

Evidence for stress in Filipino text-setting
Revisions April 2024

comment	response
<i>from extra report</i>	
If I could make one presentation suggestion: the inclusion of by-song statistics in the figures does not make any sense to me. It clutters up the visualization quite a bit, and I'm not sure if it provides needed information. (In some cases, it makes the corpus statistic appear as a dashed line, which is quite unclear.) Highlighting the key relationship between each overall corpus statistic and the overall distribution of that statistic according to the permutation test provides all the information that is needed to the results of the analysis	Done! Dashed lines have been removed.
<i>from associate editor</i>	
The authors use "non-prominent", "unprominent" and "un-prominent" to describe syllables without length or stress. I personally Kind "non-prominent" best, but whatever is chosen as the term for these syllables, I think it should be uniform throughout the paper.	Changed them all to "non-prominent", in text and figures
In diagrams 10-12 on p. 12, the meaning of the arrows is not fully clear. They are apparently being used in a way similar to the standard mathematical symbols < and > for 'less than' and 'greater than', but this is never made clear. An added sentence at the beginning of sec. 3.4 at the bottom of p. 11 would make this all more explicit.	Added what's in bold: "In that case, non-prominent penults should be assigned to shorter notes than all the rest, as illustrated by the arrows on the left in (4), which start from the syllable type predicted to be set to shorter notes, and point to the syllable type predicted to be set to longer notes. The musical equivalent of loudness is less direct, but there is a tendency for loudness to signal beat strength (Lerdahl & Jackendoff 1996, pp. 17-18, 78-79). Non-prominent ultimas should then be assigned to weaker beats than all the rest, as illustrated on the right in (4), but with dashed arrows to show that the predictions are less direct, starting from the syllable type predicted to be set to weaker beats, and pointing to the syllable type predicted to be set to stronger beats. "
A few sentences have extra words or other word-processing glitches in them, including: the Kinal sentence of section 3.3. on p. 11 and the short paragraph beginning "To assumed..." [sic] near the top of p. 16. Also, at the top of p. 19,	Changed "To assumed" -> "We assumed" Changed "second or fourth sixteenth quarter" -> "second or fourth quarter"

<p>the phrase “...the second or fourth sixteenth quarter of a beat” may have been intended that way, but I think “sixteenth” should be deleted.</p>	
<p>At the bottom of p. 21, I found the inclusion of the title of the “different song” from which the new lyrics were taken confusing – I was expecting the title of that song to be the new lyrics. The title of the song from which the original lyrics were taken is not given anywhere, and is clearly irrelevant to the purpose for which the example is being used; the title of the song that is the source of the replacement lyrics should be treated the same way.</p>	<p>Changed from ‘In this example, the selected line is from a different song, “Tagumpay natin lahat’ to just ‘In this example, the selected line is from a different song’</p>
<p>In the middle of p. 27, and the end of the long Kirst paragraph, brief examples illustrating the two hypotheses might be useful.</p>	<p>Revised this paragraph with more examples (highlighted, since there’s already boldface in the original):</p> <p>French 1988 and French 1991 give partly conflicting descriptions of secondary stress, and French 1991 calls for acoustic analysis of secondary stress—which as far as we know has still not been carried out—to clarify the picture. We will focus here on French’s claims about the types of words that are well attested in the song corpus. French’s two accounts agree that aspect reduplicants, like those shown in (10), receive secondary stress; for example, French would transcribe ‘will write’ as [ˌsuˈsulat]. French 1988 claims that closed syllables in prefixes generally attract secondary stress, as in [māg-pa-ka-ʔáral] ‘study intensely’ (and does not address closed, pre-tonic root syllables, as in the penult of [taː-takbó]).</p> <p>French 1988 further claims that a closed prefix syllable will not be secondary-stressed if a following prefix syllable is itself secondary-stressed (i.e., an aspect reduplicant), as in [mag- pa-pa-ka-ʔáral] ‘will study intensely’, where the prefix /pa/ has undergone aspect reduplication. The two works make conflicting claims about default locations of secondary stress when prefixes are all open syllables with no aspect reduplication. While acknowledging that much remains to be determined about Filipino secondary stress, we extract two hypotheses from these descriptions. First, pre-tonic syllables that are closed or have long</p>

	<p>vowels, as in words like [sa:-sabí-hin] 'will be said' and [nag-simulá?] 'began', should tend to be treated as secondary-stressed, and thus be set to longer notes and stronger beats than pre-tonic syllables that are open and have a long vowel, as in [ka-ʔibíg-an] 'friend'. Second, looking just at antepenults, stress clash avoidance should weaken or eliminate this effect when the next syllable is a prominent penult, so that the antepenult in a word like [pag-ʔibíg] 'love' or [ma-pa-páwi?] 'will come to an end' would not be set to particularly long notes or strong beats, despite being closed or having a long vowel, because the following syllable is prominent.</p>
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