



- (6) Analyzing the pitch pattern in the Tokyo dialect
  - (a) Idiosyncratic: If there is an accent, and if so, where the accent is located
  - (b) Systematic: All H and L tones, if we know the accent location
- (7) Consequences for how to set up the analysis
  - (a) Accentedness and accent location are specified in lexical entries
  - (b) H and L tones are assigned to moras by a rule system
- (8) Rules for tonal assignment in the Tōkyō dialect (one possible version)
  1. If the phrase is accented, assign H to the accented mora and L to the following mora (if any)
  2. If the phrase is unaccented, assign H to the final mora
  3. Assign L to the initial mora, if it is toneless
  4. Spread H leftward to any toneless moras
  5. Spread post-accent L rightward to any toneless moras

### III. Pitch accent in the Miyakonojō dialect

- (9) What aspects of the pitch contour in this dialect are idiosyncratic vs. systematic?
  - (a)
 

L H	L L H
hana	hana-ga
'flower' or 'nose'	'flower-NOM' or 'nose-NOM'
  - (b)
 

L L H	L L L	H	L L H	L L L	H
[ Kyooto-se ]	[ itta?ku?-dzi ]	[ genki-de ]	[ o?kuiyai-na ]	(Careful speech)	
<i>Kyoto-to</i>	<i>will.go-as</i>	<i>take care</i>	<i>POLITE</i>		
'As I will go to Kyoto, take care of yourself well.' (gloss from Haraguchi 1977)					
- (10) Analyzing the pitch pattern
  - (a) Idiosyncratic: Nothing (related to pitch)
  - (b) Systematic: The pitch contour of every phrase
- (11) Consequences for how to set up the analysis
  - (a) Nothing (about pitch) needs to be stated in lexical entries
  - (b) All aspects of the pitch contour can be handled by rules
- (12) **Rules for tonal assignment in the Miyakonojō dialect**
  1. Assign H to the last syllable\* of the phrase
  2. Assign L to the first syllable of the phrase
  3. Spread L rightward to any toneless syllables

\* The tone-bearing unit in Miyakonojō is the syllable rather than the mora. We can't see that directly in the examples given here, though.