1. Even if intonation is taken in the restricted sense (as a synonym of 'tone' or 'speech melody'), what the term conveys is highly heterogeneous, both at the level of content and expression, as well as in the relation between expression and the content expressed.

2. Primary emotions, such as anger, hatred, joy, fear or tenderness, are reflected simultaneously at all levels of the vocal apparatus: at the respiratory and glottal level as well as at the pharyngeal level. One type of anger (angry quarrel) is reflected in English, French and Hungarian by features such as [ forensic ] expression [ imperative voice ]; a second type (angry quarrel due to error or}\n\n\n3. The vocal expression of social attitudes, as opposed to primary emotions, is clearly confined to the glottal level and conveys mainly orthodiscursive sentiments. Attitudinal intonation patterns are at the disposal of all three French and Hungarian speakers clearly distinguishable from those of angry and tender variants of Viennese, regard as [ forensic ] expression [ imperative voice ]; a second type (angry quarrel due to error or}\n\n\n4. Intonation patterns are the highest level of semantic organization that can be reached by prosodic means. We could even be tempted to attribute a referential function (i.e. an indexical Function) to modal intonation. Roman Jakobson, however, probably right in rejecting such a claim: "The interrogative sentence is not a reference but only a kind of appeal for reference" [23: 281]. Intonation had been taken to refer to the act of giving an answer, or of giving a direct answer, in semantic space to become a mere reflection of emotional states a mark of a modal category. It is not easy to draw a demarcation line between mood (modal category) and modality (semantic category). The latter only needs to correspond to the most essential, the most general attitudes. Verbal modality would not be based on them. Attitudinal intonation patterns are always felt as stylistically marked. Modal intonation patterns may be neutral, stylistically unmarked.

5. Even if clear cut demarcation lines could be traced between basic emotions, social attitudes and moods, this would not prevent a progressive configuration switching unperceived from one category to the other. Just as compounds or prototypical patterns may metaphorically merge into neutral indicators of mood. In English, German or Hungarian, the steep rise and sudden fall and the accent on the last syllable of the intonation pattern may metaphorically transform a mood into a modality (e.g. Ha! Sunday, Zungo 2 'I'll suffer!', as it appears from the listener's point of view). Hungarians' generally prefered variant (12). The speaker seems to echo the partner's astonishment and to exaggerate its melodic profile. This stylistically marked melodic form becomes the dominant, unmarked intonation pattern in most international business negotiations. Speeches are probably in the first half of this century [21: 1]. Similarly, during the last decades, an attitudinal intonation permutation - the transfer of interrogative intonation to declarative intonation - seems to have developed to an extension of a new category of modality, that of (gentle) invitation vs. (catonic) question [1]. According to Dijkstra and Smit [12: 47], "In the sense of a final extra sentence may be formed as a kind of 'melodic sentance'..." [12: 47]. The speaker seems to echo the partner's astonishment and to exaggerate its melodic profile. This stylistically marked melodic form becomes the dominant, unmarked intonation pattern in most international business negotiations. Speeches are probably in the first half of this century [21: 1]. Similarly, during the last decades, an attitudinal intonation permutation - the transfer of interrogative intonation to declarative intonation - seems to have developed to an extension of a new category of modality, that of (gentle) invitation vs. (catonic) question [1]. According to Dijkstra and Smit [12: 47], "In the sense of a final extra sentence may be formed as a kind of 'melodic sentance'..." [12: 47].
fear to protection against threat, joy to reproduction, disgust to rejection [29: 160]. For a detailed and pertinent analysis of the theories of emotion and their vocal expression, see Scherer [12]. Social constraints reduce vocal activity to an acting-out stage, leaving the behavioral and emotional elements of affective states. I attempted in previous publications to draw a parallel between emotional states and their vocal encoding. 

I should lay emphasis on its high complexity and diversity. Thus, we have a principal glottal gesturing and a secondary vocal mimicking. The expression of hatred by means of a strained voice — due to an excessive innervation of the constrictors, a reduced and quite harmless form of strangling the partner or a third person — could exemplify a direct acting-out of emotion at the glottal level. Secondary vocal mimicking is based on the perception of pitch as spatial movement. The rigid melodic base line interrupted by sudden rises in angry arguments, and swiftly undulating melodic line in tender speech are such forms of projective tonal gesturing. Direct acting-out of emotions at the different levels of the speech apparatus plays a secondary role in the expression of emotive attitudes. The messages are conveyed essentially by melodic movements. Speech melody is the only prosodic vehicle of grammatical mood. Emotive vocal patterns are over-prescriptions in the literal sense of the word. As far as we can dissociate the form and content intermingled in the acting-out of emotions, the content is directly present at the level of expression. Despite the personal encoding of expression and content, the form of melodic expression of primary emotions are language dependent. Intonation patterns at all the three levels (melodic, rhythmic, and (intonational) signs) differ. They differ, however, in the degree of motiva
tional expression. The motivation is more subtle and complex in the case of attitudinal intonation patterns than in the expression of primary emotions. The isomorphism between melodic movement and semant
ic content may be concealed by previous transfers in modal intonation patterns. The polymorphism of intonational patterns is either due to a simple pattern of melodic gesture, or to the metaphoric use of a pattern. Genuine poly
valence may be the source of the polymorphism of melodic gesture, or to the metaphoric use of a pattern. The melodic patterns are a principalHungarian rising-falling pattern, conveying polite solicitation as well as 
incongruence, results from recent melodic transfe
rs. The same melodic patterns may express different 

The perception and integration of these two different melodic patterns is a further analysis. The confluence of the complex pattern can be dissociated by means of melodic tests. It characterizes artistic vocal performance [13]. The integration of two different melodic con

Fig. 12.3.2.1. Vocal expressions of emotion: 'sly' and 'self-sorrows', emotional speech and gestures in the nineteenth century. The integration of different attitudinal and modal patterns may amount to the emergence of new phase in the evolution of melodic encoding.