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SOME ISSUES IN JAPANESE ACCENT

Kenneth L. Miner

Abstract: Previous treatments of Japanese accent have regarded accent as a diacritic feature on the basis of which pitch patterns are predicted by general rules. I will show here that there are reasons for regarding pitch as inherently present in Japanese words, and will offer a tentative analysis founded on this assumption.

Introduction

Against all previous theoretical work on Tokyo Japanese accent, Pierrehumbert & Beckman 1988 argue on the basis of their phonetic investigations that Japanese words and longer accentual domains do not show tone spread: that is, in their analysis it is not the case that all moras are assigned a surface H or L pitch. Instead, at surface level only three or four moras in a word are specified for tone, the surface pitch of the remaining moras following from phonetic transitions between target values for the assigned tones.

Although, as I will point out, the overall position of pierrehumbert & beckman appears to be incompatible with the phonological effects of accent in Japanese—a particular the interaction of accent with vowel devoicing and the accentual behavior of verbal suffixes and post-nominal particles, as treated for example in McCawley 1977 and Haraguchi 1977 and summarized in Vance (1987)—I believe they are on the right track in seeing Japanese accent as not as manifested in terms of pitch, but as pitch. That is: previous work on Japanese accent has taken accent itself to consist of the lexical marking of a particular syllable of each accented word (graphically represented by, say, an asterisk). General rules then impose a pitch contour on a word or larger domain with reference to this accent. What Pierrehumbert & Beckman have done is to suggest that accent in Japanese is lexically assigned tone, rather than tonal patterns imposed by general rules referring to an independent lexical accent.

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I believe, and will attempt to show, that such a revision in our conception of Japanese accent is motivated by the phenomenon of floating accent.

The purpose of this paper is to determine what is required to implement such a view of Tokyo Japanese accent.

Many of my examples are from Harguchi (1977), McCawley (1977), and Vance (1987).

The data

The Japanese syllable (evidence that both syllable and mora are phonological units in Japanese is extensively reviewed and supplemented by Vance (1987) can be represented in the familiar way as follows (parenthesized constituents are optionally present):

```
syl
  \---\---\---\---
(onset) rime nucleus (coda)
```

The onset may be a consonant or zero (unless we take word-initial glottal stop to be systematic, in which case the onset is obligatory; see Vance 1987, § 4.10, for some discussion of this issue), the nucleus is a vocalic mora, and the coda if present is another vocalic mora, the mora nasal /n/, or the mora obstruent /q/. (For our purposes the mora nasal can be regarded as an allophone of /n/ which occurs only in codas while other allophones of /n/ occur only in onsets, and the mora obstruent can be seen as the first half of a geminated consonant pair; for details see the comprehensive summary in Vance 1987.) Only the syllable nucleus may be accented (except as a result of the docking of a floating accent, on which see below).

The traditional account of Tokyo Japanese surface accent is as follows:

Accent is assigned to the nuclei of syllables, but pitch is superficially realized on all moras. A word may be accented on one (and only one) of its syllables, in which case the nucleus of the syllable carries the accent; or a word may be unaccented:
(1) mäkura 'pillow'
koko 'heart'
taka 'treasure'
sakana 'fish' (unaccented)
kookoo 'filial piety'
kookoo 'high school' (unaccented)

An unaccented short word-initial mora in low; all subsequent moras from left to right are high until an accented nucleus, if any, is reached, following which there is a fall. The resulting patterns for the first five items in (1) are therefore as in (2).

(2) H L L
    mäkura
L H L
    koko
L L H
    taka
L H H
    sakana
H L L
    kookoo 'filial piety'

If a word-initial syllable is long and unaccented, as in the last item in (1), or in sensëi 'teacher', "some standard speakers [first variety-RM] pronounce it LH, but others [second variety-RM] pronounce it HH" (Vance 1987:80). In the first variety, not only does a short unaccented word-initial syllable take an automatic low, as seen in the above examples, but the first mora of a long unaccented word-initial syllable also takes an automatic low:

L H H
    kookoo 'high school'
L H H
    sensëi 'teacher'

(variety 1)

In the second variety (favored by younger speakers: McCawley 1977:262), such a syllable is high throughout:
An unaccented disyllable such as hasi ‘edge’ and a disyllable with accent on the second syllable such as hasi ‘bridge’ have, in isolation, the same tonal pattern, as in (3).

