

1. Two types of accent must be distinguished:
  - (1) accent on given words (WORD ACCENT), and
  - (2) accent on groups of words, such as phrases or sentences (INTONATION)

INTONATION is important in all languages -- it gives information about the number of words spoken, and on the type of utterance (statement, question, command, etc.).

WORD ACCENT is important in many (but not all) Philippine languages -- it makes a difference in meaning or in grammar; it is contrastive, or phonemic.

2. Both word accent and intonation involve three details:
  - (1) long vs short vowels (LENGTH),
  - (2) pitch or high vs low tones (PITCH ACCENT),
  - (3) loudness or amplitude (STRESS).

Which of these is the most important feature? Much debate has gone on, but I propose them in the order listed here for a number of reasons.

Outside example. Compare English 'bet' vs 'bed' -- what is the difference? Voiceless vs voiced is the important feature, but a secondary feature also involves vowel length, i.e., [bét] vs [be:d]. These secondary features are a part of language-cluing common to all world languages, although what is contrastive and what is secondary differs from language to language.

Philippine examples:

Tagalog ['a:so] ['a(↑)so(↓)] ['ásɔ] 'dog' vs ['ǎso] ['a(↓)so(↑)] ['asó] 'smoke'  
 Ilokano [ba:ra] [ba(↑)ra(↓)] [bára] 'hot' vs [bǎra] [ba(↓)ra(↑)] [bará] 'lungs'  
 Aklanon [ʔa:ʔa] [ʔa(↑)ʔa(↓)] [ʔáʔa] 'hurt' vs [ʔǎʔa] [ʔa(↓)ʔa(↑)] [ʔaʔá] 'braid'  
 Bikol [ba:ga] [ba(↑)ga(↓)] [bága] 'ember' vs [bǎga] [ba(↓)ga(↑)] [bagá] 'truly!'  
 Kapamp. [a:piʔ] [a(↑)piʔ(↓)] [ápíʔ] 'lime' vs [ǎpiʔ] [a(↓)piʔ(↑)] [apíʔ] 'fire'

(Examples could also be drawn from Butuanon, Cebuano, Balangaw, Bontok, Hanunoo, Ibanag, Isneg, Kamayo, Sambal, etc.)

As Bolinger has pointed out, amplitude or loudness is the least important feature; it is generally a variation in pitch that one most easily hears and recognizes. The most convincing example is that of a singer being only slightly off-key as opposed to slightly too loud or soft. We quickly notice (and criticize) the former; the latter is readily ignored. In Philippine languages, length (or shortness) is the most important feature of word accent--for various historical reasons, also because of intonation (which can override pitch and stress).

3. In all Philippine languages stress or pitch accent is a syntactic (grammatical) feature, a means of indicating an accent group (phrase); it does not even necessarily coincide with length.

Tagalog usually [sí:no] 'who?', but [si:nó] 'who? (impatient, angry)'

Aklanon usually [ná:nu] 'what?', but [na:nú] 'what? (irritation, duress)'

Stress usually has a low functional load in words with a closed penult (CVC.CV(C)); Tag pínsan 'cousin', mínsan 'sometimes', bibíńka 'rice-cake' or Ilokano lánka 'jackfruit', karámba 'earthen jar'. Note Bisayan usually has CVC.CV(C), but there is Cebuano mandár 'to order', dughít 'instrument for poking', Aklanon daywáh 'two', tatlúh 'three' (in counting in a series). [In fact, such Bisayan patterns are a feature of Bisayan intonation when speaking Tagalog or Filipino.]

4. Even length can be a feature of intonation, but it is much more limited.  
 Aklanon [tám̄buk] 'fat', [katám̄buk] 'very fat', [katám̄bu:k] 'very, very fat!'

