' 'abnormal' fluency, and the fact that in conversational speech disjunction can almost always be explained in terms of the interaction between the speaker and the listener, (the speaker's struggle to find the right words and meanwhile hang on to his turn until he has completed it; the listener's ability to talk back at any moment, as an equal partner) while in announcing speech disjunction is prescribed, ritualized - a performance on which the listeners cannot have the slightest influence, which cannot be modified even by their mute approval or disapproval; never has the separation between listeners and speakers been so great as in today's mass media.

\* \* \*

NOTES

- (1) For the interpretation of the figures it is perhaps useful to briefly recapitulate the sample sizes. They are based on a study of 2133 intonation groups (of which 1625 are 'open' and 508 'closed'), 483 intonation sequences, and 145 intonation paragraphs. For tables displaying differences between types of announcement the degree of freedom between types of announcement is 5, the degree of freedom within 56, as follows from the information given in chapter 1. For tables displaying differences between station styles the degree of freedom between station styles is 4, the degree of freedom within 47 - conversational speech and 2GB news are not included in these tables. For the tables which break down the information by station as well as type of announcement, the following degrees of freedom apply: ABC 3/14; 2CH 2/9; 2JJ 8; 2SM 6; 2KY 2. It is obvious that breaking down the figures in this way leads to very small sample sizes (cf. also chapter 3, note 1), and that some differences which, given a larger sample, would undoubtedly show up as significant, are not statistically significant for this reason, a price I had to pay for probing deeper into differences which are obscured by the more general tables.
- (2) For these and the following tables, the reduced sample has been used (cf. also chapter 3, note 1). This sample includes 602 groups, 181 sequences, and 47 paragraphs. Degrees of freedom for the tables charting differences between types of announcement are 5/26; for the tables comparing station styles 4/21. For each category of announcement two speakers are included, for conversational speech 4 speakers. Tables 64 and 65 are based on the larger sample (see note 1 above).