(3)  L H
     h a s i  ‘edge’
L H     h a s i  ‘bridge’

However if an unaccented particle such as wa (topic marker) follows, the difference shows up in the expected drop in pitch after the accent in the case of the second item, as in (4).

(4)  L H H
     h a s i w a  ‘edge (topic)’
L H L     h a s i w a  ‘bridge (topic)’

From what has been said so far, we might expect the items in (5) to have the same tonal pattern, namely, IMHL.

(5)  buta kau  ‘raise pigs’
sizensyugi  ‘naturalism’

However there is in the case of the first item a drop after the accented final syllable of buta, that is, after the first H, before the second H begins; in the case of the second item, this drop is absent. Thus sequences like buta kau "sound distinctly like two accential phrases" (Pierrehumbert & Beckman 1988:10).

Particles following nouns may create accential domains longer than the word; patterns of accent within these domains differ depending on the particular particle (McCawley 1977:264). Some, like wa (topic marker) mentioned above, merely have the low pitch predicted by the general accent principles mentioned above (cf. (4)). Some, like nado ‘and so on’ and kara ‘’rom’ seem to have their own accent when following an
unaccented word, *nado* on its first syllable and *kara* on its second syllable (in order to show this for *kara* I give examples below with *kara wa*), but when following an accented word, they lose this independent accent:

(6) \[\begin{array}{lllll}
L & H & L & L & L \\
kokoronoado  \\
L & H & H & H & L \\
sakananado  \\
L & H & L & L & L \\
kokorokarawa  \\
L & H & H & H & H & L \\
sakanakarawa
\]

One type, which McCawley (loc.cit.) refers to as "preaccented", seems to impose a final accent on a preceding normally unaccented noun, but when following an accented noun, shows no such behavior. Such a particle is *sika* 'only':

(7) \[\begin{array}{lllll}
L & H & L & L & L \\
kokorosika  \\
L & L & H & L & L \\
sakanasika
\]

The question of how to account for this apparent accent shift will be a major topic to be treated below.

**Haraguchi's autosegmental analysis**

The essence of Haraguchi's solution (very similar to the non-autosegmental analysis of McCawley 1977) is as follows:

All Japanese words and larger domains of accent manifest a single H1 tone pattern or melody. The H of this pattern is associated with the first lexically accented mora if any (which I will indicate by underlining), as in (8) (below we will deal with domains in which more than one accent occurs).
(8) \[ \text{HL} \]
| sakura
| \[ \text{HL} \]
| kōkōro
| \[ \text{HL} \]
| takara
| \[ \text{HL} \]
| kōkōo

'filial piety'

If the word is unaccented, the H is associated with last mora in the word by default, as in (9).

(9) \[ \text{HL} \]
| sakana
| \[ \text{HL} \]
| kōkōo

'high school'

Tone association then follows as per the Association Convention: an adaptation of the wording of Goldsmith 1996:14 is as good a version as any for our purposes (cf. Haraguchi 1977:10-12; Vance 1987:94):

**Association Convention**

When unassociated tone-bearing elements [here moras-KM] appear on the same side of an association line, they will be automatically associated in a one-to-one fashion, radiating outward from the association line.

Thus we have the associations in (10). (Word-initial unaccented short syllables are here taken to be extratonal; see immediately below.)
(10) \text{H L} \\
(a) \text{makura} \\
\text{H L} \\
(b) \text{koko} \text{ro} \\
\text{H L} \\
(c) \text{takara} \\
\text{H L} \\
(d) \text{sakana} \\
\text{H L} \\
(e) \text{kookoo} \text{ 'filial piety'} \\
\text{H L} \\
(f) \text{kookoo} \text{ 'high school' (Variety 2)} \\

If a lexical word follows one of the final HL contours, it remains, as we have seen in the discussion of (5) above. For the remaining cases, Paraguchi posits a Tone Simplification rule as follows (where M = mora): 

(11) Tone Simplification

\[
\begin{array}{c}
\text{H L} \\
\text{M} \\
\text{---} \\
\text{H L} \\
\text{M M}
\end{array}
\]

(if no lexical word follows)