In fact, length in a final syllable is an unusual feature, and is generally limited to a few dialects where it is the result of the loss of some historical consonant, bringing two vowels together:

Cebuano [da] 'also', but [da:] 'bring, carry' (< \*dalá)  
 Tausug [sin] object marker, but [si:n] 'money' (Mandarin chien)  
 Kamayo [ǎbú] 'ashes', but [ǎbú:] 'smoke' (< \*?ebé1)  
 Butuanon [kǎwá?] 'take, get', but [kǎwá:] 'left(side)' (< \*kawǎlá)

5. KINDS OF LENGTH/SHORTNESS IN PHILIPPINE LANGUAGES.

- 5.1. Inherited (going back thousands of years) in Bisayan, Bikol, Tagalog, Ilokano, Sambal, Kapampangan, Ifugao, Isneg, Bontok, Hanunoo, etc.  
 (See examples under #2).

Some near minimal pairs for Proto Philippine:

\*ká:yuh 'tree, wood' vs \*kǎyú 'you (plural)'  
 \*dá:Gaŋ 'blood' vs \*dǎGá? 'earth, soil'  
 \*?á:su 'dog' vs \*qǎsúh 'smoke'  
 \*kí:ta? 'see' vs \*kítá 'we (inclusive)'  
 \*bá:Gah 'embers' vs \*bǎGáŋ 'abscess, boil'

- 5.2. Developed (as the result of the loss of some consonant) in Pangasinan, Ibanag, Kuyo, Casiguran Dumagat, Tausug, etc.

Png ba:lo 'new' (\*ba?lo) vs bǎló 'widow' (PPH \*ba:lu)  
 Ibg a:yam 'play' (\*ayyam) vs ǎyám 'animal' (PPH \*qa:yam)  
 Kuyonon ka:pún 'yesterday' (\*kahápun) vs kǎpún 'castrate' (Sp capon)  
 Tausug i:pún 'slave' (\*ǎelípun) vs ipún 'tooth' (\*i:pen)

6. A CONSONANT IS NOT AN ACCENT -- THE GLOTTAL STOP.

The glottal stop or glottal catch (Hockett's term) is the forgotten consonant of most Philippine languages. Yet it too is contrastive, important, and phonemic, as in Tag [bǎ:ga] 'embers', [bǎ:ga?] 'lungs' or Aklanon [pǎlá] 'how much?', [pǎlá?] 'spit'. If it is written at all, it comes out as a hyphen, as in Ilokano bay-ón 'buri palm sack' or Cebuano bǎg-u 'new', or as an accent mark over the last vowel of a word, as in Tag bigá 'Alocasia plant' or Cebuano buhú 'bore a hole'. With the cost and scarcity of type fonts, it may be a practical solution to introduce a single symbol, perhaps the apostrophe or single quote, e.g., Tag bigá', Ceb buhú', although the hyphen may still be retained between vowels or before consonants, e.g., Tag bang-aw 'demented', Ceb bug-at 'heavy', etc.

7. WAYS OF WRITING ACCENT (AND GLOTTAL STOP) TO DATE.

PHONETIC	EARLY SPANISH NOTATION	INL	Wolff	Zorc
[bǎ:ga]	baga pp. = penultima producta grave	baga	bága	bága <i>ember</i>
[bǎ:ga?]	baga ppa. = penultima producta pausal	bagà	bágà	bága' <i>lungs</i>
[bǎgá]	baga pc. = penultima correpta grave	bagá	baga	bagá <i>really?</i>
[bǎgá?]	baga pca. = penultima correpta guttural	baga	Bagà	bagá' <i>abscess</i>
[gab?í]	gabí (Use of diaeresis by Laktaw)	gab-í	gab-i	gab'í <i>night</i>

8. PRACTICAL (?) SOLUTIONS AND CONSEQUENCES.

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DR. R. DAVID PAUL ZORC  
School of Australian Linguistics

Topic: "PHILIPPINE ACCENT-- A NEW LOOK"

Saturday, 21 July 1979  
10:00 A.M. - 12:00 Noon

Health Education Auditorium  
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