Paraguchi also posits a special rule of Initial Lowering to lower a word-initial H if followed by a H; however I see no reason why we cannot simply claim that word-initial unaccented short syllables are permanently extratonal, with a default to low. Thus a H will not spread to them in the first place, either from the HL associated with an accented syllable or from the default H of unaccented words. Variety 1 speakers apply this rule to an initial mora, while Variety 2 speakers apply it to an initial syllable, which is why there is a difference between the two varieties for unaccented words with long initial syllables, such as kookoo 'high school' and sensei 'teacher.'
After these rules and the default to low for extratonal syllables have applied, we have, for words in pre-pause position, the surface tonal patterns desired, as in (12).

\[(12)\]  
\[(a)\] H L  
\[(b)\] L H L  
\[(c)\] L H  
\[(d)\] L H  
\[(e)\] H L  
\[(f)\] H

\[(a)\]  
\[(b)\]  
\[(c)\]  
\[(d)\]  
\[(e)\]  
\[(f)\]

'filial piety'

'high school' (var 2)

If a lexical word follows, words like (c) and (d) will retain their contour, not undergoing (11), and "unaccented" words like (d), and (f) will allow their H to spread rightward to the next H.

The Analysis of Pierrehumbert & Beckman 1988

Pierrehumbert & Beckman 1988 examined fundamental frequency variation in phrases such as those in (13), placed in a textual frame.

\[(13)\] moriya no mawari no omawarisan  
'moriya no mawari no omawarisan'  
'the policeman of the Forrests' neighborhood'

\[(14)\] moriya no mawari no yoozinbo  
'moriya no mawari no yoozinbo'  
'the watchman of the Forrests' neighborhood'

These phrases are predicted by Haraguchi's analysis to have a rather long stretch of H tones between the first
ri and the accent. For example the first phrase, in which moriya no and mawari no form a single NP and thus a single accentual domain, is predicted to surface with the following tonal pattern:

\[ L H H H H H H L L L L L \]

\[ moriyano Omawari no Omawari san \]

An \( F_n \) tracing for this phrase (Pierrehumbert & Beckman 1988:27) is shown in (14).

(14)

Note the expected rise on the second syllable of the phrase, and the expected rise from low to high on the first two syllables of \( omawari san \); however note also that there is a decline throughout the sequence of H tones postulated by Moraguchi’s analysis. According to Pierrehumbert & Beckman, this cannot be mere downshift (declination) if we assume a linear declination model, because study of phrases of varying length show that the decline in \( F_n \) is steeper the shorter the distance between H tones, while if declination is linear we should find steeper declination the longer the distance between highs. Examples of their \( F_n \) tracings of these longer phrases are given in (15).
The authors reject an exponential declination model (which would account for these facts: one would simply say that Japanese has "steep downdrift") and conclude that there are far fewer surface tones than moras (that is, some surface moras are unspecified for tone); note the items in (16) with surface patterns as claimed by Karaguchi and as claimed by Pierrehumbert & Beckman (the examples are yamazakura ‘wild cherry,’ kagehoshi ‘shadow,’ toemorokosi ‘corn,’ moosikomi ‘proposal,’ and murazakiro ‘purple.’)
Some relevant phonological phenomena

As mentioned in the beginning, I believe Pierrehumbert & Beckman have opened the door to a better analysis of Japanese accent by interpreting accent directly as pitch. However, their account, if taken as a phonological analysis, is obviously incompatible with a tone-spreading analysis along the lines of Haraguchi (1977), which is required in order to explain the accent patterns resulting from the devoicing of high vowels and from the behavior of certain particles. I will discuss each of these in turn.

Vowel devoicing and accent shift

As is well-known, the Japanese high vowels /i/ and
/u/ devoicing (and even disappear) in the neighborhood of voiceless obstruents at normal conversational tempos. Though there has been disagreement about the devoicing of acceptable vowels, it seems clear that sometimes and for some speakers devoiced vowels remain accented (though in that case their phonetic realization is unclear), while in other cases the accent shifts to a different syllable when an accented vowel is devoiced (see Vance 1987, Chapter 6 for discussion). The question of predicting the direction of accent shift then arises. It turns out that Haraguchi’s autosegmental approach is quite successful in accounting for the shifts which seem typical. (Note that whereas in many cases one can explain the direction of accent shift upon loss, devoicing or gliding of vowels by positing metrical feet, as in Halle & Vergnaud 1987, in Japanese there is no evidence whatever for metrical feet. In addition, as we shall see, accent may shift in either direction in Japanese.)

**Right-shifted Accent**

Haraguchi gives his derivation of the adverbial form of acui ‘thick’ followed by wa (topic marker). The adverbial suffix -ku regularly places accent on the preceding syllable: aciku wa. After devoicing we have acyk wa. Haraguchi’s derivation is as in (17).

(17) Tone Assignment

\[
\begin{align*}
\text{Tone Assignment} & | H & L \\
acukuwa & |\\n\text{Association} & | H & L \\
acukuwa & |\\n\text{Devoicing} & | H & L \\
acykuwa & |
\end{align*}
\]

Haraguchi posits a straightforward Erasure Convention which deletes an association line between a tone and an element that has lost its ability to bear a tone:

\[
\begin{align*}
\text{Erasure} & | H & L \\
acykuwa & |
\end{align*}
\]

Needless to say, the prediction is that the unassociated H will associate rightward:
(Actually, rightward association of the stranded \( H \) in Haraguchi's analysis has to be specified; in mine it does not: the \( H \) is not associated to the left because that mora is extratonal.)

Finally, the previously motivated Tone Simplification applies:

Consider this phrase in terms of the analysis of Pierrehumbert & Beckman. The surface tonal specifications are:

In such an analysis the right-shifted high, rather than following from general principles, would have to be handled by a special rule.

The ability of the autosegmental approach to resolve accent shift on a principled (and phonological) basis is even clearer in the case of leftward accent shift.

**Left-shifted Accent**

If the adverbial suffix -\( ku \) is attached to a longer adjective, such as \( yasasi \) 'easy', the accent appears one syllable earlier than required by -\( ku \): we get \( yasasi\( ku \) wa. Haraguchi's analysis (but without Initial Lowering) goes as follows:
Here there is no stranded tone and the perceived \( H \) on the syllable preceding the devoiced syllable follows automatically. Vance remarks (1967:98) that "Haraguchi does not explain why speakers interpret the unassociated /si/ as L, but presumably they simply interpret every mora after the last \( H \) as L." Another way of securing this effect is to posit \( L \) as the default tone assignment (see above, discussion of (12)).

Consider the tonal specifications of Pierrehumbert & Beckman for this item:

\[
\begin{array}{c}
\text{HL} \\
\text{LH} \\
\text{yasa si ku wa}
\end{array}
\]

Since they argue that there is no tone spreading, there is no reason why the syllable preceding the one with the devoiced vowel should be phonologically high.

**The behavior of particles**

The assumption of tone spreading accounts for the behavior of the particles *nado* 'and the like' and *kara* 'from' mentioned above.

**The behavior of *nado***

As described earlier, when *nado* follows an accented noun, the accent of the noun appears; but when *nado* follows an unaccented noun, accent comes on the first syllable of the particle:
sakura 'pillow'  mäkura nado
kokōro 'heart'  kokōro nado
takara 'treasure'  takara nado
sakana 'fish'  sakana nado

These facts are accounted for in an autosegmental treatment if nado has inherent accent on its first syllable, and if N + nado constitute an accentual domain (which means that a single HL melody will be assigned to the phrase); its H will be assigned to the first accented syllable (as usual I mark inherent accent by underlining the accented mora):

Tone Assignment

\[ \text{Tone Assignment} \quad \begin{array}{c}
\text{H} & \text{L} \\
\end{array} \\
\text{Association} \quad \begin{array}{c}
kōkōrōnādo \\
kōkōrōnādo \\
\end{array} \]

Tone spreading of the L has the desired effect. If the noun on the other hand is unaccented, we have:

Tone Assignment

\[ \text{Tone Assignment} \quad \begin{array}{c}
\text{H} & \text{L} \\
\end{array} \\
\text{Association} \quad \begin{array}{c}
sakana nado \\
sakana nado \\
\end{array} \]

Here again we have the desired result. Note that in the first example it is the tone spreading of the L tone to the right that takes precedence over the inherent accent on nado; where this L does not spread---as in the second example---that accent appears.

The particle nado, which also follows nouns, behaves exactly like nado in having inherent accent on its first syllable; -(r)oba (conditional) also behaves this way except that it is attached to verbs rather than nouns; see Vance 1987:87 and McCawley 1977: 263-4 for discussion.

*The behavior of kara*

As we have seen earlier, the particle kara 'from'
behaves similarly to nado except that it has an inherent accent on its second syllable: when kara follows an accented noun, the accent of the noun appears; when it follows an unaccented noun, it has its own accent on its second syllable: if we take kara to have inherent accent on its second syllable, the t-spread will override this accent in the case of accented words, but leave it unaffected in the case of unaccented words. Thus for an accent word followed by kara we have:

Tone Assignment
                            H L
    k o k o r o k a r a

Association
                            H L
    k o k o r o k a r a

But for an unaccented word we have:

Tone Assignment
                            H L
    s a k a n a k a r a

Association
                            H L
    s a k a n a k a r a

Tone Simplification
(If no lexical word follows)
                            N
    s a k a n a k a r a

The Implications of Shifted Accent

Some particles, such as sika 'only', behave like those discussed above when attached to an accented word, in that they then allow that word to retain its accent; but when following an unaccented word, they impose an accent on the final mora of that word:
ko'koro sika 'only heart'
sakanā sika 'only fish'

The accent pattern of sakanā + sika thus comes to be identical with that of takara + sika, where takara has an inherent accent on its final syllable.

This creates an interesting challenge to autosegmental phonology. Recall that the traditional analysis of Japanese accent does not claim that a word accent consists of a HL tone assignment. If we were claiming that, we would be saying that HL is underlingly associated with a syllable; this would have the consequence that underlingly sakanā nodo, for example, is

\[
\text{HL} \\
\text{sakanā nodo}
\]

but ko'koro nodo is underlingly:

\[
\text{HL} \quad \text{HL} \\
\text{ko'koro nodo}
\]

This would require us to posit a special rule to the effect that the leftmost HL displaces all HL to its right. What we want however is to say that only one HL is assigned to the string, and its L spreads to the right:

\[
\text{HL} \\
\text{ko'koro nodo}
\]

In other words, we have been claiming that Japanese accent is in essence a lexical diacritic on specific syllables (indicated above by underlining them), and that within a given accentual domain the H of the unique HL is associated with the first syllable in the accentual domain thus marked.

But if accent itself can float, it would seem that accent is on a tier of its own. Thus the kind of representation we want, it seems, for sakanā + sika is, prior to Tone Assignment,
This would allow us to represent the accent of *sika* as docking (via some appropriate rule) to the left if no accent blocks it:

After this docking, Tone Assignment and Association would proceed normally:

However, positing an accentual tier for Japanese seems highly undesirable. Unlike normal autosegments, accent is realized on only one unit on the segmental tier: processes like spreading, for example, that normally apply to bring about one-to-many relations between units on different tiers, do not apply to accent.

As we have seen, traditional analyses have assumed that Japanese accent is a diacritic. This assumption has seemed attractively simple: a single syllable of each accented word "carries the accent" and general rules interpret it. There is however also the possibility of interpreting accent directly as pitch (as do Pierrehumbert & Beckman 1998); since such an analysis would remove the need for an independent diacritic of accent, it would seem also to have a certain simplicity.

It seems to me there are at least four arguments for such a solution:
(a) When *sika* 'only' follows an unaccented word which happens to end in a long syllable, *sika* imposes a high pitch on the second mora of that long syllable:

```
H
k o o k o o  s i k a  'only high school'
```

It is well-understood (cf. Vance 1987:65) that accent goes on the first mora of a syllable; the second moras of syllables never bear accent. Therefore it is really not proper to say that *sika* imposes an accent on a preceding unaccented word; it simply imposes a H. The process is reminiscent of floating tone.

(b) No other language has been found to behave like Japanese as traditionally analyzed.

(c) The analysis of accent directly as pitch makes it possible to account for the facts of "accent shift" without either putting accent on its own tier or assuming deletion of an HL by another HL. (This will be shown in the next section.)

(d) In the traditional analysis some lexical words are unaccented, but, as McCawley points out (1977:264), there are no particles which have to be treated as unaccented. In an analysis in which accent is seen simply as pitch, there are no "unaccented" lexical words, removing the difference between lexical words and particles necessitated by the traditional analysis.

I will now describe such a solution and establish argument (c).

**A Solution With Underlying Pitch**

In this solution a syllable lexically may be assigned a H, a L, or no tone, and tones may or may not be lexically associated. Accent is regarded as a lexical pattern of H possibly followed by a L; lexical entries of various shapes would be as in (19).
(19) makura 'pillow'
    H  L
    koko 'heart'
    H  L
    atama 'head'
    H
    sakana 'fish'

Assuming that pitch is underlying for Tokyo Japanese requires that words having the pattern of makura have an underlying H on the first syllable. If we posit a L on the following syllable, it will properly spread rightward as far as possible. The situation is analogous for words having the pattern of koko: the fact that the first mora is L is guaranteed by its extratonicity (see above, discussion of (12) and (18)).

For words of the pattern of atama on the other hand, we must guarantee that the second and third syllables are H. This can be done by positing an underlying unasassociated L to the right of the H. The H must spread to the right (see Tone Spread below), and the unasassociated L must dock to the right if possible, and if not, remain to give the final HL contour.

The most radical departure suggested here is the treatment of words like sakana which have traditionally been regarded as "unaccented." Note that they actually surface, in isolation, with a pattern like that of atama: the difference between sakana and atama is that there is no drop after sakana. I am suggesting that the difference is the presence, in atama, versus the absence, in sakana, of the unasassociated L. In this analysis, all words are accented, both lexical words and particles (cf. McCawley 1977:264).

As mentioned, an unasassociated word-initial short syllable is extratonal. The major rules required are as in (20):

(20) Major Rules
**High Tone Deletion** A high tone drops after a preceding word containing a H.

**L-Docking** An unassociated L docks to the right if possible (i.e., if a word follows having an initial unassociated syllable.) Otherwise, if a word follows, the L docks to the same vowel as the H preceding it (cf. Vance 1987:106 where the presence of these final contour tones is contested; but cf. also Pierrehumbert & Beckman 1988 passim which supports them; cf. also (5) above and the subsequent discussion); and if no word follows, there is instead an application of a rule of Tone Simplification, as in the analysis of Maraguchi (1977)). See below for all of these cases exemplified.

**Tone Spread** All tones spread to the right.

When the above examples are followed by a High Tone Deletion rule is not applicable; after L-Docking and Tone Spread we have the results shown in (21).

(21) \[\begin{align*}
&\text{H} \\
&\text{L} \\
&\text{makuraga} \\
&\text{H} \\
&\text{L} \\
&\text{kokoroga} \\
&\text{H} \\
&\text{L} \\
&\text{atamaga} \\
&\text{H} \\
&\text{kakanaga}
\end{align*}\]

When these same nouns are followed by *nado*, we see the effect of High Tone Deletion: *nado* has an inherent H on its first syllable and a L on its second syllable:

\[\begin{align*}
&\text{H} \\
&\text{L} \\
&\text{nado}
\end{align*}\]

After High Tone Deletion and Tone Spread we have:
Note that the distinction between, e.g., *buta kau* and *sizensyugi* (see (5) above) is maintained in this analysis. These will have the following derivations:

\[
\begin{array}{c}
\text{HL} \quad \text{HL} \\
\text{buta kau} \\
\text{HL} \quad \text{HL} \\
\text{buta kau} \\
\text{HL} \quad \text{HL} \\
\text{sizensyugi} \\
\text{HL} \quad \text{HL} \\
\text{sizensyugi}
\end{array}
\]

The most interesting particle is the one that "shifts its accent," *sika*. Assume *sika* is lexically low-toned on its first syllable:

\[
\begin{array}{c}
\text{L} \\
\text{sika}
\end{array}
\]

L-Docking and Tone Spread give the results shown in (22).
Finally, the rules in (20) include a rule essentially identical to Haraguchi's Tone Simplification (Haraguchi 1977:18; Vance 1987:96). This rule removes a HL contour from words having (in traditional terms) final-syllable accent if no word follows:

(24) Tone Simplification

\[
\begin{align*}
\text{H} & \quad \text{L} \\ 
\text{M} & \quad \text{M} \\
\end{align*}
\]

Thus:

\[
\begin{align*}
\text{H} & \quad \text{L} \\ 
\text{M} & \quad \text{M} \\
\end{align*}
\]

\[
\begin{align*}
\text{atama} & \quad \text{atama} \\
\end{align*}
\]

I have argued, taking a cue from Pierre Humbert and Beckman 1986, that due to the facts of accent shift, Japanese accent should itself be interpreted as pitch, rather than as a diacritic on the basis of which pitch patterns are imposed by rule. The solution offered here is (a) tentative and (b) concerns only Tokyo Japanese. However, I believe that consideration of accent in non-Tokyo dialects will strengthen the view that Japanese accent should be interpreted directly as pitch.
NOTES

* I appreciate the comments of Akira Yayamoto on an earlier draft of this paper. All errors are mine.

REFERENCES


